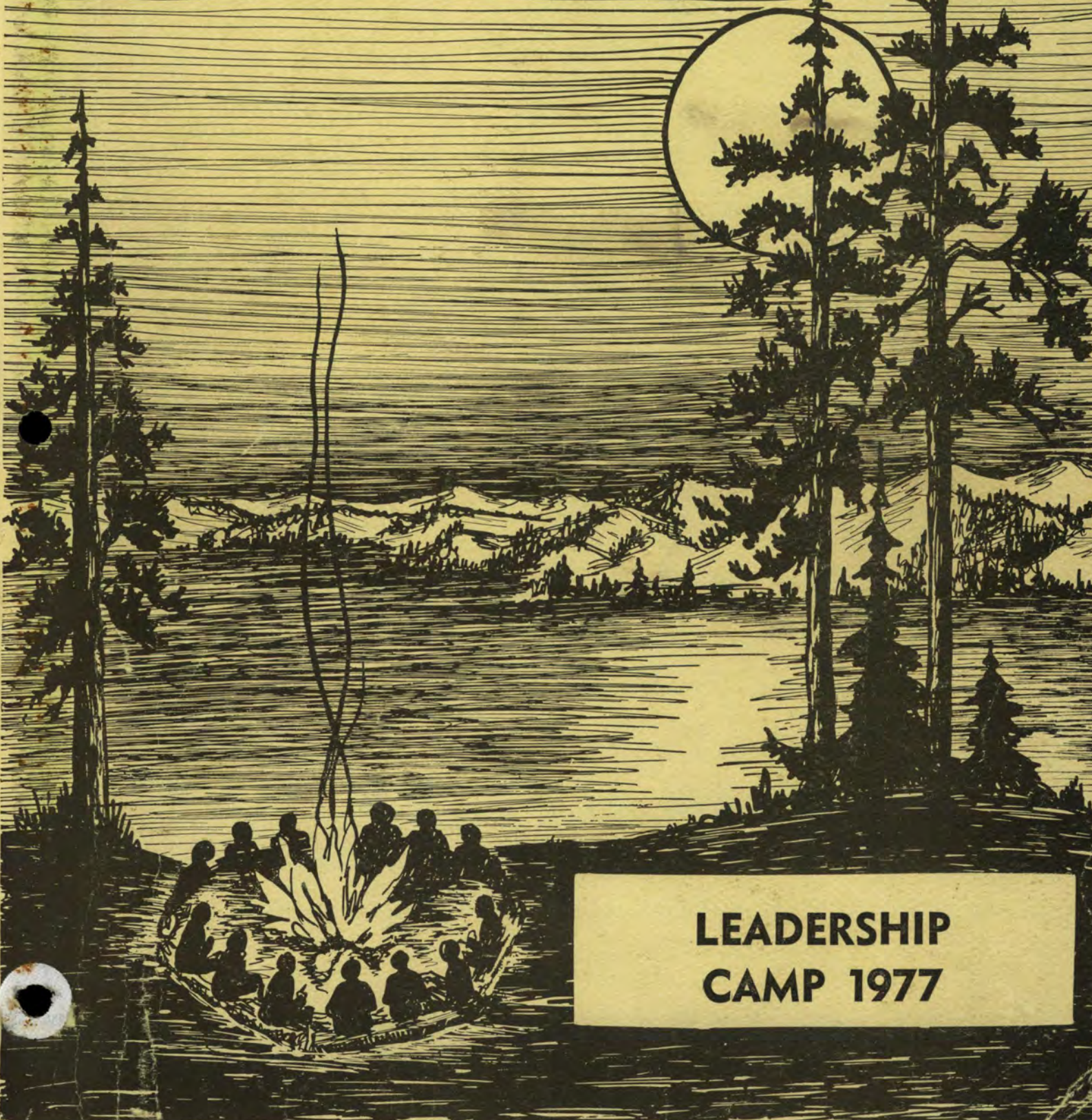


Leila

CHATCOLAB



**LEADERSHIP
CAMP 1977**

Mrs. J. A. first year Chateaublancs - may have a ^{notebook}
Jake + Van Gechel - still at 595
Rudyard, Mt.

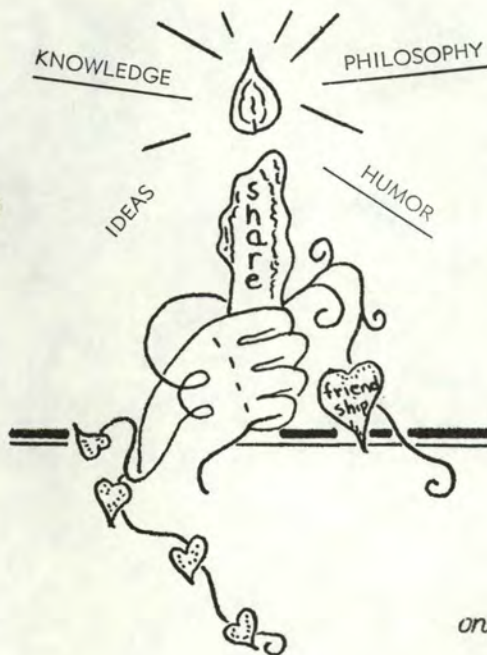
Mrs. Ed.

Alvilde Sorenson - Brookings, S. D.

Roger Robinson

Frieda Schroeder - Choteau, Mt.

Rev. Edwin Dover - Hamilton, Mt.



NORTHWEST LEADERSHIP LABORATORY

THE
SPIRIT
OF

CHATCOLAB

*THIS NOTEBOOK is the outcome of
one week of sharing experiences. The material
was gathered, typed, mimeographed, and assembled
during the camp.*

These Western Leaders agreed that:

*This should be a sharing camp, with no distinctions
of leaders from campers or
pupils from teachers.*

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

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

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

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

Now you are a part of Chatcolab.

This is notebook number 29

It is a record of a precious week together.

WITH TRUE APPRECIATION we dedicate it

TO ALL THOSE WHO HAVE HERE ENRICHED OUR LIVES.

CHATCULAB LEADERSHIP LABORATORY PHILOSOPHY

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

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

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

MAJOR EMPHASIS IS PLACED ON JOY IN 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!

GRAND CANYON



a DISCOVERY
IN ADVENTURE

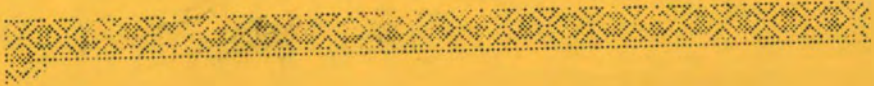


TABLE OF CONTENTS

Spirit of Chatcolab-----
Philosophy of Chatcolab-----
Committee Members-----
Notes from Our Chairman-----
Thoughts from our EDITOR-----
Roster and Picture-----
Family Claims-----
Evening Events-----
Music-----
Hitch Your Wagon to A Star (Saturday Theme)-----
CHOW CHOW CHOW Grub Steak (Kitchen)-----
Siesta and Fiesta (tea time & table fun)-----
Dancin' with my Darlin'-----
Philosophy-----
Chat History-----
SMOKING THE PEACE PIPE OF LEADERSHIP,
Philosophy and Evaluation-----
Inspiration and The Lighter Side (poetry)-----
Natures of Nature-----
Horsin' Around (games)-----
Gathering of the Vibes (ceremonies)-----
Workshops & Classes-----
Womens' Lib (special events)-----
GOOD-BYE-----
Love Allways in All-ways (autographs)-----

(number your pages and fill in the blanks)

1977 Committee
May 8-15, 1977

Chairman	Jackie Baritell	1977
Vice Chairman	Marianne DuBois	1978
Secretary	Betty Schuld	1979
Treasurer	Marge Grier	
	Joan Smith	1977
	John Beasley	1979
	Lonnie Eve	1979
	Angelo Rovetto	1977
	Stewart White	1978
	Dick Schwartz	1978
Advisor	Leila Steckelberg	
Alternates: 1st	Jean Baringer	
2nd	Chuck James	
Honorary Members	Vernon Burlison	
	Don Clayton	
	Marge Grier	
	Leila Steckelberg	
	Dwight Wales	

1978 Committee
May 14-21, 1978

Chairman	Marianne DuBois	1978
Vice Chairman	Stewart White	1978
Secretary	Lonnie Eve	1979
Treasurer	Marge Grier	
	John Beasley	1979
	Bruce Elm	1980
	Roy Main	1980
	Betty Schuld	1979
	Dick Schwartz	1978
	Burl Winchester	1980
Alternates: 1st	Elaine Hustad	
2nd	Pat Davis	
3rd	Dr. Lakele Stephens (Doc Rock)	
Honorary Members	Vernon Burlison	
	Don Clayton	
	Marge Grier	
	Leila Steckelberg	
	Dwight Wales	

Here at Chat we are real people in an
artificial world.
At home we are artificial people in a
real world.

1977 "Resource People"

Discussions-----	Vernon Burlison Don Clayton Burl Winchester
Singing-----	Marianne DuBois Don Clayton
Dance-----	Gwen & Roy Main
Games-----	Bruce Elm
Party Planning-----	Leila Steckelberg
Ceremony Planning-----	Miriam Beasley
Chat Chat Editor-----	Betty Schuld
Memory Book-----	Sonya Watts
Crafts-----	Jean Baringer Betty Schuld Doc Rock
 <u>Notebook</u>	
Editor-----	Terry Spence
Co-ordinator-----	Leila Steckelberg
Memoograph Operator-----	Clarence Stephens
Typists-----	Betty Schuld Stew White Sally Heard Miriam Beasley Kai Petersen Billie Marie Studer Lonnie Eve Windy Murer Dorothy Baird Sue Martin Marianne DuBois Nancy Eusterman
Illustrators-----	Marta Davis Laura Stramer John Beasley Pat Davis Etta Marie James Renee Stephens Marianne DuBois Mark Patterson Brian Salyer
Kitchen--Facilitator-----	Joan Smith
Cooks-----	Genie Townsend Ethyl Fox Ruby Carpenter
KP's-----	Brian Salyer Mark Patterson

WITH GRATITUDE FROM THE CHAIRMAN

This wonderful week which has been ours has proven to me that no single one of us is truly the chairman, but, rather, that we are all co-chairmen working together under a Divine guidance greater than ourselves. You have done a beautiful job and I thank you, both for myself and for the lab as a whole, for giving so generously of yourselves. This week has been filled with enthusiasm, ideas, talents and fellowship, and with all of this, I hope that each one of us has grown in some way and that the love and learning which has emanated from this week will be ours forever.

A favorite hymn of mine speaks of a grateful heart. I know what a grateful heart can know and I feel what a grateful heart can feel, for my heart is filled to overflowing. Thank you.

A grateful heart a garden is,
Where there is always room
For every lovely, God-like grace
To come to perfect bloom.

Edith Wasgatt Dennis

Walk with that in your hearts my friends,

Jackie

and a special
thanks goes
to you Sheila. I've
loved laugh watching this week
I hope it was a good
week for you, it seemed
to be. Thank you for
allowing me to love.
on in Jackie



OPEN ALL LAB MEETIN Saturday, May 14, 1977

The meeting was called to order by Acting Chairman, Jackie Baritell at 11:05 a.m. The minutes were read by Stew White, accepted.

Old Business - there was a 35mm camera left at lab last year - if anyone knows about it please contact Dave Hersey y..

New Business -

Wishing well - Bob Townsend has been acting as coordinator. He reported that the site has to be decided by Camp Easter Seal Planning Committee. We should know where we can place it by the Fall planning meeting and put the well up the next Lab session.

Election -Those remaining - Marianne Du Bois, California, Dick Schwartz, Oregon, Stew Whit, Oregon, until 1978. John Beasley, Oregon, Lonnie Eve, Montana, Betty Schuld, Oregon until 1979.

Nominees - Elaine Husted, Oregon, Burl Winchester, Montana, Bruce Elm, Utah; Doc Roc Stephens, Washington; Pat Davis, Montana, Eunice Green, Washington; Jean Baringer, Montana; Roy Main, California; Renee Stephens, Oregon, R. Jay Watson, Oregon.

It was moved that the nominations be closed, seconded, passed.

It was announced that Chet will be giving a tour of camp to those who would like to see where things are.

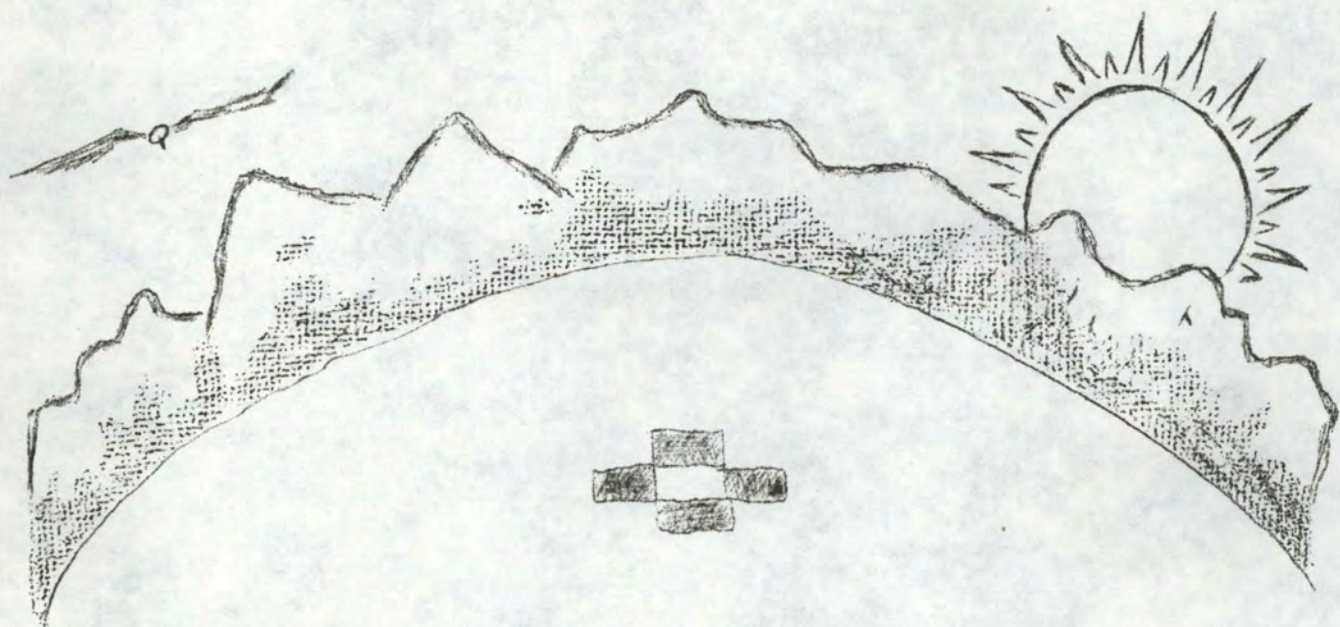
Marge will collect any money owed to Chat right after the meeting, and pay any money owed by Chat.

The meeting was adjourned at 11:30

Respectfully submitted

Betty Schuld

Betty Schuld, Secretary



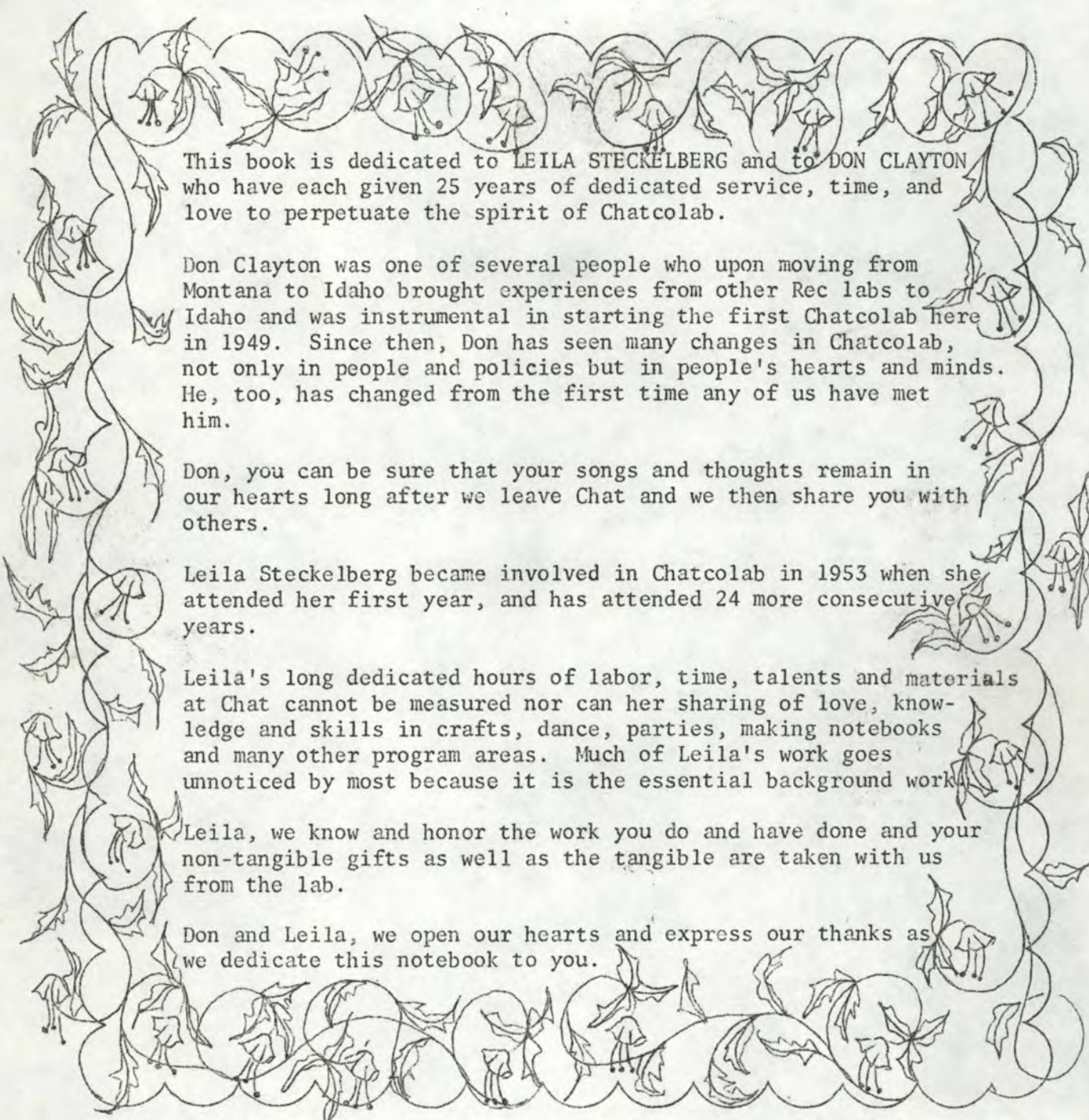
May you be strengthened
by yesterday's rain

Walk straight in
tomorrow's wind

And cherish each moment
of the sun today



Thank-You for sharing
this moment



This book is dedicated to LEILA STECKELBERG and to DON CLAYTON who have each given 25 years of dedicated service, time, and love to perpetuate the spirit of Chatcolab.

Don Clayton was one of several people who upon moving from Montana to Idaho brought experiences from other Rec labs to Idaho and was instrumental in starting the first Chatcolab here in 1949. Since then, Don has seen many changes in Chatcolab, not only in people and policies but in people's hearts and minds. He, too, has changed from the first time any of us have met him.

Don, you can be sure that your songs and thoughts remain in our hearts long after we leave Chat and we then share you with others.

Leila Steckelberg became involved in Chatcolab in 1953 when she attended her first year, and has attended 24 more consecutive years.

Leila's long dedicated hours of labor, time, talents and materials at Chat cannot be measured nor can her sharing of love, knowledge and skills in crafts, dance, parties, making notebooks and many other program areas. Much of Leila's work goes unnoticed by most because it is the essential background work.

Leila, we know and honor the work you do and have done and your non-tangible gifts as well as the tangible are taken with us from the lab.

Don and Leila, we open our hearts and express our thanks as we dedicate this notebook to you.

أستد شاد كلاب وجميع اهل و بلاد قمار

شاد كلاب
كريمه فخلصها يا ظروني

When I came to Chatcolab I didn't know what it was. I came from Jerusalem to see beautiful country and beautiful people. The first day I came I felt very strange. The customs, people, food, and country were all different. Where I come from people start their day much earlier, and do not eat in the morning. Rice is the main staple and the food that is used and the way it is cooked is also very different. In my country it is a custom for a man to have more than one wife. Hugging is not a common practice except between members of a family

Here at Chat I feel as though I am in Jerusalem with my family and friends. I feel this is a heaven.

We have everything we need. There are water, trees, and nice faces to see.

We must thank God each day for this life and such beautiful country.

I hope you will come to my country to see me and visit my Palestinian family.



When is it held ?

The lab starts at dinner time on the second Sunday in May. Plan to be in camp by 5:00 p.m. The camp ends at breakfast on the following Sunday.

Please pre-register as the facilities are limited.

Where the lab meets

SUBJECT TO CHANGE

The lab meets at Heyburn State Park Youth camp on the west side of lower Coeur d' Alene Lake on Chatcolet Lake between Plummer and St. Maries, Idaho. The camp has cabins with beds and mattresses, centrally located rest rooms, kitchen and cheery dining room, recreation hall, crafts building, water front, dock, beach and other facilities.

Mailing address:

Chatcolab, Inc.
Rt. 5 Box 452
Arlington, Washington 98223

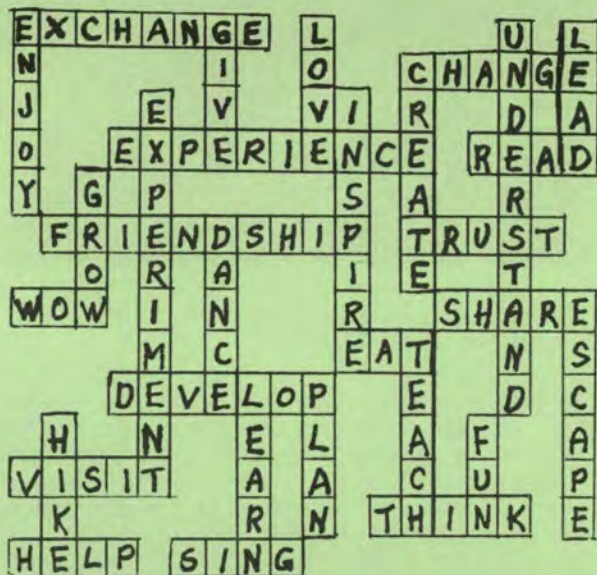
What to bring

Clothing - plenty of warm and comfortable camp clothes, raincoat, boots or waterproof shoes; old clothes and period clothes or special costumes and accessories for parties; personal toiletries.

Bedding - A warm sleeping bag is recommended (nights may be cold) or bring blankets if you prefer.

Other - flashlight, camera, dance or listening records, song books, pocket knife, musical instruments, crafts or games to share, books to loan for library during lab, ideas, enthusiasm, a smile and an appetite.

Why come to Chat ?



LEADERS:

Need a break from the daily routine?

Do you have ideas to share?

COME TO

CHATCOLAB



What is Chatcolab ?

* Chatcolab exists for the sole purpose of assisting leaders of youth and adult groups to develop their potential individual leadership abilities

* It is a totally different experience from most other camps and labs.

* Chatcolab philosophy is a basis for constructive living; to be fully understood it must be lived.

* It is a workshop for western volunteer and professional leaders. The term **laboratory** denotes the effort made to maintain an atmosphere that encourages experimenting with leadership ideas without fear of failure. The attitude of sharing that pervades the lab is an important catalyst in helping each labber make growth as a person and as a labber.

YOU GET OUT WHAT YOU PUT IN.



Background

In 1948 a small group of people met with a common concern about the training needs of leaders (both volunteer and professional) working with youth and adult organizations. They organized the Northwest leadership Laboratory. Because the lab met on the shores of the beautiful Lake Chatcolet it soon became known as CHATCOLAB.

Who sponsors Chat ?

Nobody. Chatcolab, Incorporated became a non-profit corporation in 1969 and has no sponsor. Its members are those who attend lab. Members elect a board of directors who make the plans and arrangements for each year's session.



What to expect

A week of varied activities - group discussion, activity planning, singing, dancing, games, hikes, boating, story telling, ceremonies and parties, rap sessions, corporation meetings, demonstrations, crafts, campfires and good eating. There's time for visiting, exchanging ideas and time for making new friends.

A few special resource people are obtained to help carry out the program, but much of the program resource comes from the labbers themselves. A unique activity at Chatcolab is referred to as C.H.A.T.(collecting hidden arts and talents) which is a planned sharing of leadership background, ideas, methods and skills. You will have the opportunity to present a class on any topic that is interesting and valuable to others. Crafts of many types, camping skills or techniques, recreational or leadership activities, philosophy, and nature lore are examples of subjects for C.H.A.T. classes. Time will be according to need - from 15 minutes to 2 hours.



Who attends lab ?

Any adult (18 years and older) - especially those who are interested in working with youth and adult groups. A majority of the labbers are volunteer leaders working with 4-H, Boy Scouts, Girl Scouts, Campfire Girls, Farmers' Union, church groups, senior citizens, and homemakers.



CONDITIONAL ATTENDANCE (Pending, 1976)

Any person between 15 and 18 years must submit with his/her preregistration prior to acceptance 3 letters of reommendation attesting the applicant's roles in leadership. The required letters must be from teachers, group leaders ministers or other adults who are not relatives of the applicant.

All persons attending will be expected to be responsible for:

- their personal conduct,
- some jobs to keep camp in order,
- respecting other labbers' property and privacy,
- being on time, and carrying out accepted duties and tasks.



NOTICE

GREAT DISCOVERIES MADE AT CHATCOLAB !!!

BEATS ALL GOLD RUSH DAYS EVER RECORDED

OUR "GOLD" IS MORE VALUABLE (BRIGHTER SHINE, LONGER LASTING, LARGER AMOUNTS, HIGHER APPRAISAL) THAN THE FORTY-NINERS HAD!

MAKE YOUR FORTUNE * COME STAKE YOUR CLAIMS * MAY 8-15, 1977

Details

Brochure up-date and registration for Chatcolab, 1977

What & When: Chat '77 theme is "Prospecting: An Adventure in Discovery," May 8-15, 1977. Lab opens with registration at 2:00, Sunday, May 8; closes Sunday morning, May 15. ONLY BOARD MEMBERS SHOULD PLAN TO ARRIVE BEFORE LAB OPENS. For those whose travel arrangements make it necessary to ride with Board Members arriving early, please apply ahead of time for meals and room at \$8.00/day. This is necessary for cooks' plans, insurance, etc. You will be required to work with the "get-ready" crew and KP. All others must arrange for room and board elsewhere until camp opens.

Where: Easter Seal Camp - 7 miles NE of Worley, Idaho, on Coeur d'Alene Lake.



Who: Labbers should plan to attend the entire session. "Drop-ins" disrupt the camp program. NEW PROVISION - Persons 15-18 years of age must submit with their pre-registration card prior to acceptance, two (2) letters of recommendation - 1 from a parent, 1 from a non-relative. ANYONE UNDER 18 ARRIVING WITHOUT RECOMMENDATION LETTERS WILL BE SENT HOME. SORRY!

Special resources will be Mr. Don Clayton from Chicago, Illinois, who will share the leadership of discussions with Mr. Burl Winchester of Bozeman, Montana. Mrs. Roy Main of El Centro, California, will lead the dancing portion of the lab. All labbers who attend are special resources and have something to offer the group, too.

How much: Cost of the lab is \$60.00, if you register before April 15. A late fee of \$5.00 will be added thereafter. This covers all necessary lab expenses, one copy of the notebook and one copy of the group picture. Bring extra money for extra notebooks (\$4.50), pictures, crafts, Chat sweatshirts, T-shirts, boat ride, auction, etc.

Boat ride: There is a possibility of a group boat ride on the lake. This 3-4 hour trip will cost \$4 or \$5/person. This can be arranged providing enough people are committed to go. Indicate on the registration card if you want to go on the boat ride and are willing to pay the \$5.00.

Misc: Due to unpredictable postal service, if you do not get confirmation within three (3) weeks after sending in registration, contact Chatcolab, c/o Marjorie Grier, N. 1108 Oberlin Road, Spokane, WA 99206.





HERE WE
GO!

NOW
SMILE!

ADDRESS WHILE LAB IN SESSION:
CHATCOLAB
Camp Easter Seal
General Delivery
Worley, ID 83876

CARETAKERS:

Chester & Dorothy Baird & Bob Pierce
Camp Easter Seal
Worley, Id 83876
208-689-3220

NEXT YEAR'S LAB - MAY 14 - 21, 1978

<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
Baringer, Jean (11) Box 1489 Conrad, Mt 59425 406-278-7716	Crafts, of any kind, "Recycleable" crafts Quilting, sewing, knitting, group singing, pinouchle	Domestic Engineer Homemaker BD 7-5
Baritell, Jackie (4) 1050 Scotts Lane Walnut Creek, CA 94596 <u>415-935-5245</u>	crafts, music, hiking, education, travel, kids, writing, folkdance	Graduate student after school leader BD 8-27
Beasley, Bob (7) 6231 22nd N.E. Seattle, WA 98115 <u>206-523-1876</u>	People, CHAT, patience, procrastination, back rubs (giving & receiving) & love	Real Estate Sales BD 2-21
Beasley, Jim (15) 14515 S. Clackamas River Dr. Oregon City, OR 97045	golfing, vestry (church) patience, relaxing 503-656-5027	Teamster BD 2-13
Beasley, John D. (3) 14515 S. Clackamas Driver Dr. Oregon City, OR. 97045 <u>503-656-5027</u>	CHAT board of directors play trumpet, teach crafts at 4-H camp, loving, eating	Student BD 1-4
Beasley, Miriam (10) 14515 S. Clackamas River Dr Oregon City, OR 97045	Swimming, grandmothering, loving, caring, sharing 503-656-5027	Teacher BD 1-30
Bradley, Brad (5) 401 E. Mercer, Apt 31 Seattle, WA 98102 206-329-0227	people and the outdoors Margaret	Guide BD 3-4
Burlison, Vernon (24) 704 N. Lincoln Moscow, ID 83843 208-882-3891	youth, grownups, outdoor activities, & lots of other things	Forester BD 11-19
Carlson, Mel R. (7) 2512 Red Way Road Boise, ID 83704 208-375-1077	Nature study, vegetation identification, art of backpacking	Retired BD 9-19
Carlson, Zilda (2) 2512 Redway Road Boise, ID 838704 208-325-1077	Hiking, reading, skiing	Retired BD 10-12
Carpenter, Ruby E. (11) Box 174 Livingston, MT 59047 406-222-1068	4-H Girls guide, rock club leather craft group, Sunday school teacher	Labor BD 10-17
Clayton, Donald W. (25) 359 Oakwood St. Park Forest, IL 60466	Catching planes	Teacher 5-19

<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
Coefield, Jim (2) Box 41 Star Route Bozeman, MT 59715 406-587-8147	Music, Hiking, Traveling writing, philosophizing	Student BD 4-6
Daugherty, Karen (1) P.O. Box 177 Rogue River, OR 97537 503-582-3737	Backpacking, cooking, traveling	Student 5/1 BD
Davis, Marta (3) 1204 Gopher Bozeman, MT 59715 406-587-1497	Plays guitar, sews, people, etc.	ASMSU Day Care Director BD 8-13
Davis, Pat (4) 1204 Gopher Bozeman, MT 59715 406-587-1497	Sharing with people	Student BD 5/7
DuBois, Marianne (5) P.O. Box 853 Julian CA 92036	Guitar, banjo, sewing, traveling, meeting people	Student BD 9/5
Dwyer, Kelly (2) 947½ Fair Add. Great Falls, MT 59404 406-452-0044	People, the outdoors, music, traveling, poetry- reading, writing, listening	Student BD 11/5
Elm, Bruce H. (10) 635 W. 980 North Provo, UT 84601 801-374-5497	Canoeing, photography, sculpting, wood-carving, motorcycling, square dancing bird study	Computer Programmer BD 2/16
Eusterman, Nancy (1) 2825 First Ave. N. Great Falls, Mt. 59401 406-452-7359	4-H, sewing, music, recreation	Student BD 11/23
Eve, Karen (3) 1202 Oakland Dr. Billings, MT 59102 406-656-2572	Guitar, drama	Student 12/15
Eve, Lonnie (4) 1202 Oakland Drive Billings, MT 59102 406-656-2572	Typing, piano, 4-H camping, teen-agers	Homemaker BD 6/18
Flower, Gloria (9) 517 Morton St. Ashland OR 97520 503-482-6371	Folkdance, horses, tennis trying to find free time, learning to communicate	Director, Res. Hall programs SOSC BD9/4

<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
Fox, Ethyl (9) 10625 S.E. 362nd B-27 Boring, OR 97009 503-663-5150	Reading, Outdoors, Hiking camping, grandchildren	Homemaker, School Cook BD 9/21
Gerdes, Ed (1) 820 Lozier Ln Medford, OR 97501 503-772-4862	Backpacking	student 3/12
Greener, Eunice (1) S. 627 Denver So. Spokane, WA 99202 509-KE4-0058	Reflexology	Recreation Therapy BD 3/26
Grier, Marjorie (27) N. 1108 Oberlin Rd. Greenacres WA 99206 <i>Spokane</i> 509-926-8395	nomad	Re-tired BD 5/23
Halawrani, Hani (1) Box 19317 Jerusalem, Israel	Lighting design, lampshades, etc.	Merchant
Heard, Sally (1) 1621 3rd Ave. South Great Falls, MT 59405 406-453-2088	Art, sewing	Teacher's Aid 3/27
Heard, Terri (2) 1621 3rd Ave. So Great Falls, MT 59405 406-453-2088	People, guitar, music, woodburning, 4-H	Student BD 10/16
Hersey, David (2) 7180 Lower River Road Grants Pass, OR 97526 503-476-0162	Meeting new friends and loving old ones more always wanting to learn more about others	Nurse's Aid 5/13
Husted, Elaine (1) Box 582 John Day, OR 97845 503-575-1911	Skiing, horse breaking & riding, crewl, leathercraft, people	Extension Home Econ. BD 5/24
James, Chuck (3) Route 1 Box 273 Concrete WA 98237 206-853-6355	Barbershop Harmony, woodcarving, digging deep	Inventor BD 11/9
James, Etta Marie (2) 4165 158th Ave. S.E Bellevue, WA 98006 206-747-0907	Oil & water color painting, identifying wild plants, trail walking	Retired Teacher 4/30

<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
Jordan, Jennie (1) Route 3, Box 156 Bozeman, MT 59715	Horses, 4-H, hiking, livestock, people, traveling learning	BD 1/15
Keller, Dianne (2) 3502 East Evans Cr. Rd. Rogue River, OR 97537 503-582-3543	Backpacking, traveling cooking, sewing, spanish	Student BD 2/11
MacRae, Diana (10) Sheik Jarrah, Jerusalem, Jerusalem, Israel	International Co-existence	Secretary BD 7/14
Main, Gwen (2) 660 West Main Road El Centro, CA 92243 714-352-3446	Folk and square dancing piano, crafts, camping singing	Kindergarten Teacher 9/7 BD
Main, Roy (2) 660 West Main Road El Centro, CA 92234 714-352-3446	Sing, dance, recite Master of Ceremonies, Square dance Instructor	Senior Citizens Activity Chairman BD 8/17
Martin, James H. (5) 7502 East Evans Crk. Rd. Rogue River, OR 97537 503-582-3610	Young people, life	Rancher Bus driver BD 5/21
Martin, Sue (1) Sumpter Stage Box 33 Baker, OR 97814 503-523-2084	Horseback riding, backpacking	Student BD 7/6
Maurer, Wendy (1) Eden Route Great Falls, MT 59401 736-5540 (406)	Poetry, piano, horseback riding, people, art, cooking	Student BD 4/16
McCortney, Les (1) 2412 8th Ave. So. Great Falls, MT 59405 406-453-8089	Violin, harmonica, fishing fly tying, photography, backpacking, water skiing, volleyball, camping	Student BD 7/5
Matteo, Joe (1) Route 1, Box 129A Independence, OR 97351 503-838-4186	Leather craft, wood and metal shop, swimming	Student BD 10/28
Mulder, Laurel (3) 406 Riverview Ave. Selah, WA 98942	Crafts, cooking, Art, people	Homemaker, nurse BD 9/5

<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
Patterson, Mark D. (4) 3541 Yorkshire Road Pasadena, CA 91107 213-681-8654	People, backpacking, travel, music, swimming	Bum 12/24
Rice, Kenneth (1) 2828 Doaks Ferry Rd. N.W. Salem, OR 97304 503-399-0510	Team sports, boating	Student BD 9/17
Rogers, Bob (1) 6250 20th Ave. N.E. Seattle, WA 98115 206-522-4989	Learning, people, attending conferences, people watching, meditating, nature walks	Massage therapist BD 10/21
Rovetto, Angelo (16) 2504 Butterfield Road Yakima, Wa 98901 509-453-2339	Crafts-jewelry, whittling, thinking love of life	Manufacturing 1/21
Rovetto, Elaine (17) 2504 Butterfield Road Yakima, WA 98901 509-453-2339	People, reading, handicrafts sharing, living fully	Homemaker BD 11/10
Salyer, Brian (3) 645 Covered Bridge Rd. Rogue River, OR 97537 503-582-1839	Me, girls, off road vehicles	Student BD 11/14
Santeford, Marge (5) 9213 45th Place S.E. Snohomish, WA 98290 206-334-1071	People, gardening, sewing crafts, square dancing, camping, art, painting, music	R.N. BD 7/15
Schroeder, Debbie (2) 24236 S. Molalla Ave. Oregon City, OR 503-632-3876	Everything and some things	Student, Clerk BD 11/14
Schuld, Betty (4) 5603 S.E. Aldercrest Rd. Milwauki, OR 97222 503-654-3608	life, kids, 4-H camp	Bookkeeper BD 8/8
Schuld, Janice (1) 5603 S.E. Aldercrest Road Milwauki, OR 97222 503-654-3608	Show horses, piano, flute writing, backpacking	Student BD 7/24
Smith, Joan E. (9) Route 4 West Riverside Missoula, MT 59801 406-258-6226	People and everyone	Worm farmer 5/9 BD

<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
Spence, Terry (3) Route 1, Box 212 Moscow, ID 83843 208-882-7720	Sewing, cooking, typing	Secretary, Housewife BD 10/2
Staigmilller, Kurt (1) Eden Route Great Falls, MT 59401 406-736-5541	The Jews harp, outdoors, meeting people, going on trips	Student BD 7/8
Steckelberg, Leila (25) 9406 164th St. N.E. Arlington, WA 98223 206-435-3075	Family, people, folk and square dancing, rockhounding, arts & crafts, camping, designing clothes	Home Economist and Recreation Specialist 7/30 BD
Stephens, Clarence (11) (Dr. C.E.) 204 28th St. North Great Falls, MT 59401 406-452-1427	Wookworking, people, electric & plumbing handiman cribbage, old cars	Dentist BD 3/1
Stephens, Renee (5) 925 N. Modoc Medford, OR 97501 503-773-1555	Love & life, air, land, water, awarness in mind, body and soul	Student BD10/22
Stephens, Dr. Rock (21) S. 4808 Helena St. Spokane, WA 99203 509-448-0329	Flinger of the bull <i>Morale, left 29th at Perry, left 49th</i>	Physician 3/20 BD
Stramer, Laura Jean (1) % Theresa Stramer Hazelton, ND 58544 701-782-4167	Clothing design, sewing playing the piano, embroidery, beadwork	Traveler, nomad BD 11/1
Studer, Billie Marie (9) 5512 Canfield Pl. N. Seattle, WA 98103 ME 2-6106	Ecology crafts, First Aid Instructor, Backpacking Rock Climbing, hiking, Swimming, Esoteric,	WSDA Market News Reporter BD 10/2
Townsend, Genie (16) 2790 S.E. Regner Rd. Gresham, OR 97030 503-665-5876	Camping, hunting, wildflowers	Housewife BD 1/27
Townsend, Robert E., Sr. (3) 2709 S.E. Regner Rd. Gresham, OR 97030 503-665-5876	Guns, hunting, outdoor activities	Truck Driver 4/12 BD
Wales, Dwight (19) Route 4, Box 286 Arlington, WA 98223 206-935-3865	CHAT, 4-H Campfire	Retired BD 11/11

<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
Watson, R. Jay (3) 610½ High Apt. 3 Oregon City, OR 97045 503-656-8207	Metaphysics, Alpha awareness	Hod carrier Alpha Awareness instructor BD 3/9
Watts, Sonya K. (4) 1423 Jackson Walla Walla, WA 99362 509-529-1635	people, nature & Indian lore Bird watching, philosophy, Hatha Yoga	Student BD 4/14
White, Stewart E. (6) 12805 S.E. 172nd Boring, OR 97009 503-658-3995 /655-7295	Scuba, fire Service, people	Foundryman BD 4/1
Winchester, Burl (2) Route 4, Box 13 Bozeman, MT 59715 406-994-3451	Signs, posters	Professor 10/25 BD

LATE COMERS:

Davis, Cy T. Route 1, Syringa Mobil Park Moscow, ID 83843 208-882-2170	Indian Artifacts & writing	DSHS Retired BD 10/14
Davis, Geneva (3) Route 1, Syringa Park Moscow, ID 83843 208-882-2170	Drill processions, Youth groups	Housewife BD 1/28
Petersen, Kai (2) 3206 N.E. 12th Ave. Portland, OR 97212 503-281-5208	Dance, singing, chanting, touching	Guide BD 6/1
Stephens, Velma (8) S. 4808 Helena Street Spokane, WA 99203 509-448-0329	Grandchildren, people, philosophy, politics, hero worship	Librarian 5/23

<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
Pyfer, Randy (TANK) (4) Box 921 Threeforks, MT 59752 (406)285-6706	great at listening and talking	maching operator for railroad BD 11/2
Smith, Kelly Rt 4, West Riverside Missoula, MT 59801 (406)258-6226	church, campfire girls artwork	church, camp- fire girls BD 12/14

1st Row

1. Joe Matteo
2. Ken Rice
3. Wendy Maurer
4. Les McCartney
5. Nancy Eusterman
6. Jennie Jordan
7. Kurt Staigmiller
8. Stew White
9. Zilda Carlson
10. Dwight Wales
11. Mel Carlson
12. Leila Steckelberg

2nd Row

1. Clarence Stephens
2. Jean (Stephens) Baringer
3. Joe Stephen Doc Rock
4. Renee Stephens
5. Eunice Greener
6. Sally Heard
7. Billie Marie Studer
8. Laurel Mulder
9. Debbie Schroeder
10. John Beasley
11. Vernon Burlison
12. Marge Santeford
13. Etta Marie James
14. Gwen Main
15. Roy Main

3rd Row

1. Lonnie Eve
2. Betty Schuld
3. Marianne DuBois
4. Elaine Rovetto
5. Angelo Rovetto
6. Elaine Husted
7. Karen Daugherty
8. Wianne Keller
9. Jan Schuld
10. Bruce Elm
11. Hani Halawani
12. Diana MacRae
13. Joan Smith

4th Row

1. Karen Eve
2. Jim Beasley
3. Bob Rogers
4. Chuck James

5th Row

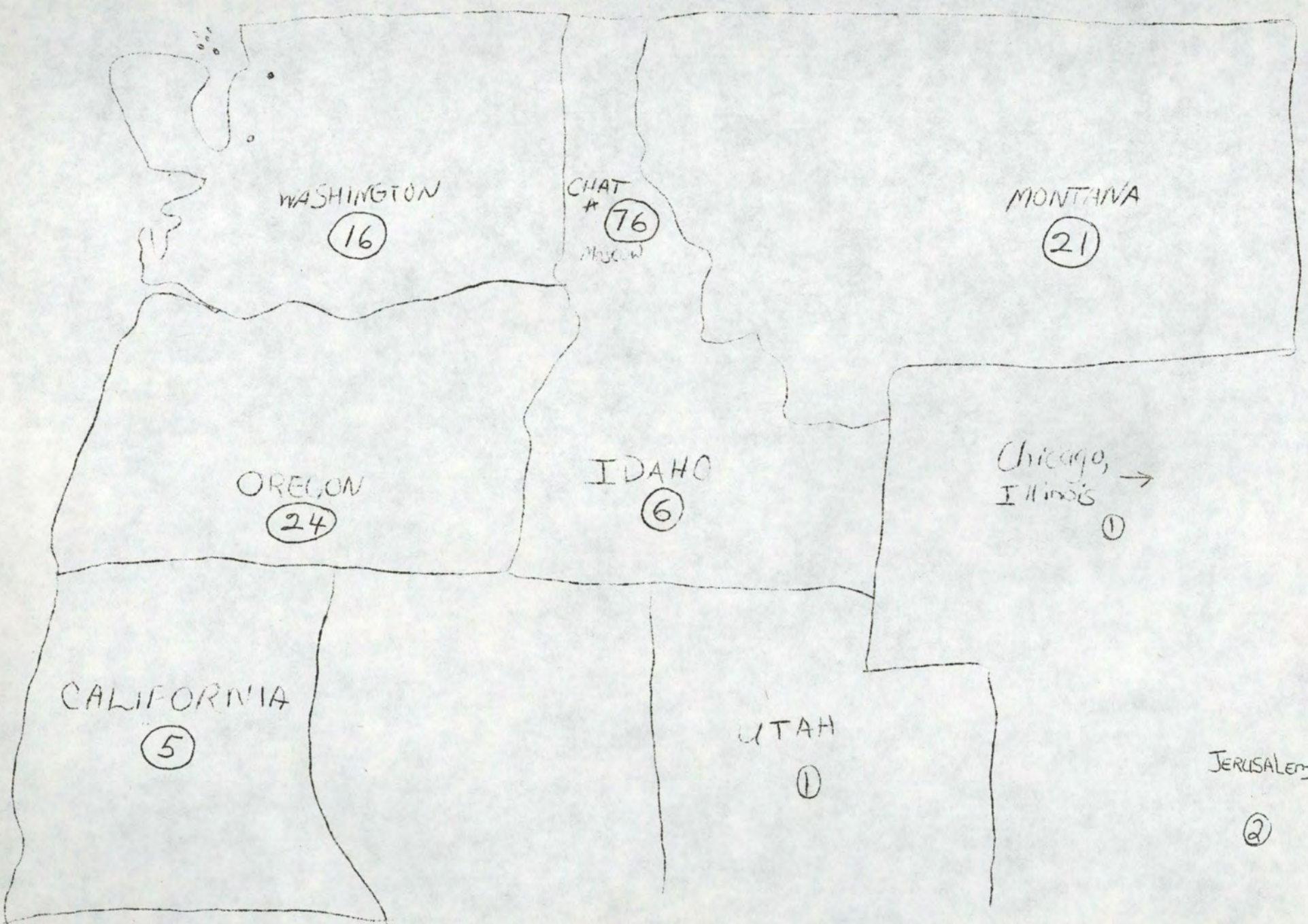
1. David Hersey
2. Ed Gerdes
3. Brian Salyer
4. Sue Martin
5. Jackie Baritell
6. Kelly Jo Dwyer
7. Jim Martin
8. Jim Coefield
9. Laura Stramer
10. Pat Davis
11. Marta Davis
12. R. Jay Watson
13. Terri Heard
14. Brad Bradley
15. Bob Townsend
16. Ruby Carpenter
17. Miriam Beasley
18. Steve Christiansen
19. Bob "Beaz" Beasley
20. Terry Spence
21. Mark Patterson

5th Row Annex

1. Ethyl Fox
2. Genie Townsend

Alphabetical List By First Name

3-5 Angelo Rovetto	3-3 Marianne Dubois
5-19 Beaz (B0b) Beazley	5-11 Marta Davis
3-2 Betty Schuld	1-11 Mel Carlson
2-7 Billie Marie Studer	5-17 Miriam Beasley
5-19 Bob	1-5 Nancy Eusterman
4-3 Bob Rogers	5-10 Pat Davis
5-15 Bob Townsend	5-12 R. Jay Watson
5-14 Brad Bradley	2-4 Renee Stephens
5-3 Brian Salyer	2-15 Roy Main
3-10 Bruce Elm	5-16 Ruby Carpenter
4-4 Chuck James	2-6 Sally Heard
2-1 Clarence Stephens	5-18 Steve Christiansen
5-1 David Hersey	1-8 Stew White
2-9 Debbie Schroder	5-4 Sue Martin
3-12 Diana MacRae	5-13 Terri Heard
3-8 Diane Keller	5-20 Terry Spence
2-3 Dock Rock	2-11 Vernon Burlison
1-10 Dwight Wales	1-3 Wendy Maurer
5-1 Ed Gerdes	1-9 Zilda Carlson
3-6 Elaine Husted	
3-4 Elaine Rovetto	
Annex-1 Ethyl Fox	
2-13 Etta Marie James	
2-5 Eunice Greener	
Annex-2 Genie Townsend	
2-14 Gwen Main	
3-11 Hani Halawani	
5-5 Jackie Baritell	
3-9 Jan Schuld	
2-2 Jean (Stephens) Baringer	
1-6 Jennie Jordan	
4-2 Jim Beasley	
5-7 Jim Martin	
3-13 Joan Smith	
1-1 Joe Matteo	
2-3 Joe Stephens (Doc Rock)	
2-10 John Beasley	
3-7 Karen Dougherty	
4-1 Karen Eve	
5-6 Kelly Jo Dwyer	
1-2 Ken Rice	
1-7 Kurt Staigmiller	
5-9 Laura Stramer	
2-8 Laurel Mulder	
1-12 Leila Steckelberg	
1-4 Les McCartney	
3-1 Lonnie Eve	
2-12 Marge Santeford	
5-21 Mark Patterson	



WASHINGTON
①⑥

CHAT
76
MUSEUM

MONTANA
②①

OREGON
②④

IDAHO
⑥

Chicago, Illinois →
①

CALIFORNIA
⑤

UTAH
①

JERUSALEM →
②

FAMILY

CLAIMS



C A M P S

- | | | |
|---|--|---|
| <p>#1. <u>Eldorados</u>
 Dorothy Baird
 Jim Beasley
 Nancy Eusterman
 Sally Heard
 Laurel Mulder
 Mark Patterson
 Ken Rice
 Betty Schuld
 Dwight Wales</p> | <p>#2. <u>Golden Giggle</u>
 Mine Camp Unc.
 (uncoordinated)
 <u>John Beasley</u>
 Ruby Carpenter
 Marianne DuBois
 Ed Gerdes
 Dianne Keller
 Bob Rogers
 Elaine Rovetto
 Doc Stephens</p> | <p>#3. <u>Glory Hole Nuggets</u>
 Beaz Beasley
 Mel Carlson
 Karen Eve
 Gloria Flower
 Chuck James
 Gwen Main
 Wendy Maurer
 Marge Santeford
 Terry Spence</p> |
| <p>#4. <u>C.A.M.P.</u>
 Happy Collection of
 <u>American Mining People</u>
 Miriam Beasley
 Brad Bradley
 Pat Davis
 Kelly Dwyer
 Sue Martin
 Angie Rovetto
 Brian Salyer
 Joan Smith
 Laura Jean Stramer</p> | <p>#5. <u>Oro Fino Gems</u>
 Zilda Carlson
 Lonnie Eve
 Eunice Greener
 Terri Heard
 Diana MacRae
 Joseph Matteo
 Bob Townsend
 Stew White
 Kai Petersen</p> | <p>#6. <u>Six Packers</u>
 Jean Baringer
 Marta Davis
 Bruce Elm
 Dave Hersey
 Etta Marie James
 Roy Main
 Les McCartney
 Deborah Schroeder
 Genie Townsend</p> |
| <p>#7. <u>Ryhltasin Camp</u>
 Vernon Burlison
 Jim Coefield
 Karen paugherty
 Hani Halawani
 Elaine Husted
 Janice Schuld
 Leila Steckelberg
 Clarence Stephens
 Sonya Watts
 Burl Winchester</p> | <p>#8. <u>The Bonanza Camp</u>
 Jackie Baritell
 Don Clayton
 Ethyl Fox
 Marge Grier
 Jennie Jordan
 Jim Martin
 Kurt Staigmiller
 Renee Stephens
 Billie Marie Studer
 Jay Watson</p> | |



The number one group met for the first time Sunday night. We were an immediate success because of our complete congeniality. Each one proved to be a leader, everyone willing taking responsibility.

Jim Beasley
Sally Heard
Mark Patterson

Nancy Eurstman
Dwight Wales
Ken Rice

Dorothy Baird
Laural Mulder
Betty Schuld

JIM BEASLEY - Clackamas County, Oregon. Introduced to Chat by Mama "B". Our four children have attended Chat. See you in Oregon City.

SALLY HEARD - Denver, Colorado is where I originated - But - Montana - Butte and then Great Falls have been my home for 27 years.

I'm married to the same guy, Bill, for 23 years. We have six Children - Vicki -20, Terri - 18, Christina - 15, Carolyn 13, Marty 11 and Vincent 9.

4-H leading has kept me busy for 10 years - All but Vicki are presently enrolled in our club.

In my spare time I'm an aid at a Montessori Sch ol - which I love, work in our high school religion program, paint, and various sewing, knitting and duties to keep 7 people going like cooking, cleaning, etc. etc.

MARK PATTERSON - Well, gosh, this is supposed to be an autobiography; so I guess I'm supposed to tell something about me that you don't know already. Among the more mundane facts is that I was born at Franklin Hospital up Portola Avenue in San Francisco some years back. The next interesting think that happened was May 11, 1971 when I came to my first Chat. It has always been a marvel to me when I think what the brief space of that one week has done to me. Suffice to say I glimpsed the meaning of the word possibility. And, well, since then its' been a real adventure finding out about actuality (they're related).

NANCY EUSTERMAN - For a 17 year old, I have led a very fulfilling life. Rest assured, 4-H has made my life all the way. Even my trip to Chat is for 4-H (and myself). I live in Great Falls, Montana and I attend Great Falls High. I am now finishing my Junior year and also finishing my term as Jr. Class President. I'm very involved in leadership in my community, in school and 4-H. Some of my hobbies include people, skiing and skate boarding, of which I am a beginner.

Ever since I was young, I'd dream about coming to Chat. I remember when the older 4-H members that attended could, come home and tell me about Chatcolab. And then I felt that this camp experience is for me. Here I am, enjoying myself to the fullest and I love it! Mostley, I love the atmosphere and I love the people I have met here! I'm happy to have met every one of you. Peace and Love be with you all.

EL DORADOS, continued.

DWIGHT WALES - I was born in Southern Alabama and came west in 1912. I raised cattle and work in logging camps. Have spend many years going to youth camps in the summer, some of which Snohomish, King and Skadgit Counties and Grand Harbor in Washington and Grant and Clackamas Counties in Oregon. I have a big Indian teepee and several drums and I love to tell Indian stories and sing songs at camp.

KEN RICE - Born in Salem Memorial Hospital Sept. 17, 1961. Attend South Salem High School, am a sophomore, moved once right next door. Attended Chat in 1977.

DOROTHY BAIRD - A Washingtonian who has travelled and lived in many parts of this country and found the Lord was interested in bringing peace and love to everyone everywhere.

After years of kids, Campfir, Cub Scouts, Church involvement, and legal secretarial work. The Lord brought Chet, a military career man into my life 3 years ago. Upon retirement from the Army last year, we chose to retire in Idaho and thought working for Camp Easter Seal could be an ideal place to be of service to the Lord and to His people. I enjoyed ice skating (till I broke my leg), swimming, boating, art looking and painting, stained glass work, travel and loafing.

LAUREL MULDER - I am at heart a "Coon Ass" from Louisiana but I was hatched in Sacramento, Calif. I've been in all the states, except the south eastern ones (east of Louisiana). I went to school in Moxee and Yakima, Wash. Was married for 17 years. I am presently an L.P.N. at St. Elizabeth hospital in Yakima. I am divorced and have 3 "K's" - Kurtis, 19, Kathy 18, and Kyndra 17. I have done recreation, crafts, etc, with all ages. I LOVE 4-H and was a leader 5 years (before my "career") My main projects were forestry and fishing. Love: people, to travel, God's world, and especially my week with all my Chat family.

BETTY SCHULD - I come from Clackamas County, Oregon, infact I have lived most of my life in Oregon. I came to Chat in '73 with the Beasley's, both Ma and Pa, and a whole new world opened up for me. I am married, to the same man, for 29 years, have three children, Susan 21, Roger 20, and as you know Janice 16.

Eldorados, Cont.

Some of discoveries of The El Dorados Sunday night

Nancy - Love to meet and share with people -- where before I hated them.
Like proverbs, especially from different nations.
I'm "pleasantly" plump
I like to lead, not follow.

Sally - I like young people, I can paint, I have a family, I like people.

Jim - I love to work with younger kids

Dwight - I love whiskey

Betty - Even though I can't go down hill skiing anymore I can now go cross
country as long as I don't fall down.

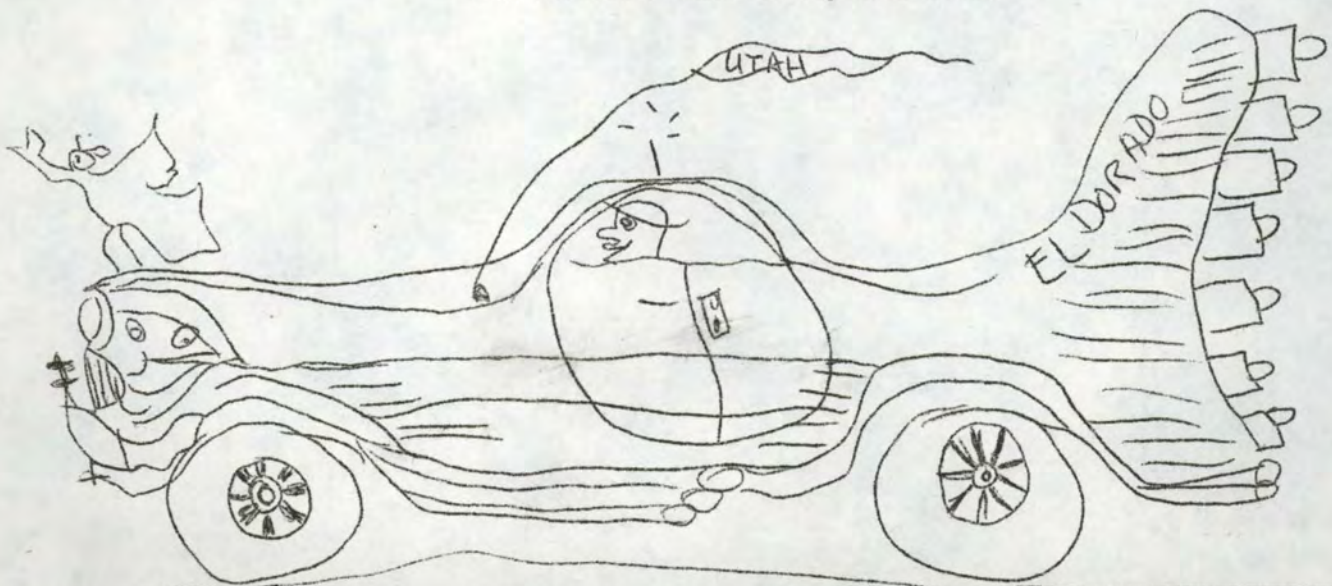
Laurel - I'm not as nice I imagined I was!
I am UNO #1
If you don't believe it-----ask me!!!

Once upon a time there was this family of prospectors who
were not as nice as they imagined they were. They loved whiskey, kids
and people. They had plenty of plumb proverbs to quote while prospecting
on different ski slopes with paint brushes in hand. There they took up
cross country skiing and became numero UNO-----if you don't believe them
----ask them.

Monday night as we were planning the following limerick we came up with
our name-----there really isn't much connection.

The El Dorados

There was a family so bold
Who went out looking for gold
They didn't find any
But their pleasures were many
And at Chat their story was told.



Golden Giggle Camp, Uncoordinated

Family history: ,

JOHN BEASLEY - has taken some time off, from prospecting for forestry knowledge at Oregon State University, to prospect for leadership and love at Chatcolab.

EIATNE ROVETTO - hails from Yakima where she lives with husband, Angelo, and sone Mark. Our family revolves around travels with Angelo when we can, Mark's interests of track, etc. and 4-H Camp and Fair activities, plus involvements of most of nature - we enjoy life and Chat.

ED GERDES - resides in Medford , Oregon along the Pacific coast. I love people, life and my family. I have enjoyed my stay at Chat and hope to return.

DIANNE KELLER - During the Gold Rush I emmigrated from Missouri to Rogue River, Oregon, and places in between. I also like to speak Spanish. I love my cat, and all my hobbies and interests.

DOC ROC STEPHENS - 'came in from the Funnie Farm where he thinks he works. We're trying not to let him find out he is a patient. There are Napoleons reincarnated J.C.'s, etc, etc, who also "work there". He's quite natural though, don't you think?

MARIANNE DuBOIS - left the southlands (Calif-Mexi Border) to join the gold rush, and will be returning home with a real stash --- of magic pennies and memories. I'm returning to my final Recreation Intership as a Park Ranger at Lake Cuyamaca in San Diego County before graduation (B.S.) in August. I love anything physically active and get a kick out of writing and RECEIVING letters (hint, hint).

BOB ROGERS - loves to rub and hug the wonderful people at Chatcolab cause it feels so good. And show you how to return to touch - keep in touch Spartan School of Massage - Seattle, WA 98115 - 6250 - 20th Ave.. N.E. 2 blocks from Bob Beaz.

RUBY E. CARPENTER - Born Lat. Montana 22 miles above Wilsal then went to Colorado in Covered wagon to Cripple Creek Gold Field till I was 12, came back to Montana. Married farm and rock laborer for next 41 years.

I like Chat because I can work with other people. It has helped me a lot to become more of a person.



Discoveries from the Golden Giggle Camp, Uncoordinated

John Beasley - I procrastinate often

Bob Roger - I rub and rub and rub and rub until it's better.

Ed Gerdes - I enjoy people

Joe Stephens - I'm a Shrink

Dianne Keller - I discover I take a liking to traveling

Marianne DuBois - I CAN! if I believe.....

Elaine Rovetto - I'm glad we're all here together.

Ruby - I think of other people.

MOTTO: Chatcolabor Bust!

After procrastinating, often I discovered I can! If I believe, I enjoy people so much that I rub and rub and rub until the shrink is better.

I discovered I took a liking to travel and I'm glad we're all here together, thinking of other people.

compliments of the "golden Giggle Mine Co,"

There once was a family that giggled
Their father, one day, yelled
The password was heard
The gold diggers swerved
And they found a very big nugget.

We all came to Chat and duggit
When we found a special nugget,
We learned to care
And how to share
And even how to huggit!



GLORY HOLE NUGGETS

TERRY SPENCE - Originally from Walla Walla, WA. presently from Moscow, ID. I am Vern Burlison's secretary in the College of Forestry at the Univ. of Idaho. I live on a 7½ acre farm, 11 miles from Moscow which supports three children, (Kevin 13, Lori 11, and Michalle 6), 5 horses, a couple of 4-H lambs, dogs and puppies, cats and kitties, etc. I love meeting and getting to know people. Will see you all again next year.

GWEN MAIN - From El Centro, Calif. 52 feet below sea level on the desert. A kindergarten teacher. Have three children, four grandchildren -- a husband named Roy -- My second wonderful year at Chat.

GLORIA FLOWER - Who is the first person from Clackamas County to attend Chat --- a long time ago, it seems. However to a genuine labber, one experience means more, so I've been about eight times and this year was able to attend again, albeit late. Every time, the spirit and the people renew my feelings about the uniqueness and the beauty of the lab experience. The labs have shaped my life in many ways and provided some of my closest friends. So, I periodically return to make sure it still exists -- This Special thing.

CHUCK JAMES - enjoying "the last of life which the first was made", I find myself fixing, innovating, probing the development of spirit and soul, and loving the unique "Little Prince and the Fox" relationships at Chatcolab. What riches! What discoveries!! Thank all of you for being you!!!

MARGE SANTEFORD - I'm an R.N. and work with newborn babies at a hospital in Everett, Wash. I like people, music, hiking, camping and art, sewing and gardening. Enjoyed returning to Chat to renew old memories and friends and make new ones. The fellowship, sharing and love remains the golden spirit of Chatcolab.

MEL CARLSON - I am a retired Forester who has always loved the out of doors and people. I am married to a very lovely reheaded girl who likes to backpack, ski and visit with others the same as I do. We think Chat is fun, friends and fellowship. We love sharing our living with you. Here's a toast to all of you. "May the saddest day of your future, be no worse than the happiest day of your past".

WENDY MAURER - I come from the "Garden of Eden" or better known as Eden, Montana. I live on a ranch, which has helped me appreciate the simple things such as the sunrise, the flowers, and the mountains. I love people, poetry music, and horseback riding, my Mom, Dad and brother are very special to me and they have shown me how to love life. I came to CHAT to meet new people and I have found the unique love that only CHAT creates. I hope I have given half as much as I have received here. With all the "E" hugs around, I'm sure, I'll have a lot more sensitivity to towards other people's needs and wants. I love you!! See you all next year. XXOOXXOO

BEAZ - is an export from Oregon City, Clackamas County, Oregon. He has been seasoned in Walla Walla, Wash., Glacier Nat'l Park, Montana, Los Angeles, CA., and Seattle, Wash. (1967?) with various: sundry intermediate stop overs including a great experience, as I was able to re-discover a part of myself that I had left at Camp Colton in Clackamas County, Oregon, and I don't intend to lose it again. People are our greatest natural resource, and I hope to experience as many of them as I can, for they are the Nuggets of life. My current status is an unemployed real estate broker. My goal is to utilize more of my real talents in some kind of gainful(?) employment,

Glory Hole Nuggets, cont.

all suggestions are welcome. Peace & Love be with you always, Beaz

KAREN EVE - I come from a family of nine, (4 sisters, 2 brothers & parents) I go to school in Billings, Montana at Rocky Mt. College, which I enjoy and love very much. I love the outdoors and people so much. I am striving to be more open with people and to overcome being shy. There is so much love at Chat. It is like a journey to the fullness of life. It is only through the experience of love that we can know ourselves and love what we are,, love all those around us, and find the fullness of life that is the Glory of God.

In prospecting within our own camp the Glory Nuggets made several discoveries worthy of note to our own members and all other prospectors at Chatcolab '77. First - a few words from each prospector.

I talk Too much.

Laten clairvoiant

I'm a beachcomber

I like to be a ski bum

The determination to become my best self.

I'm old enough to walk alone.

I love tdancing.

My determination to become my best self makes me open to direction coming my way, but I am still old enough to walk alone, my latent clairvoyancy indicates I should be either a beachcomber or a ski bum, but I still talks too much, however my redeeming characteristic is that I love to dance, at Chatcolab.

We are the Glory Hole Nuggets
We got into people and Dug IT
We found them at Chat
And That's where we're at
We carry love by the buckets

To the tune of Make New Friends.

Major Activies

- * the Bigger and better pencil by the Bigger and Better Pencil Co. To aid in the recording of activities. This giant pencil (it really writes) exceeded all other Chatcolab pencils since the beginning of time.
- * Table fun Limerics (which we introduced).
- * The non-"flag lowering" ceremony on a drippy day.
- * A wake-up blast and serenade for each cabin by the male segment of the Nuggets-plus friendly Bugler John B. (The female Nuggets were otherwise variously occupied).
- * The outdoor breakfast on beautiful Thursday morning as a lab program freed us from these duties to enjoy, after a cold and cloudless starleit night.
- * Our Wishing Boat Ceremony on Friday Night - (Elsewhere reported).

The Glory Hole Nuggets, cont.

Findings of Assay:

The obvious geniuses of the Nuggets made our camp exceptionally effective in individual discovering and project accomplishment. However, this high degree of individuality produced an easy, friendly camp rather than a close-knit family. We seemed to feel more related to all Labbers as a family unit, and we extend and carry the memory of precious experiences to all "prospectors".

#4 C.A.M.P. -Happy Camp
or

Happy Collection of American Mining People

Chorus:

We're the happy crew, We're the happy crew
We're the happy crew, C-- A - M - P
We're the happy crew! Not You-----US!

Happy C.A.M.P. is a collection of beautiful people, who's primary function is to happily seek out and mine the gold in each and everyone they meet. It truly is a collection of neat and very special people.
MIRIAM BEASIEY - (Mama B) A wonderful beaming lady kept warmth generating through our camp the whole week. She kept bringing in the gold and putting it to use in many beautiful ways. She is a lady who has maybe more gold, as far as children go, than anyone else I know.

BRAD BRADLEY - Our foreman of the camp, always willing to share his gold that existed within and without him. A big, tall feeler with a certain sorta golden twinkle in his eyes, that in a second after you meet him ya know he's looking out for the gold in everyone.

ANGELO ROVETTO - A kindly, sharing man who's golden voice and golden ideas, kept our camp rolling along with its activities and sharing the entire week.

BRIAN SALYER = Drives a mean paddle in Klondike Kanoeing and with his neat smile and craziness, added his inner glowing radiance of gold to the camp.

PAT DAVIS - (Festus) A real brainstormer when it comes to brainstorming?, for he is the one responsible for our name. Pat added much to our camp with his crooked walk but by no means crooked heart. We loved his presence the whole week through.

LAURA JEAN STRAMER - Her beauty and special gentleness was a golden glowing star to our camp from the time she arrived she carried on all through the week.

SUE MARTIN - A smile was all that needed to be shown to find her certain touch of gold. She brought ideas, and loveliness to contribute to our camp greatly.

Happy Camp, cont.

KELLY JO DWYER - feels she has truly found gold in her experiences this year at Chat. She feels she has grown greatly and learned a lot from this experience. She loves her family and all the entire people of Chat - co - lab!!

JOAN SMITH - (Goldy Locks - Red Worn #4) Our Queen of the camp - made queen for a day by our camp on her birthday. She truly is a queen, who shared and added a joyful touch of laughter.

VELMA STEPHENS - Our adopted camp person, a happy glowing lady who blest us with her presence on Thursday of the week, and we were very plesed with her arrival.

Happy C.A.M.P., truly turned out to be a Happy Golden experience, a camp that I wouldn't mind living at for a life time for through it each of us shared, experimented, and loved one another. Our goal now is to take what we have shared and bring it back to all corners of Washington, Oregon and Montana and where ever we may wonder, sharing and giving to those all around us wherever we find them.

The discoveries of Sunday night,

Joan - Has so many varied interest, need mor than one life time to do it.

Angelo - his smile is the key to the world

Kelly - I have ten toes.

Brad - the more ya give it away the more ya have.

Pat - If ya look deep enough in the seaweed, there are always flower.

Sue - likes to eat

Brian - likes to drink milk

Mama B - Happiness comes by being real - being real by loving, caring and sharing!

Once upon a time there lived a certain special sort of people called Chat people in a roaring gold camp. They learned as they grew and they grew as they learned. They discovered, through living, th t ten toes and, milk were great things to amuse themselves, and a necessity and another great thing to do was eating. As life went on they found themselves in many things, they found life may just well be too short to get it all done in. Through giving t ey found they got much more out of life, and looking deep in the seaweed they found flowers. Life has been and always will be grand in this camp of gold seekers for they found their gold that will never run out - They are real people who have found happiness and are real because they are loving, caring and sharing.

One day while standin pandin gold
Mama "B" was helping in the snow
Brad wasgoing mad, the queen felt
She'd been had. But still we all were glad.

There once was a young lady from camp
Who thought she was quite a vamp
But when they found gold
She quite lost her hold
And had to turn on her red lap.

ORO FINO GEMS

Our gold surrounds Chatcolab Gems:

Lonnie - pearl	Terry - Opal		
Stew - Diamond	Twin	Zelda - Opal	tripple fire opals
Bob - Diamond	brilliance	Joe - Opal	
Diana - Ruby	Eunice - Aquamarine		

EUNICE GREENER - a newcomer from Spokane, Wahington, working as a recreation therapy assistant at E.S.H. As defined by Don Clayton, "play, involves process of enjoyment in the doing". My job is such, encouraging others to enjoy themselves and others in the doing.

May the blessed sunlight shine on each of you at "Chatcolab". Until it glows like a great fire so that a stranger may come and warm himself on it. May God always bless you, love you and keep you. Auther unknown

My wish for all of you friends.

TERRI HEARD - I've come a long way with Chat. I'm a happy person inside with abundant places in my heart for many special people. I find joy in playing my guitar and reading poetry. I know by coming to Chat I am rewarded by life-lasting friends who really care.

IONNIE EVE - comes from Billings, Mont. I love Chat and all my beautiful friends here. Chat has brought me a long way, both from home and in the person that I am. I have gained a lot of self-confidence here. And I have learned to love and to allow people to love me for who I am. I believe that if I keep working on the things I have learned here I can develope into a "pearl" gem of a person.

KAI PETERSON - I am breath. U am also Love. I am the flow of water in motion. I am freedon and liberation. I am touch. I am the dream of my imagination. I am above all the cance of joy and happiness. I am Kai the void between the curl of a wave and the power of the pounding surf. I am the rhythm of universal self-realization, I am the quietness of God in all my manifestations. I am heart on the wing toward my perfection. I am the path that always journeys in the direction toward home. I am t uth when I see. I am what I am, because, just because!!

I am in al essences the ONE!!!

Shanti Shanti

DIAMOND STEW - I've changed every year, but so has Chat. Perhaps this is what makes Chat as beautiful and everlasting as a diamond, constantly changing patterns with the light, yet forever indestructible as the Love which Chat engenders.

OPAL ZILDA ARLISON - After years of 8-5, desks, bosses, and the public, life has become one backpacking trip after another - in the Rain Forest, Hells Canyon, Primitive area, New York City, and any other place in the United States where it is possible to walk. Our list of friends becomes larger each year, and with each new one, I am changed a little bit. As the years go on, friendships become more lasting and important; I grew older; old friendships are renewed; and life is more fascinating.

ORO FINO GEMS, cont.

Robert Edward Townsend, Sr.- I was born in California, moved to Washington, have resided in Green Oregon on the Columbia River for 50 years. Have been in youth work (4-H, Boy Scouts, FFA) most of the time, main project at present 4-H Gun Safety.

I come to Chat to learn new things, meet Old & New Friends. My present job is in home heating (oil).

Joe Matteo- I was born on my birthday. I have enjoyed every day of Chat and the people. Some of the things I'm interested in are horseback riding, leather craft, fishing, people, backpacking, outdoors, and poetry.

Diane "Ruby" Yahoo MacRae- I have lived in California, Washington, and Idaho; now living in Jerusalem, Israel. I am employed by London Times Correspondent Eric Mersden. The lab is something I wouldn't miss no matter where in the world I live.

A GEM OF A LIMRICK

There was a fellow named Stew,
There was nothing he could not do,
He went out to sea
But poor fellow he
Came back looking subconsciously blue.

OUR SONG

Blue, blue, my body's blue,
Blue is my body how about you?

THE ORO FINO GEMS

There's a long, long trail a-winding, into the land of our dreams; God's been with me all my life, but I haven't always been with God. I am at my best outdoors with Nature. I must feel close to God before I move a direction or I lose my way. I have discovered that I CAN love and be loved. I like myself.

But I am always in trouble for things I don't do. I have discovered, though, that my temperament can be controlled through God and Chat. I'm O.K., You're O.K.

TALENT SHOW HILBILLY STYLE

Calling upon the talent of Les and his harmonica, the Oro Fino Gems hosted a 'stomp along'. Bob's "guitar" soloed behind Yahoo on the auto-harp as we all joined in on the famous song "Grandma's Lye Soap". With supporting instruments such as the comb, garbage cans, bowl and plate, sticks, and jug, we only needed a nose to 'blow 'em out of the hall'.

Following their hours of hard pressed practice, their appearance inspired such moving comments as "I thought it was neat, just really cool". An obviously well educated person!

Our hope for the Wishing Boat Ceremony:

Peace for Israel, the Middle East, and Europe.

Family History: THE SIX PACKERS

It is obvious why we are called the Six Packers. We are nine sturdy, back-packing miners from Family Six. We are:

JEAN STEPHENS BARINGER: Jean likes to make others happy by sharing her creative talents, sense of humor, E-Hugs and smiles. She is like a butterfly slowly shedding her cocoon a little bit every year she attends Chat. About her second year at Chat she very reluctantly agreed to be Santa Claus, -providing she could hide behind a mask, but was discovered. Eleven years of Chat have helped this butterfly to BECOME - you labbers have helped in a large way. Jean, from Conrad, Montana, is the wife of Jack, a county extension agent, and they have two children, Jeff (4 3/4) and Jennifer (2). She is a crafty person, always making something with her hands, as seen at Lab.

MARTA (SUNSHINE) DAVIS: Marta is a child-care provider from Bozeman, Mont. She is affiliated with Montana State University, an active board member, but most of all a devoted wife and friend and mother.

DAVID HERSEY David is eighteen years of age and a student of Grants Pass High School in Grants Pass, Ore. He works as a nursing assistant for a private hospital. He enjoys down-hill snow skiing and PEOPLE.

ETTA MARIE JAMES: Etta Marie comes from Bellevue, Wash. She says, "In my first thirty years I acquired one husband and four children; in my second thirty years I acquired a career and eight grandchildren; in my last thirty years I acquired CHAT."

ROY MAIN: Roy is a "herring choker", originally from New Brunswick, Canada- (48 years ago). Now residing in Marianne DuBoin' home town - ElCentro, Calif. he is retired and working with a Senior Citizen Nutrition Program as Outreach and Activity Chairman. Roy will be eternally grateful to Chat for helping to start him on his second career, and has nothing but praise and love for the wonderful people and the program involved.

LES MCCARTNEY: Les was born and raised in Great Falls, Mont. He likes back-packing, fishing, hunting, and other sports. "Chatcolab has been a super experience for me," He enthused, and I am coming back next year."

DEBBIE SCHROEDER: Debbie was born and raised an Oregonian and thrives on rainier drops. She likes some sports like soccer and tennis. She loves folk dancing and going out, people of all shapes and ages, and a ~~xxxxxxx~~ a good rap session. She is going to Portland State University and is working in a music store and enjoying both. "I love spring, John Denver, Starsky and Hutch, and CHAT."

GENIE TOWNSEND: Genie was born and raised in and around Portland, Ore. She has worked with 4-H clubs for 35 years as a leader and ten years as a member. She has raised two boys and a girl in 4-H and is still in Rifle Club, with her husband. She has come to Chat for 16 years. She testifies, "The friends I have made here will always be close to my heart. Chat is that something special for me."

BRUCE ELM: Bruce is a recreation leader from Provo, Utah. Among his many interests, all of which he does well, are square dancing, motorcycling, photography, macrame, and canoeing. The last he does without paddles. He says, "What strength I may have comes not from within but from the support given me by others."

six packers contd.

The Discovery Trip

I have discovered that family #6 has the most assembled talent of all the families at Chatcolab!

I can do a professional impersonation of a Puget Sound clam.

I can jog backwards!

I have discovered pickles and ice cream don't mix.

I have discovered I can fiddle.

I discovered I can fiddle around fiddle around! (being creative; thinking up what to make out of junk.)

I found I can chew gum and write this note at the same time.

I found that I have the most superfluous use of words of anyone in the Universe!

... Gathering far from Alaska to the ready shores of MAIN
The sourdoughs at Camp Six, in the second week of May,
Loaded up their wagon and stuffed their horse with hay
and drove to Worley, Idaho on the shores of Coeur de lene.,

There upon the sandy shore our treasurers we have found
Nine golden nuggets of self worth. In this our wealth abounds.
And if you want, these are all our tricks.
One of us can testify ice cream and pickles don't mix
One of us can fiddle and one can fiddle around
One can keep as quiet as a clam on Puget Sound.
One hunts elks and deer and stuff without the help of hounds.
One was chewing on his gum while writing all this down.
And one has the most superfluous use of words
Of anyone in this whole universe

There was a young girlie named Jean
Who know that the six-packers were Keen
She Joined them one day
They all said Hurray!
And now that young girl is Queen.

The '6' packers went on a spree
Everyone laughed TEE HEE HEE
But what did they know
For they didn't go
The 'packers' were 8-oll of hon-ey

Ryhllitasin family

A very unique family indeed. Family members include Hani Halawani, Kafen Daugherty, Clarence Stephens, Janice Schuld, Burl Winchester, Leila Steckelberg, Elaine Husted, Jim Coefield, Sonya Watts and Vernon Burlison.

JANICE SCHULD - is from Milwaukie, Oregon where she was born. She attends Clackamas High School and is a junior. She is 16, her main hobbies are riding and showing horses, skiing, backpacking, writing, music and art work.

KAREN DAUGHERTY - reports that she was born unexpectedly in Roseburg, Ore. May 1, 1960. She moved with her family to Rogue River, attends Rogue River School and has two brothers and one sister.

CLARENCE STEPHENS - a dentist from Great Falls, Montana. Keeps coming back to Chat year after year.

BURL WINCHESTER - Range dropped on a sheep and cattle ranch at Corrumpa, New Mexico away back when. He now lives in the Beautiful Gallitan Valley Bozeman, Montana.

ELAIN HUSTED - is working for the Extension Service in Oregon. She is originally from Montana. In 1974 she was selected as an IFYE student to Germany and she says it was a tremendous growing experience. IFYE is the International 4-H youth Exchange program.

VERNON BURLISON - grew up in southeastern Missouri. He migrated to Colorado and there, at Gunvison, went to college three years and obtained a teaching certificate, He taught elementary school for a total of five years in Missouri, Colorado and Utah. Then Vern obtained a forestry degree from the Univ. of Idaho in 1943, Three years later he became Extension Forester for Idaho and that has been his life's work. He has attended 22 of the 29 sessions of Chatcolab. Vern plans to retire from Extension in 1978.

LEILA STECKLEBERG - was born and raised in a logging camp at Arlinton, WA and graduated from High School there. She has lived in Coeur'd Alene, Ida., Los Angeles, Calif. and Chamberlain, South Dakota, and now is back in Arlington. Her husband, Dale, is a logger and mill worker, her son David, (professional name - David Scarroll) is an actor in Hollywood and New York City, This is the 25th year she has attended Chatcolab and would not go back to the person she was before the first Chat for anything in this world!!!

SONYA WATTS - lives in Walla Walla, WA, has been attending Walla Walla Community College, will be attending Whitman in the fall (two years to go!!) as a philosophy-religion major (I hope!).

HANI HALAWANI - I live in Jerusalem. I was born in Aman, Jordan and moved to Jerusalem when I was a month old. Both my Mother's family and my father's family are from the Old City of Jerusalem. I went to school in Jerusalem and later studied Karate for 3 years at the East Jerusalem YMCA. I worked for my father in his electrical fitting shop, and since 1971 I have my own light shop and I design lighting for homes and business. I also design and make custom lampshades. I learned some English in school and some English speaking with tourist customers. I have 6 brothers and 5 sisters. We live on the Mt. of Olives in a home my Father built. I have visited Lebanon, Jordan, Saudi Arabia, Kuwait and Egypt. I am Moslim and I study Islam and I can recite most of Koran. I came to the U.S. for 2 month visit. I arrived in Boston and visited Washing and came

Ryhlitasin, cont.

by bus to San Francisco. I visited Los Angeles and Oregon and Washington and now Idaho. I am going to visit my uncle in Reseda, Calif. before I return to Jerusalem.

JIM COEFIELD - I am a student at Montana State Univ. interested in liberal arts. I like to travel, hiking, music, philosophizing and general inquiry into the finer aspect of life. This is my second year at Chat and I am greatly in debt to the fine people I have met and had great times with in the past years, and would like to say----Thank You.

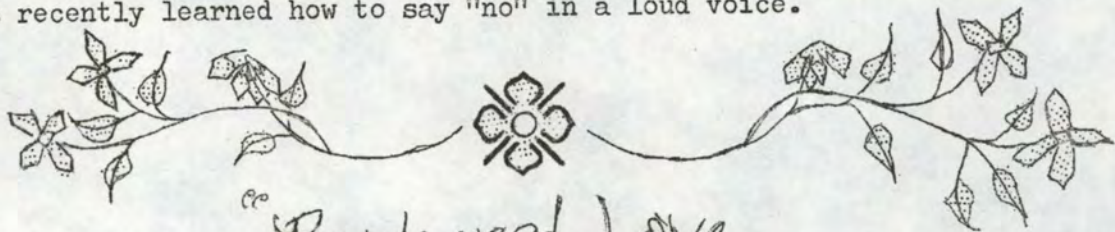
How camp # 7 got its name.

Our little family at Chat
Oulled letter out of a hat
It was sure to win with all with in
We are the Rhyhlitasin.

Discovery - Sunday night table fun.

1. Sonya - neck is too short
2. Janice - Cheeks too pudgy
3. Elaine - Loud voice
4. Leila - discovered how to say no
5. Vernon - An easy mark
6. Hani - Doesn't know very good English
7. Karen - too tall
8. Clarence - lost weight = belt too loose.

We want you all to meet "easy Mark" who - in spite of losing weight and having troublekeeping his pants up - still has pudgy cheeks and a short neck. He's too tall and doesn't speak english very well, but he has recently learned how to say "no" in a loud voice.



“
People need Love;
People need Trust;
People need one another;
And that means us,
I'm talkin' 'bout you sugar babe...”
Stephen Stills

99

THE BONANZA CAMP
A RICH VEIN OF FELLOWSHIP

Camp Bonanza is where we found
Mining Gold that don't come from the groun.
We've found it in you
We've found it in me
In people where true gold abouds.

Our Motto:

Journey of a thousnad miles
Begins with the first step
Number 8's right along
with this crazy song
You'll find that we are hep!

JENNIE JORDAN - Born January 15th, 1961 in Bozeman Deaconess Hospital on a snowy Sunday morning. Her family is an extremely important part of her life, she was always known as "Daddy's little girl". 4-H is also a major part of her life, the opportunities in this program have given her many memorable experiences. Chat is one thing 4-H has given her and she is very grateful.

Kurt Staigmiller- I was born in Great Falls, Mont. On Sept. 25, 1960. Since then I've lived on a ranch 25 miles south of Great Falls. I'm in 4-H I'm really into leadership, which is why i'm here. I love life and people.

R Jay Watson - The life began in Oregon City, where home is once again. Two years ago, a new direction was taken. Insights to life of higher meanings are more realized and accepted. All that has ever happened has been perfect. Thank you for co-creating this perfect week.

RENEE STEPHENS - I come originally from Medford, Oregon where I spent the first 17 years of my life. I've spent a year at Oregon State University, and I spent fall and winter terms of this year at Portland State Univ. and resided in the warm, lovely home of the Beasley's for about nine months. This spring i've spent 5 weeks in Montana looking for work and visiting friends. This year is my fifth at Chat. I'm enjoying meeting and talking with all of you, and hope to be able to share with you in the future.

JACKIE BARITELL - I hail from Walnut Creek, California. I am currently a graduate student at SanFrancisco State University where I am working toward a M.A. in interdisciplinary studies in education. I am working on my thesis dealing with Children's literature.

Chatcolab is the center of my life, my Chat friends are my dearest. This is my fourth year at the lab and I look forward to many more.

BILLIE MARIE STUDER - This is her ninth partial year at Chat. She has bee n constantly ass'sted and encouraged by various Labber to increase her potential and to fulfill herself in many ways through 2-3 years university offers as resource jobs, invitations to attend caps and conferences in 3 states has widened my horizon despite being hemmed in by a clerical job. But this leaves time and strength to develope avocations for fun. A gay, busy, happy life - That's the only way to go. LJV & LAUGHTER.

DON CLAYTON

MARGE GRIER

The Bonanza Camp, cont.

JIM MARTIN - I was born in Eastern Oregon at 2½ years of age. We moved to the Colville Indian Reservation. I lived there until I was 14. We were allowed to leave and moved to Southern California. There I went through high school, met and married my wife, Lottie. We then moved to Rogue River, Oregon where we still live.

We have a ranch where we raise Quarter horses and cattle. I also drive school bus and my wife cooks at the school. I have two 4-H clubs, one horse club and the Hi Country Backpacking Club.

This is my 5th year at Chat. Wish I had known about it 20 years ago. We'll continue to come as long as possible. Tip yah lanah Aihits.

ETHYL FOX - Came from the state of California at a year and half, to Oregon. After living a few years in Washington - came back to the Beaver State - Have three daughters and one son and three grand children I thoroughly enjoy. I am the advisor of the Harambres (4-H high school group), which leads to many interesting adventures. I help cook at a grade school - This July we will celebrate 38 years of married life. Coming to Chat is a great high light of the year.

Sunday night discovery -

Jennie Jordan - Ive discovered a go d filling in my mouth.

Jim Martin - I've discovered I'm getting bald (but bald is beautiful).

Jackie Baritell - I've discovered I have a wealth of friends.

Jay Watson - I've discovered over these past years, Ive lost about 1,200 lbs.

I've discovered Billie Marie has 32 extra lbs, "spirit".

Kurt Staigmiller - I function better if I start from total ruin, which I do every morning.

Ethyl Fox - has discovered she's getting old.

Bananza Song - to tune of Paddle Your Own Canoe

If we had a girl with a golden tooth
Jennie Jordan would be her name.
She'd drive our schooner, Get us to Chat sooner
And add to number 8's fame.

How we've got a guya little bit shy
Because he thinks he's bald
Jim Martin's his name, Arrow shot's his fame
And to Chat he came after all.

If we had a Jack, who wouldn't be slack,
Baritell would be her name,
When we broke down she'd be aroung
And we'd still be in the game!

Jay Watson tells of ½ ton he's lost
and that is just as well
It wasn't gold, but what it was
We'll never tell.

The Bonanza Camp, cont.

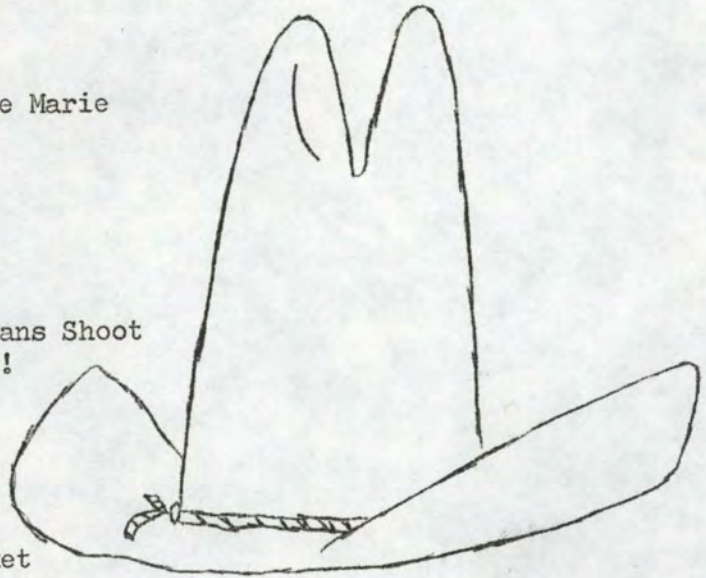
Ear Ethyl Fox gave us our box
So nobody would walk
We ride in style, Singing the while
Because ou"o:r" won't balk.

Kurt Staigmiller's a feller who sings so meller
That's not all that we can say
When moon is out and he's about
Oboy, can he make HAY!

Extra "spirit" round and round
All of it found on Bouncing Billie Marie
No. 8 wagon rolls over the
Boundy Chat prairie!

To get puncured's our fate,
We hid lots of freight,
Shared knowledge, too you see;
You'll learn all about - How Indians Shoot
When you come to 8's "whooperee"!!

Not much of this scans
But we have lots of plans,
Smiling through all diversity
Your "pow wow" ticket
When you'll come through the wicket
Will be creative poetry.



and more

If I had the pan of a pioneer, pioneer,
Straight to the creek I would go, would go,
There I would pan gold like a pioneer, pioneer
I would pan gold to show, to show.

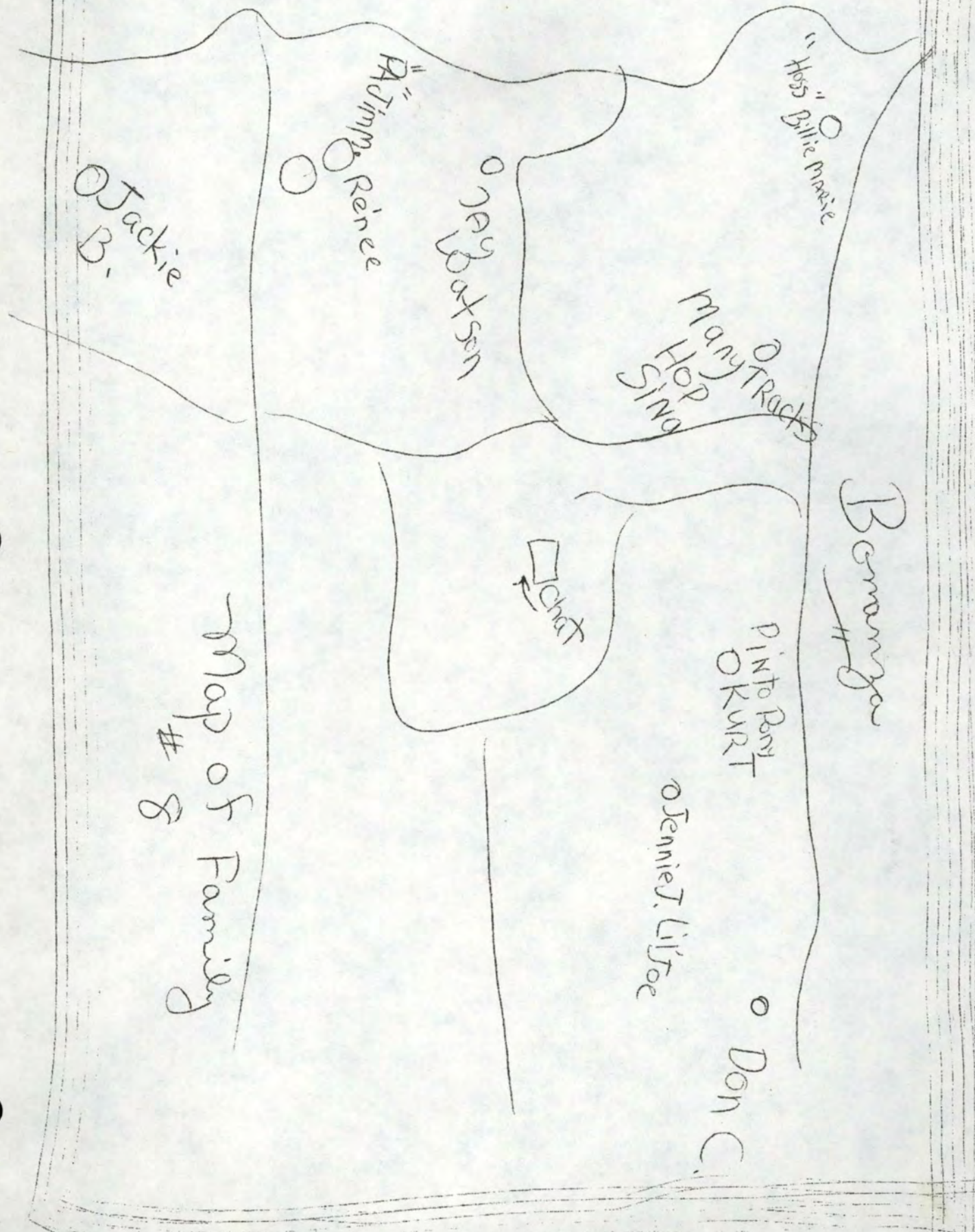
CAMP BONANZA CAMP

Eager prospectors searching by lamplight'
For treasure during Bonanza camplight
Had no trouble with muggins
Just lots of Huggins
Such Joy and sharing were outa sight.

Eight prospectors at Camp Bonanza
Thought they really knew all the answers
But the nuggets they found all over the ground
Were garters from can can dancers.



This is the map that was burned as on T.V. Bonanza program. Family and ponies set out to rescue (from notorious "Ruthless Red" visiting Mi Bigwig who was busy doing his shirt. Thus making a pointless skit ludicrous, finally humorous.



STRAIGHT
FROM THE
HORSE'S
MOUTH



EVENING

EVENTS



Leadership Experience in Organizing and Conducting Social Activities

Leila Steckelberg
Recreation with Youth Groups

Social recreation is any social occasion where people get together for fun and fellowship; to play, to dance, to laugh, to compete in the spirit of a game, to join in the theme of a party.

This social occasion may be at any age level from two to one-hundred-- may be any age separately, or all ages together. It may be any size from a handful of friends at home to a group of several hundred at a conference or camp. It may be any length from thirty minutes of games to a three-hour dance or rally. All have one thing in common--a group of people who have the same general interest in sharing some time together in one or more activities.

The party-type recreation is not a special luxury for the few far down on some priority list. Rather, it is one of the most needed mediums for healthy personality development in our modern day. It offers a necessary balance to one's work life, as it promotes and teaches wholesome self-expression in a group, encourages the development of creative talents, gives constructive release of tensions, offers many opportunities to gain a sense of being accepted just for what you are, and all in a gay and friendly atmosphere. A good party may not always be an educational program as far as providing intellectual stimulation and factual knowledge, but a good party never fails to educate one's emotions by helping the participant to experience more confidence in right human relationships with others and with himself. And who of us can deny this need for people to learn cooperative, friendly, intermingling socially. It is an art that requires much practice and participation in wholesome, friendly, and democratic situations.

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

When you volunteer, (or someone asks you), to help plan a party, you need not be apprehensive. One of the great educational experiences in democratic living is to serve on a party-planning committee. Many committees have more fun getting the ideas and doing the planning than those who finally attend the "super" affair itself. This fact in itself reveals one of the key secrets to a successful party; that is, that the more the committee and the leaders can do to get those attending the party to help make it, the more fun they will have! The success of a party is to a large degree dependent upon how many people are involved in "putting it on."

The only prerequisites for being a successful and productive member of a party-planning committee are a genuine interest in, and love for all people, a liking for parties, and, most of all, boundless enthusiasm!! A knowledge of the principles and techniques of planning and conducting social recreation will be a great help in bolstering confidence in your abilities and capabilities. In order to be a relaxed leader, it helps to be aware of leadership techniques for planning well, choosing and arranging materials carefully and the conducting of activities for the enjoyment of all. Only you can provide the prerequisites; some of the principles and techniques I shall attempt to bring to you here.

2--Recreation with Youth Groups (continued)

Good parties are not automatic--they don't "just happen." Just getting people together is not enough. This need not be frightening, however, since it does not take a magician to provide the ingredients necessary. Good parties need to appear relaxed and effortless. This means planning down to the smallest detail. A well--planned party agenda, with dependable and enthusiastic people on hand to help, and everything ready to go well before the party begins, means security for the leader and results in a relaxed, smiling happy person who can proceed with confidence. The result will be genuine enjoyment for the guests and the leader as well. It is also the responsibility of the leaders to create an atmosphere where the guests will be at their best. Under certain circumstances and atmospheres, people are shy, self-conscious, afraid, or inhibited. Under other circumstances and different atmospheres, these same people are friendly, relaxed, and cooperative. They are happy, contributing, and spontaneous. It is the objective of the planning committee to find the right combination of circumstances to set the stage. PLANNING FOR, and WITH, EACH SPECIFIC GROUP of PEOPLE is the magic formula for any party-planning committee. Finding the right circumstances is a matter of answering a few questions and building the party around the answers.

1. THE TYPE of party will be determined by:
 - A. WHO will be attending?
 1. Age of participants?
 2. Sex of participants?
 3. Proportion of men, women, children?
 4. Abilities or limitations of participants
 5. Special interests of participants?
 6. Prejudices, if any?
 7. Size of the group--number attending?
 8. Type of group: (Church, 4-H, etc.)
 9. Experiences this group has had.
 10. Do they know each other?
 - B. WHAT IS THE OCCASION for the party?
 1. Why is the group getting together? Will help set the theme.
 2. How will they be dressed?
 3. What type of party will it be?
 - C. WHEN is the party being held?
 1. Time of day?
 2. Season of the year?
 3. Weather?
 4. How long will it last?
 5. Will party include a meal of some kind of refreshments?
 - D. WHERE will party be held?
 1. Location? (Indoors? Outdoors?)
Size of facility? Kind of place?
 2. Facilities available?
 - a. parking?
 - b. hanging wraps?
 - c. Lavatory?
 - d. Fireplace, etc.?
 - e. Electricity?
 - f. Heat & ventilation?
 - g. Kitchen facilities?
 - h. Chairs and tables?
 - i. Waste baskets
 - j. What is the floor like?

3-- Recreation with youth groups: (continued)

3. What equipment is available?

P. A. system? Record player? Piano?

4. Regulations?

How early can you get in? how late to stay?

(Any cleanup requirements, or decoration regulations?)

E. How much is the budget? Its resources?

II. THEME (The theme is an idea or hook on which to hang a variety of spontaneous and interesting ideas and events.)

Where does the theme originate--past, present, future; History-- events or people? Activities, sports, circus, Occupations? Geographical areas (Countries, customs, traditions, celebration dates or days? Fiction or make-believe? seasons, nature?

WHERE DO THE IDEAS COME FROM?

1. Sometimes an already determined by the occasion.

2. Brainstorming (saying the first thing that comes into your head whether it makes sense or not).

List ALL ideas suggested, eliminate by democratic procedures.

3. Make final decision on mutual interest (even combine themes)

III. PARTS OF A PARTY

A. BUILD-UP -- to create enthusiasm, to stimulate interest to want to come to the party.

INVITATIONS, POSTERS, SIGNS, ANNOUNCEMENTS (radio and TV for public events sometimes free)

State clearly the date, time, place, theme; whether the guest is to wear costume or bring anything special.

Should have element of mystery or surprise. A clever committee will create a variety of things to keep interest alive and stimulate "looking-forward" to the party.

B. ATMOSPHERE -- to create more enthusiasm.

Decorations should accent the theme and be appropriate; need not be elaborate, gaudy, or expensive. May be done pre-party activity, or ahead of time by committee.

C. PROGRAM -- the program IS the party!

1. The program is concerned with:

Choice of activities -- what kind, how many, order of events.

2. Transition from one activity to another.

3. Relation of activities to the theme -- change the names of activities (games, dances, etc.) to suit the theme.

4. Appropriate activities according to "who" is attending.

FUN! FUN! FUN! ENTHUSIASM! ENTHUSIASM!

4--Recreation with youth Groups: (continued)

Program continued:

2. The program may be made up of any, or all, of the following activities:

GAMES: Ice breakers, defrosters. Get-acquainted. Mixers. Active. Quiet. Relays. Pencil & paper. Musical.

DANCES: Western-Squares. etc., Popular, Interpretive.

PRE-PARTY ACTIVITIES: something easily and readily provided to participants, with very little explanation necessary, as they arrive. Don't let your guests have a moment of bewilderment about when the party will begin--it has begun the moment the first guest arrived! These activities must be of the type that can be used for any number of people; does not upset the whole group when a new person arrives; and is easily terminated.

1. Decorations 2. Costumes 3. Name tags 4. Competitive types of things such as each group building something pertaining to the theme of the party -- such as a space vehicle for travel on the moon, dressing another member as a scarecrow, animal, etc.

GROUPS should be kept small so that they may get acquainted if need-be, and share the fun rather than be isolated:

Contests, entertainment, skits, stunts, music, singing, slides and films (and equipment needed!) stories, visiting.

3. Preparation of the program--some general leadership directions
 - a. have a definite program planned; however, be flexible and have substitute activities available, and be willing to change if necessary.
 - b. An hour and a half is plenty of time for a program of organized social recreation activities especially if the activities are quite active.
 - c. Always plan more activities than you can use, for something may not prove popular and you may want to change activities sooner than you expected, or some may not take as much time as you planned. On the other hand, some activities may take longer than you planned, so be willing to drop or skip some of the program--don't drag it out to the bitter end!
 - d. A pre-party type of activity should come first in an organized program and should be the type which involves everyone--individually or in groups--as soon as they arrive.
 - e. The second activity should be one which includes everyone together as a group. This may be a get-acquainted, ice-breaker, or mixer type of game or dance, and should be lively, fun, and one of the leader's surefire activities since this event can set the tone of the entire party.
 - f. The next activity should be in a similar formation but contrasting in terms of action--if the first was noisy and active physically, this one can be less active or more quiet. Be sure to have something at the beginning to get everyone started and with a certain laugh--active participation will usually take care of itself after that. Do make it easy for late-arrivals to enter into the activities by choosing those that are simple, and easy to start participating in at any stage of the game. Save the more complicated for later in the party.

5--Recreation with Youth Groups: (continued)

- g. Now a change of position or formation is needed. Plan for one activity to have some relationship to the next--winner of the last be captain or "it" for the next activity. Move smoothly from one activity to another with a minimum of time lost--but don't push! Confusion can be kept to a small degree if you can end one game in the formation required for the next activity, or use a game to get into the new position (Choo-choo, circles, Grand March, etc.)
 - h. Vary the program--use ideas from those listed previously....
 - 1. Active and quiet. 2. small group activities and whole-group activities. 3. Participant and spectator.
 - i. A climax activity should bring the whole group back together. This leaves the group happy or exhilarated from good participation.
 - j. The closing activity should be snappy and gay, including everyone. It should send guests home singing, laughing, and chatting about "a good time." Or, you may prefer a "tapering off" type of activity which will unify the group into a mood of fellowship. Real fun is not merely a surface feeling or a whimsical "fling." Good party fun goes deep into the heart of a person and brings to one some of that joy in friendly fellowship that one cannot help but someday realize to be his most priceless possession. A party committee would do well to do some experimenting with some short, but well conceived and planned, closing to their parties. A simple, ceremonial type of affair that takes ten or fifteen minutes and which, through music, poetry or simple dramatics, seeks to present (without preaching) a serious, or humorous but meaningful, note on the party theme may prove to be most effective.
 - k. Be sure that the closing activity is done in such a way that people are aware that this is the last activity without having to say "That's all folks!"
 - 1. Give some consideration to the order of events in regards to ease of setting up the materials. Do not run two consecutive events requiring different materials to be passed out.
 - m. When planning a party around a theme, any activity can be changed or renamed to fit into the atmosphere you wish to create.
 - n. Have a master list of events with leaders (and materials if needed) posted in some inconspicuous, yet accessible, place so that those who are going to lead can check at any time to see when they are due to perform.
- D. REFRESHMENTS may be served any time, beginning, during--as a part of the regular flow of activities, or at the close. Plans include some activity leading into the serving and also for leading back into the other program activities, if served during the party. May be PLANNED ACCORDING TO THE THEME. Keep in mind the comfort of the guests, ease of handling and eating what is served.

6--Recreation with Youth Groups:(continued)

- E. CLEANUP -- If all has been planned well, each committee will take care of their own and no one will be stuck with the job. 1. It is a time when those who have worked together to plan the party enjoy sharing the fun, laughs, and good fellowship of clearing it away. 2. Have on hand plenty of waste baskets, brooms or mops, ladders, dish washing materials including hot water, and boxes in which to carry things away.
- F. PARTY POST-MORTEM -- E. O. Harbin, the outstanding American recreationalist, says that "a good recreation occasion ought to be enjoyed three times--in participation, in realization, and in retrospect." This is certainly true for a successful party, especially the last part, if we judge by vocal expressions alone. A good party always has a delightful party hangover, with people buzzing and exclaiming as they review the happenings and try to explain it to others.

Much could be learned from this kind of a reaction or even an adverse one, if a kind of supervised or controlled discussion were held after the party. At least, the party committee should indulge in some honest evaluation by looking at the party piece by piece and scoring the success, mediocrity, or failure of each event.

How will this material improve your party planning? I have given you the "whole load" as the saying goes, now you must sift through and use the things which apply to your situation. There is much to learn about social recreation--I have only scratched the surface here.

PLANNING EXCITING PARTIES IS EASY--

HAVE FUN, BE ENTHUSIASTIC!

#

BELIEVE IN YOURSELF

by Edgan M. Guest

*Believe in yourself! Believe you were made
To do any task without calling for aid.
Believe, without growing to scornfully proud,
That you, as the greatest and least are endowed.
A mind to do thinking, two hands and two eyes
Are all the equipment God gives to the wise.
Believe in yourself! You're divinely designed
And perfectly made for the work of mankind.
This truth you must cling to through danger and pain;
The heights man has reached you can also attain.
Believe to the very last hour, for it's true,
That whatever you will, you've been gifted to do...
The wisdom of ages is yours if you'll read.
But you've got to believe in yourself to succeed.*

SUNDAY NIGHT PARTY
Terry Spence, Leila Steckleberg, Marianne DuBois, Angelo Rovetto

Paint Your Wagon

As it was planned:

People would start a written game as they arrived (a mixer asking about where people are from, what they like, how they got here) and the "Paint Your Wagon!" sound track would be used etc. as background. Upon assembling into camp groups each group would construct a centerpiece-sized covered wagon from scrap materials that they brought (it was announced at dinner). Each family would introduce their wagon & themselves. From family groups we'd evolve to one large group for mixer dances then into the North Lounge for old west songs and the ceremony.

As it happened:

Family groups started the wagons at dinner and the written get-acquainted game was started once they were finished. We formed a "wagon train" and did round dances and mix us. *Then we moooved into the Lounge and went into the ceremony.

The evening served as a prime example of the need for flexibility (contorsionism?) in party planning

* A representative of each family read the "I Have discovered about myself..." stories done as table fun at dinner.

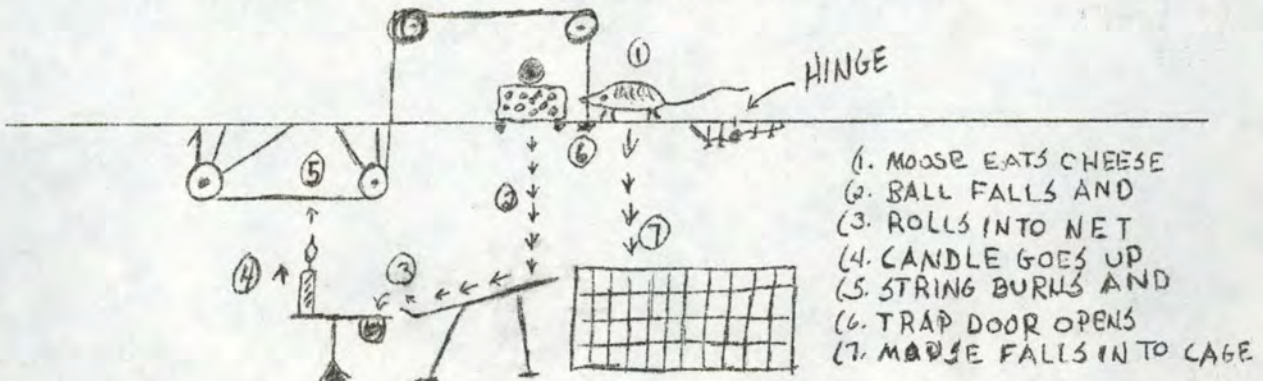
MONDAY EVENING PARTY

Party Theme: FOOLS GOLD

Game--- Everybody bring a Bigger and Better!

A' Bigger and Better what? Why, a Bigger and Better ANYTHING! Before the party starts everyone will bring their B&B to the North Lounge (wrapped). Before the B&B judging, shirts will be autographed and a game will be played to determine who the judges will be.

As it turned out, the judges decided (after proving how slow they were at Reverse Musical Chairs) that Camps 7 & 2 had managed to tie for first with ? Bugs and a Bench?



Leila

FIND A PERSON WHO:

IS WEARING GOLD

IS FROM OREGON *Dianne Keller*

CAME BY TRAIN

CAME BY PLANE *Diane*

BROUGHT A CANOE OR BOAT *Sunny*

IS FROM WASHINGTON *Bob Rogers*

IS FROM IDAHO

IS FROM CALIFORNIA *Roy*

IS FROM UTAH

IS FROM ISRAEL *Leila*

PLAYS A MUSICAL INSTRUMENT *Leila*

LIKES TO BACKPACK *eta nyau's*

LIKES TO SKI *Angels*

IS SHORTER THAN YOU *Wendy*

IS TALLER THAN YOU *Jean Banning*

HAS NEVER BEEN TO CHAT *Elaine Husted*

From Montana Joan

(each one should be a different person)

TUEDAY EVENING PARTY

Ho-Down

The big Ho-Down was held by the Ryhlitsan group #7, on Tuesday night from 8:00-10:00. The ho-Down was a big success. Everyone attending made "Wanted Posters" to hang on the walls. Square Dancing was held and also a special presentation was given by the 'Boom-Boom Girls'.

'Golden Garter Saloon' was the setting for the occasion and all ladies were required to wear a golden garter.

Balloon games were held and a male and female from each group were chosen to keep a balloon up in the air by blowing it to keep it up. Drinks were on the house and the barmaids were all more than willing to serve. Everyone had a good time and joined in the fun.

WEDNESDAY NIGHT PARTY

The Ora Fino Gems and the Eldorados went together on planning Wednesday night's party. The activities started out by crowning King & Queen Neptune who were Don Clayton and Gloria Flower.

A series of games followed with knot tying and string relays.

Then we had initiation by King and Queen Neptune for crossing the equator. Special certificates were awarded by the King & Queen.

THURSDAY EVENING PARTY HAWAIIAN HOLIDAY

After mixer dances the entrance of everly plump QUEEN DAMANAWANA Heralded the beginning of table games.
Cat-Mouse Changed to fit theme became SHARK and SURFER
The ping-pong balls became "PEARLS" and finally an active game

Then the sitting snail technique for winding-down the evening ended with the serving of inadequate refreshments.
Participants were told to bring knives to slice pineapple
Cooks had not been asked to provide drinks or other food...which was an error.

Early in the evening the award of a pineapple was made to Jennie Jordan who set up all the tables by herself.
Since hers was a "GOOD" pineapple she shared it with her table.

BLOWING PINGPONG BALLS ACROSS THE TABLE AT SHOULDER LEVEL WAS A GAME PLAYED AT THE THURSDAY EVE PARTY.

One ping-pong ball or small balloon per table and opponents were to try to blow it thru the shoulder defenses.

Thursday eve party cont'd
page 3

THE CAT SHARK and MOUSE SURFER GAME played the HAWAIIAN HOLIDAY PARTY THURSDAY EVE consists of a plastic cup or funnel or cookie cutter & of dice. For the aggressor, a small paper cup of beans for counters, each person. Bits of fur or tissue or corks tied to long strings.

OBJECT OF THE GAME: Aggressor (Cat) has 5 passes with dice having decided on 1 or 2 numbers and communicating this information to the other players who place their "Mice" in tiny circle in center of table and hold tautly onto strings.

Aggressor can fake out with a false pass and those who pull out must pay if he does not touch the table, But if "Cat" misconstrues the dice then he must pay to all players who were falsely caught.

When the "Cat" catches anyone on a proper capture then those caught must pay one bean. Next player trades his string with for the funnel or capture-cup. 5 passes until everyone has a turn or until time is called and the person with the highest and lowest beans go to the next table. Hostess should have bonus cups of beans ready so everyone can keep on playing.

It is a good mixer game and although we had planned such progressing as party members entered the playing area. Member Don Clayton of our No. 8 Family changed the schedule considerably at the last minute. One thing we learned...Not to make a character out of any member of the family. Duty of teaching each game and furnishing supplies is sufficient exercise for the cooperative group. Unfortunately the Pineapples sat in Brad's car too long as the kitchen facilities were inadequate...deterioration spoiled several to the embarrassment of the No. 8 Bonanza Family, who had not provided other refreshments...alternatives.

FRIDAY EVENING PARTY

Six-Packer's Talent Show

We named the show "Chatalent Variety Show", because we definitely wanted "Chat" in the name. We decided to use the "show" medium, and to use it as a learning experience -- not 1½ hours of entertainment by super stars. After all, "Chat" is a laboratory for learning, and we thought the "audience" could derive some learning too -- perhaps learning from our mistakes.

Friday evening party con'td
page 4

The "family" worked closely together with enthusiasm and everyone had a part in the planning. Some of the items we concentrated on are as follows:

1. Early recruitment of talent (second committments in writing)
2. Timing (duration) of the acts.
3. Build-up (signs, announcements, word of mouth)
4. Program (no two acts in the same theme to follow one another).
5. Intermission (how long duration?)
6. Refreshments (to be served at intermission)
7. Finale (audience involvement)

Since this is being written before "show time", we hope our plans work out, and all will have an enjoyable as well as educational evening.

--The Six-Packers

Rendered by Chuck James POEM--by Robert Frost

"WHAT FIFTY SAID"

When I was young, my teachers were the old,
I gave up fire for form, till I was cold,
I suffered like a metal being cast.
I went to school, to age, to learn the past.

Now I am old; my teachers are the young.
What can't be moulded must be cracked and sprung.
I strive at lessons fit to start a suture.
I go to school, to youth, to learn the future.

The Great Chatalent Variety Show

Overture - (fanfare) John Beasley

Let's get the show on the road

1. Kelling the Bat -Debbie Schroeder
2. Guitar& song - Marianne Dubois
3. Skit -High Country Gang
4. Mime - Jean Baringer
5. Orefino Genuine Hillbilly Band
6. Community Center - The Mountanians
7. Singing Guitar - Debbie Schroeder
8. The Pickpockets- Les McCartney
Kurt Stagmiller
Jim Coefield
9. Vocalizing Puppets - Enriko Cruiser
Stew White U.P.A.T.



INTERMISSION (5 min.)

10. Trumpet Solo - John Beasley Triffic Tooter
11. Drama? KAMP family of inspirationals
12. The CROSSROADS Band A bunch of people standing in an enter-section
13. Pantomime - Hani and Jim Coefield---what can we say?
14. "Doin" His Thing- Bruce Elm or Eruce Blm
15. Skit -----Glory Hole Nuggets ?
16. St. Louis Blues - Gwen Main (and Roy) The Main Gang
17. Inter-Inspirational Song By Ms. Terri Heard The Great
18. CLASSICAL PIANO - MARCCO PATTERSSONO in personno
19. So Long It's Been Good To Know You! Author ?

The Preceeding Programe has been brought to you by:

The Six Packer's-----Wiht LOVE!

Goodnight you'all

CASEY'S COZY COFFINS

Featuring the Casey's Casketeers
as presented by the Glory Hole Nuggets

Announcer:

Good evening, and welcome to the wonderful world of the living, "who bury the dead". This musical interlude into the realities of life is brought to you by Casey's Cozy Coffins and all our subsidiary businesses. Hit it kids!

Casketeers:

Casey's Caskets they are fine
Made of satin brass and pine
When a death comes to your door
Get a Casey's nine by four!
Casey's Casey's Casey's, drop dead today.

Announcer:

Ah! Thank you casketeer's, that is truly music to these devilish ears (the sound of a ca\$h register ringing)! Now to move right into this evenings program we will lead things off with the #7 song on Casey's Top 40 this week featuring our own Casketeers singing none other than that Oldy, Moldy, Goldie (love those registers) 'JOHN BROWN'S BODY!! I'm really dying to hear this one. And here they are, the darlings of decomposition our very own, Casey's casketeers!

Casketeers:

John Brown's Body Lay's A' Moldin in the Grave
John Brown's Body Lay's A' Moldin in the Grave
John Brown's Body Lay's A' Moldin in the Grave
And Casey's Shovels On
Glory Glory Hallelujah
Glory Glory Hallelujah
Glory Glory Hallelujah
And Casey's Shovels On

Announcer:

Ah! Now wasn't that delightful! Kinda sends chills up and down your spine! This evening we have the special pleasure of having one of our multitude of fans here in our studio to celebrate his 18th Birthday. And now if our studio audience would give a big hand to one of our most fateful listeners! Mr. David Trent Hersey -- Let's here it for Dave!!!

And now the Casketeers will celebrate Dav's second most important day (the last one is most important to Casey's) with our very special rendition of Happy Birthday! Bury it Casketeers!

Casketeers:

Oh Happy Birthday
Oh Happy Birthday
Misery is in the air
People dying everywhere
Happy Birthday
Oh Happy Birthday.

Announcer:

Dave, Do you have any pearly words of wisdom on this your happiest of Days?

Dave:

Announcer:

Well Dave, we appreciate you to and on behalf of all of the staff on the Casey's Cozy Coffins Company and Radio Station KRAP we wish you the happiest of days, good luck in a full and richly rewarding life (if you've already had it) and now as we do for all our fans we offer you this once in a lifetime bargain basement special, as a token of our gravitute to you for your many years of faithful support! We are able to offer to you the Casey's super-plush special package deal which covers everything from Chauffered Limousine service (upon your passing), to our sensual spring pink & blue pinstriped tux, your choice fire, graveside, or water services, the cadillac of the casket line, and even a full contingent of professional mourners (just in case both of your friends can't make it to the funeral.) Tonight I am able to offer to you this full package with all the frills for a one time all time low price of only \$7,777.77. Now remember Dave this is a savings of over \$8,000.00. All you have to do is buy tonight, and conveniently pass from this vale of tears within 120 days of tonight. Remember, Dave, Casey's always takes care of their own! Living or Dead, Casey's will help you rest your head (prematurely or otherwise, but always permanently!)

And now I present to the Casketeers with this weeks #1 (Yes folks, the top selling record of remorse in the country) malicious melody, the new overhaul of that ghoulishly delightful tune, "I want a Bier" O.K. Casketeers, give this dirge your dead best efforts. Remember this ones dedicated to Dave and any special friends Dave may like to remember! Do you have anyone else you'd like to remember on this disgusting occasion?

Dave:

Announcer:

Thank you Dave, and now The One and Only Casey's Casketeers!

Casketeers: I want a Bier, Just Like the Bier
 that buried dear old Dad
It was a Bier, and the only Bier
 that Daddy ever had!
A good old fashioned Bier
 with brass that shone
Mother bought it with a Casey's
 LOAN
OH I want a Bier, just like the bier
 that buried Dear old Dad.

Announcer:

Ah.... wasn't that simply devine, music to my ears and registers. Isn't it great to once again have music with a message! And as the song reminded us the Casey's easy payment plan is available for as little as just a body down and low, low, low monthly payments, on approval of credit and death insurance policies.

Well we've come to the end of another Casey's musical mystical hour and we thank you all for tuning us in, and we hope you will all be joining us (permanently) again real soon!!

Now as the Casketeers sign us off of your underground and mostly undiscovered favorite, radio station KRAP we heave you with this one last thought, and please hold it close to your hearts, remember "Death is a fact of Life" and for most, the Final Fact for Life. Thank you all and have a goulish evening!

Casketeers:

Casey's Coffins they are fine
 Made of Satin, Brass, and Pine,
When a Death comes to your Door
 Get a Casey's nine by four!
Casey's, Casey's, Casey's, Drop Dead Tonight

Dear Seila →

I THINK YOU'RE BEAUTIFUL.
maybe by being around you, even
a touch of skin & talent may
rub off. What a beautiful year
to celebrate your 25th I'm glad
you care enough to keep sharing.

Love of a friend,
Marianne
DuBois



I HAVE FEELINGS

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

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

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

Dhorus:

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

Chorus:

WARM FUZZY SONG

A soft warm fuzzy is a very special thing
It comes in many sizes, shapes and colors.
No matter how or why or where whenever they are given
Warm fuzzies make a sad heart sing.

Chorus: Make someone sing, just show them you care
Give a soft warm fuzzy away
They're easy to share.

Everyone who's listening to this simple song
Has a treasure trove of fuzzies waiting to belong

In someone else's pocket or upon their heart
Give a fuzzy away, hear a new song start.

Chorus:

Give a fuzzy to a stranger and a smile will come your way
Give a fuzzy to a friend if he is sad.
Share a fuzzy everytime you see that someone else is
hurting
Fuzzies help another know you understand.

Warm Fuzzy song

Chorus:

For every fuzzy given you will find that in return
Two or more will always seem to come your way.
But keep them to yourself and hidden in a
private place
And even those you have will fade away.

Chorus:

Both the songs above are by Don Mitchell
and Joe Wayman from two albums
"Dandy-lions Never Roar and
Imagination and Me."

Two songs taught and led by Gloria Flower :

We've travelled the the Highlands

We've travelled the highlands
We've travelled the low
We like any place that
We happen to go.

Some men praise the highlands
And some praise the low
But we like
Wherever we go.

A Song from South Africa

The baboon (b-boon) climbs the hill
With a sickle tail, with a sickle tail,
The b-boon climbs the hill
With a sickle tail, with a sickle tail.
The farmer watches till he has come much
closer still,
Then he grabs him by his little sickle tail.

Chorus: Stop your groaning, stop your moaning
The Stellenbacher boys are here,
Stop your groaning, stop your moaning,
The Stellenbacher boys are here.

Both songs are by courtesy
of Josef Marais & Miranda

ONE TIN SOLDIER

Listen children to a story that was written long ago,
About a kingdom on a mountain and the valley far below.
On the mountain was a treasure buried deep beneath a stone
And the valley people swore they'd have it for their very own.

Chorus:

Go ahead and hate your neighbor, go ahead and cheat a friend,
Do it in the name of heaven, you can justify it in the end.
You won't hear any trumpets blowing, come the judgement day;
On the bloody morning after one tin soldier rides away.

So the people of the valley sent a message up the hill
Asking for that buried treasure, tons of gold for which they'd
kill,
Came an answer from the kingdom "with our brothers we will share
All the secrets of our mountain all the riches buried there."

Now, the valley cried with anger, "Mount your horses, draw your sword"
And they killed the mountain people, so they won their just reward;
As they stood beside the treasure on the mountain dark and red,
Turned the stone and looked beneath it, "PEACE ON EARTH" was all it
said.

Chorus:

ROW YOUR BOAT

Propel propel propel your craft
Placidly down the liquid solution
Ecstaticly down the liquid solution
Existence is but an illusion.

FATHER ABRAHAM

Father Abraham, had seven sons sir, had seven sons sir,
had father abraham.

And they didn't laugh and they didn't cry all they did was go
like this....

1. with a left (left arm)
2. with a left and a right (both arms)
3. with a left and a right and a left (both arms and left leg)
4. with a left and a right and a left and a right..
5. _____ plus head
6. _____ plus hips

CALL TO WORSHIP

Once I stood in the night with my head held low
In the darkness as black as could be
And my heart felt alone and I cried Lord
Don't hide your face from me.
Hold my hand---all the way---every hour every day
From here to the great unknowntake my hand, let me stand
Where no one standsalone.
Like a king I may live in a Palace so tall
With great riches to call my own
But I don't know a thing in this whole wide world
That is worse than being alone.



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

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

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

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

Marianne DuBois

MAGIC PENNY

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

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

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

SPIDER SONG

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

PENNY WHISTLE MAN

CHORUS

I hope you meet the peddler, with the feather in his hat,
The penny whistle man, with the crange colored cap.
Bells on his toes and a raggled, taggled kind of grin.
He'll teach you how to love if you believe in him.

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

CHORUS

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

CHORUS

We're sad to have to tell you, the whistle man is gone.
Today you never hear of him--the sounds of hate and war have come.
But if children love each other, and narrow minds all pass away
the penny whistle man will come back some day.

CHORUS



MORIAH

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

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

Moriah, Moriah, they call the wind Moriah.

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

Moriah, Moriah, they call the wind Moriah

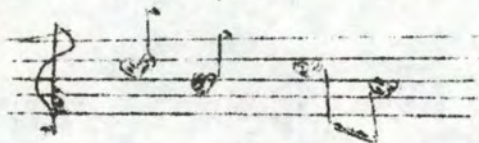
Out here they have a name for rain
Wind and fire only.
But when you're lost and all alone,
There ain't no name for lonely.

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

Moriah, Moriah, they call the wind Moriah.

NO MAN IS AN ISLAND

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



DO-RE MI

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

(Repeat)

THE HAPPY WANDERER

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

Cho.

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

Cho.

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

Cho.

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

Cho.

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

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

FLICKER OF CAMPER

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

Chorus:

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

A PLACE I KNOW

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

Chorus:

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

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

Chorus:

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

Chorus:

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

by Al Harmon

Rose

^C I married Rose in '21, we bought a little farm,
^{C7 F} The first year out the barn burnt down, and I broke my good right arm.
^C From then on in things got bad, but I guess they could have been worse,
^C But seeing Rose dressed in rags all day, just made me want to curse.

Chorus: That's ok, Rose would say, Don't you worry none.
We'll have good times by and by, next fall when the works all done.
I watched her hands grow rough and red, from working in the fields,
And puttin' up in mason jars, what little the crops would yeild.
I'd find what jobs there were in town, most times there were none,
But Rose would still have supper waitin', at night when the work was done.

Chorus
Our first born had a face like Rose, and I guess a temper like mine,
She'd sleep all day and cry all night, but she grew and married fine.
Our only son went off to fight, in 1940 and 4,
Year went by; telegram said, he ain't comin' home no more.

Chorus
Then one winter night in '59, Rose, she took a terrible chill,
She went to sleep and didn't wake up, I guess she's sleeping still.
But you know sometimes when the wind is a singin', high in the China berry
tree,
It seems it's not the wind at all, but Rose a singin' to me.

Chorus 3 times. Start softly and each one gets louder.

"TILL THE RIVERS ALL RUN DRY"

Till the Rivers all run dry
Till the sun falls from the sky
Till life on earth is through
I'll be needing you.

I know sometimes you may wonder
From little things I say and do
But there's no need for you to wonder
If I need you
Cause I'll need you

Till the Rivers all run dry
Till the sun falls from the sky
Till life on earth is through
I'll be needing you

Too many times I don't tell you
Too many things get in the way
And even though sometimes I hurt you
Still you show me
In every way....

Till the Rivers all run dry
Till the sun falls from the sky
Till life on earth is through
I'll be needing you

One for the Money

Chorus:

^A One for the ^{Am7} money, ^D two for the ^E show
^A Three to make ^{Am7} ready as ^D off into the ^E world
To find ^A my ^{Am7} fortune ^{D E} I go ^A ^{Am7} ^{D E}

#1 If I were a baker in a bakery shop
I'd bake & I'd bake & never stop
'Till all of the world has cookies & Pies
And Love is the color of the children's eyes.

Chorus-----

#2 If I were a butcher I would be able
To set the whole world down at my table
I'd work & I'd work & not go to bed.
'Till Love is the color of the very well fed.

Chorus-----

#3 A candlestick maker I shall be,
And light a candle for the world to see;
And then when all the darkness is gone,
Love will be the color of dawn.

Chorus-----

HITCH YOUR WAGON
TO A STAR



SATURDAY PROGRAM

Committee:

Just Assistants: Mark and Debbie

Sextary: Stew (part time)

Volunteers: Multitudes of willing and unselfish labbers (THANKS)

Theme: "Hitch Your Wagon To A Star"

Program: Dinner decorations were arranged to reflect the theme not only of the night, but also of the entire week. (which was: Prospecting, an adventure in discovery). An added treat were the sweet sounds of the lilting voices of Marianne, Jim, Pat, Les, Marta, Terri, Debbie, Kelly, and Renée who so skillfully serenaded us as we enjoyed the delightful repast. Perhaps you'd be interested in knowing what the menu was that night, so you can remember and drool, or at least show to your friends and make them anxious to come to Chat to enjoy the hearty meals put out by our three fantastic cooks. Therefore, I present to you the MENU (they never should have asked me to come and type this!):

Six O'clock: Cherubim and Seraphim Time
Stuffed c elery
Cheese and crackers
Carrot sticks - Heavenly eggs
Condensation drinks

Six-thirty: Pork Loin Roast Fillets
Chicken
Corn casserole
Baked Beans baked potatoes
Fruit salad - tossed salad
Pickled beets (mmm)

By 7:30 most of us had finished stuffing ourselves and were ready for a little exercise to work off the excesses of our appetites. And under the skillfull guidance of Marianne Du Bois in playing some New Games, and with the qick steps of Gwen and Roy Main in dancing, we all succeeded in wearing off the calories. By 8:30 we dove into our beloved NOTEBOOK assembling, singing as we filtered through the stacks of pages and put together and pieced and piled them up in (hopefully) the right order..... Ceremony time rolled around in due course though some wefe a bit reluctant to leave their notebooks unattended and unread so soon after getting them. The ceremony was just a brief but heartfull occasion: Don Clayton sang the beautiful "Our Father"; The traditional Chatcolab candles were lit, and Mama B. Beasley shared with us all some thoughts on the imp rtance of keeping those candles lit throughout the year, living daily what they mean to us. Bruce (da Spruce) Elm sang us all the song "Rose"; Diane Keller followed by offering us a Poem (or was it a reading?) and Jenny closed the ceremony with a blessing reflecting the blessings we all gained that week. Need I add that the remainder of the evening was taken up by busy and groggy late night scribblings, messages to new and old friends, met and known and loved in the brief space of the all too short week of the 1977 Lab. Truly, I think it is accurate to say that our prospecting this year at the Lab certainly was an adventure in discovery.

CHOW CHOW CHOW

GRUB STEAKS



Sat. Night May 7

Sloppy Joes & Buns
Tossed Saled
Fruit & Cookies-Peaches
Coffee-Tea-Milk

Sunday Breakfast

Apple Juice
Hot cakes - eggs
dry cereal
syrup & jam
Tea - coffee - milk

Sunday Lunch

Corn Casserole-sausage
cottage cheese
pears & cookies
Tea - coffee - milk

Sunday Dinner

Beef stroganoff - Rice
Green Beans - onions garnish
spring salad
Chat-co-cake
bread
tea - coffee - milk

Monday Breakfast

pineapple juice
bacon & eggs
Hot cereal - oats
toast & jam
tea - coffee - hot chocolate

Monday Lunch

scalloped potatoes - onions - cheese
meat loaf
3-bean salad
rhubarb crisp
bread
tea - coffee - milk

Monday Dinner

Pork chops - breaded
spring salad
carrots & peas
mashed potatoes
fudge cake & topping
bread
tea - coffee - milk

Tuesday Breakfast

stewed prunes
sausage & scrambled eggs
cinnamon toast
hot & cold cereal
tea - coffee - hot chocolate

Tuesday Lunch

LaSagne
cold slaw
garlic bread
peas
gingerbread & topping
tea - coffee - milk

Tuesday Dinner

baked ham
baked potatoes
pineapple & cottage cheese
pickled beets
apricot crisp
bread
tea - coffee - milk

Wednesday Breakfast

French toast - syrup & jam
bacon
cold cereal
tea - coffee - hot chocolate

Cook Out Breakfast
Thursday Morning

Roughing It - Easy
bacon
eggs (any style)
french toast
ear muff toast
oranges

Alpine
Orange
double boiler scrambled eggs
sausage
coffee - hot chocolate

Hi-country
hotcakes
sausage
fried or scrambled eggs
hot chocolate - coffee

Thursday Lunch

baked chicken
potato salad
celery & carrot sticks
peach cobbler
tea - coffee - milk

Thursday Dinner

steaks in foil
or
shish-ka-bobs & gr beans
corn
biscuits
sunshine salad
strawberry shortcake - topping
tea - coffee - milk

Friday breakfast

orange juice
hot cakes - syrup, jam
bacon
eggs
cereal
tea - coffee - hot chocolate

Friday Lunch

chop suey & rice
cold slaw
peach cobbler
bread
tea - coffee - milk

Friday Dinner

baked smelt
vegetable jello salad
green beans
scored potatoes
hard rolls
baked apples - yellow delicious
tea - coffee - milk

Saturday Breakfast

juice
sausage
eggs
cinnamon toast
tea - coffee - hot chocolate

Saturday Lunch

macaroni - cheese
creamed corn or gr beans
date orange cake
tea - coffee - milk

Saturday Dinner - special

Sunday Breakfast

hot cakes
eggs
bacon
dry cereal
coffee - milk - hot chocolate

SCALLOP CORN--for 25

1 gal. creamed corn
2 cans cond. milk
¼ lb. crackers
Little pig sausages for each member

BAKED BEANS--for 80

8 lbs. Navy Beans cooked.
1 qt. molasses
3 cup brown sugar
2 bottles of catsup
4 tlbs. prepared mustard
½ cup vinegar
Bake 1½ hr. or till done

SWEDISH MEATBALLS--for 8 to 10

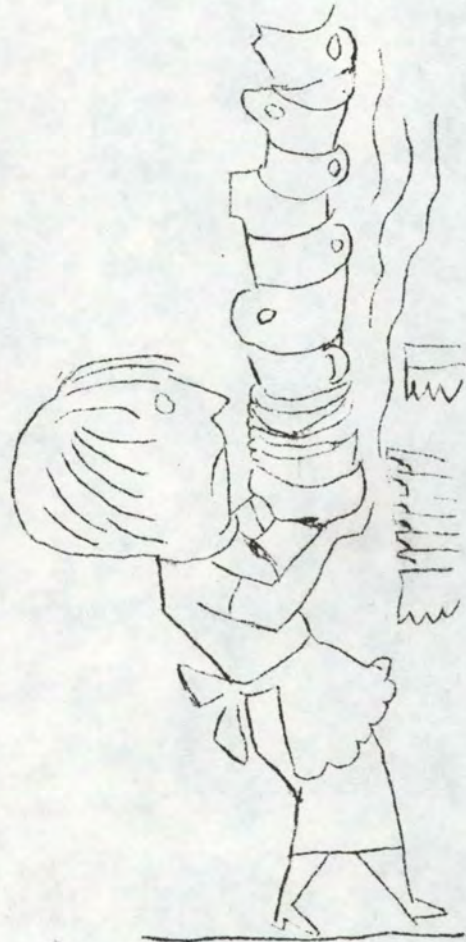
1 lb. ground beef
½ lb. ground lean pork
½ cup minced onions
¾ cup dry bread crumbs
1 tlbs. snipped parsley
2 tsp. salt 1/8 tsp. pepper
1 tsp. Worcestershire sauce
1 egg
½ cup milk
¼ cup Gold Medal Flour
1 tsp. paprika
½ tsp salt
1/8 tsp pepper
2 cups water
¾ cup dairy sour cream

Mix thoroughly and shape into round balls and brown and cook meat balls in oil remove meatballs -keep warm.

Blend flour, paprika ½ tsp. salt and 1/8 tsp. pepper into oil in skillet. Cook over low heat stirring until mixture is smooth.

Remove from heat and stir in water. Heat to boiling stirring constantly. Boil and stir 1 minute. Reduce heat and gradually stir in sour cream. Mixing until smooth. Add meat balls, heat thoroughly.

DAFFYNITION: Cookbook----- A volume brimfull of stirring passages.



STROGANOFF (80 servings)

Heat 3 C. oil
Cook: 10 C. chopped onions
in the oil until brown.
(golden--that is.)

Add: 25# hamburger and cook
until brown.

Add: ½ C. (to taste) SALT
¼ C. (to taste) nutmeg
1/8 C. pepper or less

ADD: 6 small cans of mushrooms
(stem and pieces)

Add: 3 - 50 oz. cans mushroom
SOUP and cook 15 minutes
when ready to serve, spread
about 4 cups powdered butter-
milk over top and stir gently.
Serve on rice.

HUNTER'S STEW

Brown hamburger and onions
Add raw, sliced potatoes
Add canned vegetable soup.
Cook, covered, on top of
stove until vegetables are
done.
Refrigerate, and warm when
needed.

MEXICAN CHILI

Cook 5# kidney beans
(can buy gallon cans)
Mix: 2 Qt. #10 cans tomato
soup.
2 C. chopped onions
4 oz. chili powder
4 oz. salt
Sear 10# ground beef
¼ C. suet
Water to make 24 qt. volume
Simmer together 3 hours, with
the beans.

(VARIATIONS FOR THURSDAY CAKE) ICING

Use pineapple juice in the icing
Other fruits in season; Rhubarb,
cherries, strawberries, apricots
etc., can be used for the filling.

1 C. powdered sugar
1 tsp. butter
2 Tbsp cream or milk
½ tsp. vanilla
Drizzle over hot cake.

BUTTERMILK HOTCAKES

8 C. flour sifted with:
4 tsp salt
4 tsp soda
3 tsp Baking powder.

4 Tbls. corn meal
4 Tbsp. sugar

Add 8 eggs
8 C. buttermilk
4 Tbsp. melted shortening.
Yield 80 hotcakes.

THURSDAY'S CAKE

Pineapple Squares

Filling:

½ C. sugar
3 Tbsp cornstarch
½ tsp. salt
1 can crushed pineapple--
(3½ cups, 1# 14 oz. size can)
1 egg yolk
Cook all together and cool to
lukewarm.

DOUGH:

2/3 C. scalded milk
Add: 1 tsp. sugar
Dissolve 1 pkg. active dry
yeast in
¼ C. warm water, add to the
cooled milk.
Add 4 egg yolks slightly beaten
4 C. flour
1 C. margarine

Mix as for pie crust. Stir
in yeast and milk mixture.
Blend thoroughly--divide in
half and roll out on floured
board to fit pan 10 x 15",
overlapping edges. Spread
with filling--roll remaining
dough to cover, seal edges
snip top with scissors for air
to escape. Cover, let rise in
warm place 1 to 1¼ hours.
Bake at 375 degrees.

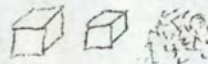
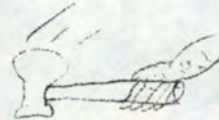
(YUM, YUM, MARGE!)



FRIDAY NIGHT MIDNIGHT ENCHILADA SUPPER continued

PUFF PASTE ROLLS

- 4 cups flour
- $\frac{1}{4}$ teaspoon cream of tartar
- $\frac{1}{2}$ teaspoon salt
- $1\frac{1}{2}$ cups soft margarine
- 1 tablespoon lime or lemon juice
- 1 cup ice cold water
- $\frac{1}{4}$ cup sugar
- $\frac{1}{2}$ teaspoon cinnamon
- $\frac{1}{4}$ cup finely crushed sugar cubes



Sift flour, measure, sift again with cream of tartar. Cut in 1 c. cup butter until butter is size of large peas. Add lime or lemon juice. Gradually add cold water, a few tablespoons at a time, blend with fork. Knead several times to blend on a lightly floured board. Roll out pastry $\frac{1}{4}$ " thick in a rectangle; dot with 2 tablespoons butter and spread butter over surface evenly. From one side, fold $\frac{1}{3}$ of pastry and then fold single surface $\frac{1}{3}$ over other. This makes 3 layers. Roll lengthwise into long rectangle and spread with 2 tablespoons butter; fold half up from bottom; fold top down so it covers. Turn folded pastry so it faces you vertically. Roll, butter, fold and turn pastry four times altogether. Place on baking sheet, cover with waxed paper and chill. Let pastry stand at room temperature for 45 minutes. Cut in halves. Then shape into bowties. Roll into rectangles $\frac{3}{16}$ inch thick; cut into 1 inch wide strips. Cut strips crosswise into 3 inch pieces. Pick up each piece of dough, twist in center making half twist. Place on an ungreased baking sheet. Sprinkle with a mixture of sugar and cinnamon. Bake 400° 20-25 minutes or until golden brown. Remove from baking sheet to cool. Makes 40.

Recipes from Maurine King and Jackie Baritell



Kookies?

RECIPE FOR A HAPPY DAY

1 cup of friendly words
2 heaping cups of understanding
2 heaping teaspoons of time and patience
pinch of warm personality
dash of humor

Instructions for mixing: measure words carefully, add heaping cups of understanding, use generous amounts of time and patience. Cook on the front burner but keep temperature low. Do not boil. Add generous dash of humor, and a pinch of warm personality. Serve in individual molds.

HOME MADE NOODLES

Beat up very lightly:
30 egg yolks and 10 whole eggs
5 tablespoons salt
2 cups of cold water.
Stir in 10 cups flour.

WALKING SALAD

Take a nice big apple and core out the inside. Use a teaspoon to do this. Take out as much of the inside as possible, without breaking the outside peel. Then fill "salad bowl" with chopped celery, raisins, nuts and mayonnaise. Enjoy your salad as you hike -- or when you get to your camp site. You'll enjoy eating your salad bowl as you eat your salad. Use no spoon -- but beware, you may end up with mayonnaise on your nose!

CREAMED SHRIMP

1 gal. peas
8 cans shrimp
2 doz. boiled eggs
salt to taste
4 finely chopped onions
Mix into 6 gal. cream sauce
Serve over toast.

OATMEAL COOKIES

3 cups shortening	3 tsp. vanilla
3 cups white sugar	3 tsp. salt
2 cups brown sugar	3 tsp. soda
6 eggs	6 cups oatmeal
4 cups flour	walnuts

Drop from teaspoon. Bake at 350° for 15 minutes.

ODE TO OUR KITCHEN HELPERS

Thank God for dirty dishes,
they have a tale to tell:
while others may go hungry,
we've eaten very well.

With home, health, and happiness
I shouldn't want to fuss.
By the stack of evidence,
God's been good to us.

LaSagne for (50)

3 lbs. LaSagne Noodles
 3 to 4 onions
 ½ cup salad oil
 2 lb. Sausage
 2 lb Hamberger
 2 cloves mashed garlic
 2 #2½ cans tomatoes
 2-6 oz cans tomato paste
 6 T Parmeson Cheese
 2 T salt
 1 tsp pepper
 2 T sugar
 2 lbs. American Cheese

Cook noodles in salted water -
 Saute onions in oil, add sausage,
 hamberger and parmeson cheese,
 tomatoes and paste. Add season-
 ing. Cut cheese in ½ inch cubes -
 Layer noodles, meat and cheese in
 greased pan - 2 layers of each.
 Bake in 350° oven for 45 minutes.

CHOCOLATE DROP COOKIES

1 cup soft shortening (part butter)
 2 cups sugar
 2 eggs
 4 sq. unsweetened chocolate (4 oz)
 melted and cooled
 1½ cup buttermilk or sour milk
 2 tsp. vanilla
 4 cups flour
 1 tsp. soda
 1 tsp. salt
 2 cups chopped nuts if desired

Mix shortening, sugar eggs and choco-
 late thoroughly. Stir in buttermilk
 and vanilla. Measure flour by dip-level-
 pour method. Blend flour, soda and salt;
 stir in. Mix in nuts. Chill at least
 1 hour. Heat oven to 400° (mod. heat)
 Drop rounded teaspoonfuls of dough 2"
 apart onto lightly greased baking sheet.
 Bake 8 to 10 minutes or until no imprint
 remains when touched lightly with
 finger.

Makes 6 doz.

STIR-N-DROP SUGAR COOKIES

4 eggs
 1 1/3 cup vegetable oil
 4 tsp. vanilla
 2 tsp. grated lemon rind or 1 tsp. nutmeg
 1½ cup sugar
 4 cups flour
 4 tsp. baking powder
 1 tsp. salt

Heat oven to 400° (mod. heat). Beat eggs
 with fork. Stir in oil, vanilla and lemon
 rind or nutmeg. Blend in sugar until
 mixture thickens. Measure flour by dip-
 level-pour method. Blend flour, baking
 powder and salt; stir in; Drop by teaspoon-
 fulls 2" apart onto ungreased baking
 sheet. Flatten with greased bottom dipped
 in sugar. Bake 8 to 10 minutes. Remove
 immediately

Makes 6 doz.

PICKLED BEAN SALAD

1 gallon green beans	1 cup sugar
1 gallon yellow wax beans	2 teaspoons salt
3 cans kidney beans	3 cups vinegar
3 cans garbanzo beans	2 cups salad oil
4 or 5 onions, sliced	dash black pepper

Drain juice from beans.
Combine drained beans, pepper, and onion.
Add remaining ingredients and toss.
Refrigerate several hours before serving.

* * * * *

FLAMING FLODDING

Sift together:	18 cups sifted flour	5 teaspoons salt
	5 teaspoons soda	5 tablespoons cinnamon
Mix in:	5 cups raisins	5 cups finely cut citron
Mix and blend in:	5 cups ground suet	5 cups molasses
	5 cups sweet or sour milk	

Pour into well greased molds, steam for three hours. Serve hot with hard sauce. To make hard sauce: cream 2 pounds butter, blend in confectioner's sugar and 6 teaspoons vanilla until sauce is firm.

APRICOT CRISP

10 cups flour
8 cups sugar
4 cups butter

Crumble and spread over fruit.
Bake at 400°F. until brown. *****

CRISS - CROSS POTATOES

Do not peel potatoes, but cut in slices, longwise, about 3/4 inch thick. Score criss-cross with fork on one side. Rub with oil and with sprinkled paprika.

POTATO FILLED MEAT ROLL

8 cups cracker or bread crumbs	2 tablespoons pepper
8 cups milk	6 cups grated cheese
20 pounds hamourger	4 cups cracker crumbs
16 eggs, slightly beaten	8 quarts mashed potatoes
6 onions	1 gallon tomato puree or soup
4 tablespoons salt	

Soak the 8 cups crumbs in milk. Combine with meat, eggs, onion, salt, pepper, and 4 cups of grated cheese.

Sprinkle the 4 cups cracker crumbs on wax paper. Pat meat on crumbs, spread with potato and the remaining 2 cups cheese. Carefully roll up like jelly roll. Put in shallow baking pan. Bake at 350°F. for 45 minutes. Pour the puree (or soup) over meat and continue to bake another 45 minutes.

HUNTER'S STEW
(Serves 70)

25 pounds round steak
4 boxes onion soup mix
5 lbs carrots quartered
2 large bunches of celery - cut in 2 inch pieces
10 pounds potatoes quartered
10 large onions, sliced
Salt and pepper to taste
Line baking pan with foil; put meat on bottom; sprinkle onion soup over mixture, Fold foil over and seal securely. Cook 2 hrs. or until tender at 450'. (Sprinkle vegetables over top of onion soup.)

SPONGE CAKE
(Serves 70)

3 dozen eggs
6 cups sugar
6 cups flour
2 tablespoons fresh lemon juice
2 tablespoons vanilla

Beat egg whites till stiff, Beat egg yolks til lemon colored, gradually add sugar, lemon, and vanilla with the flour. Pour into greased pan. Bake at 350' for 40 minutes. (or until it springs back when touched. Add a fruit topping and whipping cream.

SUNSHINE SALAD

2 cups jello
4 cups boiling water
12 cups pineapple with juice
12 cups fruit cocktail
4 pounds carrots grated

Dissolve jello in boiling water. Add pineapple, fruit cocktail and carrots. Chill until set. Cut in squares and top with your favorite topping.

OATMEAL COOKIES

3/4 cup shortening (soft)
1 cup firmly packed brown sugar
1/2 cup granulated sugar
1 egg
1/2 cup milk
1 teaspoon Vanilla
1 cup all purpose flour
1 tsp. salt
1/2 tsp. soda
3 cups oats uncooked
1 small pkg. chocolate chips
1 1/2 cups raisins

Beat shortening, sugar, egg, milk and vanilla together till creamy. Add flour, salt and soda to creamed mixture until blended. Add chocolate bits, raisins and oats stir in. Drop onto greased pans and bake at 350' for 12 to 15 min. You may also add nuts and coconut for variety.

HEAVENLY LEMON DESSERT (serves 10)

First: Mix 2 cups flour
1 cup margarine
1 cup walnuts

Bake in 9 X 13" baking pan at 350° about 25 min.

While baking, mix one large package of Lemon pudding. Cool. When the baked base is slightly cool, spread the pudding on the base. (the pudding is partially set)

Then: Whip 1 lb. cream cheese
Gradually add 1 cup powdered sugar.
Fold in 1 cup whipped cream -- Cool Whip works.
(I find that when using an electric mixer one can whip the cream after combining the first two items -- cheese and powdered sugar). Chill, serve, savor!

To serve 60

Mix 10 cups flour
5 cups margarine
5 cups walnuts

Bake in baking pans approximately 14 X 22" about 25 min.

While baking, mix 5 large packages of Lemon pudding. Cool. When the base is baked and slightly cool, spread the pudding on the base. (the pudding should be partially set.)

Then: 5 lbs. cream cheese
Gradually add 1 cup powdered sugar.
Whip 5 cups of whipped cream into the powdered sugar - cream cheese mix. Chill and serve.

GRANOLA - Zilda Carlson

Mix:

10 C oatmeal
1/2 jar (1 C) wheat germ
1/2 jar (1 C) soy bean nuts
or
4 oz pumpkin or sun flower seed kernels
1 1/2 C almonds, cashews, and walnuts
1/2 pkg. cocanut, shredded

bring to a boil: 1 C oil, 1/2 C brown sugar
1/2 C molasses, 1 C honey

Pour over mixture and toss until thoroughly mixed. Toast in 350° oven on cookie sheets - about 30 minutes. Add 1/2 C raisins and 1/2 C dates chopped. Cool.

MiMi's Ice Cream

3 c. sugar
3 c. milk
3 c. whipping cream

3 bananas (cut & mashed)
3 small lemons
3 small oranges.

This is the easiest recipe for homemade ice cream I've ever found.
This will serve 8 ice cream lovers.

Combine in manual freezer. Crank. Fill with ice and salt.
Crank until hard to turn. Let set & cure. (30 minutes)
Open and dive.

One can be flexible and substitute strawberries or - - other
fruits in season.

Orange Drop Cookies

1 1/3 c. shortening
1 1/2 c. sugar
2 eggs
1 c orange juice

4 T grated orange rind
4 c flour
1 t baking powder
1 t soda
1 t salt

Heat oven to 400 (mod hot) mix shortening, sugar and eggs. Stir in Orange
juice and rind. Measure flour by dip level method. Blend dry ingredients,
stir in; drop rounded teaspoonfuls 2" apart on cookie sheet.
Frost with orange butter icing (if desired)
Makes 8 doz.

Frosting:

4 T butter
2 T grated orange rind
spread on top cookies

4 T orange juice
4 c confectioner sugar

Homemade Rootbeer

4 lbs sugar
1 bottle Hires Root Beer Extract (usually found with spices at independent
food stores)
4 3/4 gal. water
20 lbs dry ice

Mix sugar, water and extract in a 10 gal. galvanized milk can with tight
fitting top. Add 3/4 of the dry ice to carbonate. Immediately put top
securely on can and allow to stand for 45 min. Remove top, add remaining
ice and replace lid. Wait 15-20 min. before serving. Root beer remains
carbonated for 3-4 hrs. Makes 5 gal.

Warning: Do not eat dry ice or handle with bare hands. It is cold enough
to cause frost bite in a short period of time. (The root beer
will form Root Beer ice if allowed to stand - this is edible.)

Warning: Be sure to make out of doors away from people and glass in case
the top flies off from too much pressure.

Eileen Salsig



Refrigerator Fruit Cookies

- 1 c. white sugar
- 1 c. brown sugar
- 1 c. marjarine ½"
- 1 c. lard
- 3 beaten eggs
- 1c. flour
- 1 tsp. soda Sift these 3 together
- 1 tsp. cinnamon

- Add 3½ c. more of flour
- 1tsp. vanilla
- 1 c. nuts
- 1 pkg. fruit cake mix

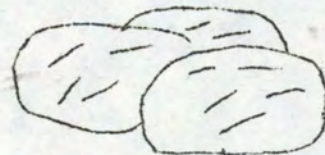
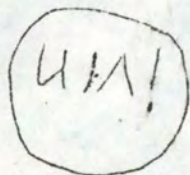
Mold into 3 loaves--refrigerate over night. Slice thin, bake 400 degrees for 8 to 10 minutes.

Silver White Cake

- 10 c. flour
- 6 c. sugar
- 14 tsp. baking powder
- 2 tsp. salt
- 2 c. shortening
- 4 c. milk
- 4 tsp. flavoring
- 16 egg whites (about 2-3 cups)
- Blend flour, sugar, baking powder and salt, add shortening, 2 c's milk and flavoring, beat 2 minutes at medium speed. Add rest of milk and egg whites. Beat 2 more minutes. Bake 350 degrees for 40-50 minutes. Serves 50

English Cookies

- 2 c. brown sugar
- 1 c. lard or shortening
- 2 eggs
- 1 c. of raisins and nuts
- ½ tsp. salt
- 1 tsp. soda
- 1 tsp. Baking Powder
- 3 c. flour
- 1 tsp. cinnamon
- 1 tsp. nutmeg *1 cup cold coffee*
- Cream shortening and sugar, add well beaten eggs then coffee and sift dry ingredients and add to mixture. Add raisin and nuts last. Drop from spoon and bake in moderate oven (350) about 10-12 mintues.



MORE RECIPES

Brownies

1 1/2 cup shortening	2 1/2 cups sugar
6 eggs	3 tsp. vanilla
1 cup cocoa	1 1/2 tsp. baking powder
2 1/4 cups flour	1 tsp. salt
2 cups chopped nuts	

Mix shortening, sugar, eggs and vanilla. Add sifted dry ingredients. Fold in nuts. Bake in a greased pan for 20 to 30 minutes at 350°.

No-Bake Chow-mein noodle cookies

1 pkg. chocolate chips
1 pkg. butterscotch chips
1 can chow-mein noodles
1 cup peanuts.

Melt chips. Add other ingredients. Drop on waxed paper.

Fudgies

2 cups sugar
1/2 cup milk
1/4 lb. butter or margarine
3 tbs. cocoa
1/4 tsp. salt.

Mix above ingredients in pan and boil one minute.

Add

1 tsp. vanilla
3 cups quick oats.

Mix well. Drop from spoon on waxed paper.

The Sexagon Punch for Hawaiian Luau

1 46 oz. can orange juice (canned)
3 cans 46 oz pineapple juice
4 Hawaiian punch (frozen) large cans
2 thinly sliced lemons
1 gal. strong steeped Constant Comment Tea (4 oz. can.
(leave tea leaves in till cool)
3 gallons of ice
3 gallons of water.

Billy Marie Studer.

OATMEAL CAKE

Pour $4\frac{1}{2}$ C. hot water
over 3 C. oatmeal and
3 cubes butter or oleo.
Let stand 20 min.

Add 3 C. white sugar
3 C. brown sugar
6 eggs beaten
 $1\frac{1}{2}$ C. raisins

Add $4\frac{1}{2}$ C. flour
3 tsp soda
3 tsp cinnamon
 $1\frac{1}{2}$ tsp baking powder

TOPPING:

3 C. sugar
Melt 3 cubes butter
Stir in 3 eggs
3 c. coconut
 $\frac{3}{4}$ C. Evaporated milk
Boil 2 minutes
Add 3 tsp vanilla

Bake 30 minutes 350°
(30-40 min.)

GINGERBREAD

6 C. flour
6 tsp baking powder
 $\frac{3}{4}$ tsp soda
5 tsp ginger
3 tsp cinnamon
 $1\frac{1}{2}$ tsp salt
1 C. shortening
 $1\frac{1}{2}$ C. sugar
3 eggs
2 C. molasses
 $\frac{2}{4}$ C sour milk
Sift dry ingredients 3 times,
cream shortening and sugar,
add eggs to molasses, and dry
ingredients with milk.
Bake 30-40 minutes at 350°

BAKING POWDER BISCUITS

16 cups flour
 $\frac{1}{2}$ C baking powder
3 T salt
2 C lard
 $1\frac{1}{2}$ C milk

Bake 12 minutes at 450°

BARBECUE SAUCE

2 C. chopped onion (about 4)
 $1\frac{1}{4}$ C. brown sugar
 $\frac{1}{4}$ C. paprika
 $\frac{1}{4}$ C. salt
 $\frac{1}{4}$ C. mustard
 $2\frac{1}{2}$ Tbsp chili powder
 $1\frac{1}{4}$ Tbsp cayenne pepper
 $\frac{1}{2}$ C. Worcestershire sauce
10 C. tomato juice
 $2\frac{1}{2}$ C. vinegar
 $2\frac{1}{2}$ C. catsup
5 C. water.

Makes enough for 40 # of chicken.

CORN BREAD

4 EGGS
7 CUPS BUTTERMILK
2 TSP SODA
2 CUPS FLOUR
6 CUPS YELLOW CORNMEAL
4 TSP. SUGAR
5 TBSB BAKING POWDER
4 TSP SODA
1 C SHORTENING

400° 40 min.

FUDGE CAKE for 40

Cream together:
 $1\frac{1}{2}$ C. shortening
4 C. sugar
6 well beaten eggs
Add: Mix together
4 oz. chocolate (melted) or 5 oz. cocoa
 $1\frac{1}{2}$ tsp. soda
 $1\frac{1}{2}$ C. hot water
 $1\frac{1}{2}$ pints milk
Add this liquid alternately
with 7 Cups flour.
Bake 25-30 min. at 350°
Makes 6 - 9" layers.

APPLE PIES

Crust for 7 pies:

10 C. flour
3 $\frac{1}{3}$ C. shortening
4 tsp. salt
 $1\frac{1}{4}$ C. water
6 gallons canned apples makes
20 pies.

Give Yourself

Ye Olde Editor's Favorite
Candy



a Treat

- 1 cup butter
- 2 tbsp corn syrup
- 2 tbsp water
- 1 C. sugar
- 1½ C. walnuts

8 oz. Hershey Bar

Put butter, syrup, water and sugar in saucepan in that order. Do not stir! Cook on low heat to 288° F.

Put 1½ C. walnuts or almonds on foil in pan about 12" x 18" Cut hershey bar into pieces and spread over nuts. Pour syrup over top and cool. Break into pieces.
Leila

Demo by Marge Leinum *Grier*
Dipping Chocolates

Bon Bons

DATE ORANGE CAKE

- 3 C. sugar
- 1 C. oleo
- 3 eggs
- 3 C. buttermilk
- 3 tsp. vanilla
- 6 C. flour
- 3 tsp. soda
- 3 C. nuts
- 1 C. dates

Mix and bake 40 min.

Pour TOPPING over warm cake and serve:

Heat juice of 3 oranges (a little rind) 3 lemons & 3 C sugar Pour over warm cake. Or serve cold after setting at least 24 hours.

CHARM: is the ability to make someone else think both of you are wonderful.

CENTER

- 2 C. crunchy peanut butter
- 4 Tbsp butter
- 2 C. chopped nuts
- 2 C. cut-up dates
- 2 C. powdered sugar

DIP

- Melt 1 pkg chocolate chips
- 1 pkg. butterscotch chips
- ¼ slab parafin

Keep pan warm over hot water.

Roll "Center" into small balls and dip in chocolate mixture. Place on Waxed paper

A knitting needle or other sharp instrument would be helpful in dipping.

A Labber, late for breakfast, gave his order as he went through the kitchen: "Toast-- not too brown, not too light. Coffee hot but not boiling. A white egg cooked exactly two and a half minutes, and in an egg cup if possible. Add hurry."
"Just one question," Marge said. "The hen's name is Mabel. Will that be alright?"

MORE RECIPES

Mimi's Ice Cream

3 c. sugar	3 bananas (cut & mashed)
3 c. milk	3 small lemons
3 c. whipping cream	3 small oranges.

This is the easiest recipe for homemade ice cream I've ever found
This will serve 8 ice cream lovers.

Combine in manual freezer. Crank. Fill with ice and salt.
Crank until hard to turn. Let set to cure. (30 minutes)
Open and dive.

One can be flexible and substitute strawberries or any other
fruits in season.

Bana Boats

Slit bananas, stuff with chocolate chips and miniature marshmallows.
Seal in foil, fold drug store style. Set in coals. Cook about
20 minutes. Yum*****

PESCE CAMPIONATE ITALIAN FISH CHAMPION WITH CHINESE INFLUENC

Fry rapidly and thoroughly all your trout. Set aside.
Take 1 part vinegar to 1 part water (sufficient to cover fried
fish. (Do not put on fish.)
Add onion (liberally), parsley, nutmeg, clove. Then add graciously
the essence of China (soy sauce). Bring to a boil. Now pour
over fish. Let set overnight. Will preserve indefinitely, but
should be eaten in two years.

Larry Yee - China
Angelo Rovetto - Italy
(Cooperators)

COOKING!

How to stretch a mushroom pattie.
Get all your mushrooms - clean and cut them in small pieces.
Estimate how many people this would feed; then subtract this
from the number of people to be fed. Now you can go from 1 to
to 1 to 5 with onions, (by weight). Now add 1 to 3 celery tops
and green onion tops. Subtract this from the number you had left.
Now eggs should be enough to let all ingredients swim in them.
If this still isn't enough continue adding bread crumbs and egg
Salt and pepper to taste.

Angelo Rovetto

How To Stretch A Mushroom

To Feed 50 People

We did have more than one mushroom but not many more. All told we had about a pound and a half of Morels picked by every labber that went into the woods.

Start out by cleaning and mincing the mushrooms. while this is being done peel as many onions (six nice ones). Mince these and saute in butter along with the top of five celery stalks for flavoring. Next, add one loaf of bread soaked in water and mixed in. All this goes on while the onions are sauteing.

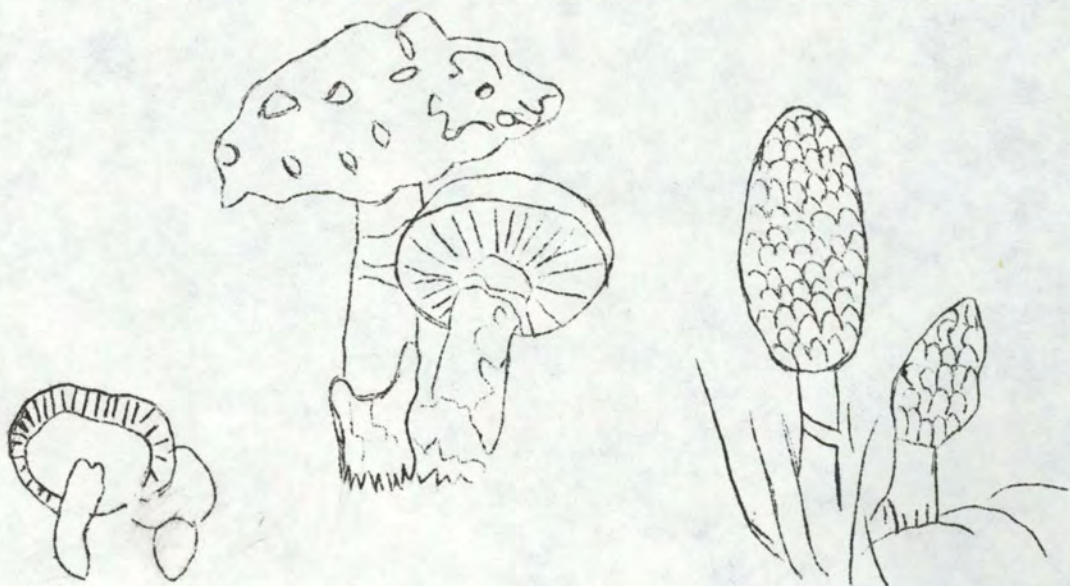
Remove mixture from the fire. Toss in about two dozen eggs, salt, and pepper to taste. Then fry like pancakes in a buttered grill.

The more mushrooms you have and the less people you add less substitutes...

The ideal is three parts mushroom
one part onion
a few green leaves of celery
one slice of dry bread
one egg

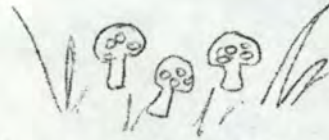
Follow directions as above. I hope you enjoy it!

Angelo Rovetto





THE MAGIC MOREL



Every year labbers come to Chat and while attending, seek out the Morel mushroom. For further recipes using these types of mushroom, refer to recipe section of notebook..(Editor)

Peeking through decaying leaves, crumbling logs and wild flowers, morels lure countless mushroom hunters each spring.

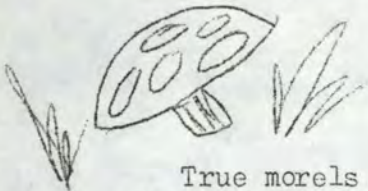
One spring's special wonders is the fruiting of a curiously shaped wonderfully flavored wild mushroom called the morel. From late March to early June "pothunters", armed with bags and baskets, head for wooded hills, lush lowlands and overgrown orchards in search of this delicious edible fungus. Its fruiting period is all too short-just about three weeks-and totally dependent on nature's whim. Hunting is best after warm days have followed a long spring rain. Then you must find the right spot-a secret experienced morel gatherers may be loath to share. And who can blame them for not wanting to share such precious bounty?

The city dweller rarely finds the morel in his park, garden or grasses. Only a few occasional finds have been reported. For serious hunting, it's off to forests of mixed oak, aspen, elm, and beech-maple, thickly carpeted with blue violets and ferns. There the serviceberry blooms and mandrakes are up. The woodlands teem with the warm wet perfumes of spring. In rural areas farmers swear that when the oak leaves reach their soft, hairy "mouse ear" stage, the morels are waiting to be picked.

With the family in tow, all equipped with good walking shoes, paper bags and gloves for protection from thickets and thorns, you're off to find that treasure for the pot. *Morchella esculenta*, the most prized of the morels. It's not the usual grocery-store mushroom with white cap and stem you seek; your quest is for a special sponge-like pitted cap, colored beige or fawn gray, shaped vaguely like a pinecone and supported by a cream colored, sometimes footed stem. In wooded lowlands morels are grey and small, sometimes no larger than an inch from the stem to cap, and deliciously edible! And on a sun-dappled hill, facing south and perhaps beneath a dying elm, you'll find larger, beige-colored specimens-equally delicious! A lucky hunter might discover 20 to 50 morels, all ringing a dead tree, and some as tall as eight inches. It's not unusual to come upon a patch growing in profusion along a deer path or at the forest edge. But that sought-after spot is often elusive, changing from year to year.

So don't despair if your first efforts go unrewarded. Morels are sensitive to the vagaries of weather and, with unfavorable conditions, may refuse to appear at all. Try again and, in the meantime, enjoy the springtime delights of the countryside. But if you're fortunate, and come upon a generous crop, remember the other hunters, and take only as many as you'll use.

What a treat it is when your quest is successful and you take a harvest of delicate morels to cook! Always inspect your collection; each mushroom should be fresh and firm. Discard softened, decayed specimens and cut the rest in half, lengthwise, to be sure the batch is free from bugs.



True morels are hollow from cap to stem, with interior linings colored whitish cream. When fresh they give off a clean, wholesome, woodsy smell. If you have any doubts about your identification of this uniquely shaped fungus, check with a local expert or experienced hunter. The likelihood of error is small, but be cautious.

Wash your precious haul in water to flush out any dirt or insects, and drain well on paper toweling. If you don't plan to cook the morels immediately, you must quickly take measures to preserve any you must keep for long. Otherwise your harvest could be lost- unwholesome and inedible!

PRESERVATION Many hunters insist quick freezing is best to keep morels fresh and flavorsome. But don't overlook older drying processes. Try several methods; then decide which you prefer.

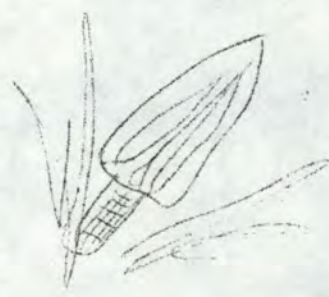
To Freeze: Freezing is simple. Arrange clean morels on a flat surface (a baking sheet is fine) and place in your freezer. When frozen, store in tightly sealed plastic bags. Or cook morels gently in butter for just a few minutes; then freeze in airtight containers. With either method, just thaw as needed.

To Dry: String drying is an old process, quick and simple. It's good for on-the-spot preservation. All you need is an embroidery needle, or any needle with a large eye, and a long fairly heavy thread. Thread your needle and tie a big knotted loop at one end. Cut the morels in half; then gently push the needle through each half, slipping it onto the thread. Hang your morel-laden threads in a dry open area where the air can circulate freely. When dried, pack and store in airtight containers. To use, refresh morels by soaking in water for about 20 minutes, squeeze and dry gently; then treat like any fresh mushroom.

Here's another drying method. Space morels on a baking sheet, not too close together, and bake at 200° (lowest oven setting) until completely dry. Store in an airtight container or bag. When ready to use, refresh as described above.

Save water left from soaking and boil it down until you have a morel essence to use in soups or sauces. This, too, can be frozen.

COOKING For your first taste encounter with this marvelous mushroom, just dust with flour, perhaps add chopped shallots, and sauté in butter. Season with salt and pepper and serve. It's a marvelous way to savor the nutty, woodsy flavor. The subtle morel flavor marries beautifully with the delicate quality of chicken, veal, lean beef, even lobster. But it can be overwhelmed by the stronger flavors of meats like lamb or ham, or by other heavily flavored ingredients.



TEA Time

ONE SISTER FOR SALE

ONE SISTER FOR SALE

ONE CRYING AND SPYING YOUNG SISTER FOR SALE!

I'm really not kidding,
SO WHO'LL START THE BIDDING?

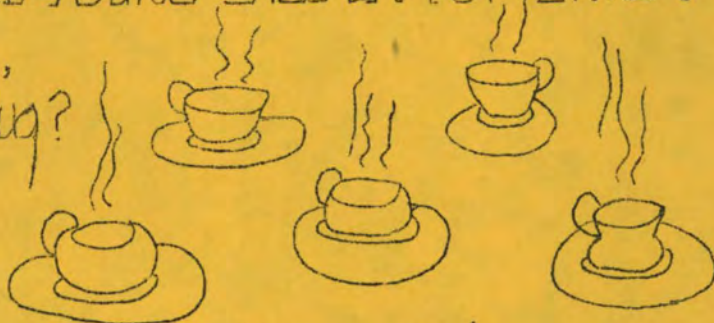
DO I HEAR A DOLLAR?

A NICKEL?

A PENNY?

OH ISN'T THERE, ISN'T THERE, ISN'T THERE ANY?

ONE KID WHO WILL BUY THIS OLD SISTER FOR SALE,
THIS CRYING AND SPYING YOUNG SISTER FOR SALE?



Poems are made by
fools like me,
But only God can make a tree...

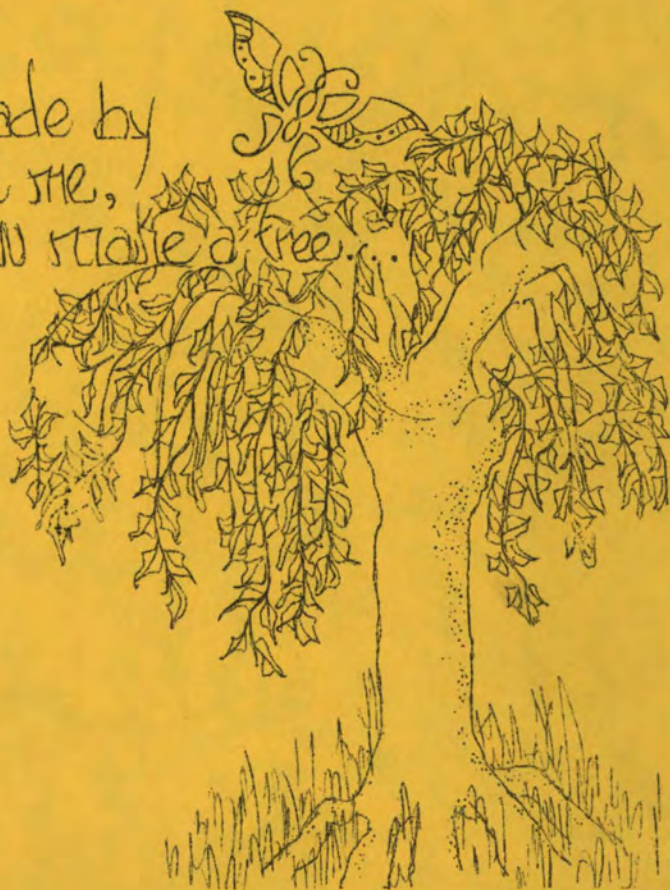


TABLE FUN by Jean Baringer

The meals should be a time of fellowship and good feelings, beside just eating. Table fun activities were meant to include a table grace, the making of announcements and other activities that may arise - skits, art projects, jokes, etc. It also came to include designation of who had the serving duties and k.p. for each table.

The meal Sunday included a crew of people putting on each table a collection of items - egg cartons, fir cones, rocks, twigs, grass, etc. Each table was to put these items together in some semblance of order and announce to the group what it was. These varied from the railroad trains, Mayflower ship, Plymouth rock, to floral hanging arrangements and non-descript.

The first night there was also a get acquainted game using Douglas Fir cones to be introduced to the group, then put in the middle of the table, people close their eyes and try to find their own again.

When Announcements were made there seemed to be confusion and an unseemingly non-control. The puppet idea came from a brain storming session. Horatio and Clarice were hand puppets made from a pair of socks and embroidery thread for features. The operators were two girls chosen who had never done this type of thing before. This method did help in control of announcements because all the information had to be turned in on paper before hand and for puppeteers to act out or read. The girls developed a confidence in themselves and sang and led the group by being able to use the "stage" (cart with box rigged on it) as a crutch, mask or whatever to help them overcome their shyness.

There were many ways devised in designating who served the food and who helped clean off their table.

1. Tape or other marks on the table, under the table on the chairs and napkins.
2. Where salt and pepperm sugar, etc were placed.
3. Color of plates, chairs, etc.
4. Spin a knife or table and who it points to
5. Be ingenious to what's on hand.

To utilize the pretty box lids left from the box social they were placed on the table as a center piece. Each table was to present (and did) a song relating to the centerpiece. Some original and revised renditions of old songs resulted. Also some labbers led songs who might not have had a chance otherwise.

Another related item is the many ways tables can be arranged in the room.

Some people tend to stick together and not mix or meet others. So, various methods of mixing people up were used. One was putting the pieces of material on the table and handing each person a sample to match up. Thanksgiving dinner people were separated by men and women. One meal was by birthdays, another by families. There are many more possibilities.

TABLE FUN
SUNDAY EVENING MEAL

With: Betty, Lonnie, and Stew

Grace was a poem by an unknown author read in honor of Mother's Day and appropriately titled "Mother's Doxology."

Following the clearing of the tables Stew asked each Camp group to put together a group story to introduce their members. The question was "What have you, at some time in your life, discovered about yourself?" From these answers put together a story (written) to present at tonight's party." The results were many and varied!

To give the Camps a moment to think (and to practice his poetry), Stew provided a reading from 'Uncle Shelby' Silverstein's poem, "Ma & God."

See "Camp" section for the results.

Monday Evening Meal

The Glory Hole Nuggets from Camp Glory Hole, presented table fun.

For Grace, Chuck James led us in the following Grace:

" Evening is here
The Board is spread
Thanks be to God
Who gives us bread.
Thanks be to God."

Gwen Main asked all the groups to make up a Limerick including the name of their group. Group Three, The Glory Hole Nuggets, made up an example

Limerick: "There was a young man named Beasley
Who thought he could find nuggets easily.
He tried very hard
Out in the yard
And all of his findings were meas-ley."

Chuck James recited a poem to get everyone in the mood:

There was a time when maiden, girl or miss,
Yea, anything in petticoats to me was holy,
Apparelled in ethereal light and bliss,
While I was lowly.

Of sugar, spice and everything that's nice
These paragon's of virtue were compounded;
And (if you didn't think about it twice)
How well it sounded.

But-- I grew up, and found I was at fault,
And learned-- through many an amorous fiasco--
That women can be vinegar and salt;
At times tobasco!

Experience has taught these things to me;
Yet, still for their fickle love I hunger.
I guess I'm still the sap I used to be
When I was younger. . . .

Anonomous

Each group presented their Limerick after dinner.

See "Camp" section for the results.

TUESDAY LUNCH TABLE FUN

Group Number One presented this song. It is sung to the tune of

"On Top of Old Smokey." It is dedicated to Dwight Wales.

TO OUR ELDORADO (Dwight)

On top of Mt. Chatty
All covered with snow
We went a propectin'
And found us some gold.

We'll spread it all over
And give it away
Cause only when we use it
Does it really pay.

It's our Eldorado
Who shows us the way
His fun and his sharing
Is our gold each day.

MENTAL DISCIPLINE PUZZLES:

NINE DOTS

Connect with 4 straight lines without leaving paper.



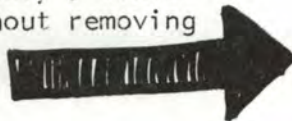
MAKE 1 X into 6

MAKE four 9s into a hundred.

9 9 9 9

FINISHED FILES ARE THE RESULT OF YEARS OF SCIENTIFIC STUDY COMBINED WITH THE EXPERIENCE OF MANY YEARS.

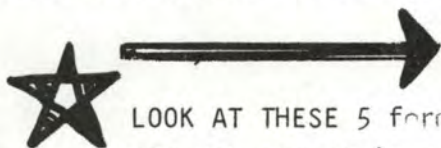
CONNECT TEN DOTS (Place them in any pattern... any style) Use only 5 lines to connect--without removing pen from paper!



DON'T IMPOSE LIMITS ON YOURSELF

MAY BE ANOTHER WAY TO LOOK AT OPPORTUNITIES!

CLUES and ANSWERS on back page



LOOK AT THESE 5 forms can you see an insect?

GROUP DYNAMICS - CHANGE

BE AN ACTIVATOR:

As Leader or Advisor your first duty to the group is to get them to RELAX!

Second: INTRIGUE - fascinate- Get attention and try to SHARE!

Third: Help to SEE " PICTURE " Use words to paint "Picture" that you want them to move toward.

4rth: Sustain interest..Show they should see something they should see. Engage the MECHANISM WITHIN to assist others see OPPORTUNITY.

Throw system out of balance--- so they will think!

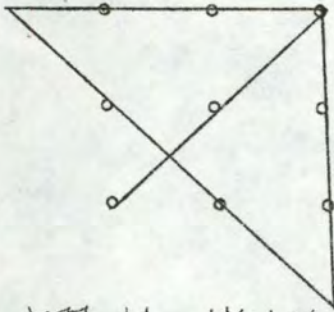
Some view CHANGE as a THREAT! Maybe they have not enough drive to adjust- to learn new methods. WE are conditioned to see things as we want in our own COMFORT ZONE. CHANGE may mean TEMPORARY DISCOMFORT.

KEEP and OPEN MIND

How many "f"s in the quote: 3 4 5 6 ?



Three Dots

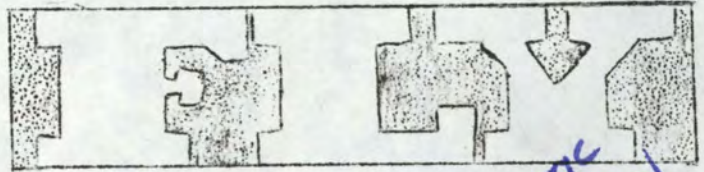
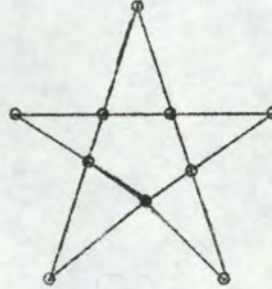


Take IX into 6
SIX

4 NINES
9999

F's in the quote: 6

Ten Dots connected with five lines:



Lela,

THE CONGRATULATIONS ON
SURVIVAL OF 25
CONSECUTIVE WEEKS OF CHAT
IN ONLY 25 MORE YEARS YOU'LL
HAVE BEEN HERE A WHOLE YEAR!
IT WAS REALLY NEAT TO SEE YOU SO
MUCH MORE RELAXED THIS YEAR IN LAB,
RESPONSABILITIES ARE OFTEN MORE DEMANDING
THAN WE REALIZE. YOU HAVE DONE A FANTASTIC
JOB WITH EVERYTHING YOU HAVE UNDERTAKEN
SINCE I'VE BEEN A PART OF THE LAB, AND
I WANT YOU TO KNOW THAT I HONESTLY
APPRECIATE ALL OF IT! GOOD LUCK
OUT AT CAMP KIBBY THIS YEAR!
I HOPE YOUR PROBLEMS ARE FEW.
GOD BE WITH YOU AS YOU GO
IN LOVE & PEACE.

Love,
Becky

Tuesday Tea Time: KAMP'S KLONDIKE KANOE RACES

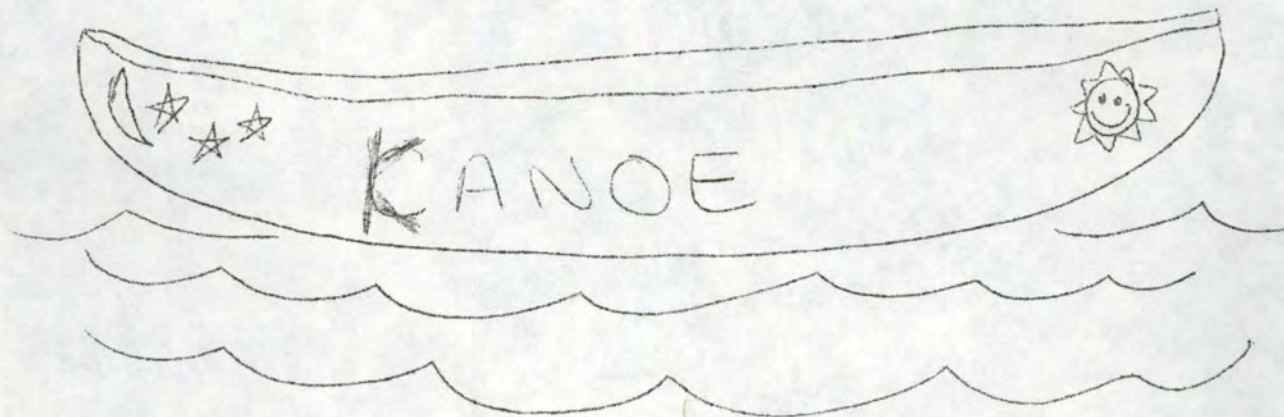
It was in the winter of 1877 when gold was struck in the Klondike and by the spring of '78 news had reached Seattle of the gold strike, and that is when the race for the Klondike began. They made their way over the Chilkoot pass once the ice had melted, starting at the Lake Bennett. Everyone wanted a claims staked of their own, but many were dissapointed and found most of the claims had already been staked.

C. A. M. P.' S. idea to have the canoe races stemmed from the race to the Klondike Gold Rush. When it looked as if the rain wouldn't clear we began making plans for an indoor canoe race. At tea time on Tuesday the race was held each family had representations of 2 guys and 2 girls.

The indoor floor race proved to be quite tiring to all teams, and quite a sight to the spectators.

The rain cleared and the races were continued on the lake. Canoes collided, and many got wet. One team seemed to think the row boat was the coarse of the race while others thought it was a demolition tim over race.

The one difference between Kamps Klondike Kanoes Races and the Klondike Gold Rush Races is that at Kamp's we all found gold in the laughter, the fun and the people.



TUESDAY DINNER TABLE FUN

The Golden Giggle Mine Camp Uncoordinated presented blind dinner Tuesday, May 10, 1977. A case of the blind leading the blind with John Beasley explaining rules while blindfolded. The whole camp was able to eat blindfolded and also help those who were blindfolded with a switch halfway through the meal between those who had been blind and those to be blind. The democratic process was used to decide people to cleanup tables. The messiest eater was chosen at each table to clean up.

WEDNESDAY LUNCH MEALTIME FUN

The Happy C-A-M-P (that's Collection of American Mining People) presented the Alphabet Song. It was to go along with our nursery rhymes we put on our white shirts.

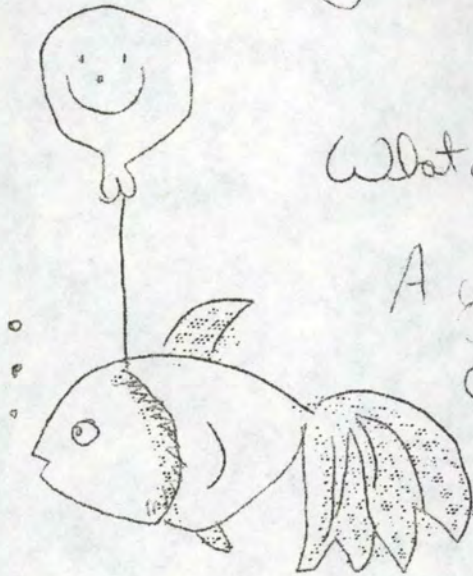
OH-- A B C D E F G H I J K L M
Pause. . N O M P Q R S T U V W X Y Z

any nursery rhyme-

e.g. Peter, Peter Pumpkin
eater
Had a wife and
couldn't keep her
Put her in a
pumpkin shell
And there he kept
her very well.

The above was used as a "class room" test-- Test for ABC and Nursery rhyme knowledge-- Alternate tables on Nursery rhymes and everybody join in on the chorus: (ABC's) Could also have a table or individual name a nursery rhyme and all join in--many variations.

Friday Table Fun!



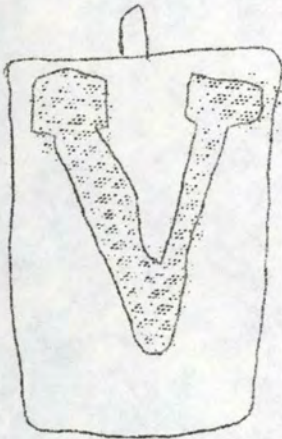
What am I?

A goldfish
committing suicide!

Remember me is all I ask,
But if remembering proves
such a task -

Forget -

- and



Ricky was "L" but he's home with the flu,
Lizzy, an "O" had homework to do,
Mitchell an "E" prob'ly got lost on the way,
So, I'm all these is of Love -

that could make it today!



- Shel Silverstein

—//—

Dancin'
With my Darlin'



DANCE WITHOUT PARTNERS

The album Dance Without Partners by Buzz Glass-Produced by Educational Activities Inc-is an album with many easy, no-partners dances-with good variety and music. There is a walk-thru, a cue-thru and a dance-thru to help learn each dance-One of the dances included is Zip Code 001.

The pattern may be done to any "swing" type record-you do not necessarily need to have the album

Zip Code 001

Formation: Form lines facing music.

Step 1. Heel toe and two step.

Extend L heel sideward to L-touch L toe beside R.

Repeat-

Step sideward L, Close R to L, step sideward L

Extend R heel sideward to R-touch R toe beside L

Repeat above.

Step sideward R, Close L to R, step sideward R

Repeat step 1.

Step 2. Balance and balance, two step sideward

Step sideward L and close R to L, weight on L

Step sideward R and close L to R weight on R

Step sideward on L, Close R to L step sideward L and touch R to L, weight on L

Step sideward R and close L to R, weight on R

Step sideward L and close R to L weight on L

Step sideward on R, close L to R

Step sideward R and touch L to R, weight on R.

Step 3. Jump and clap, walk forward with feet together on floor chug backward and clap hands

Repeat Chug and Clap.

Walk forward 4 quick steps L,R,L,R

Repeat step 3.

Presented by Roy & Gwen Main



SPANISH FLEA

Music: Spanish Flea
 Record: A&M 792
 Rhythm: 4/4

Formation: Single Circle
 Position: Individual
 Footwork: None (use hands)

Start with the left foot forward and the weight on the right foot.

Measures	Step	Description
1-4	Rhythm	Bunce slightly on the right leg tap the left toe.
5	Clap	Clap both hands to right hip twice, then clap hands together.
6	Miss	Pass right hand over left fist twice, then pass left hand over the right fist twice.
7	Fists	Hit fists together twice with the right fist on top, then twice with the left fist on top.
8	Elbows	Hit right elbow with the left fist twice, then hit the left elbow with the right fist twice.
9-10	Swish	Pass both hands to the right side, then up to shoulder level, pass one hand on each side, then back up pass both hands to the left side, then back up, and finally pass one hand on each side and back up.
11-12	Twirl the rope	Twirl right hand above head as if twirling a rope. (four counts) repeat with the left hand. Note: The second, third and fourth times through the left hand twirls for four counts.
13-14	Swim	Imitate the action of swimming for eight counts.
15-16	Chug-Clap	With both feet together, chug backwards on the first count and clap on the second count. Repeat three more times.
17-18	Hitch-Hike	"Hitch-Hike" with the right hand for four counts then with the left hand for four counts. (Cont.)

19-20 The Bug

Grab with left hand as catching a bug.
(two counts) Put bug on right hand
(two counts). Smash bug with left hand
(two counts). Blow away bug. (Two counts).

Repeat dance three more times. At the end of the last time, do the rhythm step for five counts then hands twice.

I LOVE YOU MORE AND MORE
EVERY DAY

INTRO-CLOSER

You join your hands and circle round the ring. Now you circle left around the ring you go then face your corner, left allemande the corner a right left grand around the ring you roam.

You meet you maid and promenade beside her you take her home and there you're gonna swing and whisper as you walk along beside her I love you more and more every day.

FIGURE

Head ladies chain, go straight across the ring now then chain them back, it's right home they go. You face your corner, and do-sa-do that lady you come back home and swing your own sweet girl.

Well join yor hands circle left around the ring now you swing your corner lady once or twice around and then you promenade and whisper ther beside her I love you more and more every day.

Note: Tis is not the call which comes with the record. This is my own version simplified for beginners.

" Her dancing I fear, far from
divine.
She's light on her feet, but
heavy on mine."

SPANISH FLEA

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

PATA PATA

Eolk Dance
 (African)

Formation: Mass
 Position: Individual
 Footwork: Right Foot

Record: Pata Pata
 Company Reprise
 Number: 0732

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

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

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

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

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

Chat Class
Gwen and Roy Main

Another good album for using at camps, One night stands, Girl Scouts etc. is Folk Dances American album 5 produced by Bowmar - It contains music and cues for eight American dances--a good basic dance program for both squares and circle dances. The caller is good -- music peppy

Dances included are:

Captain Jinks - Square dance figures taught from a single circle

Sicilian Circle - Square dance figures taught in groups of two couples.

Oh, Johnny -

Patty Cake Polka-

Schottische - Can be used for Oklahoma Mixer as well as basic schottische

Virginia Reel

Varsouvienne

PATTY CAKE POLKA

Music

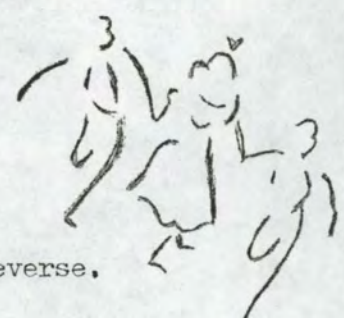
Record: Emilia Polka, Victor 25-1013
Little Brown Jug, Columbia 36021
Beer Barrel Polka, RCA Victor 25-1009

Position

Partners Face, two hands joined.

Formation

Double circle, man's back to center.



DIRECTIONS FOR MIXER

Music 2/4 Note: Directions are for man; lady's part reverse.

Measures I. Heel Toe Polka and Slide

- 1-2 Beginning left, place left heel to right, place left toe to right instep. Repeat.
- 3-4 Take four slides in line of direction.
- 5-8 Beginning right, repeat the action of measures 1-4, moving in reverse line of direction.

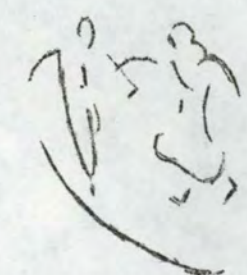
II. Claps

- 9 Clap own hands, clap partner's right hand.
- 10 Clap own hands, clap partner's left hand.
- 11 Clap own hands, clap partner's hands (both).
- 12 Clap own hands, slap own knees.
- 13-14 Hook right elbows and walk around partner and back to place.
- 15-16 Man moves forward in line of direction to new partner. Lady spins clockwise twice, as she moves in reverse line of direction to new partner.



Variation:

- 9 Clap partner's right hand three times.
- 10 Clap partner's left hand three times.
- 11 Clap partner's hands (both) three times.
- 12 Slap own knees three times.



"DO-SA-DO MIXER"

(Round Dance--Mixer)

Windsor Nov 4697

STARTING POSITION: Couples in a circle, partners facing with both hands joined, M's back toward COH

FOOTWORK: Opposite throughout, steps described are for the M

Meas

INTRODUCTION

1-8 WAIT 4 meas; APART, POINT; TOG TOUCH; APART, POINT; TOG, TOUCH;
Step bwd on L foot, pt R ft twd ptr; step twd ptr on R ft, tch L ft to R; Repeat meas 5-6;

DANCE

1-4 SIDE, CLOSE; SIDE, CLOSE; SLIDE, SLIDE, SLIDE;
Step swd in LOD on L ft, close R ft to L; swd again on L, close R to L; do 4 slide steps swd in LOD side L close R, side L close R; Side L close R, side L hold keeping weight on M's L ft & W's R ft;

5-8 SIDE, CLOSE; SIDE, CLOSE; SLIDE, SLIDE; SLIDE, SLIDE;
Repeat action of meas 1-4 in RLOD starting M's R ft;

9-12 SIDE, TOUCH (in bk); SIDE, TOUCH; SIDE, TOUCH; SIDE, TOUCH;
Step swd in LOD on L ft, tch R toe in back of L heel; step swd in RLOD on R ft, tch L toe in back of R heel; repeat meas 9-10;

13-16 DO-SA-DO, 2; 3, 4; 5, 6; 7, 8 (to new ptr)
Release hands and do a do-sa-do in 8 steps passing R shoulders using 6 steps to go around own ptr and 2 steps diag to the L for both (M twd LOD & W twd RLOD) to new ptr and join hands

PERFORM ENTIRE ROUTINE FOR A TOTAL OF EIGHT TIMES

Ending: After completing eight and last sequence thru meas 12, do-sa-dò around ptr 6 cts & ack.

JIFFY MIXER

Music: Jiffy Mixer
Record: Windsor 4684-A
Rhythm: 2/4

Formation: Double Circle
Position: Two-Hand
Footwork: Opposite

The dance is described for the man, the lady's part is the same on the opposite foot.

Measures	Step	Description
1-2	Heel-Toe	Touch the left heel to the side, then touch the left toe to the floor at the instep. Repeat.
3-4	Side Close Side	Step to the side with the left foot, close the right to the left, step to the side with the left foot, touch the right toe beside the left foot.
5-8	Repeat	Repeat the above starting on the right foot.
9-12	Chug-Clap	With both feet together, chug backwards on count one and clap on count two. Repeat three more times.
13-16	Swagger	With four slow steps (two counts each). Swagger to the next partner to the dancer's right.

As a variation, "Jiffy Mixer" may be done in a single circle, everyone facing in, hands joined. Everyone starts with L foot and there is no partner change. This is especially good with children.

Another variation may be in Meas. 13-16. Instead of a swagger or strut step, the leader may indicate various ways of walking such as --- walk like a duck - like a monster - like Miss America - walk like John Wayne - like a bathing beauty. Be sneaky, etc.

The possibilities are limitless. Use your imagination and have fun!

SHOEMAKER DANCE

This dance is from the Album Rhythm Stick Activities by "Buzz" Glass and Rosemary Hallum - Produced by Educational Activities Inc.

It is a good warmer-upper and ice breaker, as no partners are needed and no pre-instruction is necessary.

Position - Scattered around the room or in circle formation. Leader in the center to initiate movements.

Measures 1-8 Roll hands and arms forward 4 times (over and over each other) then backward 4 times.

Push elbows back (as if breaking a string) 2 times.

Pound fists together 3 times

Repeat Measures 1-8

Measures 9-16 To the R' Hit fist of L hand in palm of R hand 7 times

To the L - Hit fist of R hand in palm of L hand 7 times.

Repeat measures 9-16

Repeat entire pattern

Variation-

Choose different leaders to change the movements, e.g., on second sequence clap hands under one knee 3 times then under other knee 3 times-

Leader chooses different person to initiate a different movement. The first sequence is repeated each time to give time for change and for thinking.

Presented at Chat Class Monday
Gwen and Roy Main



TRAMPELPOLKA

Germany

SOURCE: Huig Hofman, Director, Volksdanscentrale Voor Vlandereren

FORMATION: cpls in a circle, ptrs facing, M bk to ctr.

MUSIC: Record: Foldraft 337-013-B

STEPS: Slide, Gallop, Skip

MUSIC: 2/4 PATTERN

Meas.

- 4 INTRODUCTION
- A FIGURE I.
- 1 Stamp R ft 3 times, cts 1, &, 2.
- 2 Clap own H's 3 times.
- 3-4 Both H's joined, skip all the way around CW in 4 skipping steps, beg L ft.
- 5-8 Repeat act of meas 1-4.
- B Figure II.
- 9-16 Both H's held, arms extended, 8 sliding steps LOD and 8 RLOD. At the end, W move onto next ptr in CW direction. (M take only 6 slides RLOD).

Repeat dance from beg - 3 times in all.

Presented by Millie von Kinsky

Idyllwild - 1965

JIBIDI JIBIDA
A French Folk Dance
Record FOLD KANCER MH 1044

Pronounced 'zhee-bee-dee, zhee-bee da'. This little French dance is usually done to singing, as a ply-party. There are many verses, and sometimes the words 'zhee-bee-dee, zhee-bee-dah' differ regionally. These are nonsense words with no special meaning. Some people (men probably) say that when you say the words quickly over and over it sounds like a lot of women gossiping.

WORDS: First part of the dance sing, la,la,la,la,etc. Second part:
Jibidi, Jibida, Tra-la-la,la,la,la,la,la.
Jibidi, Jibida, Tra-la-la,la,la,la,la.

FORMATION: Single circle with partners, hands joined low facing center.

PART 1: All move sideways to the LEFT starting on Left foot
Step to Left to side
Bring Right foot down beside Left
Step to Left again on Left foot
Bring Right foot down beside it.
Swing Left foot forward and back (bending Right knee as you
Stamp lightly in place on left foot do it)
Repeat all of part 1, again.

PART 2: Still facing center, Spring on Right foot as at the same
time the Left heel is placed forward on the floor. Now
spring on left foot and place Right heel forward on
ground. Now do 4 quick changes of the feet, sending
the Left, the Right, the Left and the Right foot forward
in quick succession.

Repeat all of Part 2 again. Sing the Jibidi words.

PART 3: Repeat all of Part I as given above.

Part 4: Do part 2, but this time face your partner and as you send
your foot forward you also shake the corresponding finger
at your partner. Thus the Right finger is sued when the
Right foot goes forward, and the Left with the Left foot.

NOTE: With small children partners are not necessary, the whole dance can
be done facing the center. The melody on the record varies slightly
on the repeats and the music also changes key from time to time enab-
ling everyone to sing at some time or other during the dance com-
fortably. Encourage the singing. In Parts 1 and 3, swing joined
hands forward and back in time to music.

GRAND MARCH

Music: Any March
Record: ---

Formation: Line
Position: Single file
Footwork: All on the left
foot.

Partner pairing: Coming towards the front of the hall, the men go to their left and the girls to their right and continue around the sides of the hall until they meet at the back of the hall where they join as partners; the first man with the first girl, the second man with the second girl etc. They then come towards the front in a double line of couples.

Skin the snake: The line of couples all turn left. The first couple does an about face and forms an arch with the other couples following after they have duck under the arches following them and lead the line out when they come to the end of the arches.
Note: When the couples do the about face they turn individually and do not change sides of the line.

Build-up: The couples come down the center of the hall. Upon reaching the end of the hall one couple goes left and the next goes right etc. When they meet at the other end of the hall, they come up to the front in lines of four. Then the lines of four go alternate directions as did the couples. When the lines of four meet they come down in eights. This process may be continued as desired, restricted only as time and room may limit.
Note: If the lines are made as long as possible and then stopped just as the first comes to the head of the hall, this makes an excellent formation for announcements, or they may be asked to be seated for recreational lingo or a program etc.

TEACHING SQUARE DANCE

The first requirement of any teaching is for the instructor to completely understand what he is going to teach. Therefore, the square dance instructor must not only know the individual movements he will present, but he must not only know a sequence which may be used to have the dancers practice the movement. The following is a minimum which a recreational leader should know successfully teach even the most elementary dancer.

- 1- The square formation and its parts (partner, corner, heads, sides, couples, 1,2,3 & 4)
- 2- Swing
- 3- Allemande left
- 4- Do-sa-do
- 5- Promenade (Oh Johnny)
- 6- Ladies or men promenade inside the ring.
- 7- Allemande left
- 8- Right and left grand (Alabama Jubilee)
- 9- Ladies chain (Coming Round the Mountain) (Just Because)
- 10- Lead right and circle four, then pick up two-circle six, pick up two - circle eight. (Hot Time In The Old Town Tonight)

The names in the parenthesis are singing calls which might be used at that point in the program. There is a very good long play album, "The fundamentals of square dancing", called by Bob Ruff of Whittier, California, which is intended for beginner dancers. It assumes that there will be a teacher demonstrate the calls to be used, but that the teacher may not be a caller himself. There is a guide sheet which gives the sequence to be used in the demonstration. This record is available by asking for record number LP 6001 from -

Sets in Order
Robertson
462 North Blvd.
Los Angeles, California 90048

The company listed above is the outstanding authority in the country today on square dancing and would be glad to answer any questions about obtaining any materials on square dancing. They also publish the leading square dance magazine.

If the above record is not used, then use the figure on the record you are going to use as a guide to the demonstration and the walk thru. Be sure to use the simpler calls first. It is wise to try to choose records that have many of the calls already learned on them so as to not have too much time spent teaching. The aid of the suggestions of an experienced square dancer or caller would help in this selection. The sequence of movements given at the first is a good teaching sequence if one wishes to use the records listed. The records are standard ones and should be available for many years. They are listed in the sequence I would use them, but his is by no means the only logical sequence. It is merely a suggestion.

The instructional series of L.P. albums, "The Fundamentals of Square Dancing" created by Bob Ruff and Jack Murtha, is now being used by teachers in every state and all provinces of Canada. These three records teach the 50 Basic Program of American Square Dancing. Available from Bob Ruff, \$5.95 each, add 50 cents for mailing. Write for descriptive literature.

Bob Ruff
8459 Edmaru Ave.,
Whittier, CA 90605
ph (213)693-5976

EIGHT HANDS ACROSS as called by Leila

Introductory call: All jump up and when you come down
Swing your honey around and around
Allemonde left with your left hand
Right to your partner, and a right and left grand.
Promenade eight when you come straight
With your big foot up and your little foot down
Promenade, go 'round and 'round
Everybody swing.

First couple out to the right
And eight hands across,
Ladies low and the gents bow-wow
And swing like thunder.
Break and swing your opposite,
Now your own, leave others along.
An to the next couple
Eight hands across,
Ladies bow and the gents bow-wow
And swing like thunder.
Break and swing your opposite,
Now your own, leave others along.

On to the last couple
Eight hands across,
Ladies bow and the gents bow-wow
And swing like thunder.
Allemande left with your left hand
Right to your partner
And a right and left grand.
When you meet your partner, promenade home.
(This call is repeated for 2nd, 3rd, and 4th couples.)

End with:
Allemande left as pretty as you can
It's a left to your corner,
A right to your partner,
And a right and left grand.
Ace of diamonds, jack of spades
Meet your honey and all promenade.
You know where and I don't care,
Take your honey to an easy chair.

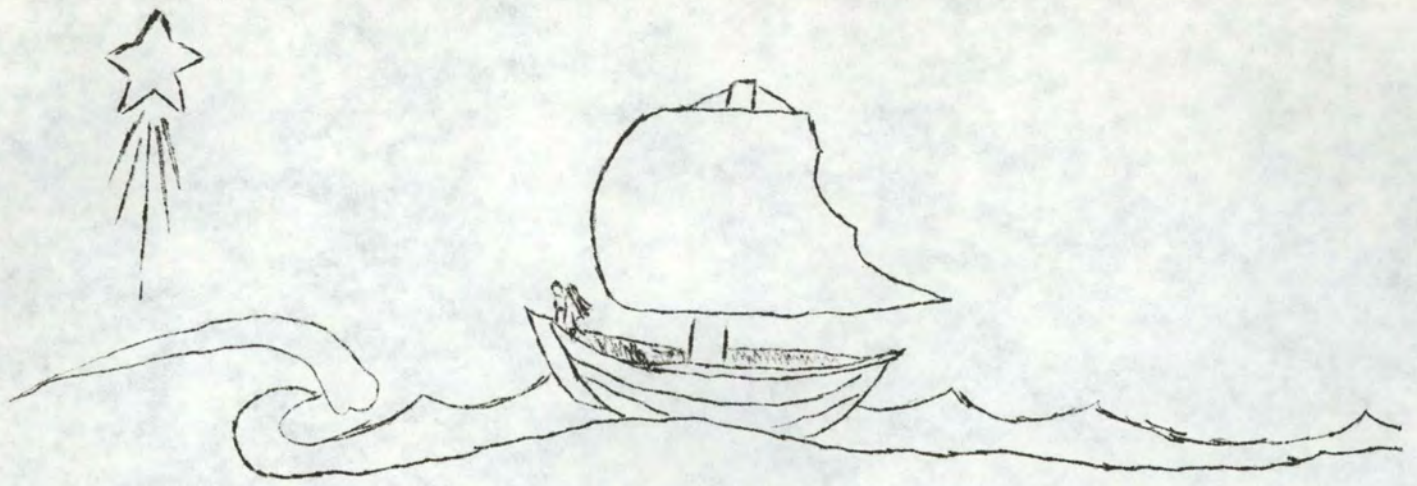
LEILA- IT BEEN A GREAT WEEK - YOU
GOT AN HONOR AND DESERVED IT.
I GOT AN HONOR ALSO. - I GOT TO
KNOW YOU BETTER THIS YEAR AND
I'M GLAD FOR IT. LOVE, FAT

A BUNCH OF GREEKS

SITTING IN A BAR*



* PHILOSOPHY



THIS IS TO ANNOUNCE THE
OFFICIAL ENGAGEMENT OF
STEVE CHRISTIANSEN
&
RENEE STEPHENS

TO BE PAIR-BONDED BY

MARRIAGE.

renee and steve met at chat '74.
through chat, letters, and eventually see-
ing each other a growing and deepening
relationship has developed.

MAY 8, '77

PLEASE HEAR WHAT I'M SAYING

DON'T BE FOOLED BY ME.

DON'T BE FOOLED BY THE FACE I WEAR.

FOR I WEAR A MASK, I WEAR A THOUSAND MASKS? MASKS THAT I'M AFRAID TO TAKE OFF? AND NONE OF THEM ARE ME.

PRETENDING IS AN ART THAT'S SECOND NATURE TO ME, BUT DON'T BE FOOLED, FOR GOD'S SAKE DON'T BE FOOLED.

I GIVE YOU THE IMPRESSION THAT I AM SECURE? THAT ALL IS SUNNY AND UNRUFFLED WITH ME, WITHIN AS WELL AS WITHOUT, THAT CONFIDENCE IS MY NAME AND COOLNESS MY GAME? THAT THE WATER'S CALM AND I'M IN COMMAND? AND THAT I NEED NO ONE.

BUT, DON'T BELIEVE ME. PLEASE.

MY SURFACE MAY BE SMOOTH, BUT MY SURFACE IS MY MASK, MY VARYING AND EVER- CONCEALING MASK. BENEATH LIES NO SMUGNESS, NO COMPLACENCE.

BENEATH IT DWELLS THE REAL ME, IN THE CONFUSION AND FEAR, IN ALONENESS, BUT I HIDE THIS. I DON'T WANT ANYBODY TO KNOW IT. THAT'S WHY I FRANTICALLY CREATE A MASK TO HIDE BEHIND, A NON-ACHALANT, SOPHISTICATED FACADE, TO HELP ME PRETEND, TO SHIELD ME FROM THE GLANCE THAT KNOWS.

BUT SUCH A GLANCE IS PRECISELY MY SALVATION? MY ONLY SALVATION. AND I KNOW IT, THAT IF IT'S FOLLOWED BY ACCEPTANCE, IF IT IS FOLLOWED BY LOVE, IT'S THE ONLY THING THAT CAN LIBERATE ME, FROM MYSELF, FROM MY OWN SELF-BUILT PRISON WALLS, FROM THE BARRIERS THAT I SO PAINSTAKINGLY ERECT.

IT'S THE ONLY THING THAT WILL ASSURE ME OF WHAT I CAN'T ASSURE MYSELF, THAT I'M REALLY WORTH SOMETHING.

BUT I DON'T DARE TELL YOU THIS. I'M AFRAID TO.

I'M AFRAID THAT YOUR GLANCE WILL NOT BE FOLLOWED BY LOVE. I'M AFRAID THAT YOU'LL THINK LESS OF ME, THAT YOU'LL LAUGH, AND YOUR LAUGH WOULD KILL ME.

I'M AFRAID THAT DEEP DOWN, I'M NOTHING. THAT I'M JUST NO GOOD, AND THAT YOU WILL SEE THIS AND REJECT ME.

SO I PLAY MY GAME, WITH A FACADE OF ASSURANCE WITHOUT, AND A TREMBLING CHILD WITHIN.

AND SO BEGINS THE PARADE OF MASKS, THE LITTING BUT EMPTY PARADE OF MASKS. AND MY LIFE BECOMES A FRONT.

I IDLY CHATTER TO YOU IN THE SULVE TONES OF SURFACE TALK. I'LL TELL YOU EVERYTHING THAT'S REALLY NOTHING, AND NOTHING OF WHAT'S EVERYTHING....OF WHAT'S CRYING WHITHIN ME.

SO WHEN I'M GOING THROUGH MY ROUTINE? PLEASE DON'T BE FOOLED BY WHAT I'M SAYING.

PLEASE LISTEN CAREFULLY, AND TRY TO HEAR WHAT I'M NOT SAYING, AND WHAT I'D LIKE TO BE ABLE TO SAY, WHAT FOR SURVIVAL I NEED TO SAY, BUT WHAT I CAN'T SAYHONESTLY.

I DISLIKE THE SUPERFICIAL GAME I'M PLAYING? THE SUPERFICIAL PHONY GAME: I'D REALLY LIKE TO BE GENUINE AND SPONTANEOUS AND ME --- BUT YOU'VE GOT TO HELP ME.

YOU'VE GOT TO HOLD OUT YOUR HAND, EVEN WHEN THAT'S THE LAST THING I SEEM TO WANT OR NEED.

ONLY YOU CAN WIPE AWAY FROM MY EYES THE BLANK STORE OF THE BREATHING DEAD. ONLY YOU CAN CALL ME INTO ALIVENESS.

EACH TIME YOU'RE KIND? AND GENTLE AND ENCOURAGING, EACH TIME YOU TRY TO UNDERSTAND -- BECAUSE YOU REALLY CARE, MY HEART BEGINS TO GROW WINGS, VERY SMALL WINGS, VERY FEEBLE WINGS, BUT WINGS.

PLEASE HEAR WHAT I'M SAYING

Page 2

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

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

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

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

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

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

WHO AM I, YOU MAY WONDER?

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

I AM EVERY WOMAN YOU MEET.

THE ART OF AWARENESS

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

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

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

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

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

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

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

"A man thinks with his memory."

From the Art of Living
by Wilfred Peterson

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

William Hazlitt.

WHAT'S REAL?

While the cloth Rabbit and the stuffed Horse were lying on the bedroom floor, the Rabbit asked, "What's REAL? Does it mean having a stick-out-handle and things inside of you that go around?"

"REAL isn't how you are made," said the Horse. "It's a thing that happens to you when a child loves you for a long time - not just to play with, but really, REALLY loves you, then you become real."

"Does it hurt?" asked the rabbit.

"Sometimes," said the Horse, "but when you are real, you don't mind being hurt."

"Does it happen all at once like being wound up?"

"No," said the Horse. "You become real over a long time so it doesn't often happen to those who break easily, have sharp edges, or have to be carefully kept. Generally, by the time you are real, most of your hair has been loved off, your eyes drop out and you get loose in the joints and very shabby, but these things don't matter when you are real."

--Adapted from The Velveteen Rabbit

PRAYER

Most people desire soul rest. The flow of life's energy requires time to regain that which has been expended; so, too, do we need prayer and workshop to regenerate our tired beings allowing inner creativity to flourish. Prayer is a technique of expanding ourselves while being uplifted by the ascending spiritual currents of the universe. Words serve as an intellectual channel through which our spiritual supplication may flow, but the attitude of the person praying is the most important factor in connecting with true spiritual reality. Prayer is a method of realization, sublime thinking and self-reminding. It is a personal and spontaneous expression of our attitude toward life; a meaningful reaching out for more exalted values. It reminds us of realities beyond ourselves as well as providing direction and order toward spiritual self-realization, thus creating a more responsible individual.

A DECISIVE INFLUENCE by Albert Schweitzer

One other thing stirs me when I look back at my youthful days, viz. the fact that so many people gave me something or were something to me without knowing it. Such people, with whom I have, perhaps, never exchanged a word, yes, and others about whom I have merely heard things by report, have had a decisive influence upon me; they entered into my life and became powers within me. Much that I should otherwise not have felt so clearly or done so effectively was felt or done as it was, because I stand, as it were, under the sway of these people. Hence I always think that we all live, spiritually, by what others have given us in the significant hours of our life. These significant hours do not announce themselves as coming, but arrive unexpected. Nor do they make a great show of themselves; they pass almost unperceived.

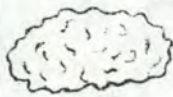
Often, indeed, significance comes home to us first as we look back, just as the beauty of a piece of music or of a landscape often strikes us first in our recollection of it. Much that has become our own in gentleness, modesty, kindness, willingness to forgive, in veracity, loyalty, we owe to people in whom we have seen or experienced these virtues at work, sometimes in a great matter, sometimes in a small.

I do not believe that we can put into anyone ideas which are not in him already. As a rule there are in everyone all sorts of good ideas, ready like tinder. But much of this tinder catches fire, or catches it successfully, only when it meets some flame or spark from the outside, i.e. from some other person. Often, too, our own light goes out, and is rekindled by some experience we go through with a fellow-man. Thus we have each of us cause to think with deep gratitude of those who


have lighted the flames within us. If we had before us those who have thus been a blessing to us, and could tell them how it came about, they would be amazed to learn what passed over from their life into ours.

Similarly, not one of us knows what effect his life produces, and what he gives to others; that is hidden from us and must remain so, though we are often allowed to see some little fraction of it, so that we may not lose courage. The way in which power works is a mystery.

(submitted by Mark Patterson with
thanks to the Lab for the light.)



"WARM FUZZIES"



Long ago only little people lived on the Earth. Most of them dwelt in the little village of Swabeedoo, and so they called themselves Swabeedoo-dahs. They were very happy little people, and went about with broad smiles and cheery greetings for everybody.

One of the things the Swabeedoo-dahs liked best was to give warm fuzzies to one another. Each of the little people carried over his shoulder a bag, and the bag was filled with Warm Fuzzies. Whenever two Swabeedoo-dahs would meet, each would give the other a Warm Fuzzy. Now, it is an especially nice thing to give someone a Warm Fuzzy. When you have a Warm Fuzzy held out to you, when you take it and feel its warmth and fuzziness against your cheek, and place it gently and lovingly in your fuzzy bag with all the others, it's just extra nice. You feel noticed and appreciated when someone gives you a warm fuzzy, and you want to do something nice for them in return. The little people of Swabeedoo loved to give Warm Fuzzies and get Warm Fuzzies, and their lives together were very happy, indeed.

Outside the village, in a cold, dark cave, there lived a great green troll. He didn't really like to live all by himself, and sometimes he was lonely. But he couldn't seem to get along with anyone else, and somehow he didn't enjoy exchanging Warm Fuzzies. He thought it was a lot of nonsense. "It isn't cool," was what he would say.

One evening the troll walked into town, and he was met by a kindly little Swabeedoo-dah.

"Hasn't this been a fine Swabeedoo-dah day?" asked the little person with a smile. "Here, have a Warm Fuzzy. This one's special, and I saved it just for you, for I don't see you in town that often."

The troll looked about to see that no one else was listening. Then he put an arm around the little Swabeedoo-dah and whispered in his ear.

"Hey, don't you know that if you give away all your Warm Fuzzies, one of these Swabeedoo-dah days of yours you're gonna run out of them?"

He noted the sudden look of surprise and fear on the little man's face, and then added, peering inside his fuzzy-bag: "Right now I'd say you've only got about two hundred and seventeen Warm Fuzzies left there. Better go easy on handin' 'em out."

With that, the troll padded away on his big green feet, leaving a very confused and unhappy Swabeedoo-dah standing there.

Now, the troll knew that every one of the little people had an inexhaustible supply of Warm Fuzzies. He knew that, as soon as you give a Warm Fuzzy to someone, another comes to take its place, and that you can never ever run out of Warm Fuzzies in your whole life. But he counted on the trusting nature of the little Swabeedoo-dahs, and on something else that he knew about himself. He just wanted to see if this same something was inside the little people. So he told his fib, went back to his cave, and waited.

Well, it didn't take long. The first person to come along and greet the little Swabeedoo-dah was a fine friend of his, with whom he had exchanged many Warm Fuzzies before. This little person was surprised to find that when he gave his friend a Warm Fuzzy this time, he received only a strange look. Then he was told to beware of running low on his supply of Warm Fuzzies, and his friend was suddenly gone. That Swabeedoo-dah told three others that same evening: "I'm sorry, but no Warm Fuzzy for you. I've got to make sure I don't run out."

By the next day, the word had spread over the entire village. Everyone had suddenly begun to hoard their Warm Fuzzies. They still gave some away, but very very carefully. "Discriminatingly," they said.

The little Swabeedoo-dahs began to watch each other with distrust, and to hide their bags of Warm Fuzzies under their beds for protection at night. Quarrels broke out over who had the most Warm Fuzzies and pretty soon people began to trade Warm Fuzzies for things, instead of just giving them away. Figuring there were only so many Warm Fuzzies to go around, the Mayor of Swabeedoo proclaimed the Fuzzies a system of exchange, and before long the people were haggling over how many Warm Fuzzies it cost to eat a meal at someone's house, or stay overnight. There were even some instances of robberies of Warm Fuzzies. Some dark evenings -- the kind the little Swabeedoo-dahs had enjoyed for strolling in the parks and streets and greeting each other to exchange Warm Fuzzies -- it wasn't even safe to be out and about.

Worst of all, something began to happen to the health of the little people. Many of them began to complain of pains in their shoulders and backs, and as time went on, more and more little Swabeedoo-dahs became afflicted with a disease known as softening of the backbone. They walked all hunched over, or (in the worst cases) bent almost to the ground. Their fuzzy bags dragged on the ground. Many people in the town began to say that it was the weight of the bags that caused the disease, and that it was better to leave the bags at home, locked up safely. After awhile, you could hardly find a Swabeedoo-dah with his fuzzy-bag on.

At first the troll was pleased with results of his rumor. He had wanted to see whether the little people would feel and act as he did sometimes when he thought selfish thoughts, and so he felt successful with the way things were going. Now, when he went into town, he was no longer greeted with smiles and offerings of Warm Fuzzies. Instead, the little people looked at him as they looked at each other -- with suspicion -- and he rather liked that. To him, that was just facing reality. "It's the way the world is," he would say.

But as time went on, worse things happened. Perhaps because of the softening of the backbone, perhaps because no one ever gave them a Warm Fuzzy (no one knows), a few of the little people died. Now, all the happiness was gone from the village of Swabeedoo, as it mourned the passing of its little citizens. When the troll heard about this, he said to himself: "Goxh! I just wanted them to see how the world was. I didn't mean for 'em to die!" He wondered what to do. And then thought of a plan.

Deep in his cave, the troll had discovered a secret mine of Cold

Pricklies. He had spent many years digging the Cold Pricklies out of the mountain, for he liked their cold and prickly feel, and he loved to see his growing hoard of Cold Pricklies, to know that they were all his. He decided to share them with the Swabeedoo-dahs. He filled hundreds of bags with Cold Pricklies and took them into the village.

When the people saw the bags of Cold Pricklies, they were glad, and they received them gratefully. Now they had something to give to one another. The only trouble was that it was just not as much fun to give a Cold Prickly as a Warm Fuzzy. Giving a Cold Prickly seemed to be a way of reaching out to another person, but not so much in friendship and love. And getting a Cold Prickly gave one a funny feeling too. You were not just sure what the giver meant, for, after all, Cold Pricklies were cold and prickly. It was nice to get something from another person, but it left you confused, and often with stung fingers. The usual thing a Swabeedoo-dah said when he received a Warm Fuzzy was "Wow!" but when someone gave him a Cold Prickly there was usually nothing to say but "UGH!"

Some of the little people went back to giving Warm Fuzzies, and, of course, each time a Warm Fuzzy was given it made the giver and receiver very joyful, indeed. Perhaps it was that it was so unusual, to get a Warm Fuzzy from someone when there were so many of those Cold Pricklies being exchanged.

But giving Warm Fuzzies never really came back into style in Swabeedoo. Some little people found that they could keep on giving Warm Fuzzies away without ever having their supply run out, but the art of giving a Warm Fuzzy was not shared by many. Suspicion was still there, in the minds of the people of Swabeedoo.

You could hear it in their comments:

"Warm Fuzzy, eh? Wonder what's behind it?"

"I never know if my Warm Fuzzies are really appreciated."

"I gave a Warm Fuzzy, and got a Cold Prickly in return. Just see if I do that again."

"You never know about Mabel. A Warm Fuzzy one minute, a Cold Prickly the next!"

"If you won't give me a Cold Prickly, I won't give you one. Okay?"

"I want to give my boy a Warm Fuzzy, but he just doesn't deserve it."

"Sometimes I wonder if grandpa has a Warm Fuzzy to his name."

Probably every citizen of Swabeedoo would gladly have returned to the former days when the giving and getting of Warm Fuzzies had been so common. Sometimes a little person would think to himself how very fine it had felt to get a Warm Fuzzy from someone, and he would resolve to go out and begin giving them to everyone freely, as of old.

But something always stopped him. Usually, it was going outside and seeing "How, the world was."

THE THEORY of the DIPPER and the BUCKET

You have heard of the cup that overflowed. This is the story of a bucket that is like that cup, only larger; It is an invisible bucket. Everyone has one. It is always with us. It determines how we feel about ourselves, about others, and how we get along with people. Have you ever experienced a series of very favorable things which made you want to be good to people for a week? When this happens your bucket is full to overflowing.

A bucket can be filled by a lot of things that happen. When a person speaks to you, recognizing you as a human being, your bucket is filled a little -- even more if he calls you by name. If he compliments you on your dress or on a job well done, the level in your bucket goes up still higher. There must be a million ways to raise the level in another's bucket.

But remember, this is a theory about a dipper and a bucket. Other people have dippers and they can get their dippers in your bucket. Let's say I am at a banquet. Nice tablecloth, china, real silver, everyone is dressed up -- had a bath. While I am visiting I inadvertently upset my coffee. A big, brown spot appears, steam coming up from it. I'm embarrassed, I turn redder than I am usually red. The coffee keeps crawling right toward the lady across from me. Finally it does it! Dribbles on her. She just jumps a little, but she is really just being nice because it is HOT!

Now I am so embarrassed I would like to stop the world and get off. The "Bright eyes" right down the table from me says: "You upset your coffee." I made a mistake; I knew it first; and then he said "You upset your coffee!" HE GOT HIS DIPPER IN MY BUCKET!

Think of some of the times a person makes a mistake, feels terrible about it, only to have someone tell him about the mistake as though he did not know it had happened.

Buckets are filled and buckets are emptied. When a person's bucket is empty, he is very different than when it is full. You say to a lady whose bucket is empty; "That's a pretty dress you are wearing today," and she may reply in an irritated way: "What was wrong with the dress I wore yesterday?"

The story of our lives is the interplay of the dipper and the bucket. . . . Everyone has both. The mystery of the dipper and the bucket is that the only way we can fill our own bucket is to fill someone else's bucket. Civilization has been trying to learn this for a long time. The question is whether we will learn it soon enough.

The next time someone is right about what is wrong with you, and you already know it, you can say, "Hey, you have your dipper in my bucket!" Or better yet, when you hear others "dipping" somebody else you can say, "We are getting our dippers in his bucket. We ought to be filling his bucket instead of dipping," and in doing this, you can experience the mystery of the dipper and the bucket.

Miriam Beazley

One of the best things about Chat is making sure that every one goes home with a full bucket, full and overflowing. Betty Schulz

IT'S MORNING!

The sun is up.

The rain has stopped,

The Lake is clear

My head is not.

I rose about 15 minutes ago to find that the weather had ceased to drip and was pouring life and vigor down upon our lovely camp. I thought of what I must do to help ready camp for the arrival of all who may come. I thought also of what I might like to do, right now, for me and me alone. I thought of the notebook and of the Lake and of signs to be placed and of many friends I have known and of those friends I am about to make. The Lake is calm and always beautiful, the birds are singing, the air is clear, and my world is shining and new....please, come share my world with me.....

Your Secret Friend....

ME

BILLIE MARIE STUDER

I expected a wonderful SECRET PAL, but to be favored by the one recognized as BIGGER AND BETTER shows how lucky I am. However, since a little known bit of truth tells us that IT IS NOT WHAT ONE MEASURES OUT TO BUT UP TO THAT COUNTS, let's face it - what we measure UP TO may not be subject to competition because EACH OF US JUST 'IS'. I'm glad

UUUUU RRRRR UUUUU

and I hope to get to know you better

Your secret pal

Dear Secret Pal
Billie Marie Studer

"Grow" old along with We
The best is yet to be.....

Your secret pal

Prospectors were called to claim God by the new Camp bell rung as a church bell.

They joined hands singing "He's got the whole world in his hands, and formed a chain that wound hand in hand to the fireroom and around the chairs until all had a chair.

After we sang "Seek and ye shall find" we were seated for singing "For the Beauty of the Earth" (p.22 Pink book)

In the call to worship, the seed was given to think how we could share how God had claimed us this year. The poem honoring Mother's Day blended with the original call of the lab, and is included in the Lab notebook.

"Take my hand" was sung accompanied by autoharp music. (included in song section of notebook.

A brief talk was given on how we can feel and be individually sensitive to others through a Diving force or power called by most attending as God, Holy Spirit or Christ.

Proverbs 22:4 and Matthew 13:44-48 was read from the Bible, about the treasures we seek here at Chat and several in the group witnessed their experiences close to God and the opportunity at the Lab to express their religious feelings out of an exclusive sectarian setting, yet without denying basic religious vocabulary or putting religion in a box through dialects.

An embellishment of the Lord's Prayer was read and the service was concluded with "This is my Fathers's World (p. 28 Pink book)

It was noted that among the group through Christianity was a common link to God in our vocabulary, there was a Moslin present from Jerusalem with feelings to God as deep.

PRAYER- Bradford Smith

Call to worship by Yahoo

Creative Spirit, present in us as in the farthest heaven, hallowed be thy law. Thy power is universal, thy law reigns everywhere, on earth as in the remotest star. Help us to earn our daily bread by useful and harmonious work, and forgive our errors as we forgive those who hurt us. And Let us not transgress thy law, but live according to the love that unites. For thine is the indwelling presence, and the power, and the glory, forever. AMEN.

The Three Chests

By Merle N. Pickett

History has never told us what became of the gifts of the Magi, but legend tells us that Joseph and Mary carried them to Egypt.

On their return to Nazareth the chests were placed on a table in the room of the Christ child. As a boy He was told over and over again of the coming of the Three Kings and of their gifts. He treasured them.

One day just before He left to begin His work of healing and teaching, He went to Mary and said, "Mother, these gifts were presented to me at my birth. Should aught happen to me I would share them with others. I pray thee, do not open them until I am gone."

And Jesus went forth into the world where hardships, heartaches and triumphs awaited Him. But also awaiting Him were Death and Everlasting Life.

After Calvary, Mary returned home weary and sad. At times it seemed as though her grief were more than she could bear. As she neared Nazareth she suddenly remembered the chests and her Son's request. A feeling of excitement, mingled with unreality, seized her. She hurried into her Son's room.

There on the table were the chests. A strange light played upon them. One bright beam rested upon the chest of gold. Hesitantly she picked it up and opened it.

According to the legend, the voice of Jesus spoke to her anxious ears, "Lo, I would share my gold with all who want it. The gift of the First Magi has been changed into a greater treasure. To all who earnestly desire it and seek it, I give them the new gold, Love. Through use, it has the power of increase. As one selflessly loves, in like proportion, for him will love increase." His voice ceased.

In a daze Mary set down the chest of gold. The bright light shifted to the chest of the Second Magi. Mechanically Mary picked it up and opened it. The fragrance of frankincense slowly filled the room. Again she is said to have heard the voice of her Son, "When you have given and received of Love, you are ready for the second gift. Before you can have this gift for yourself you must first give it to others. The frankincense is now the incense of Joy and Happiness. As you give it to those around you it will increase for you as the loaves and fishes did for me. Joy will be yours forever."

As Jesus stopped speaking, a load was lifted from her heart. The grief she had felt since her Son's death left her, and she softly repeated His words, "Not My will, Father, but Thy will be done."

She smiled sweetly as she set down the fragrant chest, and as the bright light shifted to the gift of the Third Magi she softly hummed a little lullaby she had sung to her Babe many years before.

She was still smiling as she opened the third chest and heard the Christ say, "To those who have accepted My first gifts I have yet

another. As you gave of Love and Joy and Happiness you have shared
with me My work of healing. The bitterness of myrrh I have changed into
the sweetness of Peace. Take it with you. Let it be a part
of your daily living so that you have Peace with all peoples and
Peace within yourself.

"Our Kindred Fellowships"

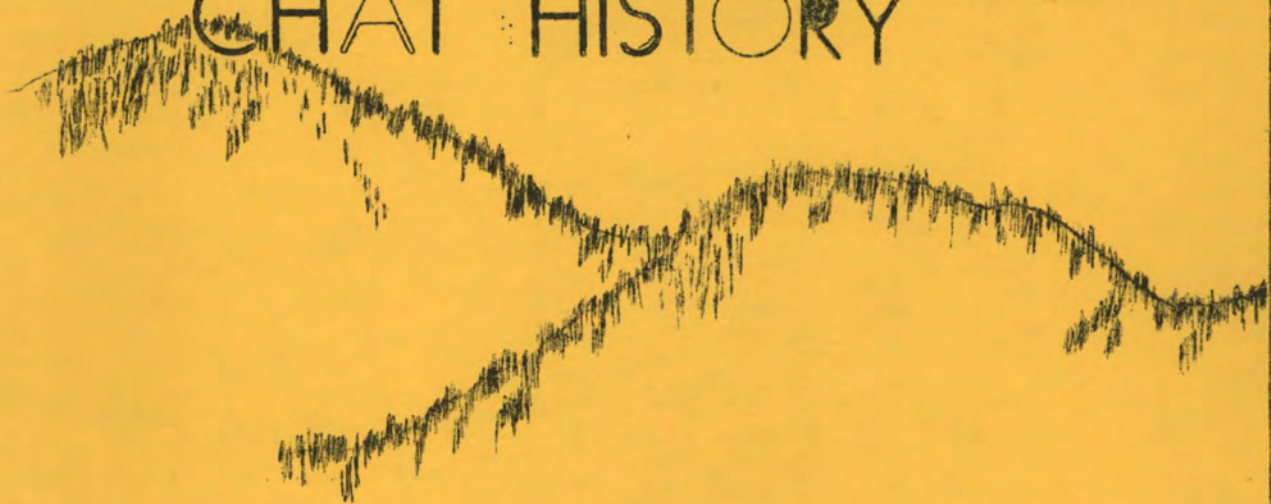
As tranquil streams that meet
And flow as one to seek the sea.
Our kindred fellowships unite
To build a camp that shall be free.

Free from the bonds that bind the mind
To narrow thought and lifeless creed;
Free from a social code that fails
To serve the cause of human need;

Freedom that reveres the past.
But trusts the dawning future more;
And bids the soul, in search of truth,
Adventure boldly and explore.

Chatcolabbers future waits
Leadership the capicity
Go forward in the power of love,
Proclaim the fun that makes us free.

CHAT HISTORY



History of Recreation Laboratories

Leila Steckelberg

The recreation laboratory idea was born in the late 20's in Michigan at Walden Woods, where a group of recreation leaders, disappointed in the non-arrival of a lecturer, because of a snow storm, decided to carry on their meeting by exchanging ideas and experiences and by practicing and developing recreation methods and ideas for their own groups.

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

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

One of the labs originating in this process was Camp Idhuhapi 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 the Dakotas and Montana. This lab, organized in 1946, has its site *at the Boy Elder camp near* the Black Hills of South Dakota, and is held in the fall, usually the end of September. The Black Hills Lab drew its registrants from an ever widening circle in the west, midwest, and southwest, and generated such enthusiasm that many of its members returned home determined to bring a similar experience to greater numbers of people in their area by establishing other labs. Such was the foundation of Chatcolab in northern Idaho in 1949 established in the Northwest-held in May at Heyburn State Park on Lake Chatcolet. Also the Longhorn Recreation Lab, which was soon after organized in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan, called the Great Lakes lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec. Lab. *Memo*

It was at this time that Don Clayton was moving to Moscow, ID, from Havre, Montana. There were a few from southern Idaho who had attended Black Hills Lab and Don's move was the incentive to try to start a new lab here

in the northwest. Black Hills labbers contributed \$58 toward organizational expenses and a committee of six people was formed. A sub-committee made up of people from Oregon, Washington, and Idaho who were interested in people and recreation and were also drafted to complete the new organizational committee. The winter meeting held with Al and Louise Richardson at Corvallis, Montana, blew the \$58 but enthusiasm was even greater to get this lab off the ground. Resource people from the area were secured and an old C.C.C. camp was chosen as the site. On good authority by an old timer, the best weather in May was always the second week May 11-18, 1949, was the target date.

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

The first lab was a great success with 87 people attending. Chatcolab has been held in the same location-Heyburn State Park on Lake Chatcolet-ever since 1949. The name Chatcolab was derived from the name of the lake and the fact that this is a laboratory situation. *Mary Frances Bunning was the winner of the contest to name the lab!*

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. Over a three-year period finally culminated in starting the Redwood Lab.

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

Mary Regan and Emily Ronssee returned to Chatcolab in May, 1957, bringing their section of the candle with them. It was placed back in the Chatcolab candle and again presented to Mary and Emily at the closing ceremony of lab. They came back to California more determined than ever for Redwood to become a reality. And so it did! Jones Gulch, south of San Francisco was the location of the first Redwood Lab in April, 1958. The sharing section of the Chatcolab candle became the base of their Redwood Candle with a real redwood trunk. Chatcolabbers Walt and Sally Schroeder, and Leila Steckelberg went

down to help the new lab off to a flying start. There were 43 labbers including staff and resource that year.

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

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

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

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

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

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

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

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

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

I want to be on friendly terms with everyone I know;
 I would admire and trust them all,
 As here and there I go.
 But life is filled with many folk,
 So where should I begin
 To judge the qualities of each--
 These friends I wish to win?
 Myself! Ah, there's a starting point!
 How good am I? How true?
 Would others like, admire, approve
 The things I say and do?
 And so I'll start my friendship list
 With the person known to me,
 And teach myself the traits I'll like
 In other friends to see.

IF I KNEW YOU

If I knew you and you knew me;
 if both of us could clearly see,
 And with an inner sight divine,
 the meaning of your heart and mine.
 I'm sure that we should differ less;
 And clasp our hands in friendliness;
 Our thoughts would pleasantly agree,
 If I knew you and you knew me.

If I knew you and you knew me,
 as each one knows his ownself, we
 Could look each other in the face,
 and see therein a truer grace.
 Life has so many hidden woes,
 So many thorns for every rose,
 The "Why" of things our hearts would see
 If I knew you and you knew me.

. . . . Author Unknown

HISTORY OF CAMP EASTER SEAL

In 1950 Mr. Bryan Hankins, Executive Director and Vera McCord of the Washington Society for Crippled Children and Adults, told Al Smick, Extension Specialist in Community Organization at the State College of Washington that the society was willing to provide funds for a camp or teacher's institute for the benefit of handicapped children in the summer of 1950.

A sub-committee called the Working Committee was established. Members were Gordon McCloskey, Delmar Oviatt, Roger Larson, and Ruth Radir, all members of the State College of Washington. Roger Larson was elected as the first Camp Director. His major responsibilities included finding a campsite, employing all personnel and making all other arrangements in the physical make-up of the camp. Ruth Radir of the Extension Service was program director.

Up to this time camps for the handicapped were limited to children with the same type of handicap. The committee decided that this camp would include both those who were handicapped and those who were not. Non-handicapped children were limited to one for every four who were handicapped. Handicapped children had to be orthopedic cases who were ambulatory and mentally acceptable in the public school. The handicapped came from all over the state of Washington, the non-handicapped from Pullman, Washington. The camp became a reality on July 16, 1950 with 39 children and 12 counselors. It was called Camp Manitowish meaning "Wish of the Great Spirit," and it was located at Point McDonald on Coeur d'Alene Lake.

The owners of the campsite, The Episcopal Church, served notice that they would rent the camp to the Society for the last time in the summer of 1955. An advertisement appeared in the Sunday Spokesman Review for the sale of property along the lake. The property appeared to be a good site for a camp but if earnest money were not put down immediately, the chance of buying the site would be lost. Four men, Golden Romney, Roger Larson, Victor Dauer, and Glen Galligan, put down the earnest money and then had the task of persuading the Board of Regents of Washington State University that the school should purchase the site. Even with a site, the Camp looked doubtful since there were no available facilities for campers or counselors. Within a year \$29,000.00 had been collected; a kitchen, an infirmary, and a cottage for boys donated; and various equipment acquired. In 1956 a total of 162 campers roughed it with the help of 22 counselors. Tents were used to house, feed and provide recreation.

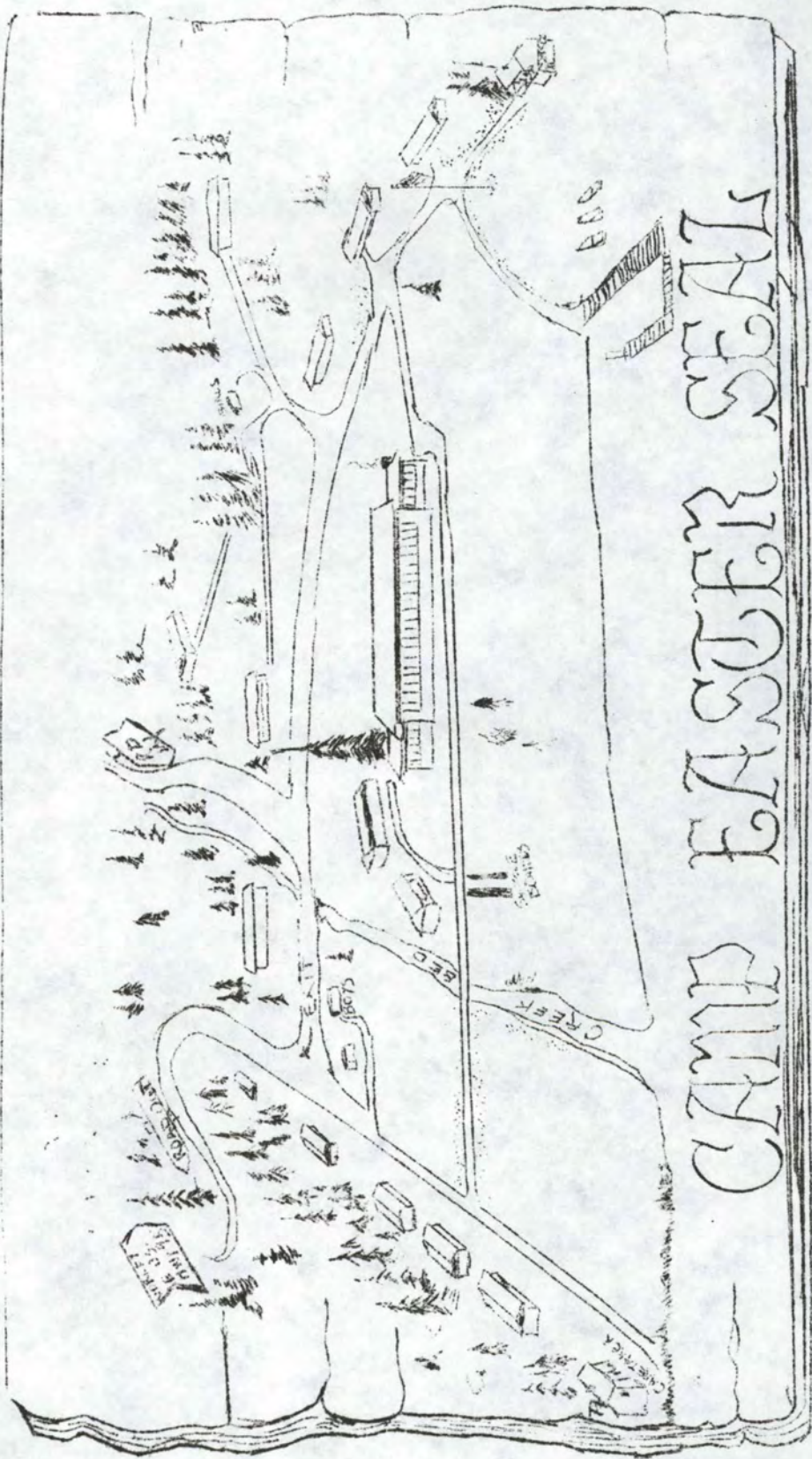
That first year would always be called the "Miracle of Cottonwood Bay" but the new camp was given the name of Camp Easter Seal by the camp committee.

A cabin especially designed for the wheelchair camper was completed in 1961. Known as the Kiwanis Hall, it was the first winterized sleeping cabin at the camp. In October of 1969, a caretaker was hired by the College.

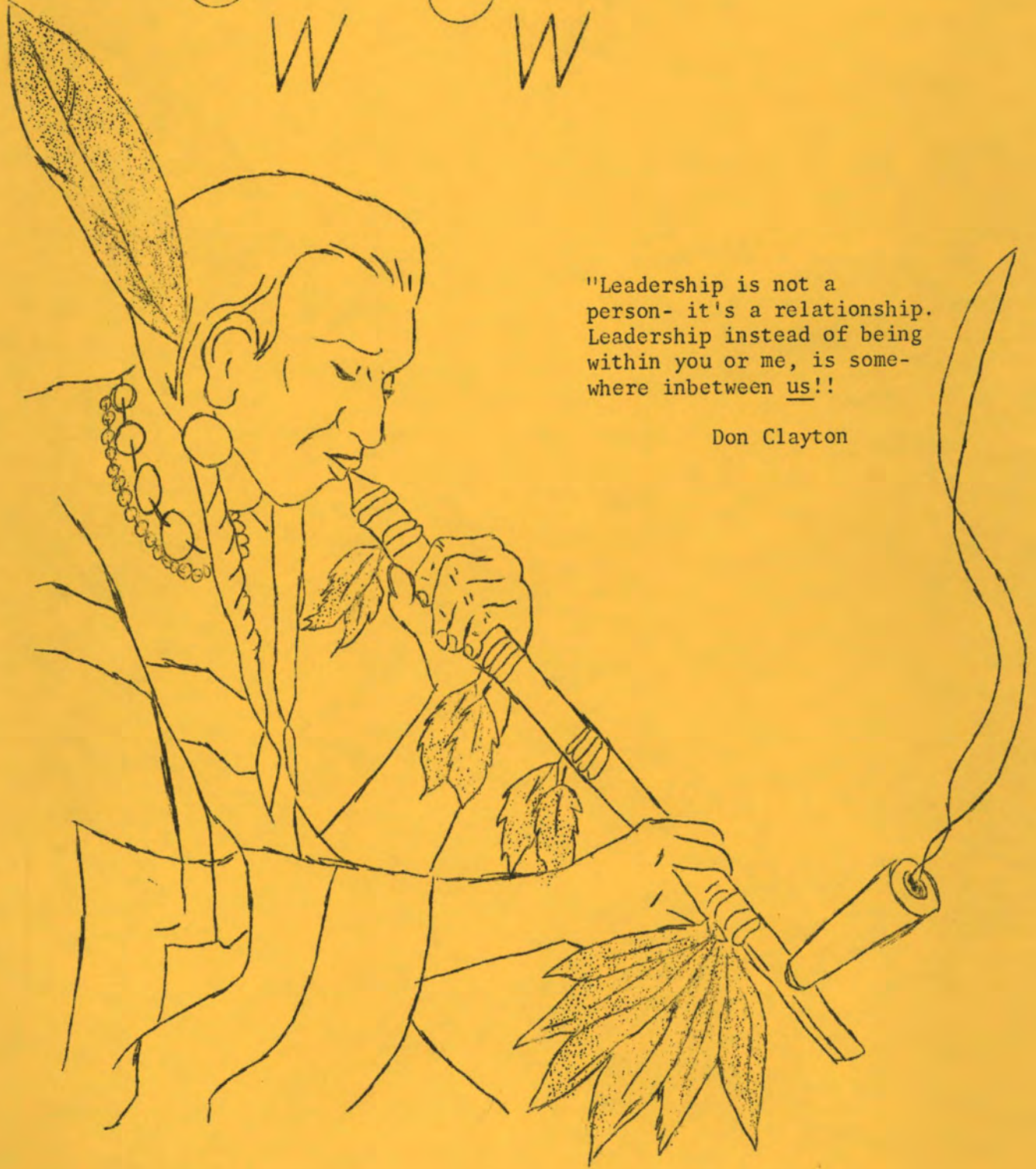
Always popular with the campers were the waterfront activities - swimming, boating, and fishing. Canoes, rowboats, and floatboats offered a variety of boating possibilities. In the early years campers would hike to nearby areas. With the extensive development of the area, places to hike became harder to find. The floatboats provided the answer. It allowed an overnight camp out with lessons on tent pitching, wood gathering and cooking on an open fire.

Games at the camp included archery, riflery, volleyball, softball, tetherball, ping-pong, checkers, chess, cards, or reading.

In 1968 a day camp for adult handicapped persons was held. This resulted in 1969 of a regular camping session for adults only. In 1970 a special session for mentally retarded children was started. The facility was worth over \$200,00.00 in 1970. Around 360 campers with 60 counselors use the camp in the summer. In addition the camp site is rented to outside groups, mainly churches.



P O W
W O W



"Leadership is not a person- it's a relationship. Leadership instead of being within you or me, is somewhere inbetween us!!

Don Clayton

DISCUSSIONS

Monday Morning

Monday Morning

9:15 a.m. Presentation of Resource People
Games - Bruce
Parties - Leila
Ceremonies - Vern, Ma B
Music - Marianne
Dance - Roy & Gwen, Leila, Bruce
Crafts - Jean, Betty
Call for all the S.S.T.'s! (super special talents)
Artisans - Marta
Photographers - Bruce
Notebook File - Jackie
History - Elaine
Note Crew - Stew

9:30 a.m. Leadership Introduction
with Vern Burlison

Leadership Development

I. Types of Leadership

- A. Autocratic - "old" days school teacher or military style of leading: you do this!
- B. Democratic - Recognize all abilities within the group, give some direction to the group but allow the group to make it's own decisions.
- C. Laissez Faire - Not much leader at all.. the group does the leading. Not too effective unless the group is really interested.

The Democratic type seems to be the most effective method relating to our situation.

The Democratic Leaders should remember:

1. To help the group make CONSTRUCTIVE decisions (to help the majority, not to serve a few).
2. To direct group toward both personal and group happiness.
3. To help identify the goals...WHY DO IT?
What is your reason for doing it? Example:
"Make 4-H Boys and Girls be better leaders",
A socially acceptable statement, but
couldn't it be that you do it because
you enjoy it?
*However, a self-critical person could
have a frightening experience by self-
analysis of their feelings.

By encouraging an individual who may lack confidence, helping through praise to build his/her confidence in even one little thing, it will be a step forward.

II. Leadership Tools

A, Communication

1. Verbal - all spoken/sung communication
2. Non-verbal-body motions, raised hand, eye contact, nodding, facial eyes; all can be read differently in different situations.

Example: When asked if you want a cup of coffee say 'No, thank you' THEN immediately sit back...the waiter will usually pour anyway!

*Non-verbal communication is the vast majority of all communication.

B. Methods used in communication (between people or interpersonal)

self
centered

1. GET MY WAY - I want you to do what I want! Child vs. Parent, child may throw a tantrum. Take a look at how you work with groups, do you try to get your way?

group
centered

2. CONCERN FOR THE FOLLOWER'S WELL BEING
A true look at what the group wants and/or needs

C. Situation

1. Needs

- a. Room - a proper size -- too large or small will be as uncomfortable as a too small or large piece of clothing.
- b. Know the goals-yours and theirs.
- c. Try to survey an unfamiliar situation before the program and make needed changes in advance.
- d. Be flexible in the planning
- e. Moving from one 'game' to another rapidly may be impossible

*Don't go ahead with plans if they don't fit the group!!!

D. Attitude

1. Leader - almost impossible to make a good impression if not interested. "I want to hurry and get this over"--- now make it last an extra 20 minutes---NO WAY will it work!
2. The Group - attitude can breakdown here if interest is lacking! Compromising with group may help win their attention.

III. Classification of people:

- A. Filing: putting a person in a file limits our use of any talents outside of their file.

- B. Tunnel Vision lets us see only a very small part of their world, a world filled with talent.
- C. Communicating with others is restricted by the label on their file, differently perhaps, but in definite ways. Looking at them in a different light can let you see their abilities differently.
- D. Fascination in the unfiled person drives one on until they are filed. Once filed it is almost impossible to break them out of it.
- E. Conditioned Responses which we have learned since childhood are working against us when we try to break down the file system.

IV. Skills

- A. Understanding of our knowledge and needs.
(Needs - a feeling of value or worth to others)
- B. Understanding how others react to their needs lets you cope with other's needs.

Tuesday Afternoon

2:30 p.m. Games with a Point

with Burl Winchester

Dimensions of Cooperation

Five Squares - Five players, One observer

Large packet with 5 smaller packets containing puzzle pieces

No communication - Verbal or Non-verbal

Each player MAY pass one piece at a time to fellow players, but no pointing or talking.

Objective:

My misinterpretation: to build a square for each person (must be of equal size).

Actual Objective (written on wall): "each player to have a square the same size as others in group".

The Actual Objective was accomplished by each player receiving one piece of the puzzle which was in itself a square of equal size as four other squares.

The problem evolved by:

1. misinterpretation of the Actual Objective (i.e., "have a square" taken to mean 'build (or make) a square'.
2. lack of any communication.

discussion notes cont'd
page 4

The observer can watch for reactions such as: sitters, bosses, sharers, holders, panic, frustration, etc.

If time were allotted before beginning, with the puzzle pieces out, what assumptions might have been discussed?

Observe ALL The Options!!!

3:30 p.m.

Thursday Morning
with Burl Winchester

9:45 a.m. Bullseye: cloth target with "sticky" balls

Introduces a new concept:

-Biofeedback

Talking to yourself can be the most important communication you'll ever have!

Do YOU think you're beautiful?
Believe in yourself, believe in YOU!

-Marble on a String:

Without moving, let the marble dangle.
Concentrate on wanting it to move in a clockwise direction. It should do it!

Why? Having the need to make it move, your subconscious will find a way.

This can also be used to pull answers from your subconscious in the form of Yes, No, Maybe, and Don't Know; all determined by the direction of swing. Can also be used to help locate lost articles which you have seen but can't place.

-Tuning In/Out:

as we grow older we learn how to block out "background" noise to let us concentrate on one thing. Over the years we tend to tune out more and more until we're locked into a funnel with little or no input from our surroundings.

"There's nothing to do" = Tuning everything out!

10:30 a.m.

Thursday Morning SINGING (oops a little out of time schedule)

9:15 a.m. Oh, What a Beautiful Morning
Wade In The Water
Morning Comes Early (#59 Pink Book)
Over the Meadows (#55 Pink Book)
Whippleton to Wappleton

"We've travelled the Highlands
We've travelled the Low
We like any place where we happen to go
Some men praise the highlands
And some praise the Low
But we like wherever we go".

Craft fair skit by Doc & "Mable"

Pretoria

9:45 a.m.

Thursday Afternoon Discussion with Don Clayton
1:50 p.m.

The Importance of Feedback

As a leader, one needs feedback to keep the group moving toward the goals; unfortunately the majority of the feedback is all non-verbal communication.-----

As a central leader one is even more susceptible to missing the group feedback.

With the group seated and the leader standing in the center of the circle, pass out paper and pencil to each of the group. Number the paper 1-8 on the leftside.

While the leader turns in the center he asks questions based on "What do I remind you of?" Questions of the type like 1) What piece of furniture, 2) Body of water, 3) Type of flower, 4) Vehicle, 5) Tree, 6) Movie/TV star 7) Animal, 8) Fruit.

To get feedback from this, pass the papers to the right. Group can now volunteer answers off of the paper they now have.

This feedback can show the leader 1) what type of impression he is making and 2) where the group is at in maturity and attitude development.

Two people can see very different things, when looking at the same object.

If the leader won't use the feedback to change the program to fit the groups' needs, he may run into opposition!

The leader can lead:

+ from within or +from in front.

He must be:

Able to change, but change for the better.

Has to:

Organize the group, not do it all himself.

Involve the group, for the groups, by the group.

Thursday Afternoon Discussion cont'd
page 6

Know:

The group's limitations, backgrounds, and resources.

That reaching the goal is not as important as the trip to it.

Play - "the enjoyment is in the doing"

How to be firm but not overbearing

One must perceive others as well as he is perceived by them
or the two-way street of leadership becomes a traffic jam.

What is leadership?

What is a leader?

Can a leader exist by himself?

Does leadership exist between people?

3:00 p.m.

Friday Afternoon SINGING

Don Clayton and Gloria Flower

2:05 p.m.

Good News

Peace I Ask of Thee o' River

Dona Nobis

Vrenelli

White Wings

One Tin Soldier

The Stellanbacher Boys

There are no strangers here
only friends we haven't met.

Many have a good aim in
life, but they fail to pull
the trigger.

Discussion Notes

Page 7

2:00pm Friday Afternoon

with Burl W. and Don C.

Tinker toy Tower

Divide into groups

Each group gets a can of assorted Tinker toy parts

20minutes to plan how to do 'it'

60seconds to build it, it must stand by itself for 60 seconds

Objective:

To build the tallest unsupported structure within 60 seconds.

Purpose:

To teach leadership and group function.

Evaluation:

What was your functional added strength?

What was your functional weakness?

What do you feel your role was?

What did others feel your role was?

How does the group feel about the way they worked together?

Watch for development of a system within the groups.

3:30pm

9:20am Saturday Morning

with Don and Burl

Evaluation

Blank index cards passed out to each person

Number sides 1 and 2, Good and Bad

List all items you think are good on side 1

List all items you think are bad on side 2

Review/Feedback

Tables(groups) exchange cards

Discuss the comments on the cards you now have

Rank sides 1&2 in order of importance, choosing the three most important ones

Place these three(Good and Bad) on the correct sheet on the wall.

Now have an open discussion on the evaluation program.

11:05am

SATURDAY'S LAB EVALUATION
WHAT'S GOOD

1. Freedom to experiment--
2. Development of leadership potential--
3. Freedom to choose to participate or not --
4. Boat ride;!!!
5. variety of craft classes---
6. Chat Spirit (positive feelings)
7. Self-awareness-----
8. No status -- division -- caste system
9. Mental Recreation Activities --fantasy
10. LOVE

All the rest of the GOOD EVALUATION CAME INTO ONE OF THE ABOVE
COMMENTS SUCH AS:

"I knew I needed a break in the action and not I've learned Chat has it's up and it's downs all of which we learn from because we're all human and we learn from our success and our failures. Chat has been a beautiful experience, for me this year. I've grown through this experience."

"Chat has helped, me find out what direction I'm headed and what turns I need to make to Better my direction and self on to the right path. It has given me the DETERMINATION TO BECOME MY BEST SELF and not hide who I am and what I feel." . . .

" . . . EXCELLENT discussions -- truly helpful and informative and stimulating.

Lots of free time." . . .

"I have enjoyed seeing the interaction between labbers, sharing, and love learning. Cooperation to accomplish tasks has been fantastic."

". . . I've come to love myself and others much, much more." . . .

". . . One of the neatest things I have seen, heard, felt, smelled and tasted are the techniques one uses to lead in leadership . . . "

"What's good -- I realize there is more hidden at my "gut level" emotion than I thought there ever was. How important for somebody to LISTEN TO ME."

". . . I've been forced into some real self search seeking why I feel alienated at times from a group of so many unselfish, worthwhile people."

SATURDAY EVALUATION OF LAB

Discussion led by Burl Winchester.

From condensation of the "goods" and "bads" of our week at Lake Coeur d'Alene came the following lists:

GOOD!!! GOOD!!!! GOOD!!!

1. Participation important
2. Retreat from daily routine
3. Learning new things
4. Unstructured
5. Freedom - not forced to do
6. Good welcome from Easter Seal Camp
7. Excellent food
8. Sharing and caring of oneself
9. Crafts, games, stories
10. Learn by doing
11. Leadership techniques
12. NO OTHER PLACE LIKE CHAT!!!

, BAD!!! BAD!!! BAD!!!

1. Massage overused
2. Time schedule MUST be kept
3. Need more group time and discussion time
4. Chat classes should start earlier in week
5. Speakers lacked respect of audience
6. Families need more time together
7. Signing out could be done in a book
8. Too much emphasis on "well last year"
9. Registration cards should refer more to leadership
10. Need a better release for medical attention
11. Too much time spent with puppets (too much ad lib)

Good work group ! This is the kind of input the board needs!

what WE OTTA DO DIFFERENTLY

1. Open scedule - let the family groups put in their own activities all wk.
2. Let the end of ceremony be made known.
3. Stick to needed schedule times (meals, etc.)
4. Expect (demand) discipline and responsibility from all labbers.
5. develop trails or means of "getting away"
6. Get the new labbers involved, there are too many of the same faces.
7. ~~XXX~~ Need more time to meet family members personally.
8. Option of All night Lab Activities.
9. Schedule - alternatives - some activities offended individuals.
10. Put resource and planning people in different groups.
11. Needed real name tags -- in addition to shirts.
12. Need more feedback throughout week.
13. Board - resource group needs sensitivity to undercurrents and more to solve them.
14. Structure more early in week, more activity planning time needed.
15. HUGS can become a SYMBOL and not be REAL AND GENUINE.
16. Programs too long, boring, Individual monopolization.

PRIMARY CAUSES OF GROUP DIFFICULTY IN DECISION-MAKING*

1. Conflicting perception of the situation. If group members view a problem under discussion in different ways, no effective decision will be made until the differing perceptions are explored and understood by all.
2. Fear of consequences. The possible outcomes of an impending decision may overwhelm a group. The ambiguity of fear may have a paralyzing effect on a group's ability to come to a decision, unless the fear is encountered openly and dealt with effectively.
3. Conflicting loyalties. Individuals usually have memberships in several groups at a time. Multiple memberships may serve as hidden agendas that create pressure within a decision-making group and need to be identified for free choice to occur.
4. Interpersonal conflict. Personal differences, interpersonal conflict, or role ambiguity within a group can provoke defensiveness, antipathy, and biased discussion, preventing full clarification of the issues.
5. Methodological rigidity. Groups can be so frozen by a decision-making method (for example, as prescribed in Robert's Rules of Order) that free and open discussion of a problem and its various related elements is limited.
6. Inadequate leadership sharing. When the group does not SHARE leadership functions and relies too heavily on a designated or a self-appointed leader to tell them what to do, a decision may be made that lacks group commitment and acceptance of responsibility for carrying it out.

*Benne and Sheats

COUNTERFEIT FORMS OF DECISION MAKING*

Decision making by self-authorization is experienced when someone makes a statement and then promptly proceeds to act on it without checking to see whether or not it has met with approval or disapproval; for example, "I think we should turn our attention to agenda item number seven next..."

The handclasp is a name given to the phenomenon of two or more members joining forces to decide an issue for other group members: "Yes, Virginia, that insight really puts things in perspective. So then, it's decided, tomorrow we will begin."

Baiting is a form of decision making in which pressure is put on other members to either agree or disagree: "No one disagrees, do they?" Or, "Everyone agrees, don't they?"

Authority-rule decision making can come about through the prior existence of a power structure and the implication that no time can be wasted with idle discussion (the idle discussion being about any issue the group in power is opposed to or is not interested in).

Decisions made by majority vote or polling, like decisions made by arbitrary authority, often run into conflict when put into action. Approaches like "Let's take a poll to see where everyone stands" may seem democratic, but they often result in blocking the expression of minority or dissenting opinions that might have been valuable in developing more creative solutions.

Any decision by unanimous consent may have been made during a rush of emotional fervor and some important issues may have been neglected that will arise later, causing questions about the authenticity of the unanimous vote.

*Ingalls, 1976

DIMENSIONS OF COOPERATION

"FIVE SQUARES"

Instructions to the Group

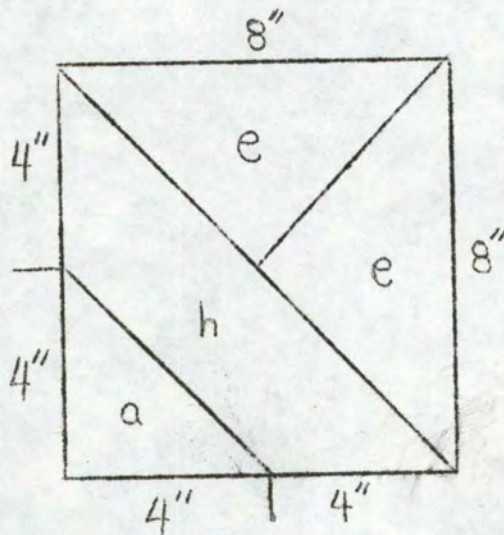
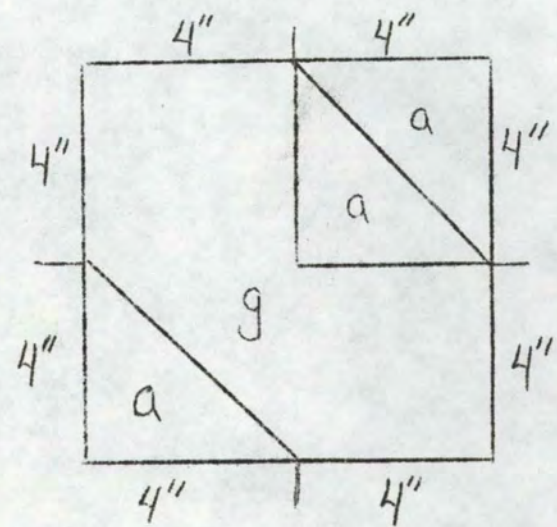
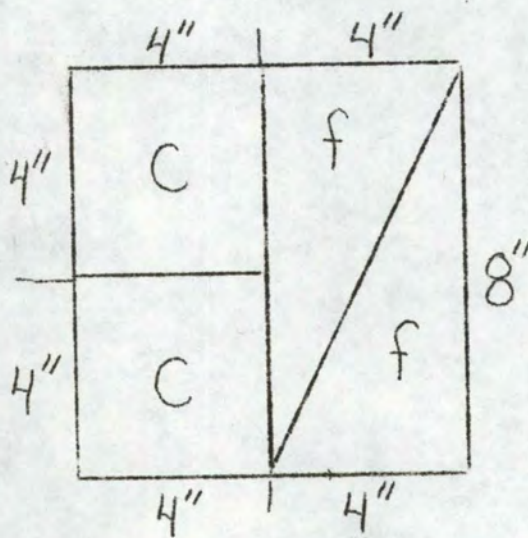
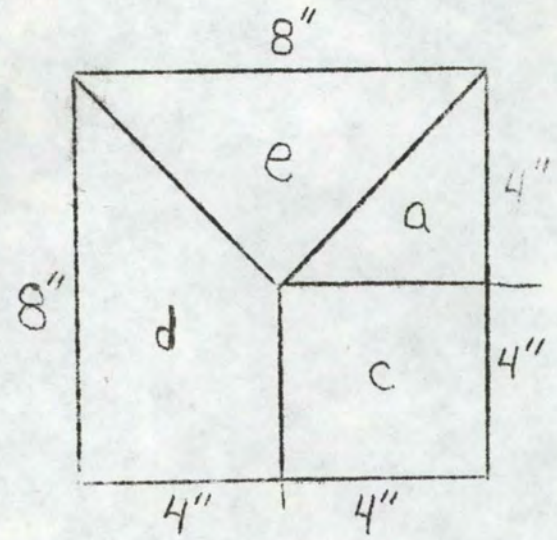
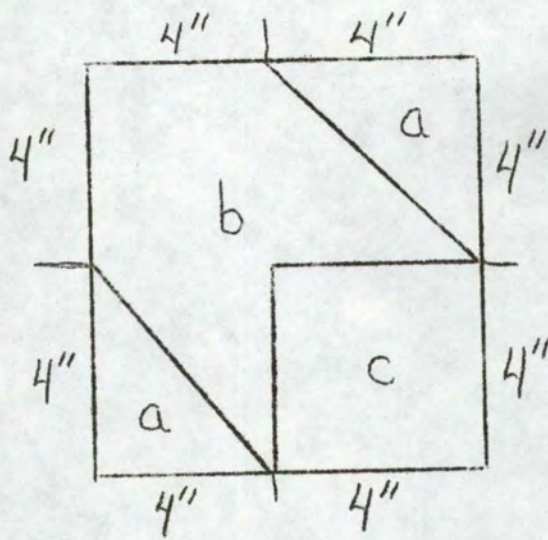
- A. In this package are five envelopes, each of which contains pieces of cardboard for forming squares. When the instructor gives the signal to begin, the task of your group is to form five squares of equal size. The task will not be completed until each individual has before him a perfect square of the same size as that held by others.

SPECIFIC LIMITATIONS are imposed upon your group during this exercise:

1. NO member may speak.
 2. NO member may ask another member for a card or in Any Way Signal that another person is to give him a card.
 3. Members may, however, GIVE cards to other members.
- B. The groups will be monitored and ground rules will be enforced.
- C. As one group completes its task, the members may silently observe other groups at work.

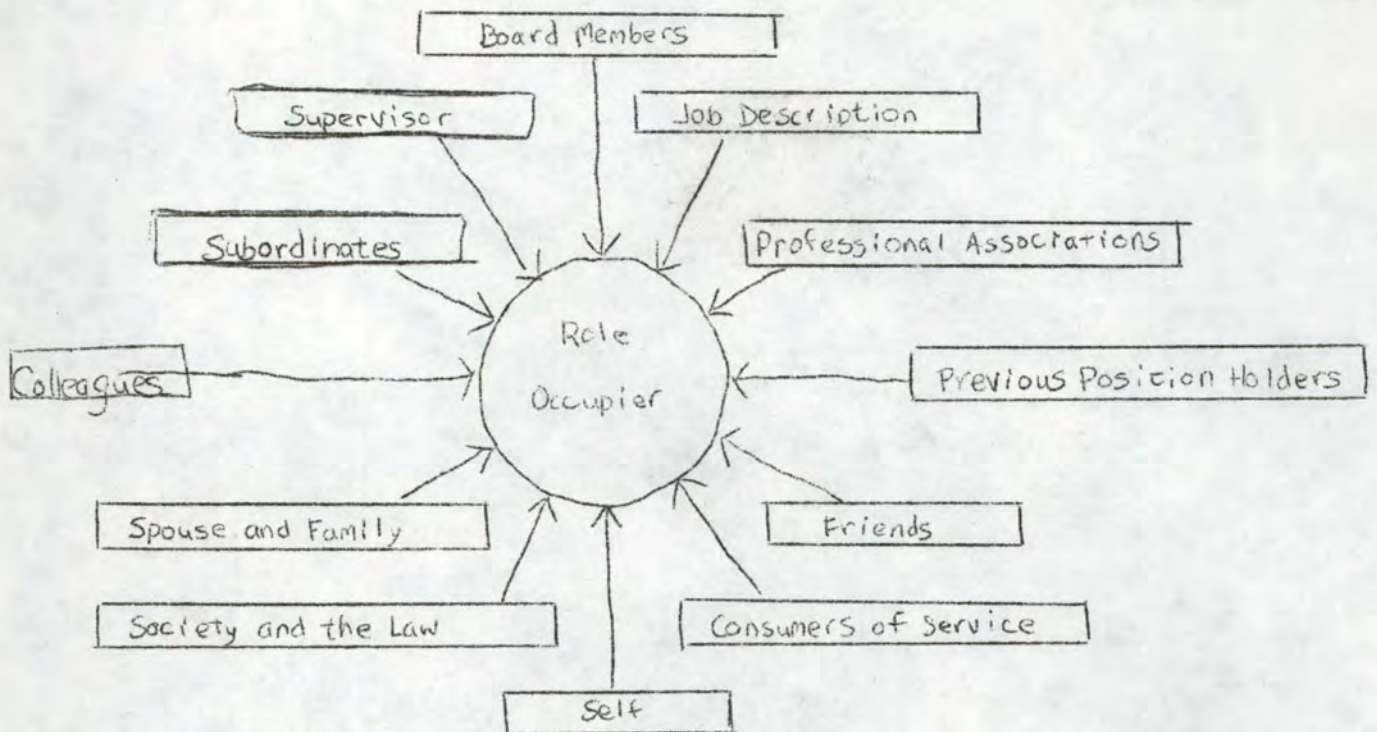
continued

FIVE SQUARE EXERCISE
4 PIECES PER SQUARE
VERSION C



Number of pieces of each shape	Content of envelopes
a=7	#1: a,b,e,f
b=1	
c=4	#2: a,c,d,f
d=1	
e=3	#3: a,a,e,g
f=2	
g=1	#4: a,a,a,h
h=1	
	#5: c,c,c,e

SOURCES OF ROLE MESSAGES TO THE ROLE OCCUPIER *



1. He can choose one role-sender to please exclusively (such as the boss) at the risk of alienating all others.
2. He can try to satisfy all role-expectations equally--be all things to all men--at the risk of being seen by all as being two-faced or wishy-washy.
3. He can ignore or deny the existence of conflicting role-sending at the risk of creating a fantasy world that will collapse under the weight of unsolved problems.
4. He can engage in unending arguments with his role-senders about the unreasonableness of their expectations at the risk of intensifying rather than resolving conflicting expectations.
5. He can find a scapegoat (such as the boss, inadequate subordinates, or the bureaucracy) and blame his difficulties on it, at the risk of making the conflicts all the more unresolvable.
6. He can "pair" with one or more kindred spirits who are not solving their role-conflict problems and conspire to get favored treatment through aggressive action, at the risk of reducing their social system to factional win-lose warfare.
7. He can bring the role-senders from whom he is receiving conflicting signals together in an open, honest problem-solving confrontation, at the risk of having to divert energy from constructive work to organizational problem-solving.

Each position-holder has to decide for himself which type of risk he is ready and willing to take. But in the long run only the last option produces a viable, functional role definition.

*Adopted from Malcolm S. Knowles, "The Process of Defining a Role in an Organization" from the Journal of Continuing Education and Training, Summer, 1973.

GAME: WIN AS MUCH AS YOU CAN

MATERIALS:

(ORGANIZATIONAL bersus INDIVIDUAL
NEEDS)
(Club vs member)

Handouts: WIN AS YOU CAN CHALKBOARD
Chalk PLAY \$money\$
FLIP CHART _ Marker Pens
FOUR RED and FOUR GREEN CARDS
(Pair for each of # teams)
TIME: $\frac{1}{2}$ hr to hour + eveluation.

DIFIDE INTO 4GROUPS -- SEATED FAR ENOUGH AWAY
FROM EACH OTHER SO STATEGY DISCUSSION CANNOT
BE OVERHEARD BY OTHER GROUPS.

AFTER 2 MINUTE DISCUSSION by each group...Tell them you will count to 3
and one member holds up card indication group choice simultaneously.
RUN 3 ROUNDS...

TELL EACH GROUP TO SELECT A NEGOTIATOR...SEND OUTMAKE THIS A BONUS
ROUND ~~4~~ (4) Triple score. Give another minute for Group decision.
Sixth Round: Bonus Round-again with different NEGOTIATOR-5 times score.
(If time is limited...make this final round.)

Communication and CO-OPERATION is the DEY! What is Winning computation?
"I WIN-YOU WIN" attitude ... Not-an "I WIN --YOU LOSE" competitive attitude
advised.

THREE KEY RULES:

1. YOU Are not to confer with other teams unless specifically instructed.
Progibition applies to non-verbal as well as verbal communication.
2. Each team must agree on single choice each round. 2 minutes to decide.
When asked to indicate team choice, hold up colored card.
3. YOU are to ensure that other teams to not know your choice until
exposure is instructed.

OBJECTIVE:

The title of this game is "Win As Much As you Can".
That will be your objective during the next half hour or 20 min.

RULES OF THE GAME:

A. There are six to ten rounds to this exercise. For each round your
team will choose either "RED or "GREEN". The pay-off for each
round depends on the pattern of choices made by all four teams.
The possible patterns and the pay-off for each round is:

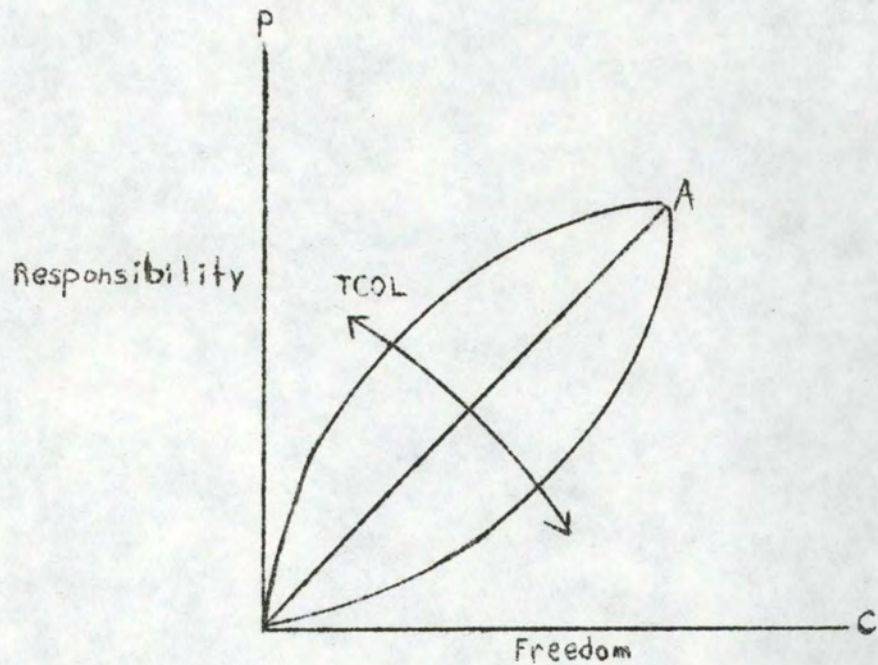
4 REDS	Lose \$1.00 ea
3 REDS	Win \$1.00 ea
1 GREEN	Lose \$3.00
2 REDS	Win \$2.00 ea
2 GREENS	Lose \$2.00
1 RED	Win \$3.00
3 GREENS	Lose \$1.00 ea
4 GREENS	Win \$1.00

(Note; difficulties in decision-making because we are conditioned to a
material goals in our competitive society.)

TAKE CHARGE OF LIFE

WINNERS

1. Be a winner
2. Be with winners
3. Help others to win
4. Record your wins
5. Make winning plans
6. Minimum of ten wants
7. Many baskets
8. Many options
9. Burden of insight
10. Do - Don't try
11. Plan next vacation
12. Give and get names
13. Set priorities
14. Prepare for separations
15. Give it away
16. Stroke reserve
17. Feed the kid
18. Find hidden gold
19. Be a rewarder
20. Destroy brown stamps
21. Make gold stamps



CRITERIA FOR GIVING FEEDBACK

"Feedback" is a way of helping another person to consider changing his behavior. It is communication to a person (or a group) which gives that person information about how he affects others. As in a guided missile system, feedback helps an individual keep his behavior "on target" and thus better achieve his goals.

Some criteria for useful feedback.

1. It is descriptive rather than evaluative. By describing one's own reaction, it leaves the individual free to use it or not to use it as he sees fit. By avoiding evaluative language, it reduces the need for the individual to react defensively.
2. It is specific rather than general. To be told that one is "dominating" will probably not be as useful as to be told that "just now when we were deciding the issue, you did not listen to what others said, and I felt forced to accept your arguments or face attack from you."
3. It takes into account the needs of both the receiver and giver of feedback. Feedback can be destructive when it serves only our own needs and fails to consider the needs of the person on the receiving end.
4. It is directed toward behavior which the receiver can do something about. Frustration is only increased when a person is reminded of some shortcoming over which he has no control.
5. It is solicited, rather than imposed. Feedback is most useful when the receiver himself has some idea formulated as to the kind of question which those observing him can answer.
6. It is well-timed. In general, feedback is most useful at the earliest opportunity after the given behavior (depending, of course, on the person's readiness to hear it, support available from others, etc.).
7. It is checked to insure clear communication. One way of doing this is to have the receiver try to rephrase the feedback he has received to see if it corresponds to what the sender had in mind.
8. When feedback is given in a training group, both giver and receiver have the opportunity to check with others in the group on the accuracy of the feedback. Is this one man's impression or an impression shared by others?

Feedback, then, is a way of giving help; it is a corrective mechanism for the individual who wants to learn how well his behavior matches his intentions; and it is a means for establishing one's identity--for answering, "Who and I?"

criteria for giving feedback continued

Need to do it <u>LESS</u>	Doing all right	Need to do it <u>MORE</u>
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Understanding and responding to others' feelings

22. Checking out with others what I think they are feeling rather than assuming I know....	_____	_____	_____	22
23. Responding to a person who is angry with me in such a way that I do not ignore his feelings.....	_____	_____	_____	23
24. Responding to a person whose feelings are hurt in such a way that I do not ignore his feelings.....	_____	_____	_____	24
25. Responding to a person who is expressing closeness and affection for me in such a way that I do not ignore his feelings.....	_____	_____	_____	25
26. Surveying a group to determine how much agreement exists (in making a group decision).....	_____	_____	_____	26
27. _____	_____	_____	_____	27
28. _____	_____	_____	_____	28

General

29. Talking in group discussions.....	_____	_____	_____	29
30. Getting feedback --- encouraging others to let me know how my actions affect them....	_____	_____	_____	30
31. Being aware when I am trying to cope with my own feelings of discomfort rather than responding to the other person.....	_____	_____	_____	31
32. Being able to stand silence when with others.....	_____	_____	_____	32
33. Being able to stand tension and conflict..	_____	_____	_____	33
34. Accepting help from others.....	_____	_____	_____	34
35. Offering help to others.....	_____	_____	_____	35
36. Yielding to others ... giving in to others	_____	_____	_____	36
37. Standing up for myself.....	_____	_____	_____	37
38. Being protective of others.....	_____	_____	_____	38
39. _____	_____	_____	_____	39
40. _____	_____	_____	_____	40

EVALUATION OF GROUP PROCESS

This is a checklist to help you evaluate your meeting and to increase sensitivity to some of the relationships in the life of a healthy community. Check the number on the relationships in the life of a healthy community. Check the number on the rating scale that corresponds to your evaluation of the following categories. For example, if you feel that responsible participation was lacking, check 1; if you feel that responsible participation was present, check 7; if you feel that responsible participation of the group was somewhere in between, check an appropriate number on the scale.

- | | | |
|---|---------------|---|
| A. Responsible Participation was lacking. We served our own needs. We watched from outside the group. We were "grinding our own axes." | 1 2 3 4 5 6 7 | A. Responsible Participation was present. We were sensitive to the needs of our group. Everyone was "on the inside" participating. |
| B. Leadership was dominated by one or more persons. | 1 2 3 4 5 6 7 | B. Leadership was shared among the members according to their abilities and insights. |
| C. Communication of Ideas was poor. We did not listen. We did not understand. Ideas were ignored. | 1 2 3 4 5 6 7 | C. Communication of Ideas was good. We listened and understood one another's ideas. Ideas were vigorously presented and acknowledged. |
| D. Communication of Feelings was poor. We did not listen and did not understand feelings. No one cared about feelings. | 1 2 3 4 5 6 7 | D. Communication of Feelings was good. We listened and understood and recognized feelings. Feelings were shared and accepted. |
| E. Authenticity was missing. We were wearing masks. We were being phony and acting parts. We were hiding our real selves. | 1 2 3 4 5 6 7 | E. Authenticity was present. We were revealing our honest selves. We were engaged in authentic self-revelation. |
| F. Acceptance of Persons was missing. Persons were rejected, ignored or criticized. | 1 2 3 4 5 6 7 | F. Acceptance of Persons was an active part of our give-and-take. |
| G. Freedom of Persons was stifled. Conformity was explicitly or implicitly fostered. Persons were not free to express their individuality. They were manipulated. | 1 2 3 4 5 6 7 | G. Freedom of Persons was enhanced and encouraged. The creativity and individuality of persons was respected. |
| H. Climate of Relationship was one of hostility or suspicion or politeness or fear or anxiety. | 1 2 3 4 5 6 7 | H. Climate of Relationship was one of mutual trust in which evidence of love for one another was apparent. |

I. Goals 1 2 3 4 5 6 7
were fuzzy, contradictory or just
plain missing. We weren't sure
of where we were going.

J. Productivity
was low. We were proud, fat, 1 2 3 4 5 6 7
and happy, just coasting along.
Our meeting was irrelevant;
there was no apparent agreement.

I. Goals
were clear to all. We had a
definite sense of direction.

J. Productivity
was high. We were digging
hard and were earnestly at
work at a task. We created
and achieved something.

LIFE STYLE DIFFICULTIES

GOOD GUYS AND SWEETHEARTS

1. Live in the past
2. Old standards of good and bad
3. Predictable
4. Useful - feel had
5. Automatic response
6. Safe but miserable
7. Preoccupied with internal dialogue
8. Not aware
9. Stroking doesn't register
10. Under pressure - Kid is trapped
11. Can't say "no"
12. "How am I doing?"
13. Not much listening
14. No adult protection
15. Overextended
16. Lonely
17. Drinks, smokes, eats too much
18. Parent is big and horrified
19. Happiness is for others
20. Can't ask for anything
21. Don't trust
22. Indecisive
23. Smiles, no belly laughs
24. Difficulty being real
25. Avoids intimacy

LOSER TAPES

1. You don't deserve it
2. You'll never get it
3. You'll lose it if you do
4. You'll regret it
5. You'll pay for it
6. You have more than you deserve

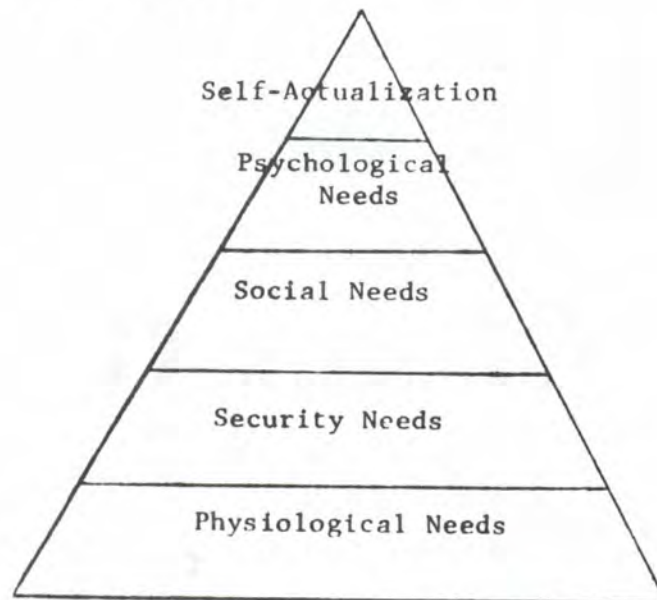
INJUNCTIONS (sick)

1. Don't exist
2. Don't be who you are
3. Don't get close - don't touch
4. Don't be a Child - don't have fun
5. Don't grow up
6. Grow but don't make it
7. Don't

MAN'S NEEDS - MASLOW'S HIERARCHY

Man's needs differ, collectively and/or individually, at any time and from one time to the next. Nevertheless, certain levels of needs have been determined as generally common to man's life experience. Abraham H. Maslow has organized these needs into a hierarchy which can be used for analytical and discussion purposes. This hierarchy can be described as follows:

- A. Physiological Needs - these are the needs of the body for food, water, shelter and clothing. Man, like most other animals, has a strong drive toward self-preservation. Satisfaction of these needs is necessary for survival.
- B. Security Needs - two types of security must be recognized here: physical security which is man's desire to be safe from personal harm; and economic security. Economic security is his desire to reach what to him is a reasonable economic level and then not to have the worry about loss of income due to old age, loss of job, accident, etc. Thus, man wants to avoid both present harm and the threat of future harm.
- C. Social Needs - man desires to feel that he belongs, that he is an accepted member of a group and an integral and important part of the organization to which he belongs.
- D. Psychological Needs - these represent man's ego in operation and include such things as status, recognition, prestige, and self-respect.
- E. Self-Actualization - these are the needs man has for feeling that he is making progress towards reaching his full potential whatever that may be; that he is doing what he is best fitted for in terms of skill and ability.



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THE BI-MODALITY OF HUMAN CONSCIOUSNESS*

Man essentially has two complete brains joined at the center. These represent two major modes of knowing - a Bi-modal consciousness. These represent different strategies for engaging the world in pursuit of two different goals. Cultural factors in early childhood tend to produce dominance of either the right or left cerebral hemisphere. Following are the dominant modes of processing incoming stimuli by the left brain as contrasted to the right brain.

<u>ACTION MODE</u>	<u>RECEPTIVE MODE</u>
1. Left brain predominates in processing	1. Right brain predominates in processing
2. Goal is to manipulate the environment	2. Goal is to take in the environment
3. E.E.G. shows Beta waves	3. E.E.G. shows Alpha waves
4. Motor muscle systems dominate	4. Sensory-perceptual is dominant
5. Muscle tension is increased	5. Muscle tension is reduced
6. Object-based logic	6. Paralogical thought
7. Shapes and meanings orientation	7. Colors and texture orientation
8. Dominance of formal characteristics	8. Dominance of sensory characteristics
9. High visual field articulation	9. Low visual field articulation
10. Sharp perceptual and conceptual boundaries perception	10. Diffuse perceptual boundaries and conceptual ambiguity
11. Language oriented	11. Non-verbal orientation
12. Future oriented	12. Now oriented
13. The "I" - "IT" relationship dominates	13. The "I" - "THOU" relationship dominates
14. Attitude is "Make it happen"	14. Attitude is "Letting it happen"
15. Predominate in Western world	15. Predominate in Eastern world

*Prepared by Burl Winchester, Human Development Specialist, Montana State University. Credit is given to Dr. Robert E. Ornstein, "The Nature of Human Consciousness", "The Psychology of Consciousness", and others.

60 EXCUSES FOR A CLOSED MIND

IN CASE YOU NEED MORE THAN THE USUAL 10 EXCUSES THAT
"IT WON'T WORK AT _____, "HERE ARE SOME MORE!"

1. We tried that before.
2. Our place is different.
3. It costs too much.
4. That's beyond our responsibility.
5. That's not my job.
6. We're all too busy to do that.
7. It's too radical a change.
8. We don't have the time.
9. Not enough help.
10. That will make other equipment obsolete.
11. Let's make a market research test of it.
12. Our plants are too small for it.
13. Not practical for operating people.
14. The men will never buy it.
15. The union will scream.
16. We've never done it before.
17. It's against company policy.
18. Runs up our overhead.
19. We don't have the authority.
20. That's too ivory tower.
21. Let's get back to reality.
22. That's not our problem.
23. Why change it, it's still working O.K.
24. I don't like the idea.
25. You're right - but....
26. You're two years ahead of your time.
27. We're not ready for that.
28. We don't have the money, equipment, room, personnel
29. It isn't in the budget.
30. Can't teach an old dog new tricks.
31. Good thought, but impractical.
32. Let's hold it in abeyance.
33. Let's give it more thought.
34. Top management would never go for it.
35. Let's put it in writing.
36. We'll be the laughing stock.
37. Not that again.
38. We'd lose money in the long run.
39. Where'd you dig that one up?
40. We did all right without it.
41. That's what we can expect from staff.
42. It's never been tried before
43. Let's shelve it for the time being.
44. Let's form a committee.
45. Has anyone else ever tried it?
46. Customers won't like it.
47. I don't see the connection.
48. It won't work at _____
49. What you are really saying is....
50. Maybe that will work in your department, but not in mine.
51. The executive committee will never go for it.
52. Don't you think we should look into it further before we act?
53. What do you do in our competitor's plant?
54. Let's all sleep on it.
55. It can't be done.
56. It's too much trouble to change.
57. It won't pay for itself.
58. I know a fellow who tried it.
59. It's impossible.
60. We've always done it this way.

Our commitment is to the fact of change. Our role, our responsibility is not to resist change, but to encourage and welcome and anticipate change.

And let's face the unhappy fact that many of us find it easy to pay lip service to the idea and spirit of change; to say all the right things about encouraging and welcoming it; but when the man with the new idea approaches us, what almost instinctively blurts out is something like: "It'll never work!" Or, the always reliable: "But we've never done it that way!"

The prelude to change is the open mind, without which, the creative juice dries up, and imagination is displaced by stagnation.

Lighter Light of poetry ☆



WOW! SOMEBODY JUST A VERY VERY BIG COOKIE!

LOOKY HERE! A VERY BIG COOKIE!

MY! MY! WHAT A BIG COOKIE!

HMM... LOOK LIKE A COOKIE!

SNIFF SNIFF I SEE A SMALL COOKIE!

WHAT'S THIS? WHY IS A VERY SMALL COOKIE!

I FOUND A VERY VERY BIG COOKIE!

I SAH A COOKIE, E!

THE COOKIE I SAW WAS SMALL!

JUST MY LUCK! ALL THESE COOKIES LYING AROUND AND I DIDST FIND ANY!

AND I FOUND A VERY BIG COOKIE!

I SAH A BIG COOKIE!

I FOUND A VERY SMALL COOKIE!

READ THIS WAY ↓

HEAD HINTS

"I have a pet at home"

"It's all green"

"It's brown and white"

"It's a dog"

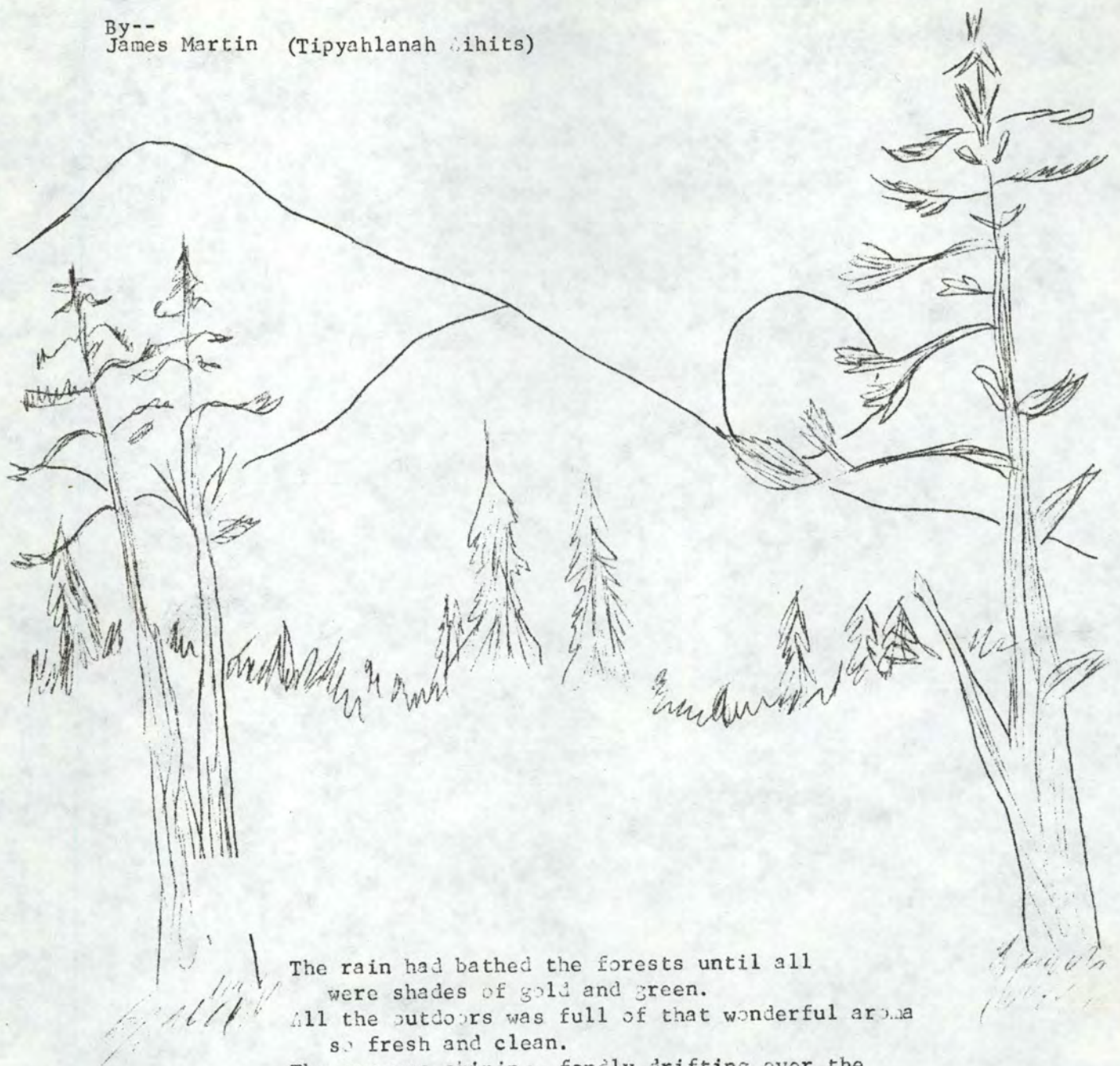
"What kind of dog?"

"Is a St. Bernard"

"Green dog?"

"Why didn't you say green and all green, Brown and White St. Bernard is a pet at home in the first place?"

By--
James Martin (Tipyahlanah Sihits)



The rain had bathed the forests until all
were shades of gold and green.
All the outdoors was full of that wonderful aroma
so fresh and clean.
The sun was shining, fondly drifting over the
land with His warm golden glow.
The trees were nodding sleepily, steam was rising
from the forest floor below.
The hills wore jaunty caps, made of a
fluffy grey or white cloud,
They stood there smiling at the world, looking
so strong and proud.
As I listened I could hear all nature singing
a song so sweet and clear,
They were singing their praises to God, thanking
Him for being so near.
Across the sky, from the East to the West, was
a large beautiful Rainbow
Put there by God, as He promised; to let
all the world know
That He loved each one of us dearly, regardless
of the color of our skin,
When He is in need of help, He will open
the Door and let one of us in.

SELF ESTEEM

by Virginia Satir

I am me
in all the world
there is no else like me
there are persons
who have some parts like me,
but no one
adds up exactly like me.
Therefore,
everything that comes
out of me
is authentically mine
because
I alone choose it.
I own everything
about me:
my body,
including everything it does;
my mind,
including ~~all~~ its thoughts and ideas;
my eyes,
including the images
of all they behold;
my feelings,
whatever they may be—
anger
joy
frustration
love
disappointment
excitement;

my mouth
and all the words that come out of it
polite
sweet or rough
correct or incorrect

my voice
loud or soft;
and all my actions,
whether they be to others
or to myself.

I own my fantasies
my hopes
my dreams
my fears.

I own my triumphs and successes,
all my failures and mistakes.

Because I own all of me,
I can become intimately
acquainted with me.

By doing so I can love me,
and be friendly with me in
all my parts.

I can then make it possible
for all of me to work in my
best interests.

I know there are aspects about myself
that puzzle me,

and other aspects that I do not know.

But, as long as I am friendly
and loving to myself,

UNION

No human relationship gives
one possession in another-
every two souls are absolutely
different. In friendship or in love,
the two side by side raise
hands together to find what
one cannot reach alone....

I Love You
Your Secret Pal

"Don't walk in front of me, I
may not follow, don't walk behind
me, I may not lead; Just walk
beside me and be my friend."

-Blessed are those who
can give without
remembering, and take without
forgetting.

I didn't find my friends,
the good God gave them to
me --

Ralph Waldo Emerson

So now, Little Man, you've grown tired of grass,
L.S.D., goof balls, cocaine and hash;
And someone, pretending to be a true friend,
Said, "I'll introduce you to Miss Heroin.

Well, honey, before you start fooling with me
Just let me inform you of how it will be.
For I will seduce you and make you my slave,
I've sent men much stronger than you to their graves.
You think you could never become a disgrace
And end up addicted to poppy seed waste.

So you'll start inhaling me one afternoon;
You'll take me into your arms very soon.
And once I have entered deep down in your veins,
The craving will nearly drive you insane.

You'll need lots of money (as you have been told)
For, darling, I'm much more expensive than gold.
You'll swindle your mother; and, just for a buck,
You'll turn into something vile and corrupt.
You'll mug and you'll steal for my narcotic charm,
And feel contentment when I'm in your arms.

The day when you realize the monster ypu've grown,
You'll solemnly promise to leave me alone,
If you think that you've got the mystical knack,
Then, sweetie, just try getting me off your back.

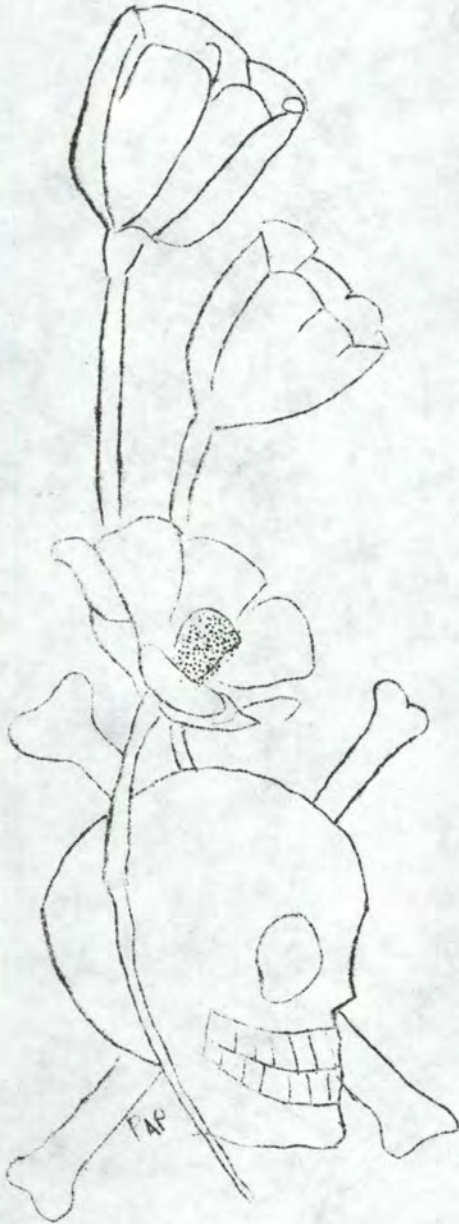
The vomit, the cramps, your gut tied in a knot,
The jangling nerves screaming for just one more
shot--

The hot chills and cold sweat, the withdrawal pains,
Can only be saved by my little white grains.
There's no other way, and there's no need to look;
For deep down inside, you'll know you are hooked.
You'll desperately run to the pusher and then
You'll welcome me back to your arms once again.

And when you return (just as I foretold!)
I know that you'll give me your body and soul.
You'll give me your morals, your conscience,
your heart,
And you will be mine until DEATH DO US PART.

-- Anonymous Addict.

(From the McGuire AFB, New Jersey, "Air Tide")



IN LOVE WITH LIFE

I feel such joy in being alive,
so free, without a care;
My happy heart rejoices for this day,
so rich and rare.
Some wondrous, sweet enchantment
makes me want to laugh and sing,
In love with life, at peace
with everyone and everything.

SING TO ME:

Sing to me, Friend Mockingbird,
Tell me how it feels to fly,
To spread your graceful wings and sail
Across the endless, sunny sky.

Let your music fill my heart,
Share with me the joy you know,
The thrill of singing clear and sweet
In evenings last bright crimson glow.

O' Great Spirit,
Whose voice I hear in the winds,
And whose breath gives life to all the world
hear me! I am small and weak, I need your
strength and wisdom.

Let Me Walk In Beauty, and make my eyes
ever behold the red and purple sunset.

Make My Hands respect the things you have
made and my ears sharp to hear your voice.

Make Me Wise so that I may understand the
things you have taught my people

Let Me Learn the lessons you have hidden
in every leaf and rock.

I Seek Strength, not to be greater than my
brother, but to fight my greatest
enemy -- myself.

Make Me Always Ready to come to you with
clean hands and straight eyes

So When Life Fades, as the fading sunset,
my spirit may come to you
without shame.

A Thought to ponder Or to muse - -

A prayer to be said when the world
has gotten you down, and you feel
rotten, and you're too daggone tired
to pray: and you're in a big hurry
and besides you're mad at everybody

H E L P

I have a song to sing
To sing because We are All here;
We are All here as One,
The One makes us All

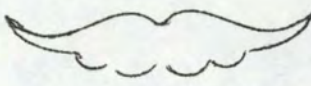
We have the Power, My Woman and I,
We have the Power in Our Family;
We have the Power of Awareness,
Awareness that others give us spiritual Power.

Those others, we know Them through Our Old Man,
Our Old Man, He guides Us where we go;
We go where We can All be together,
We go where We can be just what We are.

With Our eyes far ahead, with Our steps big,
We can step over all obstructing logs;
Those logs, We just use them for Our fire,
Our fire that lights the way to where We Are.

--from Good Medicing
Life In Harmony with Nature
Adolf Hungry Wolf

Bless us Heavenly Father
Forgive our erring ways,
Grant us strength to serve thee,
Put purpose in our days...
Give us understanding
Enough to make us kind
So we may judge all people
With our hearts and not our minds.
And teach us to be patient
In every thing we do,
Content to trust your wisdom and to follow after you...
And help us when we falter
And hear us when we pray
And receive us in thy Kingdom
To dwell with thee someday.



THE RABBIT AND THE HORSE

What is real
asked the Rabbit one day
when they were lying
side by side
Does it mean having things that buzz inside you
and a stick out handle.

Real isn't how you're made
said the Skin Horse
It's a thing that happens to you.
When a child loves you for a long time
not just to play with, but Really loves you
then you become Real.

Does it hurt
asked the Rabbit
Sometimes, said the Skin Horse
for he was always truthful.
When you are Real, you don't mind being hurt.

Does it happen all at once
or bit by bit?
It doesn't happen all at once,
you become.
It takes a long time.
That's why it doesn't often happen to people
who break easily
or who have sharp edges
or have to be carefully kept.

Generally by the time you are Real
most of your hair has been loved off
and your eyes drop out
and you get loose at the joints
and very shabby.
But these things don't matter at all
because once you are Real
you can't be ugly, except to people
who don't understand.

As told to us by Kelly Jo....

H U G S



Hugging and touching one another is a very important form of expression. Everyone needs to be held everyday so they may feel wanted and not develop a hopeless case of "skin hunger".

There are five basic types of hugging --

Hug "A" - an A-frame hug. Two people lightly embrace with only shoulders touching. This is a timid hug and used as a courtesy hug. It is not very expressive or dynamic.

Hug "B" - a burpy hug. The two people lightly grasp each other and rapidly pat each other on the back.

Hug "C" - the wallet hug. This hug is usually between two men, but not necessarily so. The two people involved stand side-by-side and bump their "wallets" together.

Hug "D" - the one-boobie hug. Here the participants stand with arms around each other, standing sideways and gently hug.

Hug "E" - a super-doooper everything hug. It is done in many ways, but the major characteristics are that it is uninhibited, firm and enjoyable for both parties.

To prevent skin hunger a person needs 4 "E" hugs per day, or 1 hug every 6 hours, 4 hugs every day, 28 hugs every week, 1,460 hugs every year, 109,500 hugs every 75 years.

This explanation of hugs is a gift of affection from the California Redwood Recreation Lab to Chatcolab.

LOVE

I Love You
Not only for what you are
But for what I am
When I am with you.

I Love You
Not only for what
You have made yourself,
But for what you
Are making of me.

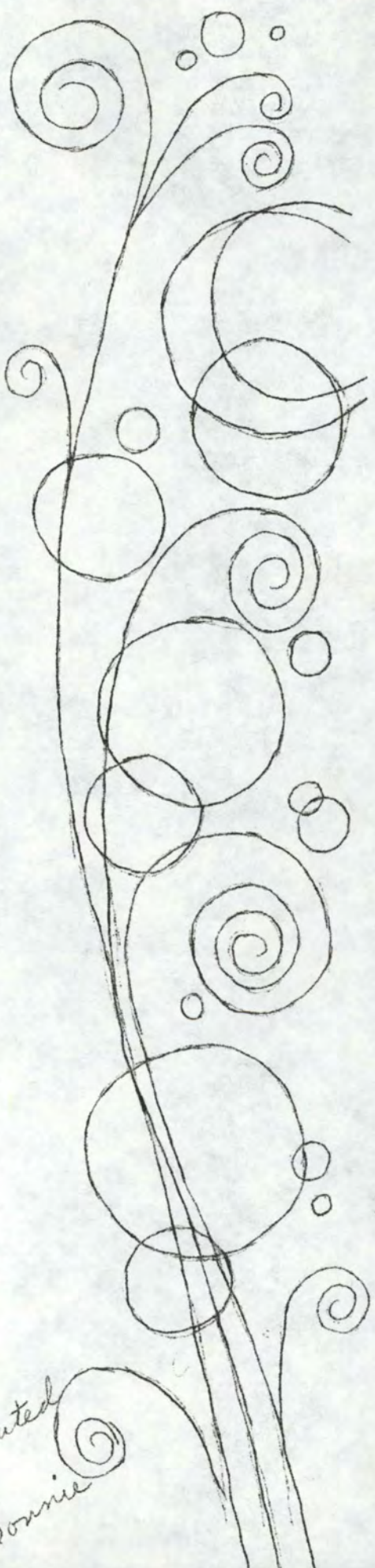
I Love You
For the part of me
That you bring out;
I Love You
For putting your hand
Into my heaped-up heart
And passing over
All the foolish, weak things
That you can't help
Dimly seeing there
And for drawing out
Into the Light
All the beautiful belongings
That no one else had looked
Quite far enough to find.

I Love You Because
You help me to make
Of the lumber of my life
Not a tavern
But a temple,
Out the works
Of my everyday
Not a reproach
But a song.

I Love You
Because you have done
More than any creed
Could have done
To make me good,
And more than any fate
To make me happy.

You have done it
Without a touch
Without a word
Without a sign
You have done it
By being yourself.
Perhaps that is what
Being a friend means,
After all.

*Contributed
by
Lorraine*



Poems by Steve Christiansen

A Lesson I learned from John I.
Who seemed individually shy.
Though this man was extremely clever
He expressed it not ever
Because of restriction
That hampered his diction
And some inhibitions of time.

So we must recall
We're members all
And though we listen to men of glory,
The humble too have their story

(You just have to listen harder)

As a cone of the ponderosa pine--

From the beginning its outward growth;
maturing, becoming full of life, love & warmth

Sometimes abruptly, torn from the tree before its time
by strong winds

Other times the cone seems ready to spread its life
and love for that life but is not able to
free itself from the large pine.

Finally on a very warm day, it breaks free
overly full infant like life-it bursts
open throwing radiant happiness in all directions.

Contributed by WE NEED TO FEEL MORE
Margaret Bradley

We need to feel more to understand others.
We need to love more to be loved back.
We need to cry more to cleanse ourselves.
We need to laugh more to enjoy ourselves.
We need to see more other than our own little fantasies.
We need to hear more and listen to the needs of others.
We need to share more and own less.
We need to look more and realize we are not so different
from one another.
We need to create a world where everyone can peacefully
live the life they choose.

(From COME INTO THE MOUNTAINS, DEAR FRIEND,
by Susan Polis Schultz)

For my friends

Sometimes clumsy feelings stir my mind
soulful turbulation
fleeing attempted definitions.
Word-pieces picked up on hopeful impulse -
set to mental puzzle patterns -
don't fit.
I long to cry out the full emptiness,
to hear and understand
unknown life-meanings
But clouded wordless soundless voids
swallow up all
throated voice and comprehension.
Stupid questions alone pierce the soul-silence
with harsh articulation
the Hows? the Whys? of loneliness.
I'm left with empty shells of reasoned answers.

Sometimes thoughts shared wake a subtle sensitivity
to seeing values
of things unspoken.
Like-minds, shaped of painful life-storms
and of discovered stillness of joy
reach out and touch
A common meeting place. Sharing stills souls
in the warmth of
the heart's language.
I sit overwhelmed
unable to grasp in words - but needing none,
a soulful soulful satisfaction wakened by but the love of one,
I find a long-sought meaning:
Loving this life, I catch a glimpse of possibility,
Living this love, I see friendship's eternity.

- Mark Patterson



SEARCH

eccentric
I spin out
my Life-
Touching
rebounding
now laugh
crying
now shout
shying
off center
out of step
I whirl on
Leaving behind
Lesson
after Lesson

-- S.K. Watts

"Heritage"

The art, the science, and the lore
Of men through ages long since dust,
Their hard-won wisdom, slowly grown,
Come down to us a sacred trust.

From Sinai and from Bethlehem,
From China, India, Greece, and Rome,
Their music, symbols, songs, and prayers
Enrich and beautify our home.

The golden splendor of the sun,
The beauty of the living earth.
The far-flung galaxies of stars,
Man's need to love, attend our birth;

And all men's hopes and prophecies
Of freedom, peace, the coming day
Of life more deeply, grandly lived,
Shine luminous upon our way.

Ours for the present, to increase,
Ours for the future and its care,
A heritage of growing light,
To live, transmit, and greatly share.

Indian Lore

Make Me Always Ready to come to you with
clean hands and straight eyes.

So When Life Fades, as the fading sunset,
my spirit may come to you
without shame.

from the book Good Medicine

Release Your Mind to Nature:
Let Us Meet There....
Let Us Meet The Others There....
Let Us ALL Be There Together....

from the book Good Medicine

"Many Paths lead through the Forest,
But They All come out on the other side"

....and only time will tell if each
generation is able to improve its life
with the wisdom of the generations
before....

Love's meaning is life's secret

...today, well lived
makes every yesterday
a dream of happiness,
and every tomorrow
a vision of hope

HOPE

Look to this day!
For it is life,
the very life of life
In its brief course
lie all the varieties and
realities of your existence:
The bliss of growth;
The glory of action;
The splendor of beauty;
For yesterday
is already a dream,
and tomorrow
is only a vision;
But today, well lived,
makes every yesterday
a dream of happiness,
and every tomorrow
a vision of hope.

--The Sanskrit

PEACE

To be glad of life because it gives you
the chance to love and to work
and to play and to look up at the stars,

To be satisfied with your possessions
but not contented with yourself
until you have made the best of them,

To despise nothing in the world
except falsehood and meanness
and to fear nothing except cowardice,

To be governed by your admirations
rather than by your disgusts,

To covet nothing that is your neighbor's
except his kindness of heart
and gentleness of manners,

To think seldom of your enemies,
often of your friends...

These are light guide-posts
on the footpath to peace.

--Henry van Dyke

PETALS

F L O W E R PETALS FALLING TWISTING TURNING
DROPPING GENTLY TO THE ---GROUND
GRASS WAITS GREEN LEAVES SOFTLY CUSHIONING
THE PETALS FLOATING -- DOWN
I AM SITTING SILENTLY
QUESTIONING THE WISDOM OF IT ALL
FOR I DO NOT UNDERSTAND YET
I QUICKLY COUNT THE PETALS AS THEY FALL.

IF I COULD BE ANYTHING
IT SHOULD BE SOMETHING THAT I'D LIKE TO--BE
I THINK I'D BE A PETAL WAITING and ANTICIPATING TO BE -- FREE
FLOWER PETAL OUGHT TO BE
AS HAPPY AS I SURELY THINK THEY SHOULD
CAN I BE AS FREE AND HAPPY SOMEDAY
AS I ONE DAY THOUGHT I COULD

So warm,
So wonderful
So welcome...
friendship

NO GREATER BLESSING

There is no greater blessing
Than an understanding friend
Who's there in times of trouble
And on whom we can depend,
A friend who knows our every mood
And brightens cloudy days,
One who's slow to criticize
But quick to offer praise.
There is no greater blessing
Than a friend who always cares,
One who will remember us
In daily thoughts and prayers

--Kay Andrew

FRIENDSHIP FLOWER

A little seed--
a little car;
Some sun, some rain--
a flower there.

A little deed--
a love to Share;
Some smiles, some tears--
a friendship rare.

--Rita Catherine Davis

If a man does not keep pace with his companions,
perhaps it is because he hears a different drummer.
Let him keep step to music which he hears, however
measured or far away.

--Henry David Thoreau

Knowing you has given me
a special awareness of the joys
a warm friendship can bring.

TO BE A FRIEND

You need not grant a great request...
Or be prepared to lend...In order
to convince someone...You want
to be a friend...You need not send
a present or...Provide a share of fun...
Or exercise your influence...To get
a favor done...But you will be successful
if...You merely do your part...
With friendly smiles and gentle words...
To warm a lonely heart...A bright
and gay good-morning and...
A comforting good-night...And just
a little sympathy...When things are not
all right...An understanding nature and
...The hand that you extend...Are all
you ever need to show...You want to be
a friend.

--James J. Metcalfe

Those who bring sunshine to the
lives of others cannot keep it
from themselves.

--Sir James Barrie

When friends meet,
hearts warm.

--Scottish Proverb

SONG OF THE SEA

The most beautiful song that
ever could be
a song of great love without
end-
Is written in moonlight upon
the deep sea
And sighed by the voice
of the wind.

Kindness in words
creates confidence.
Kindness in thinking
creates profoundness
Kindness in feeling
creates love.

--Lao Tse

The flowers
have bloomed
since I last saw you.

Days went by so fast
and I never wrote
but I have often
thought of you

--Susan Polis Schultz

Keep the hearts singing!
Keep the mind clear!
Keep the face toward the light!
The shadows then are behind.

That which has been built in love,
kindness, and understanding
will return to the builder in the
same way....

Brothers: find your brothers
Sisters: find your sisters
Companionship makes light
the burdens of life.....

The nicest joys of friendship
have all come true in you.

A FRIEND

Some people know the way to make
each day seem more worthwhile,
They seem to take the sunshine
and wear it in their smile.
They're kind and understanding,
loving and sincere,
Ready with a compliment
or friendly word of cheer.
They give with generosity
that never seems to end-
They know the lovely secret
of how to be a friend.

--Karen Ravn

SPRING MORNING

Life is a spring morning
if you've got a friend
someone to walk with
and talk with
and turn to.

Life is a spring morning
if you've got a friend
to share a little sun with,
to help you along.
Now and forever...you've got a friend.

--Alan Doan

When friends are together,
it's always summer in the heart.

--Ben W. Whitley

ORO FINO GEMS

In the beginning was the end as the flag went down,
With the Oro Fino Stones standing all around.
Getting involved right from the start,
We all tried to share straight from the heart.

Imparted to Mom's, for it was their day,
Well-wishes and poems, some nice things to say.
God had a hand in what Ma had to say;
But I really don't care, 'cause she'll still get her way.

Learning to share, we started to glow,
Working together we started to flow.
With the number Camp Five we felt somewhat lame,
So we all started searching and found a new name.

Seeing the sparkle of all of our gems
Wrapped with fine gold again and again,
We searched far and wide, exploring the same:
Oro Fino Gems, now that's OUR name!

LOVE

There is no difficulty that enough love will not befriend,
No disease that enough love will not heal;
No door that enough love will not open;
No gulf that enough love will not bridge;
No wall that enough love will not throw down;
No error that enough love will not redeem...
It makes no difference how deeply seated may be the trouble,
How hopeless the outlook, How muddled the tangle,
How great the mistake,
A sufficient realization of love will dissolve it all...
If only, if only you could love enough, you would be the happiest
and most powerful being in the world.

Emmet Fox

I wish you peace
When the cold winds blow,
Warm by the fire's glow.

I wish you comfort
When things are going bad,
Kind words when times are sad.

I wish you shelter
From the ragin' wind,
Coolin' water at the fever's end.

I wish you peace
When times are hard,
A light to guide you
Through the dark;
And when storms are high,
But your dreams are low,
I wish you the strength
To let love grow... on...
I wish you the strength
To let love flow.

From All of me
to All of you
Always,
Laura Jean

The Eagles

A SPIRITED HUMAN SHAPE

Am I? I am.
Are you? You are.
Alive, a gift of life.
Living between two voids
I, Spirit, becomes am of who.

How?

By what I feel
By what I hear
By what I tast
By what I see
By what I smell
By what I do
By what I think
By what I come to love.

Why?

I am
Animal, spirit
I, within living me,
Become someone who
Slowly begins to wonder about
All that is

Out of wonder, out of inquiry, come
Slivers of Knowledge:

I am alive,
I am a gift of inscrutable life.
I am a gift of myself.
I, consciousness, inhabit a body, am,
I interact with am, interact with them,
Interact with part of It and become

Someone.

Directed by spirit.

Spirit, that mystic center,
That aspiring compulsion
Which can cimpel me to pursue
full truth
full goodness
full beauty
can move me to fashion my life
Into an expression of them.

Call this spirit Life,
Call it God,
Call it Nature,
Call it Love,
Call it what you will:
But,
Above all,

Probe into the secret self
Wherein this spirit bides.

Drink from this well and
You will be glad
You will wear your life like a peacock its plumes
And you will sing your life like birdsong.

FREEDOM

The Conscience of the individual in the existing situation. Consideration of all individuals exposed to it.

Angelo Rovetto

Think about F.A.C.T.S. not solutions. We are an economic society: More so today than the time 200 years ago when America was a nation of individuals and people were self sustaining.

The leaders - self imposed, took over the country from the individual into their own hands and joined the elite of the world. Now enslavement by regulations to allow a simple method of taxation.

POWER is accumulated by setting up regulations and detail activities into rules.

May Chat expose us to facts of freedom.

Angelo Rovetto

You are your own philosopher! And every tomorrow can be fuller than today.

My world is not your ideal nor need yours be mine. Let your past and my past, have treasure worth repeating in type - make these the basis of your todays.

Angelo Revetto

HUG O' WAR

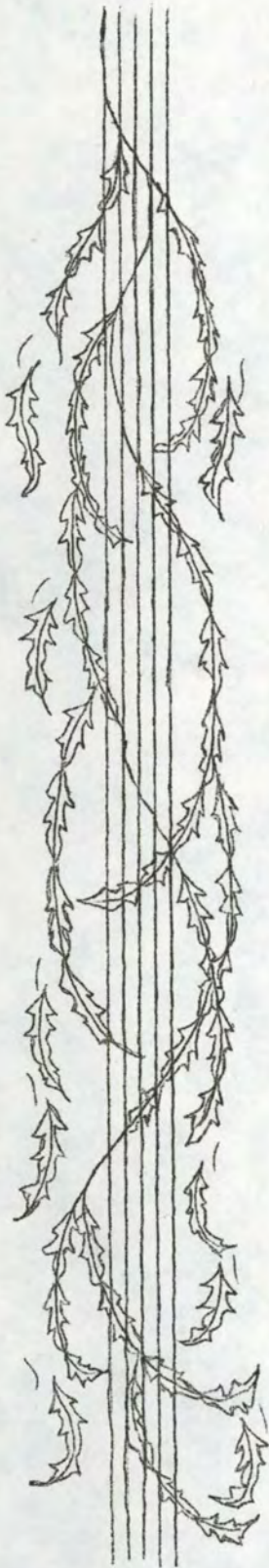
I will not play at tug o' war.
I'd rather play at hug o' war.
Where everyone hugs
Instead of tugs
Where everyone giggles
And rolls on the rug,
Where everyone kisses
And everyone grins
And everyone cuddles
And everyone wins! Shel Silverstien

To dream of the person you want to be is to waste the person you are.

Life is an adventure to be lived not a problem to be solves.

To live fully we must learn to use things and love people not love things and use people.

I am afraid to tell you who I am because.....If I tell you who I am, you may not like who I am.....And who I am is all that I am.



This is for someone very special to me.
Words can't express or represent my feelings
that I'd like to write or say.

All the riches of the world could not
measure up to what you have given me.
You have given me the most important thing
in my life: Love.

You have given me love and my horse,
which cannot be separated.

Because of this, I have been able to become
me. To love little and simple things.

To feel, learn, laugh, cry, give;
to reach out to others,
to meet, share, experience, and learn
from other people;
and the greatest of all-----

to Love.

You have taught me to love God,
and to love the great outdoors.

You are love.

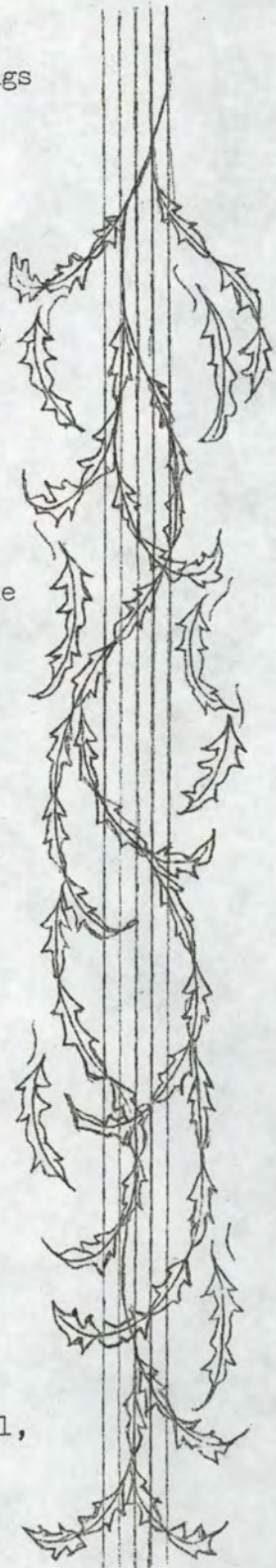
Thank you for you.

Thank you for everything.

I am forever grateful to my secret pal,

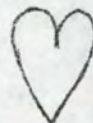
My GRANDPA.

God Bless you always, Grandpa Martin.



all my love,

Susan



2
"THE STORY OUR SHOES TELL US"

(Take both shoes off and pick up one to show the people)

Did you know our shoes have a message for us? This shoe has a sole, (turn shoe over and point to it) just like we do. The sole on the shoe is tough and can take a lot of abuse like our souls should. Also, the sole is flexible and is the foundation of the whole shoe, just as our soul should be the foundation or base of our lives.

At the end of the sole on the shoe, there is a reminder for us-- a heel. It should remind us not to be a heel with the people with whom we work, play and worship or associate.

The top of the shoe, the finish and color tells us something too. There are black shoes, brown shoes, red, yellow and white ones too, and they all walk down the same streets, paths and walks of life. So, too, we are reminded of the black, brown, red, yellow and white people, and we should all walk side by side down the paths of life. Some shoes have a rough finish, as some people are rough; other shoes are smooth, like some people; some shoes are shiny and highly polished, just like some people we know.

No matter how we find the finish of the shoe or the people we meet, we must remember we're all God's children -- and we can get along together.

The shoe has one tongue and it serves a purpose. We have one tongue and hope it serves a purpose-- not for gossip and slander.

The shoe has many eyes, but yet it cannot see. We have only two eyes and hope that we use them to see all we can and should.

The shoe laces hang down and tell us that even our lives can have loose ends too. The shoe strings to be beneficial have to be tied--so our lives need to have the loose ends tied together.

When I put this shoe on, it fits; it's comfortable when worn-- just like we should fit in with the people we work with.

As this shoe is put on my foot, we must remember that it never walks alone. So, too, we never walk alone through life; there is always another to walk with us--one greater, more powerful who always goes with us and comforts and consoles us.

May:9, 1977

Hi Mama B,

How's everything? Everyone there has been in my thoughts and prayers since the lab began. I've got so much make-up work and midterms I missed while being at Outdoor School and yet my mind still wanders to Idaho where my heart is. I hope everyone has a good lab. Please give my love to everyone. Is Tank there? Please ask him to write! I also heard Marta and Pat made it up; and maybe even Howie? Great! Especially big E-Hugs for Leila, Elaine and Ang and all others. I don't have any idea who's there, but I sure hope I'll hear from a few on the great times and love shared. As I mentioned before, school is there and at times is painful, but I look to the future when I will be able to teach my very own class, and then it doesn't seem so bad.

Well, I should keep this short, but I am enclosing a poem to share with all my beautiful Chat friends. I'll be thinking of all of you and hope to see everyone at little Chat!

"If only all the hands that reach, could touch."

All my love,
Theresa

Theresa Kraus
OCE Barnum #224
Monmouth, Oregon 97361

POEM

THANK YOU, FRIEND

I never came to you, my friend,
And went away without
Some new enrichment of the heart:
More faith, and less of doubt,
More courage for the days ahead,
And often in great need
Coming to you, I went away
Comforted, indeed.

How can I find the shining words,
The glowing phrase that tells
All that your love has meant to me,
All that your friendship spells?
There is no word, no phrase for you
On whom I so depend,
All I can say to you is this
God bless you, precious friend.

Grace Noll Crowell

Hll there everyone!!!

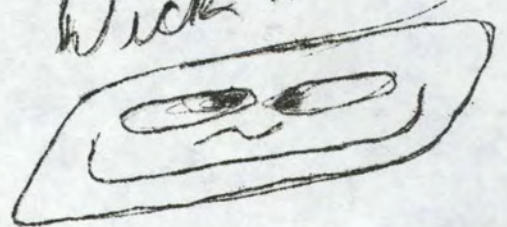
I sure wish that I were in Notrhern Idaho at this time instead of at my desk in Southeast Portland. I figured that since you usually put all correspondence in the notebook that I would make it easier and put this letter on a stencil for you. Isn't that nice of me Lelia (nag, nag, nag,??)

Part of the reason that I cannot attend this year is because I am Program Director of the Sellwood Boys' Club and the Director is going to get married in two weeks. Also we have two \$10,000 summer program proposals that need to be finalized within the next two weeks. That, plus the fact that we still have to do the usual work around here makes it impossible to get away for a week.

I'm not sure what you are doing exactly as I write this, but as it is about 8:30 pm I suppose that you are just about starting a party. I miss it. Jackie, I warned you, but I guess that you can still be mad at me, if you have

I'm glad to see that Brian and David could make it up from southern Ore. You know, it seems like only yesterday that I was getting pushed into that lake or washing dishes with Hobart or any of the million and fourteen things that Remind me of the love and brotherhood that mean so much to me. I thank all of you for sharing your love with me, and welcome all the first time labbers that I will hppefully meet at CHAT next year. Til next time I see ya,

Shalom & E hugs
Love ya all
Dick Headuck



FROM SUE FORD

TO ALL my dear friends at Chat --

Sitting here at the Oregon State Legislature, I can only wish I was able to be at Chat this week.

I am working as second assistant Sgt. at Arms for the House of Representatives, a job that doesn't even allow for single days off, much less a week!

I took this year off from school to travel and work. My mother and I spent 2 months driving across the U.S. I was amazed at all the variety our nation encompasses. The 10,000 miles we drove covered an incredible range of climates and landscapes. We drove up to the highest pass in the U. S., in Colorado in the Rocky Mountains. It was foggy when we started giving a very secure feeling, as soon as the fog lifted, we saw that we were really hanging on the teetering edge of an enormous cliff!

My job at the legislature has provided quite an insight into the legislative process. When I started I knew very little about what really went on. I am in charge of the pages and spend a lot of my time keeping track of who is where!

As long as our legislature is in session, I will be living in Salem during the week and with my parents in Gresham, on weekends. If anyone comes through Salem when the legislature is in session, stop by the capitol -- I'd love to see you. I can be found in the House Chambers . . .

I hope this week is rewarding to all of you, I'm there in spirit if not in body.

Love Sue Ford

1246 Center St. N.E. #2
Salem, Oregon 97301

or

Rt. 2 Box 626
Gresham, Oregon 97030

FROM DEE JASPERS

Dear Leila and all Chat Campers,

I just wanted to take this opportunity to greet everyone of you and to let you know I've been thinking of all you wonderful people. I truly wish I could see each of you again. Thanks again for last year and all the beautiful memories.

May God Bless You!

Love Dee Jaspers

P. S. My new address just 30 miles west of Great Falls is:
Rt. 1 Box 32

Fort Shaw, Mt. 59443

Phone: 467-2484 (Fairfield
Montana)

April 18, 1977

Hello friends, one and all,

I dislike having to write a letter in a form-typed letter, but if I don't, the rumors that I am running around through the jungles naked and eating bananas while talking to the natives might persist....nothing is further from the truth, but there have been some priceless activities going on since I've been here, which I'd like to relate before they become ancient history. Some of you have already heard from me, so there will be lots of repetition (so do a lot of skipping ahead in this letter). But, those of you who have been writing inquisitive letters all have some common questions, which I'll try to answer now.

I arrived in the Philippines on Jan. 29 about 8 a.m., in very hot heat and humidity. As soon as we got our luggage, our training group of fifteen volunteers (PCV's, short for Peace Corps Volunteers) was shizzed off in a bus up to a tiny barrie called San Leonardo, to our training site, PRRM (short for the Philippine Rural Reconstruction Movement). When we got off the bus the Filipino language instructors gave each of us a necklace of flowers as a greeting to their country; the sincere hospitality and spirit of giving from these people have persisted ever since I have been here. Our training group is called "Local Government Administration, composed of five economists, three personnel managers, and seven regional planners (I'm a planner). Fourteen men, plus myself.

Here is a brief account of what happened during training for seven weeks: During the first week I had intensive language training in Tagalog, the Philippines national language, in the mornings, with general technical and cultural sessions in the afternoons and evenings. We all were pretty tired that week from jet lag, as we jumped ahead a whole day in time (17 hours). At the beginning of the second week I lived with a Filipino family who spoke the dialect of my future job site. There are over 60 (sicty) dialects spoken in this country, in addition to the national language and English. The dialect spoken at my site is Ilocano, so from then on that's what I was taught, ngem ammok bassit laeng ti Ilocano (I know very little Ilocano only). It was at this time that I was told that I would be a planning analyst with the Provincial Development Staff (PDS) in the town of Vigan, for the province of Ilocos Sur. Vigan is on the northwest part of the island of Luzon, the biggest of the Philippine islands, and the same island which Manila is located on. If you are really interested in knowing more about the Philippines, there is a 30 pg. article about the Philippines in the March issue of National Geographic Magazine (1977).

Language training was just as intensive as a college class. Depending on what the cultural and the technical training demands for the day were, language classes were held for 4 to 7 hours daily. I stayed with my host family that second week, for the afternoons and evenings, while attending training during the day. While there I learned such basics as how to pump water for the water-sealied toilet, how to kill a chicken (yuk), put up a mosquito net, and watch an old, old Tarzan movie dubbed in Tagalog.

During the third week of our training, each volunteer went to his actual job site, to make an initial assessment of skills, job supervisors, living arrangements, and co-workers. I was escorted twenty-four hours a day by one of my co-workers, Rudy Vicencio, who has since become my language instructor here in Vigan. I stayed at the house of the Governor, and lived like a queen. The ironic part of the trip was that none of the people that I was supposed to meet were in Vigan the week I came...no Governor, no Mayor, my boss was not around, nor was the top man of the Governor's staff anywhere to be seen. All of them were at various conferences and seminars. But, at least I became good friends with my co-workers, and in hindsight, that was just what was best for me to do, rather than meet all the bigwigs outside of the office, first. In the office, which is the planning body for the province of Ilocos Sur, there are twelve staff members, including a fiscal analyst, economist, a Statistician, infrastructure analyst, agricultural specialist, and others. The staff is a pretty young, enthusiastic group of people, who all know how to tell great jokes. "Things" are never dull, around here, for sure. The job is 8-5 p.m., with a little slack at times. But, in general, these people are very hard workers, often doing overtime.

The fourth through sixth weeks of training we had intensive technical sessions in planning and economics (Filipino version) and language lessons. Topics of sessions included Filipino government structure, planning terms and infrastructures, and government administration. Our for four days from March 13-17 doing resource identification, making courtesy calls, and doing a little sight-seeing and celebrating the end of a tough, but very rewarding training session. Then on March 17 I took the eight hour bus ride up to Vigan, to meet my family and start to work.

Please excuse the lousy typewriting, but of course we all know that it is due to ancient machine uponeth whichest i tpeyst, and not the fault of the finger-perfect typist who sitteth here type-type-typing!

Here is but a small story to break the monotony of this letter. All Ilocano adjectives begin with the affix "na", so it can get very confusing when you try to describe anything with any kind of detail. One day, as the guest of a fiesta, I was asked to tell what I thought of the food being served. The hostess asking the question was wearing a very beautiful dress, so I thought I might dare to say in Ilocan, "The chicken dish is delicious, and you are very beautiful" (Filipinos are very direct in their criticisms and complements, so that is why I could tell a woman I didn't know very well that she was beautiful). So, in my most conscientious accent I proceeded to say ("Napintas ti manok. Naimas ti balasan"). Everyone shouted with glee as I said that, and I knew immediately something was wrong. What I found out later is that what I had actually said was "Beautiful is the chicken, and delicious is the young woman". After that Ruth has amazingly kept her mouth shut more often, to reduce the sheer number of times that she opens mouth, inserts foot, etc.

As I said, my job title is planning analyst with the Provincial Development Staff for the province of Ilocos Sur. This government agency is responsible for creating and implementing the plans, programs, and projects

of the province. It is probably most equivalent to a state planning agency in the United States. The government here is much more authoritarian than the U.S. (the President and national agencies have supreme political clout), so that it is easier to implement planning programs on all levels of government than in the states. For example, in the U.S., the right for the private citizen to own his own property is a very-guarded, accepted right of the American people; whereas here in the Philippines, its the establishment of martial law on Sept. 21, 1972, with several of its programs, the agrarian reform program limits landowners to seven hectares per person. Americans would never stand for an order like that from the President!! (provincial development staff).

As a "Planning Analyst" (Filipinos love titles) I will be helping PDS (they also love acronyms) with both a short-range (5-year) and a long-range (until the year 2000) plan, comprehensively covering elen sectors in the province, including agriculture, infrastructure, health and nutrition, education, industry, tourism, housing, communications, community development, and social welfare. I'm also to provide technical advice to the province's municipalities (like a U.S. town) with their own planning efforts in their towns. Well, well, well!! And to think I am considered qualified to do all that! I think that the responsibility and the implied expertise that the Filipinos expect from me is the hardest thing for me in this job--I admit there is a yellow streak in me quite often (which I hide most of the time) which thinks: "Are you kidding? I can't do that! I've never studied that, etc., etc....." Well, something tells me that I'm not the first college student and graduate to have such doubts on my first job about my capabilities. So, I'll do the best I can, and when I can't do something, I'll say so, still trying my best. Let's not bring up the subject of typing, tho' -- that was not one of the considerations, or skills required for my job.

These first few weeks on the job I have done a lot of reading, trying to familiarize myself with the province. I've also made many 'courtesy calls trying to remember zillions of names, agency titles, and staff names. Then to complete my orientation here, I have attended different meetings so that I can learn about the inner workings of the different provincial agencies. Right now I'm attending a week-long workshop-siminar for under-thirty government employees, where we are listening to lectures about different government programs, policies, structures. I only wish Americans could have listened to the workshop discussions about Philippine Nationalism. There is a love for the country which is openly expressed here long with the gripes about the junky stuff of the philippines. Sometimes I get a hint at how ungrateful I've been for the good I've experienced in the states, because I have been complaining so loudly about our country.

Must say something about the Filipino version of martial law. There are no gun carrying soldiers with tanks roaming the streets here. Night-time is not filled with terror of unauthorized shootings, rapings, muggings. In fact, as a result of martial law, peace and order has been established and maintained in a very safe atmosphere...peace and order was nowhere to be seen before martial law. Most definitely, the national government under the guidance and supreme authority of President Ferdinand Marcos, has a very firm control over this country's affairs, and so

freedom is constrained.

So what are the Philippines like? Do you really picture me swinging from tree to tree on vines, while drinking coconut milk in my treehouse, and munching on bananas, and tree roots, dressed in a grass skirt, bare-breasted, darkly tanned from the hot tropical sun, sweating in the heat?!!!! Actually, I live with a ten-children family (only three kids still living at home now) sharing a room with one of my co-workers, eating my meals with the family.

April, May and June is the Filipino summer, so right now it's very hot, mostly because of the humidity. It rarely gets hotter than 95° but with 60-70% humidity, things (esp. your body) get pretty drippy around here. And, yes, anything and everything you may have heard about bugs is probably true--mosquitos are around esp. at night (mosquito nets a must); ants where ever there is food, with flies as their companions; and the cockroaches...yukko!! At least the cockroaches don't think I'm food! I'm making it sound like the bugs are the real power holders in control here in the Philippines--it's really not that bad, but it makes a creepy tale. Actually I've become very tolerant of most bugs... you shoo the flies away, brush the ants off your plate, and make darn sure you use those mosquito nets. But, if you really get freaked out by six-legged creatures, this country might be a little hard to become accustomed to!!!

FOOD? Any questions about that should be directed to my tummy. Yummy! After you become adjusted to having rice three times a day, it's smooth sailing from then on. The Ilocanos especially have a delicious diet among Filipinos--it's a native version of the Weight Watcher's diet in the states. Breakfast can include rice, eggs, some form of chicken or fish, plus some fruit. Lunch is rice, fish, or beef or chicken, and vegetables, with a piece of fruit for dessert. Dinner is most definitely more rice, plus meat of somekind, shellfish, and/or fish (one or two kinds), and fruit for dessert again. If a Filipino has a choice between fish or meat, fish is always chosen. Which is probably one of the reasons almost every Filipino I know is petit and slender despite the volumes of food they eat. There is an abundance of beer and soft drinks available at very cheap prices (i peso for beer = 14 cents) and 50 centavos (7cents) for a Coke (12 ounces). But, Filipinos really don't drink that much of those things at mealtimes (water only, which is drunk after the meal. What is hard for me about drinking after the meal is that many of the foods are so salty, and spicey which makes you thirsty!) The delicacies which appear at fiesta time are incredibly delicious. The feast in itself is something to experience--you get so stuffed! Often you are required to go to three or four different meals in a row, and then dance or sing with your companions! Whew!! There are fiestas at baptisms, funerals, graduations, and town celebrations. Also squeezed between meals are the afternoon snacks called meriendas at about 10:00 a.m. and 3:00 p.m. The morning merienda isn't that necessary to the stomach, but I starve before our 8:00 p.m. dinner without the afternoon snack.

Best subject is saved for the last....the Filipino people--very friendly,

funny, sincere, hospitable, delightful, and loving. My first family that I lived with during training was full of surprises. Very little was said the first hour that I spent at their house because they were too ashamed to speak English and I was zilch in my Tagalog or Ilocano. Lots of smiling and card tricks occurred during that period. I also had a sketch book with me, so I drew all sorts of funny creatures. But, there are just so many creatures you can draw, and I had only so much paper to draw on. Then we started singing different songs (my camp songs were ridiculous)-----

Well, after zero communication verbally, through various gestures and head noddings, I was directed to take a nap. When I woke up, there was a handsome, tall (tallness is very rare here in the Phil.) Filipino trying to fix the electric fan by my bed, about five feet away from my face. Ah!! I must be dreaming! It ends up he was named Wency, the fourth of six children in this family, and only one left living at home. Have no doubt whatsoever as to the fact that everyone in the whole barrio was most convinced that Wency and I should be married, since Wency is 26 years old, single, and still available. No one asked me or Wency what our opinions were about the matter, but that's not unusual, as I have since found out. The most typical questions I get from Filipinos who meet me for the first time are: What is your name? From where are you in the states? How long have you been here? How old are you? Are you married? Do you like our native foods and dishes? Would you marry a Filipino? Do you have a boyfriend? How long are you staying in the Phil? Do you know Ilocano? Do you stay with a family?

THERE ARE DEFINITELY THOSE DAYS WHEN I LEARN A YEAR'S WORTH OF LESSONS AND FEEL LIKE THE DAY LASTS FOR AT LEAST A YEAR'S TIME (A LONG DAY).

What follows is a story about an experience I had which taught me a little about Filipino men, fortunately in a good way. If you are totally bored, farewell, but may I suggest you keep reading just to humor me?

A few nights before the end of training the boys in the group (PCV's) plus some of the staff decided to go out for the big fling and get super drunk. They did not do this very often, by the way. They invited our program manager, George Jovar, to join them, too, because we all really like George a lot. Just before George left to join the boys on their outing, he stopped by our cottage to see if any of us who were left still wanted to go. I decided to stay back with some of the others, as I knew that we would have a lot to do the next day, and I really don't get all that thrilled watching others get sopping drunk.

As George left the cottage, (by the way George is a Filipino), he said with a wink of his eye: "if any of you ladies would care to be in my room when I return, I'll be in room 2 of the Guest House". This brought many laughs to us, as George is very moral, straight-laced man. He then told us that he wouldn't be doing much drinking that night as he would have to return early (around 11:00 p.m.) in order that he could get up at 4:30 a.m. for a 7:00 a.m. meeting in Manila the next morning.

Being the practical joker that I am, I decided to take George seriously on his invitation. I had just finished embroidering a pillowcase for a thank you gift for our training program--symbolic stuff was written all over the cover, and a few jokes. So, my "plan" for the night would be this: I would be in his room, clothed in my nightgown, and robe, lying in a prone position on the single bed opposite from George's. Besides all his junk on the bed I placed the pillowcase, in plain sight for him. When George would enter the room (at about 11:00 p.m. hopefully not much later) I would say, "Well, George, you wanted a woman in your room when you returned, so here I am."

That was the plan.

Cut it turned out much differently--I still have my virginity, but there were a few doubtful moments there! Ooops, we've had a brownout now... this will have to be continued tomorrow when the lights come back on--it's hard to type by candlelight, as you can imagine. I hope I haven't left you in suspense...you're not in suspense are you, just because I just happened to mention the small fact that I almost lost my purity, my innocence, my virginity during what was originally intended as only a simple joke? Ah good, because I would never want to think that I caused you any worry, doubt, or apprehension.) Seriously, because everyone gets up at the crack of dawn around here (about 5:45 a.m.) it is imperative that I get to bed soon--by 9:30 p.m. so that I can sleep. Also, once the sun goes down, the candles and lamps come out, and it's pretty hard to to any reading, writing, or typing then...there is a sort of romantic feeling about writing by candle light, I admit. It makes you wonder if Abe Lincoln did the same when reading books by fire-light. Goodnight!

Another day now--I'm back, and as I recall, I was just about to finish a story for you..hmmm, was it a jungle story? or was it the one about the moving salad? (sometimes Filipinos will serve salads that have live tiny shrimp moving in the bottom of your salad bowl.) Ooops, I almost forgot we were talking about my late night rendez-vous with Gorgeous George. George is a great boss boss to have because he is a fine listener, he gives sound advice, and he loves people in a very reassuring, yet quiet way. He also understands his own culture well, and relates to Americans easily, which is not true of most filipinos.

Anyway, there I was laying on the bed, a picture of seduction (you know I could never be a picture of anything but apple pie sweetness!) 11:00 p.m. came, and no George 11:30 p.m., 12:00 a.m., 12:19 a.m. and still not one sight of him. Yawn! I was ready to go back to my own cottage, because I knew we had a full day the next day in training. Well, at last, at 12:30 a.m. the jeep came into the compound. It was the rowdy criss of the guys that told me they were home. "SLAM" When the door to the Guest House Lobby opened, I thought for sure that George would come into the room and find me. Instead he opened the door to his room, and without turning on the lights, he threw his jacket on the bed (right on top of my face!) and then left the room again in order to talk with another PCV in the lounge. This whole situation was getting more and more ridiculous (and stupid on my part), while I was getting more and more tired. I hid my face in the pillow laughing at the jacket, and still waited.

At 1:30 a.m., glasses kinked with bottles as George cleaned things up in the lounge and said good night to the PCV. We're just about the the climax of the story here (the Anticlimax is the funniest part though, with no modesty on my part) but I've got to set lunch...Enough of this stalling....George (it's 1:30 a.m. when he came, remember) walked into the room, turned on the light, and smiled when he saw me, looking very puzzled. "Hi George--You said you wanted a girl in your room when you returned, so here I am." "Hey, Ruth, I did say that, didn't I? That's not such a bad idea! Are you comfortable?"

EE gads, I had not foreseen the possibility that George might be drunk. Oh. Oh. He sat down on the bed and started to talk to me in pleasant conversation. At that point, all I wanted to do was to go home, so I pointed to the other bed in the room, and said, "George, there is a gift for you on the bed over there."

Everything turned out okay, but it did take me an hour to leave at 2:30 a.m. And George still had to get up at 4:30 a.m. for his 7:00 a.m. Manila meeting...

At 6:00 a.m. the next morning I had been crazy enough to say that I'd play tennis with staff member Emo. When I met Emo at the office where we got the tennis balls, I noticed that George's car was still on the compound. "Oh, no, He's going to be mad if he misses that meeting," I thought. So, Emo got a friend to make George get up, so that George left for Manila at 7:15 a.m., looking very grim (probably hungover and mad at being late for his meeting). As it turned out his meeting was postponed until 10:00 a.m., so he wasn't late after all.

But for my side of the story, the "fuel hit the fire" after George left the compound...some of my friends who knew that I was going to play the joke on George asked about what happened that night. Like an idiot, I told them the basic sotry of what happened, because I thought it was kind of funny, esp since I escaped with no more harm done than a few thank-you kisses for the gift I gave him. But, no matter what I told my friends (and recall that I was the only female in our group of 15) they all assumed the worst. What was ridiculous about the situation is that neither George nor I are likely to engage in an intimate relationship under normal circumstances...The story got all blown out of shape--I walked into the lunch room where all the guys were sitting and commanded a grand roar of laughter from them....all sorts of questions and teasing remarks were thrown my way. I became apprehensive about the situation and what would happen the next time I saw George...after all, he is my boss. Well, I would find out soon what he thought about the whole situation, as I was to see him in a couple of days for our Manila resource identification trip.

Along came Monday, and our group was in Manila, waiting in hotel lobby for George. Finally, George walked into the hotel lobby, got his room key, and then turned around to face our group, scanning the room with his eyes. Gade, pins and needles were running through me, and I was ready to jump on the next taxi to the Manila airport, bound on a plane for the United States. Pop! George's eyes found me, and then he walked

page 8

straight over in my direction. For certain he was going to fire me for misconduct with a program manager. I had no doubt that I would be kicked out of Peace Corps. I treated the whole matter so seriously that I began to pray to understand that God was in control of all activity, including getting fired. What made matters worse was that everyone sitting on the couch with me evacuated immediately immediately so that George could sit right next to me.

And that's just what he did...set right down not two inches away, with a very serious look on his face.....I was going to be fired--NO DOUBT!!!

Okay, okay,--I wasn't fired. Instead George said:

"Ruth, I wish I hadn't been so drunk when you gave me that pillowcase. The next morning when I was placing it in my briefcase I really understood just how much work you put into it--there were over 30 names inscribed on it alone!!! I must give you my thanks now, from my heart, while you know it is sincere and sober. I regret I was drunk, but as I recall I did remain a gentleman that night."

(me) "George, the work on the pillowcase was done because I wanted to share my thanks with you for all the work you do for us and your program. I have a feeling that most of your unselfish giving to others goes unlauded, because you aren't one to toot your own horn. So it is I who thanks you. And you did remain a gentleman, despite whatever stories you may hear to the contrary!"

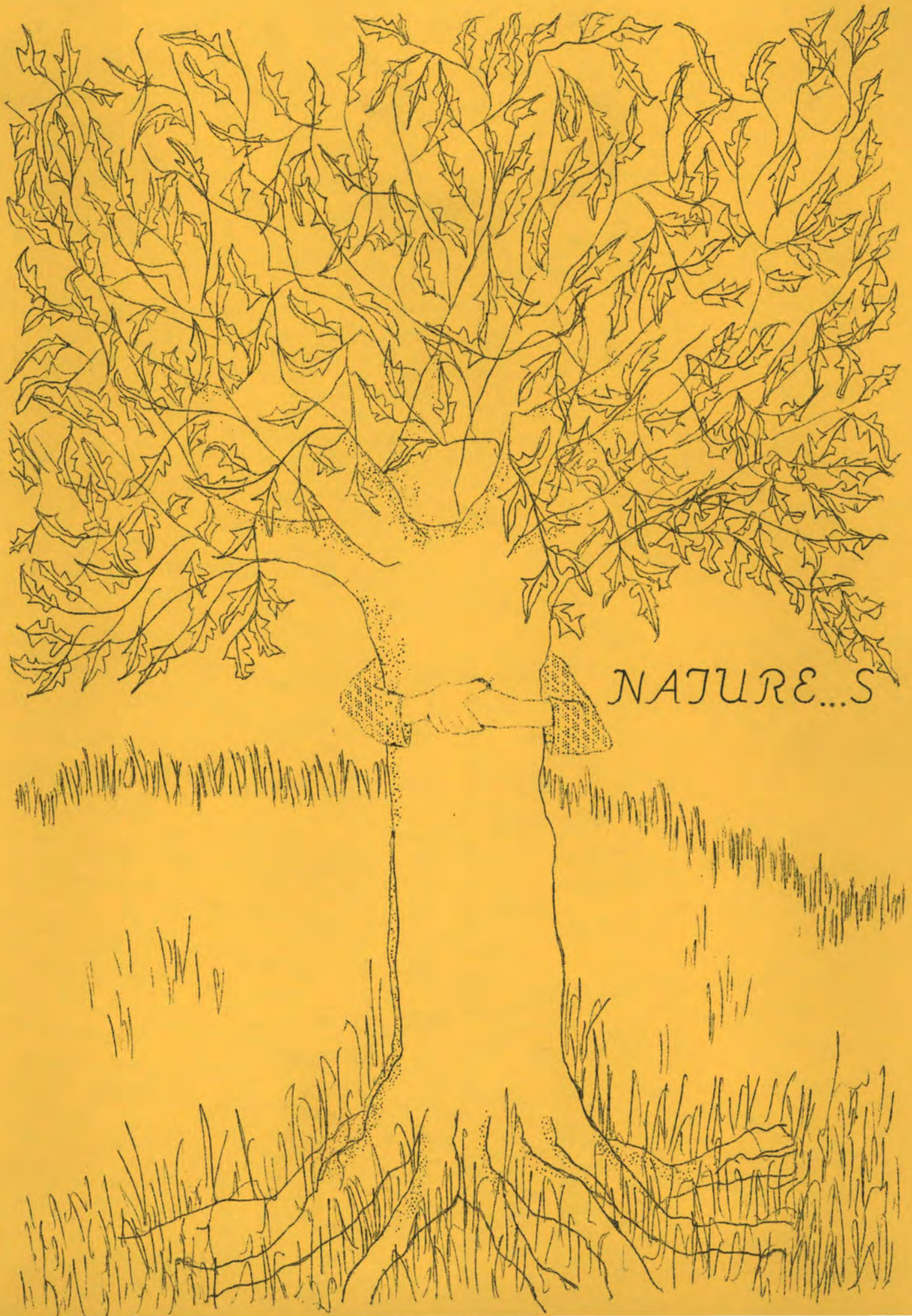
So ends the story of my learning experience, and it must be added that George has become one of my closest friends here in the Philippines--really!

Shoot!!! Over half a page left, and I feel I better quit in order to have a few remaining friends...I apologize for not sending letters or news from this side of the world sooner, but hope that I've answered some questions and shared a few of my experiences; there have been some rough times, too, but they have been strengthening, rather than depressing. Yet, they really aren't letter material for a group letter like this. Any mail sent to this address is always welcome (31 cents for a letter, and 22 cents for an aerogram): c/o Office of the Governor
Vigan, Ilocos Sur, Philippines

My answering rate hasn't been high, but I do answer all mail eventually, as all questions, comments, and news from the other side of the world are received happily. Again I apologize for my typing--even switching typewriters didn't help, so I hope you survived. I'll try to be more regular about this from now on.

Love,

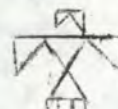
Ruth Ammerman



NATURE...S



HOW THE BUZZARD GOT HIS BLACK COAT



In the beginning the birds had no feathers at all, so they were naked and hung their heads because they were ashamed. When winter came they got very cold. Then they held a council and decided to ask the Gods to give them coats with which to cover themselves.

The Gods met them in council, and when the birds told them what they wanted, the Gods told them that the coats were already made and waiting for them, but they were far away, and some one would have to go and bring them.

Then they called for some one to go, and the Buzzard offered his services.

The Buzzard started out and traveled for such a long time that he ate up all the food he had brought along and got so hungry that he had to eat anything he could find, and he does this to this day.

After a long, long time, he reached the place where the new feather coats were, and picked out the most beautiful one to try on, thinking to wear it himself but it would not fit.

Then he tried on one coat after another, always the finest and brightest he could find, but not a single one of them would fit him. So he piled all those that he had tried on to one side, and kept right on trying to find one that would fit. It took a long time to do this for the Buzzard tried on every coat there was, until, at last, only one was left, and he put it on.

It was black and only long enough to reach to his neck, so there was nothing to go on his head at all; but it fit pretty well otherwise, so the Buzzard decided to wear it and get something to go on his head when he should see the Gods again.

Then he gathered up all the other coats and started back, flying high in the air.

He had such a load that he kept dropping some of the coats as he went along, and would have to stop and circle around and around, hunting for the coat that had dropped, and then when he found it, he would have to circle down and get it, and then circle around and around to get up high so he could go on again. That is why the Buzzards all fly in circles away up so high in the air nowadays.

The Buzzard had to stop so many times that it took a long, long time to make the journey back to the council place, so every one had gone long before the Buzzard got there.

Then the Buzzard started out again, and flew in circles for a long, long time, calling to all the birds, and giving to each one his coat as fast as they could be found, until at last all of them had been given the fine feather coats they wear now.

The Buzzard never saw the Gods again, so he could not get anything at all to go on his head and neck, and has had to get along the best he could without any feathers ever since, and has had to wear the shabby black coat he put on at first, because he could not find the Gods and could get nothing else anywhere to fit him any better.

That is why the Buzzard is not a handsome bird, and why his head and neck are naked (so the old men say). But everybody knows that he can fly higher and further than any other bird. That is because he had to fly so far and so long to bring the coats to all the other birds. He is just as well satisfied as he is after all, and that is the way everybody should be.

Told by Bruce Elm

Biblio: Indian Tales for Little Folks by W.S. Phillips. (1928)

TIPI TALES

In the creation stories, different sections of the country had different figureheads for the great creator, however they all had one thing in common. The creator could do all things, but they also had their human form which for the most cases was foolish. Coyote was the creator in the south, Raven in the Northwest coast tribes, and Napi among the Blackfeet and Montana tribes.

From the Upper Lake area above where Mabel lives is a story of

HO FIRE CAME TO THE BUCKEYE TRLE

Long ago there was no light in the world except that which surrounded the two little grandsons of Coyote, the Creator. One day when the children were playing shinny, Juhmayo, chief of the Wolf People, saw them. He wanted them to go to his own dark village and remain there, so he said to the shinny balls, "Roll, balls, roll! Roll all the way to Sunrise."

The children did not hear this so they kept running after the balls. When they came to Sunrise, the Wolf People seized them and tied them to the centerpole of the roundhouse. And the glow from the little boys lit up the great round building.

When Coyote's grandchildren did not return, he went to sleep because he knew that if he dreamed, he would see in the vision where the children were. He lay first on one side, and then on the other. He kept doing this until at last he saw in a dream what had happened to the children.

Awaking, Coyote said, "I shall rescue my two little boys. But no one must know that I am Coyote the Creator. I'll take another form. How shall I appear? If I go as a strong young man, they'll be afraid of me. If I go as an old man, I'll not be able to dance well. I know: I'll go as a middle-aged man. That is best."

But the Wolf People recognized Coyote immediately. They received him with great honor and began pounding wild oat seeds for a feast, and as they worked, they sang the Wild Oat Song.

"We must give a dance for Coyote," said Juhmayo the Chief.

"That's not a dance song I hear," said Coyote. "It's a food song."

"Won't you sing your dance song for us?" Juhmayo asked politely.

This was just what Coyote wanted. He stepped into the roundhouse and pretended he didn't see the two little boys glowing softly at the top of the centerpole. Coyote opened his small net bag and the Wolf clan was amazed at what he took from it. There were the Mice Men, bumblebees, his feather Headress and deerskin garments, and other things he needed for the dance. Some of these things Coyote had made small so that they would fit into his bag, but the minute they touched the ground, they assumed their regular size.

When Coyote was ready to begin his dance, he made the Mice men invisible. He whispered to them, "Climb the centerpole and cut the ropes that hold my two grandsons."

To the bumblebees he said, "Sing your sleepy song." Then he stood beside the centerpole and began to dance the Ho Ho Cha, which is the greatest dance the Pomos have. And as he danced and the bumblebees sang, the Wolf People did not hear the mice gnawing the ropes at the top of the centerpole.

Soon a man fell asleep. Coyote paused and said "let me show you the way our men always sleep." And he placed the man's head toward the centerpole. When the last one was sound asleep, Coyote took gum from his net bag and glued the hair of each sleeper to that of his neighbor. Then he went on dancing. At last Coyote called out to the

Tipi Tales Cont'd

Nice men, "Are you ready?"

"Very soon," they replied.

Coyote went on dancing. Again he called out, "Are you ready?"

"Very soon," came the answer.

The fourth time Coyote asked the question, the nice men answered, "All is ready."

As the ropes broke, Coyote caught the two little boys and ran out of the village with them.

In the village there was a wise old woman called Tildee. She feared that all was not well in the roundhouse. And when she came and saw the men lying about the centerpole with their hair glued together, she cried, "You foolish men! The lights we so treasured have been stolen!"

The men tried to get up, but they could not, and they fought among themselves. "Let go of my hair! Let go of my hair!" they kept crying.

Tildee took a knife of obsidian and cut their hair. Then they called the Fog Men who are the fastest runners in the world.

When Coyote saw that he was about to be overtaken by the Fog Men, he said to his grandsons, "We'll hide in that hollow buckeye tree."

As Coyote and his two little grandsons entered the buckeye, the bark closed after them, and the Fog men were unable to find them.

And since then, whenever the Pomo need fire, they know where to find it. It is safely hidden in the heart of the buckeye tree.

Biblio: Pomo Indian Myths by Cora Clark and Texa Bowen Williams.
Vantage Press.

Told in the Tipi
by
DWIGHT

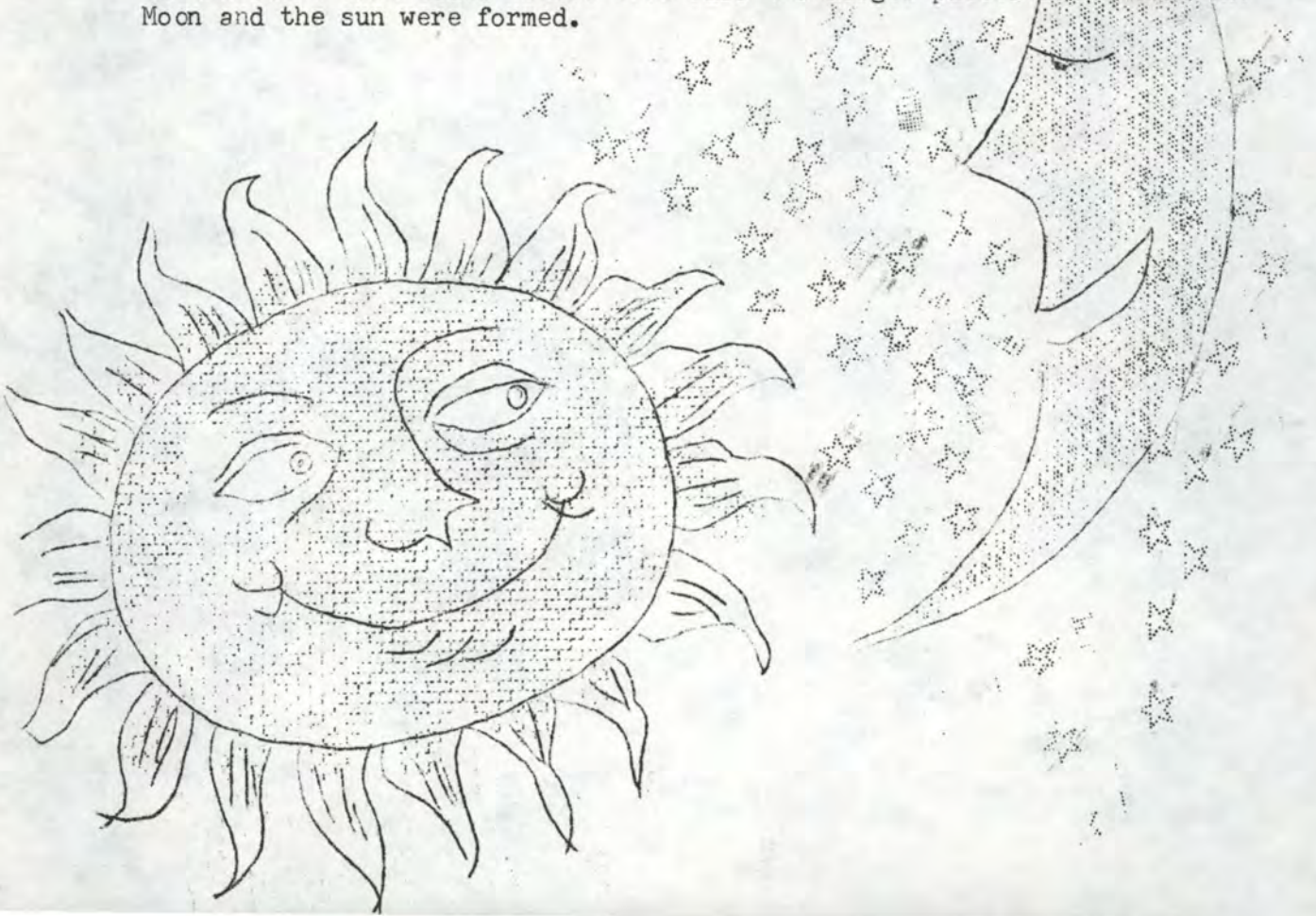


HOW THE RAVEN STOLE THE MOON.

In the very early days when the world was new, it is said there was no light in the land, for the moon was the private property of one man. The Raven heard of the Moon, so he searched for it. Finally he located it. He then planned to steal it, scouted round the moon-owner's house, and sized up the situation.

The owner of the Moon had a child who had just begun to crawl around. During the absence of the man, the Raven went into the house and killed the baby. Then he transformed himself into a baby and climbed into the crib in its place. It happened that the parents were very fond of the baby, and greatly pampered and petted it. The child (who was the Raven in disguise) began crying and wailing as babies do. The parents did everything to stop this crying but with no success. In his crying, he pronounced the word "Moon". The Moon was kept inside a box of stone. Inside this box were four other stone boxes. The Moon was taken out and given to the baby (the Raven) to play with. He stopped crying and rolled the Moon on the ground. Then he began to cry again. He wanted to have the Smoke-Hole in the roof opened. The grandfather opened it and he stopped crying. When nobody was looking in his direction, he picked up the Moon and flew out the open smoke outlet.

He flew with the Moon to Nass River, when he came upon some oolaken fishermen. He asked them for some oolaken, but they told him that as he was not able to give them light, he was not entitled to any oolaken. So he let out a piece of the Moon from under his wing to show that he could give them light. The fishermen were delighted with this and gave him boatloads of fish which he devoured. Then he broke the Moon into pieces by his power. There were many small pieces which he threw into the sky, and so the stars were made. There were also two larger pieces from which the Moon and the sun were formed.



ROUGHING IT, EASY COOK OUT BREAKFAST

The ideas for skills and equipment used in our breakfast were taken from the book Roughing it, Easy by Dian Thomas (see bibliography at bottom of page). All of the food (bacon, eggs and toast) were cooked over buddy burners and tin can stoves. Cost? 100% scrap items.

So, that is the reason why on the sunny early morning of Thursday, May 12, Chuck, Leila and Marianne got together to show some eager early risers how to rough it, in style. Our menu grew as new ideas emerged -- ear muff toast (stuck to the side of the stove by the moisture in the bread), french toast, bacon sandwiches, and scrambled egg-a-la-sidewalk. The top of a tin can won't hold more than one egg....

To make the burner, cut corrugated cardboard (across the corrugation so that its holes show) into strips which are the same width as the height of the tuna can. Roll the cardboard and place it in the can, then pour melted wax over the cardboard. Raid your cupboards for all the old, too-short candle stubs. It helps to put one short (the height of the can) candle in the middle to serve as a starter. The burner can be used over and over by adding more wax after each use.

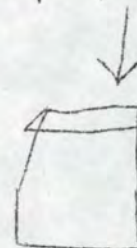
The stove is made by cutting one end out of a number 10 can. Next cut a door about three inches high and four inches wide on a side of the can at the open end, leaving the top of the door attached. Pull the door open. Slide the cut-out lid into the can, settling it firmly against the closed end. The following procedure will hold it there permanently, and the double thickness of metal will conduct the heat more efficiently. At the top of the stove (the closed end of the can) punch four or five smoke holes around the side. The metal from the holes will hold the extra lid in place.

A damper can be formed with scrap can or tin foil to help regulate the heat. Simple cover part of the buddy burner to cut your fire down to low and medium !!

Roughing It Easy, Dian Thomas, Brigham Young University Press, Provo, Utah, 1974. Library of Congress Number 73-22348, cost \$5



try frying in a paperbag!



→ mcd

1. Baldwin, Gordon C. Games of the American Indian. New York: W.W. Norton and Co. Inc., 1969. 970.1 B Upland Library

This is a book of games played by the American Indians. Most of the games are nature games or nature orientated games.

2. Bale, Robert O., Conservation for Camp and Classroom. 1st Ed. Minneapolis, Minnesota, Burgess Publishing Co. 1962: CalPoly Library-QX53

This book was written to serve as a guide fo meaningful activities, demonstrations and experiments that will help teach conservation to young people. It contains activities centered on wildlife, soil, insects, animals, forests, and their interrelationships. It includes a number of games which would be excellent guides for learning experiences with nature.

3. Hillcourt, William, Field Book of Nature, Activities and Conservation. New York, N.Y.: O.P. Putnams, Sons, 1961 Glendora Public Library-574 H64

This book is divided in three parts. It covers areas of nature and you, specific activities, and games. It also includes a section on conservation projects. It's a very thorough reference to nature games. It also creates many ideas for longer range programs and projects.

4. Musselman, Virginia, Learning About Nature Through Games. Harrisburg, PA., Stackpole Company, Orange County Public Library X 793.73

This book has lots of different games. Some of the games include nature quizzes, scavenger hunts, and nature name games. The book has excellent illustrations to use in the games. There also are games to use the 5 senses of the body.

5. Smissen, Betty Van Der, Goering, Oswald E. A Leader's Guide to Nature-Oriented Activities. 2nd Ed. Ames Iowa, The Iowa State University Press, 1968: Cal Poly Library GV182 2 V3 1968

This book has an excellent chapter on nature games. The game descriptions includes variations to some of the games. Each chapter is on a different category for games, example: Hiking games, Quiet games, Nature riddles, and Map and Compass Games. This book would be ideal for someone interested in working at an outdoor education camp.

6. Thuston, A. La Rue, Good Times Around the Campfire. New York: Association Press, 1967: Whittier Public Library-pamphlet file.

This has a brief section on nature games which are suitable for all age groups. The games can also be used for small or large groups. The theme of these games all deal with nature. Some games require equipment (paper and a pencil), others require none. There are sections on planning, stunts, magic, songs and stories around the campfire. This is a good book for camp leaders, there is a chapter giving leaders helpful hints on songs, storytelling, and material that will be needed.

7. Vinal, William G., Nature Recreation. 2nd ed. New York, N.Y.: Dover Publications, Inc., 1963. West Covina, Public Library-574.

The first section states the philosophy of nature in recreation and the various kinds. The second section deals with the application of nature to recreation. There is a portion of nature games which include rainy day and outdoor nature games.

GREATEST FISHERMAN

Once a long time ago, Bear was known as the greatest fisherman of the Northwest Coast. He would wade into some of the greatest streams of the Northwest--the Columbia, the Kootenai, the Frazier, and would hold the fish with his great paws and stick his nose into the water and catch the great salmon. Soon he would have a great pile on the rocks drying all long the rivers. Many months he did this as the great summer moons passed to fall.

One day Raven happened by and observed bear fishing and wished very much that he could catch fish as Bear. In fact he wished so much that he thought he could and he challenged bear to a fishing contest.

"Ki", spoke Raven, "I will show you who can fish."

Bear just laughed at foolish Raven, and every time he would catch a fish he would laugh at Raven again. Raven's weak eyes could no more see a fish let alone catch him, and he did nothing but poke his beak into a rock.

Finally he got mad at Bears insulting laugh, and flew off to find the Shaman.

"Ki, Ki," said Raven impatiently to the Shaman.

"Give me great medicine hook so that I may beat bear fishing."

The shaman disliked being bothered by one so foolish as Raven and he said, "Bear is the greatest fisher, but you will learn foolish Raven," and he gave him a hook of cedar.

Raven flew back to the streams edge and hiding the hook from the bear proceeded to cheat. Sometimes he caught two salmon on the hook it had such great power. Soon Bear became suspicious and thought he would try to watch Raven as he rested on a rock. Suddenly Bear saw the hook and roared, "Sooo---You are only a fisher by the power of the Shaman's cedar," Bear became furious. "Because you have cheated foolish Raven, I will throw you to the salt waters, and I will claim all your fish, and you shall never again fish in my waters."

Now hear this. Those who want more talents than they can handle, loose all by their greed.

Dedicated to Dwight at the dedication of his
Tipi of the ledgends of good medicine called
Tipi wakan with many happy
Tipi raisings.

Yahoo



HORSING
AROUND



PLANNING FOR SOCIAL RECREATION & GAMES

By Bruce Elm

Before a good leader can plan any type of social function, he must have some method of classifying the activities which he might possibly use. There are several methods that might be used. One might classify activities into active and non-active, or indoor and outdoor. Neither of these systems really tells the leader too much about the activity though. A better method might be to classify the activities by type according to the following criteria:

- | | |
|------------------------|-------------------|
| 1. Brain teasers | 7. Musical mixers |
| 2. Group contests | 8. Puzzles |
| 3. Group stunts | 9. Relays |
| 4. Guessing games | 10. Skill games |
| 5. Individual contests | 11. Dances |
| 6. Leader stunts | 12. Songs |

This method tells the leader much more about the activities, and is therefore, a better system. A second reason that it is a good system is that there are no more than about 15 (in this case 12) categories.

Another good system might be the following classifications in which the criteria is based on the use of the activity.

- | | |
|--------------------------|------------------------|
| 1. Pre-openers | 5. Changing formations |
| 2. Starters | 6. Resters |
| 3. Get-acquainted games | 7. Just for fun games |
| 4. Partner pairing games | 8. Finales |

This second system is also a good classification system. It, however, gives the leader completely different information than does the first example.

In practice, probably the best system is a combination of these two systems, plus the inclusion of information, such as the formation the activity is done in, the number of people that may participate, the age group for which it is appropriate, the equipment used, and special uses (such as at campfires, swimming pools, etc.)

Before examining the system referred to above, let us first define the terms of the two examples above.

Classification by Type of Activity

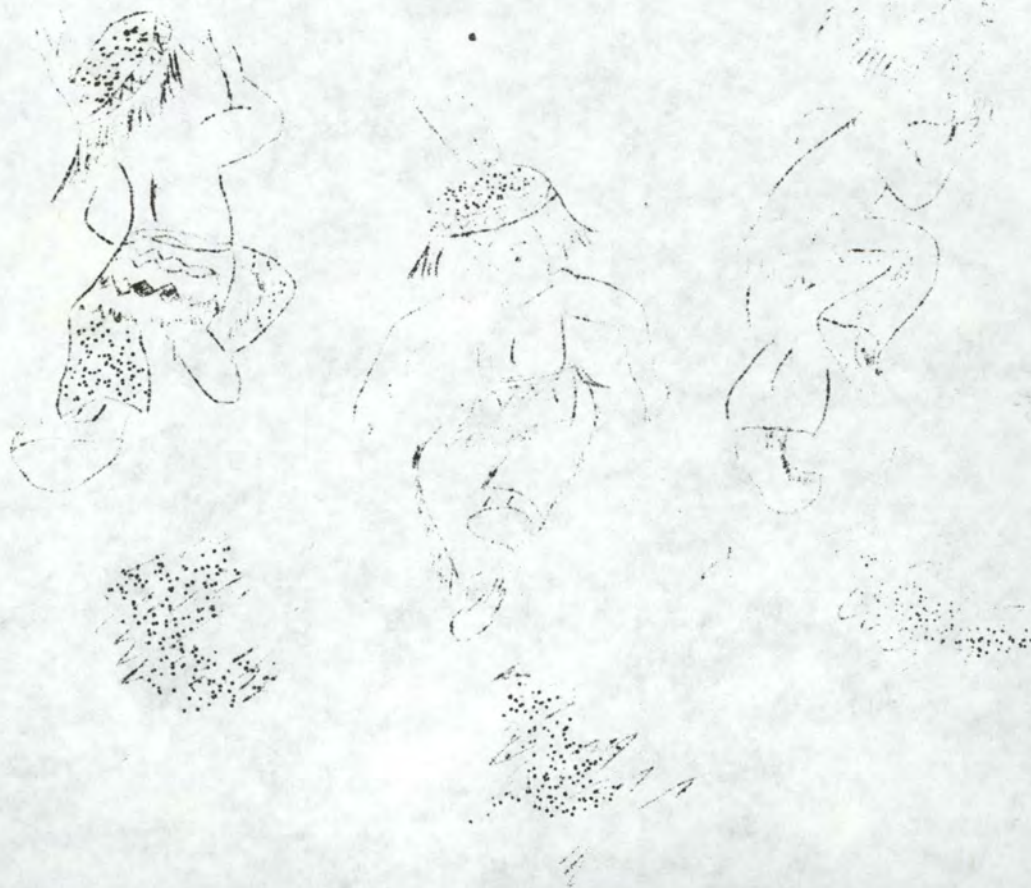
1. Brain teaser -- a recreational quiz or problem in which the correct answer may be arrived at by logical deduction.

2. Group contest -- an activity (not included in any other category) in which each team competes against one or more other teams.
3. Group stunt -- an activity in which a group of people performs for the amusement of others (very little rehearsal needed).
4. Guessing game -- a recreational quiz or problem in which the correct answer may not be arrived at by logical means.
5. Individual contest -- an activity in which each person competes against all other contestants on an individual basis.
6. Leader stunt -- an activity done by one person for the entertainment of others. "Volunteers" from the audience may be used, but they need to rehearsal.
7. Musical mixer -- an activity done to music in which the participants change partners, but without rigid step patterns as in a dance.
8. Puzzle -- an activity in which objects are manipulated to fit a pattern or to achieve a desired result.
9. Relay -- a race in which each member of a team performs a certain action over a prescribed portion of the course (or racing area).
10. Skill game -- an activity which involves a great degree of athletic dexterity. (All sports are included in this area.)
11. Dance -- an activity done rhythmically (usually to music) with a prescribed motion pattern.
12. Song -- any vocal utterance done by all participants (usually with a prescribed word or sound sequence). With this loose interpretation, chants are included as songs.

Classification by Use of the Activity

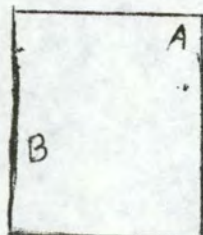
1. Pre-opener -- an activity to keep the guests active until all have arrived.
2. Starter -- an activity which signifies the beginning of the party. It should be one in which there is no division into groups, and one in which everyone can participate.

3. Get-acquainted game -- an activity which requires exchanging names, and may include some way to learn something about other people.
4. Partner pairing game -- an activity used to get the group paired off with partners. It may or may not end in a special formation.
5. Changing formations -- an activity which moves the group smoothly from one formation to a second formation.
6. Rester -- an activity which allows the participants to catch their breath (mentally or physically).
7. Just for fun games -- an activity with no special purposes other than fun.
8. Finale -- an activity similar to a starter, but quieter in nature, signifying the close of the function. (Many songs lend themselves to this.)

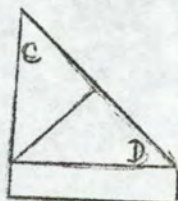


Name: HEAVEN OR HELL
 Use: Roster
 Formation: Mass
 Equipment: Piece of paper folded as shown
 Number: Any number
 Ages: Highschool and older
 Evaluation:

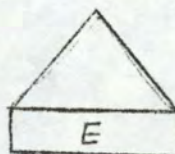
Prepare paper folding as shown below:



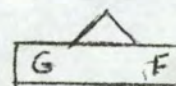
Fold 'A' over
'B' creasing
as shown



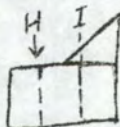
Fold 'C' over
'D' creasing
as shown



Fold flap
'E' up as
shown



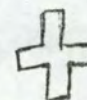
Fold 'F' behind
'G'



The dotted lines
tell where to tear
when telling story

HELL

Man's ticket



Bum's ticket

The story: A man died and went to heaven. When he got there, St. Peter told him that he needed a ticket to get into Heaven. Bypassing the usual rules, St. Peter allowed the man to go back to Earth to look for a ticket. The man looked all over the whole world with no luck. Finally he spotted a bum with a paper sticking out of his pocket. Thinking this was a ticket to Heaven the man took what he thought would be enough and left the rest for the bum so that the bum could get into Heaven also. (Tear at line "H".) On his way back to Heaven, the man decided that he hadn't taken enough of the ticket, so he went back and tore off a little more. (Tear at line "I".) Taking the torn pieces to St. Peter, he asked to be admitted to Heaven. St. Peter put the pieces together and found that the ticket was for the "other place". (Arrange pieces as shown to form the word "Hell".) Just then the bum came up to the heavenly gates and St. Peter asked to see his ticket. Opening it, the bum was readily admitted. (Opening up the remaining piece to show the cross.)

Indian youngsters used sign language and imitated animal and bird sounds to signal and entice their animal brothers and to communicate with each other without disturbing the peaceful forest. This is an adapted version of ancient bannock pastime.

B A N N O C K I N D I A N E C H O G A M E

THUMPER

EQUIP: Marker-Pens Placards-Cue Cards readable at distance
Tom-tom drum. (Cards 5x10 inches or larger)
Draw NAME of TOTEM ACTION on one side in large letters
Write description of motions and sounds on other side.
of cardboard.

CHINOOK
Warm West Wind

INSTRUCTION: SIT CROSS-LEGGED in CIRCLE
Cards before each participant facing outward to be readable. Try to arrange alternate silent motions or quiet totems with noisy sound cards.

VAMU

OWL

CHIEF THUMPER ALWAYS BEGINS: Everyone in rythm always says: "WHAT NAME OF THIS GAME?" Twice.
Chief tells what he is twice and does his motion twice.
"THUMPER - THUMPER!" then leans forward and beats floor in rythm.

TOTEM Pole

Everyone watches him then shouts "THUMPER-THUMPER and do

BEAT ! BEAT ! Thump Thump Thump!

SKOOKUM CHUCK
Rapids in River

NEXT PERSON: has another motion ready to answer when players in urison ask: "What Name of this game"
C. AROUND CIRCLE ONCE THEN SPEED-UP Eliminate Whatnameetc"
EVERYONE Says each player's TOTEM twice and Quick action around the ring with all the actions. **SPEED UP BEAT**

From Game Ideas of Billie Marie McCarty
HAVE FUN! Studer

CUE CARDS FOR OTHER MOTIONS:

MAKE SOME OF YOUR OWN

- Digging motion -- WAPATO!
- WAR WHOOP -- Clap Mouth AY AY YI YI YI .
- Clap hads: DANCE DRUM or TOM-TOM
- ROLLING ROCK -- Hands Rolling in rythm
- TILlicUM - Palm up greeting say "How-How-how-how!
- WATERFALL - Wavy hands downward in rythm
- STRIPED SKUNK -- Hold nose wrinkle face say: PHEW PHEW Pew-pew-pew!
- FORK-LIGHTNING - 2-prong fingers high-darting downward
- PEACE-PIPE - Puff pipe
- STRONG BOW- Pull armback Aim Click tongue
- SEA GULL- Hands on shoulders Flap wings call Quee-Quee, Quee-quee-quee!
- TIPi - Cone arms above head - sway.
- WAR CANOE - Paddling motion plus swishing sound
- POTLATCH - Rub Tummy say Yum etc.
- BEAVER - Extend arms elbow together CLAP CLAP Slap-slap-slap.
- RABBIT - Make ears on head Flap in rythm.
- HOOT OWL- Fingers circle eyes - Hoot!
- WILD GOOSE - Make beak with hands crying HONK HONK Honk-honk-honk!
- SASQUATCH (Fierce Indian Mtn Spirit) Claw hands Growl-Roar in rythm.
- SALMON - Slithering motion
- CHINOOK -(West-wind) Puff-Blow.
- TOTEM-POLE Hands atop Head Cross-eyes Thrust out tongue in rythm.
- SHAMAN - Shake rattle
- PAPOOSE - Rocakabye motion-cry
- PACKRAT - Paws at face squeak
- MARMOT - Whistle in rythm
- RAVEN - Flap elbows and CAW
- SKOOKUM CHUCK - (rapids) flutter fingers from side to side.
- RACCOON - Food washing motion
- PEEKABOO - Peep thru fingers
- BANNOCK - Thumbs in armpits proud
- Grunt Ugh Ugh Uh-uh-uh!

Tillicum
(Friend)

Fork Lightning

TOM TOM

INDIAN-NATIVE AMERICAN GAMES

CAMPOUT PASTIMES BACKPACKER'S GAMES

Take jackknife for whittling, or designing on bark twigs. Make 4 Lummi Rhythm Stix or willow or tale whistle.

Pencil - Pen - or fingernail polish will mark sugar cubes for dice.

Use your ingenuity to substitute. Watch as you hike for appropriate sticks, shells, stones, grasses, etc for games and small crafts.

Your tent rope or tarp cord can be used for cat's cradles, string-tricks or to practice new knots. Take a hank to make a rope belt using carrick band or chinese decorative knots.

Plastic cup with cover will hold Spill-spell Scribbage letter-dice, plus deck of miniature cards, tiny set of token-dice, smallish dominoes, checkers, balloons for batting, and bring a marker pen and pencil.

Piece of folded plastic can be your checker-board or scratch on dirt.

Bring extra pocket-songbooks for sharing.

A KITE is light! Just right to float off that ridge top..cord isn't heavy either. Oh JOY!

Weave a rush mat from cattail fronds or braid with plucked grasses.

Carry file cards in pocket or first-aid kit for that poetic mood..... Write down that precious thought otherwise lost.

HOMEWARD BOUND

Play your game of "PICK-UP" collecting trail litter. Conservation of beauty is a good game.

YOU have the satisfaction of leaving paths and natural environment better than you found it.

SAGANORE FLAT-STONE STUNT

A flat rock per couple. Clasp hands with index finger pointing straight. Keep stiff...pick up stone holding between straight fingers and run around campfire circle twice. Good Luck! Rock above head height.

INDIAN WRESTLING

Progress from prone position to stand. Thumb to thumb. Hand to hand. try to bend wrist over. Elbow to elbow. Sitting. Stand foot to foot-push-pull. With charcoal from your Fire in one fist and right wrists tied together with short thong..loosely....try to mark your opponent's neck, arm or cheek....Exciting.....

POYO STICK SHUFFLE

2-3 dozen straight twigs..trim to same length. Mark one (strip bark or notch in middle). Roll bundle in both hands then separate in fistfuls.... Opponent tries to guess which hand holds marked stick. Pays forfeit of tally-twig or pebble or bean if wrong. You pay if he's right. Take 3-5 consecutive guesses then you shuffle for a few turns.

INDIAN FLIP STICKS

Split sticks 5-6" long 1" thick. Gather 30-40 stones, cones, or shells for aims. Use 3 sticks dropping from vertical fist-still arm into circle. SCORE: 3 flat sides up 10 points. 3 round up 1 2 flat up 2 1 flat up 1 point. If your "MAN" lands on another's rock, he must return to start his "circle of life" again. player must score exactly to end the game-not overshoot last rock.

Pebbles, nuts, or beans can be used in many Indian and Picneer games.

IOVA INDIAN BOWLING: (adapted)

Any number of players equipt with cup or tin-can, corn-cob or toilet-paper roll. Dry beans or corn kernels or tiny pebbles. Flat bark sheet or cardboard or broad leaf. Round rocks or ball. Twig-chip markers. Place card or leaf atop your cup. Put handful of beans on square. From distance of 12 to 20 feet, players roll stoneball to topple cup-cob-can. Each marks spot where ball stops. When target is finally knocked over, the person NEAREST to MOST beans-pebbles wins. Mark score in dirt, or pocket pebbles knocked over each time.

KICWA HIDDEN STICK GAME (Indian)

2 or more players or teams. EQUIPT: 1 to 4 slender sticks, 1 different 3 or 4 cups or tubes..tape end closed. Tally twigs, or bean-pebble counters. Hide single stick or 4 sticks. Shuffle tube-cups. 2 guesses allowed. Right 1st time: reward 3 tallies. Correct 2nd guess: 1 bean or pebble. Wrong both times: Chooser must forfeit 3. Each side has 3 consecutive turns.

BEAVER GAME (Indian)

1 small blanket or tarp or sleeping-bag. One person crouches under blanket (lodge) Others walk around calling: CAN A PE! Take turns saying loudly: EE KI YA! Which means "Beaver, put out your paw." Beaver must thrust out hand, palm flat, extending as far as wrist to expose. Those circling pounce to catch it. Captor then becomes "Beaver" in turn.

ANAGRAMS (Pioneer Game)

Make 3-4 alphabets on beans and extra (S, e, a, i, o, u, & ts) use pebbles..Tiny bottle of 15¢ paint plus brush are very light to pack and afford fun if it rains. OR make ahead of time and pack in margarine cup.

MEGWETCH Fur-flip Indian Game.

Find 3 dark pebbles and 1 light. Use napkins, paper plates or leaves or furlike material-washcloths for camp game. With stick-wand opponent flips twice to find odd rock or hidden bean. Right 1st time get 3 tally twigs-rocks. Correct 2nd time gets only 1. Wrong both flips..must pay 3 forfeits. Trade after 3 rounds.

INDIAN BOWL GAME - Pugasaing-Hazards

Using messkit or piepan or deep paper plates 7 to 13 beans, buttons, or pebbles marked or painted one side. Toss in bowl..counting only marked ones that turn up in 3 tosses. One should be spotted "Chief"...which when it turns up doubles score. Opponent keeps your score and gives tallies. But if one seed misses bowl, then your round is canceled ..no score.

HAVE FUN!

Courtesy of SIGNPOST NEWSLETTER EXHIBIT and Billie Marie Studer



GATHERING



THE VIBES

SUNDA Y EVENING FLAG LOWERING

With: Joan, Janice, and Stew

"We lower the Flag of the United States of America at the end of the day to signify the close of the day. Here at Chat it signifies not the end of the day but the end of the daylight.

We lower and raise the Flag with Honor; we raise it quickly and lower it slowly. Standing quietly with our right hand over our hearts, we honor our Flag with quiet attention."

After we lowered the Flag we sang 'America the Beautiful'.

SUNDAY NIGHT OPENING CEREMONY

In the opening ceremony we tried to discover how to participate in a spontaneous self-initiation ritual in welcoming all to the fellowship of CHAT. Chuck James referred to Quaker weddings in which the bride and groom marry themselves.

We gathered in two concentric circles; the inner circle was composed of new Chatcolabbers and the outer circle of those returning to the lab. From the darkness, Chuck lit the large Chatcolab candle and led us in "the Passing Storm" as an opener. In the silence which followed the storm, Chuck, John Beasley, Joan Smith lit the candles of ideas, knowledge, humor and philosophy from the central candle, the Spirit of Chatcolab. As a part of the self-initiation, new labbers were invited to share their reasons for coming to Chat, what they hoped to discover, and what they were finding. Friendship, leadership skills, and a better understanding of oneself and of other people were the major ideas expressed. It was heartening to the old labbers to hear from several newcomers how they were already feeling a belonging and growth.

Following the comments of newcomers, the outer circle of labbers added what they have discovered in their past years of Chat attendance, the gold which has brought them back.

The time had come to make two circles one and as they sang ----- "Make New Friends", the outer circle moved into include the inner circle, erasing the distinction of old and new.

Marianne led the song "one For the Money" and spontaneous campfire melodies followed. The conclusion of this warm sharing was a "passing of the spirit of Chat", led by Sonya Watts and Joan Smith. With crossed arms and held hands the spirit of Chat was passed from one to another with the exchange of these words, "the Spirit of Chat be with you"; --"and with you also".

WE FOUND:

"The Passing Storm" to be a beautiful way of unifying a group. The leader achieves group silence by a sweeping hand gesture which he follows by rubbing his hands together asking the group to do as he does when he passes them in the circle. As the leader completes the circle and all are rubbing hands he changes to finger snapping and as he passes individuals change with him. From this he goes to quiet clapping, next to loud clapping, to quiet clapping, to finger snapping, to hand rubbing and again to silence.

THE EFFECT IS AWESOME.

MONDAY EVE CEREMONIAL

PLANNED BY:

Jennie Jordan
Elaine Husted
Lonnie Eve
Dwight Wales
Chuck James
Billie Marie Studer

RESOURCE:

Vernon Burlison & Joan Smith

FOLLOWING AWARDS OF PARTY PRIZES ... PLAN TO TAKE LABBERS ON AN EVENING
TREASURE HUNT TO FIND HIDDEN GOLD...

across the rocky barrier to the chapel setting... with flashlights to light
the rugged path.

Quiet songs such as "I Love the Mountains", "Shenandoah," "Swing
Low", "Down in the Valley", "Tell Me Why", and many others started
spontaneously built into a lovely mood.

Fir cones tinted with told color and handed out to participants.

Then the recorded story (to amplify Dwight Wales' voice) of the
Blackfeet God Napi who after creating the world wished to rest and was
constantly disturbed by mice crawling over him and finally in annoyance he
squeezed them when they hid under the scales of the fir cone and you can
see the hind legs and tail in the bracts protruding from the Douglas Fir
cone.

Ceremonial people were told to look at their cone and continue the less
sons discussed during the day that things are not always what they appear

Ceremonial people were told to look at their cone and continue the less
sons discussed during the day that things are not always what they appear
and there are hidden treasures.

Elaine Husted shared a lovely excerpt from StExupery's, "Fox and Little
Prince".

More mood setting songs and then Jennie suggested that each person toss
xxxx in their cone to make a wish and share the light hidden within each
cone. Many more gentle melodies as we circled and stood watching the embers
die away.

Suggestion of saying sweet dreams to person on the left and then to the
person on the right and quietly leaving the premises by another path
concluded the first outdoor ceremony of this PROSpecting Session.

EVALUATION: We were well prepared and everyone did their full share
and all was accomplished. But cones were left behind and were rescued
by Joan and Lonnie & did not get to say her piece;...and didn't fake it.

The moon-setting and calming inspiration was a lovely ending for
the day thus our goals were accomplished and in keeping with the theme.

TUESDAY EVENING CEREMONY
BY Bob Rogers

SLEEPING BAG TRIP

"All Life is Vibration"

Harmonious vibration is rhythm, and rhythm is what we run on. In order to attain relaxation it is important to get into the life rhythm. You will hear in the background a one-two-three swing beat. Settle in on your fully opened sleeping bags and stretch-out in a comfortable position on back or stomach. Listen to the beat. Close your eyes and get ready to travel. Mentally, physically and emotionally we are going to the beach. This may be a real memory or one you would like to have. In your mind's eye see the beach -- allow it to focus more clearly, get closer and focus more clearly, see the sand, sea, surf, gulls, sun, breeze, now feel the warmth of the sun, sand under you, breeze blowing the smells of the sea across your entire body. Breathe in and as you do smell, breathe out and as you do taste the sea and surf breeze. Breathe in energy, happiness and relaxation, out tension, anxiety, worry and stress. Cleanse your entire being in this manner

Feel the surf - feel the beach in your body- mind- emotion - entirety. You are actually on the beach -- a part of it. Blend into it. Slow the rhythm to blend into the scene. Get into sync. (synchronize)

Now that you are more relaxed, have enjoyed the beach and taken a delightful break, we will come back to the sleeping bag. - to the present space in time. and slowly return to your normal state of being. But happier, healthier, more relaxed and balanced. You may wake up at your own time

Love Rub
Wednesday evening Ceremony

Group #1 Eldorado

Hand Game -- Six people stood behind the screen -- just hands showing -- everyone else tried to guess who's hands.

Introduction -- How important our hands are.

Dark -- meditation on "GIFTS"

When I was a very small child, I would climb upon my Grandpa's lap and there I would play. I didn't know it then, I was too young, but he was a crusty old man, who had worked hard all his life. His faith was simple, but deep. And he swore too much -- at least, that was what my Mother always said. In spite of it all, I loved him and his stories.

I would wrap my small childish hands around his large and worn wrinkled hands and play delightful games. It was right in the middle of one of those games, that I noticed how wrinkled and knobby his hands were. Naturally, I asked him, how come?

This was his reply:

If you get a good gift, you use it. And you see Child, I used my hands good. They can be a blind man's eyes and a silent man's words. They will be your greatest teacher and your best friends.

Hands can earn your keep, working away at whatever they do best, and a lot of other things that ain't nice, but have to be done. They can warm you. They can catch a fish and pull out a plug of your favorite tobacco.

They can help to get you places, too. I used to hitch a ride to town, 'til I got my car. I got me a ride to tow

once with that widder woman, that lived not far from us. Made your Granma mad as that testy little rooster that chases you out of the hen house. But that's enough of that.

Hands will be your friend makers and forgivers. Remember to always put your best into a handshake. Those hands will be talkin' for your heart. They'll greet a new comer or wave good-bye to an old friend. Damn it all, if they if they don't shake a lot when you do those things.

They can cover a sneeze like your Ma is always a harpin' and they can catch a tear no one else is goin' to see.

They can show how you love another. Not by a gold ring on 'em, but by the things they do day in and day out ... a pat on the shoulder or a nice squeeze. Your Granma needs things like that and so do I. It says thanks for all the nice things you do for me.

They can show how you love your country in the way they salute the flag. It's one hell of a good flag, don't ever forget it, Child.

They can show how you love you Almighty, in the way they do good for others, not just your friends, but those that you don't git on with too. They'll pick up the Bible and find the words you need to hear. Ain't no Bible in the world goin' do you no good, catching dust on the shelf. Be proud to admit you need help.

They ain't pretty hands, but there's lots of good in em. I kinda like how they don't play favorites. Rich folks got em, Kings, fancy and plain folks too. There was a plain man once, he was a King, died on a cross, nails through his hands. A greater King there never was or will be. You remember that.

You got to watch out for the rascals. Mine try to cheat at cards sometimes. Just Solitaire though, and never in a game with anyone else. 'specially a card-playing man of the cloth.

Hands can build and they can tear down. Mind you now, Child, some things you gotta tear down to make way for better things, but there is a lot of good in some old things, too. That's why the old out-house still's standing out there. Makes a dandy tool shed. I could have tore it down though.

Hands can write good music and mighty nice stories and they can make wars. They can wors. They can work the fields all day and still havtime to hold a baby that's sick and hawling with the colic.

Wednesday Evening Ceremony
Page 3.

They can be your doctor, tellin' you to slow down when they're blistered and sore. They'll sweat and they'll be dry. It's like they're tellin' you about the way you feel about things, kinda like those new fangled head doctors.

They ain't pretty, but damned if they ain't the best gifts you will ever have. Use 'em well. And you thank HIM every time you get a chance. There ain't no better gifts than your hands.

I looked at those hands and no, they weren't pretty, they were beautiful. I said, "Thank you, God, for the gift of hands." And I thank Him often for my Grandpa and his stories and his life, full of love and appreciation. He was truly a King of Hearts and hands and love.

Madeline Hanning

We proceeded to the Campfire circle. Terri Heard sang "Of My Hands"

Of my hands I give to you, O Lord,
Of my hands, I give to you.
I give to you as you gave to me.
Of my hands I give to you.

Of my heart I give to you, O Lord,
Of my heart I give to you.
I give to you as you gave to me.
Of my heart I give to you.

You led us out of darkness
When we knew not where to go
You asked us then to follow you
But we said no.

Of my life I give to you, O Lord,
Of my life I give to you.
I give to you as you gave to me
Of my life I give to you.

You suffered for the sake of man
That we might live with you.
Oh, may we show our gratefulness
In what we say and do.

Of my hands...

Everyone had two pieces of wood -- one representing all the things in our life we have discovered our hands have done that we don't like -- the other represents all the things we've discovered that our hands have done we like or hope to do. Each person burned a piece of wood representing things our hands had done that we do not like.

Wednesday Evening Ceremony
Page 4.

The Eldorado Family honored a very special Labber -- quoting other Labbers feelings about him anonymously until Laurel who had interviewed Labbers walked over in the circle to present Jim Beasley a special gift -- a personalized golfer wearing rain gear and smoking a pipe! The Eldoradans circulated throughout the Lab the following day to gather the following "Love Letters" to further honor Jim within the Notebook.

"A man of great Feeling for others. Clarence

Pa B is a true lovin' trucker, - if he's coming your way he'll see you! Stew

Jim is a friend -- not only to me, Jim is a friend of man, all mankind.

Jim, I love you about 15 years of growing love. You are my father, my Friend, my Brother. Doc Rock

Jim has always been to the quiet one that does what needs to be done with no fanfare or request for thanks. His warm greeting and hospitality are a hallmark and he has the complete trust and confidence of all ages. He is a true friend. Brad

Jim is a man whose quiet deeds make the chores of Life smoother for others Billie Marie

"By their fruits ye shall know them" and your fruits are all good and delicious. To us your the greatest. . Love Mel.

You are the epitome of LOVE, sharing, caring and patience. Miriam

Dear Papa B,

You are a most beautiful person, . I Love you. Because of you I have expanded out of a shell. I have been able to grow and reach out to others. Because of you I have hopes of reaching my full expectations. My special friend, You have stolen my heart and I give it to you gladly. Love, Betty

Dear Papa B

I love you. One of your daughters who is ever grateful for you. Jackie

Dear Papa B.

We sure love you and sure enjoy seeing you at Chat every year. The best to you. Love, Joan

Dear Papa B, a

Although I don't know you too well (I don't see you often enough), I still know you enough to write this!
I love you. Love Debbie

Dear Jim,

You'll never know how much your hospitality meant to me when I visited you that fourth of July a few years ago. I got to know you better then and came to realize that the "Chat Spirit" is more than something that happens during the second week in May for you and your family.

Your quiet help at lab is appreciated by everyone I know. You'd think that the college girls I brought to Chat would talk most about the younger fellows, but both of those that I brought talked many many times about you in the most favorable terms. Thanks again for being you.

Bruce Elm

There's nothing so precious as the treasure of a FRIEND ...

Marianne Dubois

To Jim:

A man whose hands issue forth in so many gestures of thoughtful consideration, caring and kindness. Bless the hands and the man. Don Clayton

Over the years in thinking of Jim Beasley, I think of his heart -- knowing, loving, allowing, accepting. I think of it as heart -- tho it is his self-- his essence--him!

Gloria Flower

Dear Jim,

To tell you in writing how much you mean to me is special. -- a privilege, even a gift. You are so caring, sharing and loving. And you don't talk it . . . you do it. Ing and Mark and I have basked in the embrace of the Beasley household and the strong, steady beauty there begins with Jim and Miriam Beasley and Miriam has to be included because you two are so beautifully one. It's not even necessary to find words to express these feelings 'cause you never ask or require it and that makes the giving so sweet. I feel as though you live the love you've been given as the most truly Christian example I've met. Human, wit and all the qualities you have make you our Jim Beasley.

Elaine ROVETTO

LA Love Letter toer to "Papa B" (within Reason)

Somebody told me to write something nice about the Old Goat who coincidentally happens to be my Father (by blood) so here goes: "Something Nice".

Stability in this life is sometimes a difficult quality to discover. I have been fortunate to have been able to observe

a living example for many years in the person of my Father (Pa B). The quiet control he is able to exert from within any group he is involved in, is sometimes hard to detect, but when it is able to be observed, it is totally unique. He is always available when there

is a task to be performed, help is needed, or something fails to function properly, and the only

recognition he seems to be comfortable with is that others are able to enjoy the fruits of his labors, and that seems to be thanks enough for him.

Dad, I don't know exactly what you have done, or how you have managed to do it, but I want you to know that I truly appreciate it, and that I honestly love you, both for your contributions and for being you, herat of GOLD and ALL!

Dad, I Love You!

Bob
(Son Jr.)

Pa Beasley (Jim Beasley) is a man of few words and infinite (almost) patience. In my twenty-two years of association with this fine gentleman I have never known him to speak more than was necessary, nor have I had occasion to see him become upset enough to lose control of his patient way of doing things. He is a firm believer in the axiom "good things take time", and he has passed this on to his family in many ways: eating, sleeping, working, puttering, recreating, and speaking. Golf has been a major part of his patience teaching in the family with the whole family having participated. Some of us pursued golf further and became fairly proficient and others of us dropped it after having learned the lesson required constant work. CHAT has helped him keep his patience and learn stronger patience, a blessing to all his family.

Love, John

Dear Papa B,

Your subtle and loving ways have brought joy to me and have taught me to look closer and deeper into relationships with people and ways of life. Your hospitality and generosity are rare, and I constantly hope to acquire even a fraction of it. Jim, you are forever in my heart. May I always be getting to know you.

Love, Renee

Dear Jim,

To a person who is relaxed in all situations, that can do almost anything, and to a great person. It shows of a beautiful spirit that of any situation, someone being late, things not going as planned, it simply works out because the calm that prevails. You are even able to let your hair down and join in with the whole, a special thing for anyone.

Blessings, peace, Love,
Jay Watson.

My Pa is the finest Pa around

He has given me such strength and true encouragement.

His quiet acknowledgements of my good side are

as loud as the Ocean Breakers on a stormy day.

And when he shows me something new he is patient when I'm learning and is so proud when I've done finished,

He is my Pa, my friend and my love.

Marta

FRIDAY NIGHT WISHING BOAT CEREMONY
As presented by the Glory Hole Nuggets

We began directly after the talent show by gathering all the labbers in the north lounge and making sure that everyone managed to get their candles attached securely to the great variety of water crafts they had supplied. We then sang Kum-Ba-Ya as a group as a prelude to Kelly Jo Dwyer giving the story of the Velvatin Rabbit. Our own Gloria Flower then led the lab in silence down to the lake and out on the docks, half the group on each side. Mama B then led us in "I know a Place" which was followed by Wendy's reading of:

Lost Yesterday
Somewhere between Sunrise and Sunset,
2 Golden Hours-
Each set with 60 Diamond Minutes.
No reward offered,
For they are gone forever.
--H. Mann

Don Clayton then led us in "Each Candle Lights Anew" and Beaz recited:
Giving

If nobody smiled and nobody cheered
and nobody helped us along,
If each and every moment looked after itself
and good things all went to the strong;
If nobody cared just a little for you
and nobody thought about me,
And we all stood alone in the battle of life,
What a dreary old world it would be!
Life is sweet just because of the friends we have made
And the things which in common we share;
We want to live on, not because of ourselves,
But because of the people who care;
It's giving and doing for somebody else--
on that all life's splendor depends.
And the joy of this world, when you've summed it all up
Is found in the making of friends.

We then attempted to light the candles on the Group Boat as each group gave their wish for CHAT, unfortunately, the candles didn't co-operate, as the wind came up just enough to extinguish our attempts.

We finally got the candles lit, and the boats launched, at which point the breeze again short circuited our efforts. Don & Gloria sang a special number to the Lab, and we then sang our way home to a roaring fire, more singing and Jim Martin told the story of the Staff of Truth. At this point we finished off the evening amid many songs sung 'round the campfire.

FRIDAY NIGHT CEREMONY PRAYER

OH Great Spirit, Come out of your lodge i .

Oh! Great Spirit, Come out of your lodge

in the above world

Open your ears so you may hear the words

we send to you.

Open your eyes, Look down. See this

group of your Beautiful people assembled

here together.

See the Spider Web of trails we made coming here

to be together this Short While

For this short time we have lived in Beauty,

We have lived in Love, we have lived in harmony

as you meant us to live.

Help us, Oh Great Spirit, to help the world live in Peace,

in Beauty, and in Love.

Bless all these Beautiful Friends of mine, Oh Great Spirit,

and guide them home safely.

Take care of them through the coming year. Help them to

return next year.

Some of us may never see each other again here on

our Mother Earth,

But we will walk with you.

In Love we will walk with you.

for you are BEAUTY

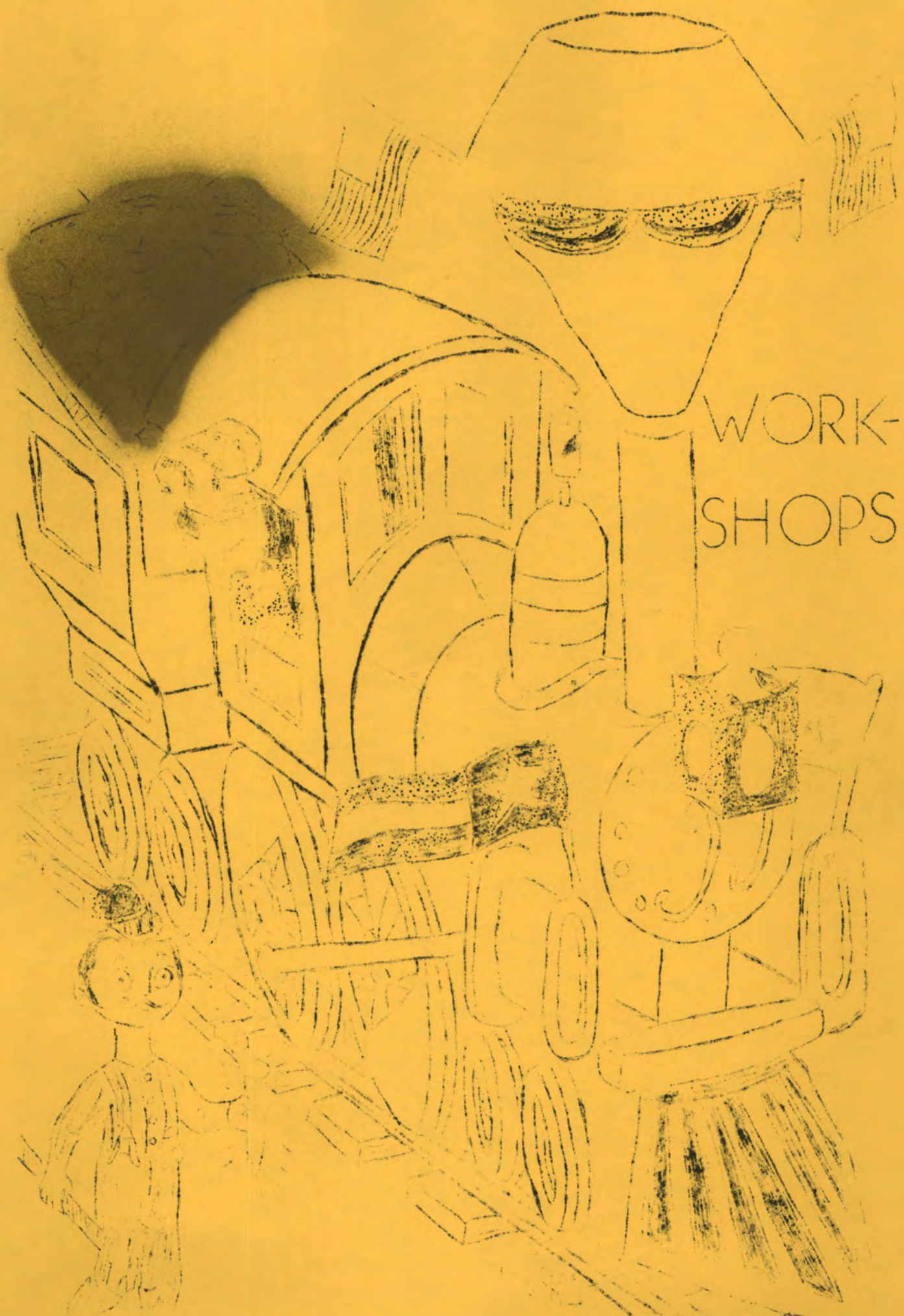
for you are LOVE

for this we thank You, Oh Great Spirit.

Tip yah lauch Aihits

Jim Martin

WORK-
SHOPS



ARTS and CRAFTS

__ by Jean Baringer

Using your ingenuity and creativity!

Games and dancing are to develop skills in muscle development and coordination, social inter-action, and thought processes. The Arts and Crafts can do all that too, and help develop one's sense of cr-ativity and reasoning, eye-hand coordination and control.

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

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

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

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

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

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

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

TECHNIQUES FOR LEADING AN ACTIVITY

Most important about leading any activity is for the leader to be thoroughly acquainted with the rules of the activity.

The second requisite is enthusiasm. Notice the last few letters of the word "enthusiasm". They stand for "I am sold myself". Without saying it, a good leader gives the crowd the impression that what they are about to do is the most interesting thing which they could be doing at that time.

When it comes to actually leading the game or activity, get the crowd into the formation he wants to start the game. Then the leader should stand where all can see him and demonstrate as he describes the game. Don't describe and then demonstrate. You will lose the interest of the crowd.

The demonstration and description should be complete enough that everyone can participate without taking time to ask a lot of questions. The demonstration should emphasize what the starting signal (if any) will be and how teams or individuals should signify that they have completed the assignment.

CREATIVE GLASS CUTTING AND WIND CHIMES BY Billie Marie Studer

Cutting, shaping, painting miniature pictures, symbols, simple designs on tips of glass, mounting with epoxy and assembling chimes to balance and tinkle in breeze. Two hour class. . .one hour per day ... as epoxy must set overnight. Minimum enrollment: 1 to 15

(MAP) & COMP SS by Brad Bradley

Basic introduction to the use of a compass with practical experience on a compass course. Two hour class. 4 to 14 enrollment.

BUTTON PUSHING by R. Jay Watson

Anytime someone gets upset, angry, or ticked off someone has pushed their button. Become aware of what and where they're from and learn to release them. Minimum time is 75 minutes. A board to write on is needed.

NEEDLEPOINT by Jean Baringer

Showing, explaining basic needlepoint stitches, materials. Students can have a sample to work on during lab. 30 minute course. Need a table to work on.

DRIFTWOOD FAMILY TREES BY Sally & Terri Heard

Glue driftwood sticks and other small things collected in the area together to form a group. Add eyes to each individual item. Label "Our Family Tree" - "Our Chat Gang", etc., etc., etc. one hour course. Any number can take the course.

SPOON RINGS, WOOD BEADS, ROCKS, JEWELRY by Jim Martin and Doc Rock

Make jewelry.

COCONUT SHELL JEWELRY, CERAMIC BEADS by Leila Steckelberg

Making buttons, buckles, jewelry from coconut shell and ceramic glass beads made on copper tubing.

MASKING TAPE - LEATHER LOOK PROJECTS - RIBBON FISH MOBILES

Turn junk to planters, pencil holders, etc. by using masking tape and shoe polish. Demonstrate and make ribbon fish mobiles. 10 minute class.

BACKPACKING - NATIVE GAMES By Billie Marie Studer

Round Robin workshop...headbands, symbols, seed painting, singing native songs, and learning games. 1½ to 2 hour class. 5 to 15 students.

MANY ASPECTS OF MASSAGE By Bob Rogers

Massage that you can do on the floor. 2 hour course.

FOLK DANCE by Gwen Main

Review plus work on requests for Schottische and Tennessee Wigwalk. Yugoslavian Kolos, if there is time. For up to 20 students and no less than 6 to 8.

CANOEING by Bruce Elm

Basic canoe techniques and safety considerations. 1 to 1½ hour course. For 1 to 12 students.

A METHOD OF VOLUNTEER LEADERSHIP IN THE RELIGIOUS AND POLITICAL FIELD by Dianna
Mac Rae (Yahoo)

Utilizing leadership skills learned through recreation and the lab in broader fields. A ½hour course. Minimum 3 students and optimum of 15 for a good discussion.

CHIMES

TRIANGLE of TWIGS



MUSICAL WIND CHIMES -- HOME-MADE

MATERIALS: Assortment of Twigs or Reeds
 Thread or Fishing line ^{-Carbide Sandpaper}
 Beeswax or Candle stub
 Jewelers BOND GLUE or EPOXY
 Broken Glass - Mirror Shards
 (Available from trash at
 Glass Shop or Hardware Stores.
 Glass Cutters Fine Brushes
 Towel or Carpet Scrap Piece.
 Enamel Paints, Dope, or
 Fingernail Polish.

SINGLE and DOUBLE HOOP
 CHIMES of REED or
 EMBROIDERY HOOPS or
 COFFE TIN BAND-CIRCLES.



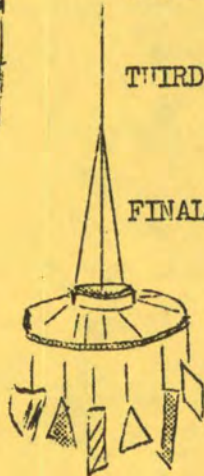
FIRST STEP: Cut glass into strips or
 elongated triangles atop piece of rug.

★ (Adults down to Jr. Hiers can do this with care...but not younger!) ★ ^{rough} Rub spot with Carbide Sandpaper ^{so glue will hold}

SECOND STEP: (fishline) Coil on end and attach to tip of glass with drop of glue (Epoxy-BEST!) Allow to dry overnight.

THIRD STEP: Paint with fine tip Indian Symbols, Initial Monogram, Club Crest, Geometric Pattern, Abstract Designs, or Peasant Pattern. Let Dry overnight.

FINAL STEP: Pull lengths of thread thru holes in twigs OR tie to sticks or hoop. Adjust before Knotting so all glass will tap together. Knot then glue securely when balanced. If possible hang a bit of thicker PLATE GLASS from center for touch toner which is most pleasant to hear.



SIMPLEST PROJECT: Single thick stick
 Just Notch or drill 1/2 dozen
 pin holes along length.
 After glueing glass and painting
 simple design on chime strips
 Tie onto knothed stick or
 thread thru holes then knot.

EASY WIND CHIME

HANG UP AND LISTEN TO YOUR



TINKLE-TINKLE-TINKLE-DRAFT DODGER.

*Be Careful
 and
 Have Fun!*

Billie Marie

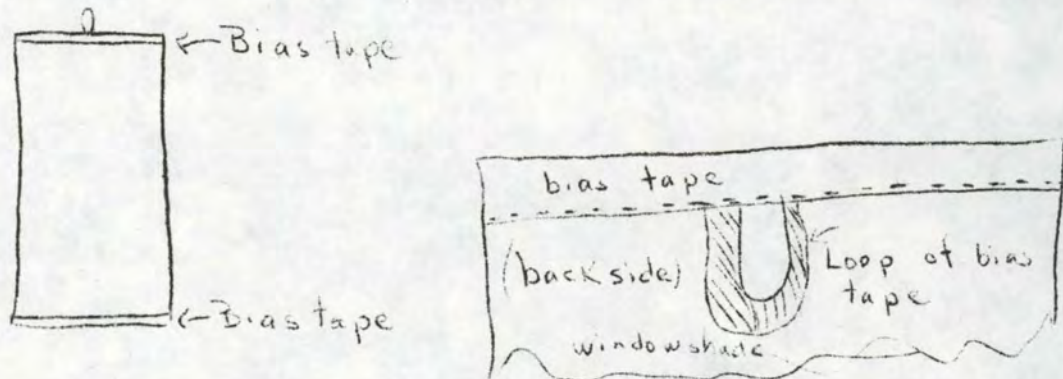
KOHAT

BY
JEAN BARINGER

RECYCLABLE ITEMS + BOTTLE CUTTING

1. Recyclable bottles can be cut and used for many things.. such as vases, drinking glasses, wind chimes, terrariums, candy dishes, and many other things.. This is on another page in detail.
2. Window shades

Raid the stores that sell window shades, ask clerk if it is ok if you take the cut off ends that are in the barrels. These are cut in various lengths and you can cut these in various lengths too, depending on the size of poster you want. These can be used for mini posters. Paint the shade with acrylic paints (tempera, water colors and some felt markers rub off easily) and or MarksA Lot felt markers. Use remnants of bias tape to sew on the top and bottom of the poster, attaching a loop for a hook.



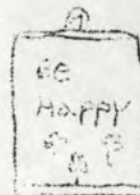
Some sayings you might use are:

- * If you see someone without a smile give them one of yours.
- * Bloom where you are planted.
- * When life gives you lemons, make lemonade.
- * A journey of 1000 miles must begin with a single step.
- * People are lonely because they build walls instead of bridges.
- * Nothing would be done at all if a man waited till he could do it so well that no one could find fault with it.
- * Today is the tomorrow you worried about yesterday.
- * To love someone is to give them room enough to grow.

These can be decorated with appropriate designs, flowers, etc.



Recycling ideas from Jean Baringer



1. Windowshade posters...

CUT WINDOWSHADE TO DESIRED SIZE FOR POSTER. USE PERMANENT FELT MARKERS OR ACRYLIC PAINTS TO ADD SAYINGS AND DESIGNS. SEW BIAS TAPE ON TOP AND BOTTOM OF POSTER. WHEN SEWING TOP TAPE ADD A LOOP IN BACK FOR HANGING UP.

2. Knitting needle holders...



POTATO CHIP CANS AND LIDS, COVERED WITH CONTACT PAPER, HOLES PUNCHED IN LID AND ON 2 SIDES OF CAN. USE CORD OR YARN AS HANDLES TIED IN HOLES IN SIDE. ROLLED CORRUGATED PAPER IN BOTTOM (1" WIDE) HOLDS DOUBLE POINT NEEDLES AND CORCHET HOOKS IN THE CAN.

3. Plaster plaques...



PLASTER OF PARIS, MOLDS, BOWL SPOON, CAN TABS, SANDPAPER, MOD PODGE AND BRUSH, WRAPPING PAPER, RIBBON.

MIX PLASTER, POUR INTO MOLDS OR SAND, ADD HANGERS IF DESIRED, ALLOW TO DRY, SAND ROUGH SPOTS, BRUSH ON ONE COAT MOD PODGE, ADD WRAPPING PAPER DESIGN, ANOTHER COAT OF MOD PODGE. WHEN DRY, GLUE ON RIBBON.

4. Dough Art pictures or jewelry

SALT, WATER, FLOUR, BOWL, FORK, PAN, CUTTERS, OVEN, PAINTS AND BRUSHES, GLUE, FOAM MEAT TRAYS OR BOARDS, WIRE, RIBBON.



MIX DOUGH (4 c. FLOUR, 1 c. SALT, ABOUT 1½c. WATER) IN BOWL, KNEAD ABOUT 1 MIN., SHAPE INTO DESIRED OBJECT (FLAT FIGURES) USING CUTTERS AND OBJECTS TO MAKE DESIGNS. ADD HOLES OR WIRE FOR JEWELRY, PLACE ON PAN AND BAKE AT 325° - 350° F. FOR 1 HOUR OR MORE (DEPENDING ON THICKNESS), PAINT OR LEAVE PLAIN AND GLUE ON BACKGROUND OR PUT ON RIBBON, ETC. FOR JEWELRY.

5. Christmas card place mats...

CUT OUT DESIRED SAYINGS AND PICTURES FROM CARDS, TRIM AROUND EDGES TO DESIRED SHAPE. LIGHTLY GLUE THESE ON CONSTRUCTION PAPER. COVER BOTH SIDES OF MAT WITH CLEAR CONTACT PAPER. TRIM RAGGED EDGES SO THEY ARE EVEN.

6. Plastic blocks...

CUT BLEACH BOTTLES SIDES INTO ANY SIZE SQUARES DESIRED. YOU'LL NEED 2 BOTTLES FOR EACH BLOCK OF SIX SQUARES. ROUND OFF CORNERS. USING STRONG CORD OR YARN SEW SQUARES TOGETHER, LEAVING ONE FLAP OPEN TO

Plastic Blocks continued

Add thick foam for cushion effect and sew around last 3 sides. Use permanent felt markers to add disc.

7. Hobby Horse -

Using broom handles and plastic detergent bottles with rickrack, seam and bias trims. See directions elsewhere.

8. Ribbon fish

using new or used ribbon to make fish, hang from string or thriead from plastic can lids, twig or wire rods. See directions elsewhere.

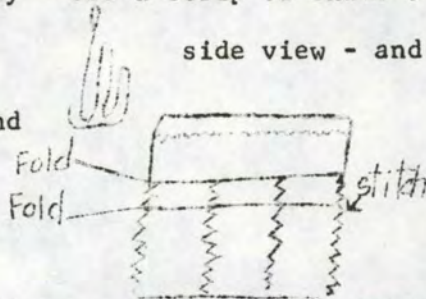
9. Masking tape on jars

to make planters, overlap many small peices of masking tape on butter tubs, jars or bottles. Covering entire surface. Rub on wax shoe polish to cover entire area and rub off excess. This will give a leather look.

10. Other window shade projects.

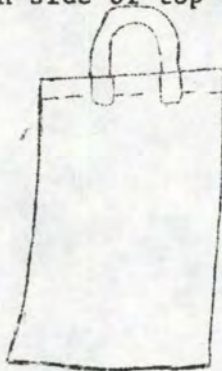
Locker caddy - use a strip of shade 9-12" wide, 24 - 36" long and fold into two layers

side view - and zigzag up sides and down middle to form pockets, and



stitch across top hem. Slip rod, dowel or shade wood strip in and tie cord.

Bag - Fold 2 strips of shade - 8" long - 2" wide in half lengthwise and edge stitch along with sides for handles. Fold a long strip (width of shade is, or smaller if desired, and twice as long as desired finished bag) in half (fold for bottom) and sew up sides. Flod top down to make hem and stitch. Sew handles on each side of top hem, ends on the inside of bag..

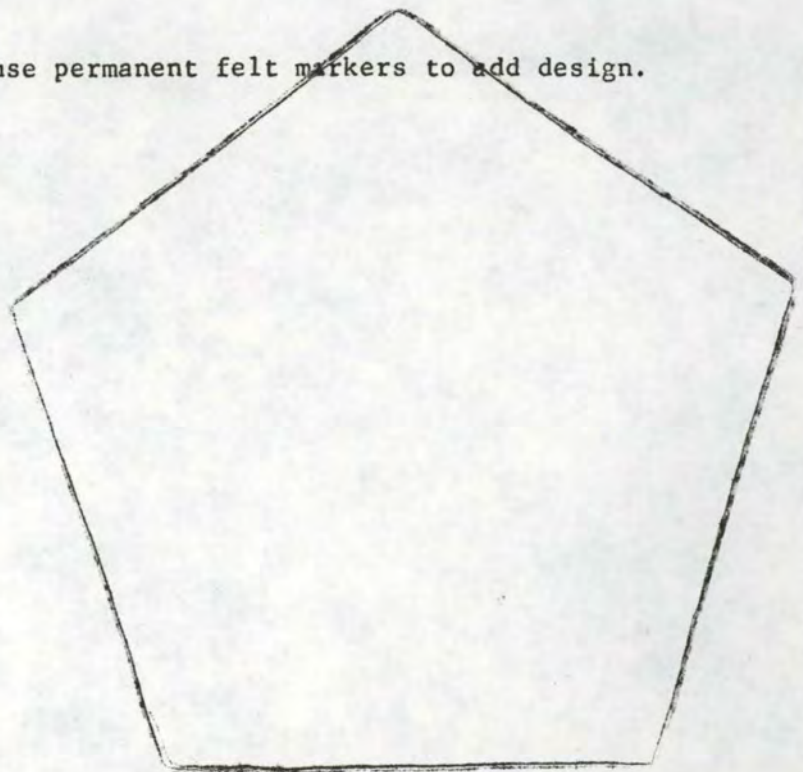


use permanent felt markers to add design.

11. Soft ball

Use double knit or felt scraps.

cut 12 pentagon shaped pieces for each ball.



Soft Ball, Cont.

B

Make the ball in 2 halves. using $\frac{1}{2}$ " seams on all parts - right sides together, sew five of the pieces on all sides of a 6th piece, one on each edge making a flower shape.

NOTE:
forget this line →

sew edges of 5 pieces to each other making a bowl shape. Repeat this with the other six pieces. Sew these two halves together, leaving 2 sides open. Turn right side out, stuff with shredded foam rubber (if want good bounce) or polyester fill. Hand stitch remaining 2 sides.

This is just a start. You can come up with more ideas yourself. THINK!
BE CREATIVE. go forth and lead. Teach a craft!

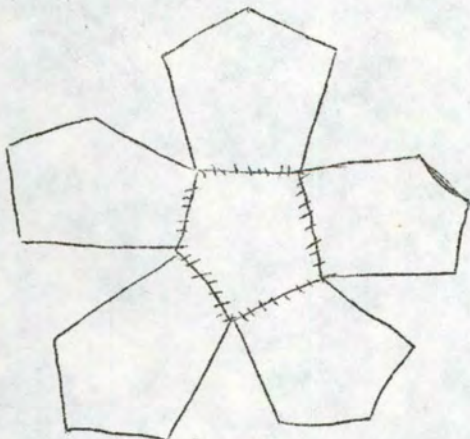


fig. 22

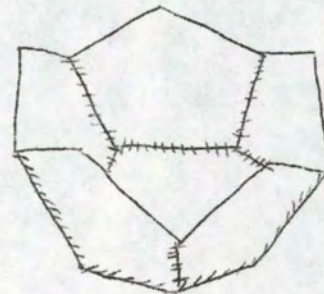


fig. 23

Shown by Jean Barringer

DETERGENT BOTTLE HOBBY HORSE

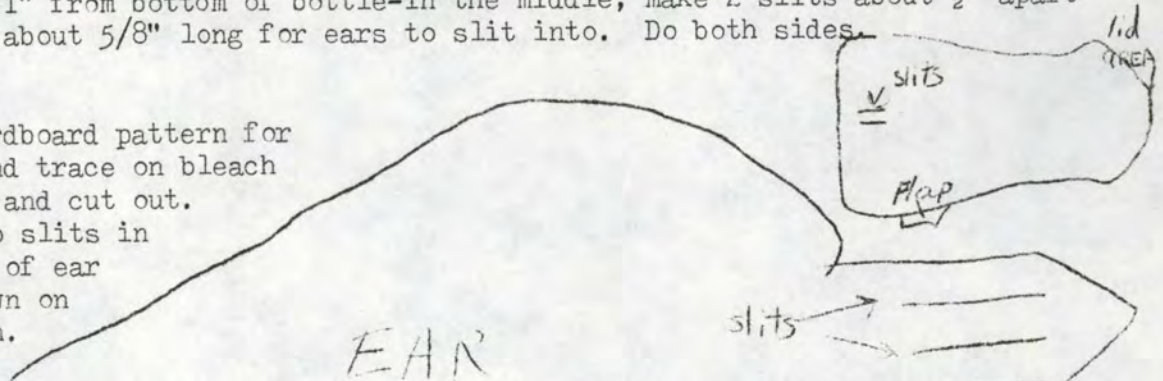
MATERIALS AND EQUIPMENT NEEDED

Used detergent bottle (Ivory, Dove, Ect.) - head	Piece of cardboard 3" x 5 or 10"
Used bleach bottle (white) - ears	Exacto or kitchen knife
Old broomstick - about 1 yard long - body	Scissors
Block of wood 5/8" to 1" thick	Masking tape
about 2' wide - neck	Upholstry tacks, big-head nails
Remnants of yarn - mane	Elmers or tacky glue
Seam tape, bias tape, ric rac, lace - reins	Paint brushes
Black vinyl, oilcloth or felt, about 1" diam. - nose	Sewing machine
Acrylic paint or permanent felt marker - features, eyes	
Non-toxic, non-lead paint - for handle and neck	

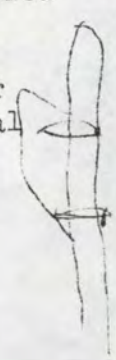
PREPARATIONS

1. Bottles-head Soak labels off bottles, remove lid and cut neck off the detergent bottle down to the base where the lid screw stops. Cut hole in narrow side of bottle 2 1/2" from bottom with flaps, big enough for broomstick to snugly fit. Also, on wide side about 1/2 or 1" from bottom of bottle - in the middle, make 2 slits about 1/2" apart about 5/8" long for ears to slit into. Do both sides.

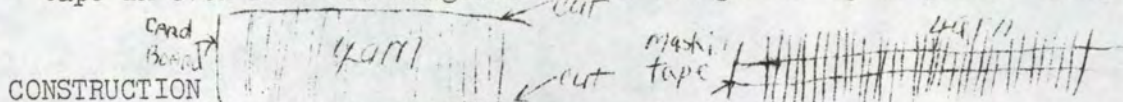
Cut cardboard pattern for ears and trace on bleach bottle and cut out.
Cut two slits in "stem" of ear as shown on pattern.



2. Broomstick and block. Nail block of wood cut to above shape to the broomstick about 4" down from the end (length is equal to width of bottles at wide end, this varies for small, med, or large size bottles) See diagram. Paint entire block (neck) and broomstick desired color and allow to dry thoroughly.
3. Tapes-reins Use own color combinations and sew ric rac on seam or bias tape or use fancy trims, laces. Need piece about 9" for around nose, 12" around back of head and 4 feet for reins. (total of about 6 feet)
4. Black material-nose Use quarter or proper size pattern to draw around (size of bottle hole where lid was cut off) and cut one piece for "nose or snout".



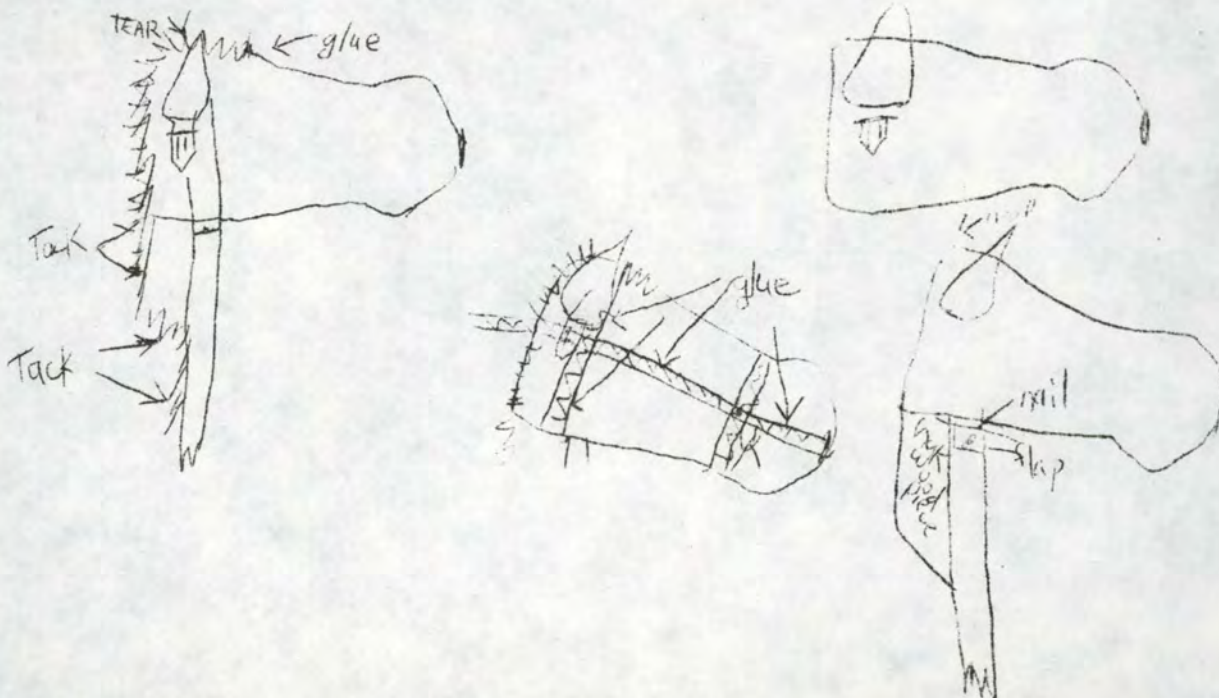
5. Yarn-mane Use cardboard strip 3" wide to wrap yarn around to make the mane. Lay the masking tape upside down (sticky side up) on table-about 3 feet long. Cut wrapped yarn on both folds and lay on tape in even row. See diagrams. Make enough for 2½ or 3 foot strip.



CONSTRUCTION

1. Glue "nose" on bottle where lid was cut off.
2. Slip ears through slits on bottle.
3. Slip bottle over broomstick down snug to the "neck" piece, with the neck towards the back of the bottle. Nail "flaps" to broomstick securely, nail bottle to end of broomstick - at the top of the head. See diagram.
4. Fold mane double and tack with upholstery tacks or decorative tacks. Tack to top of head and down the neck piece. Bring over top of head just past the ears and glue to bottle. See diagram.
5. Slip 4 foot length or reins into slits of 1 ear, down over the nose, back through slits of other ear. Pull through til ends are even and tie ends in knot. Glue reins to bottle from ear to ear over the nose. Glue trim around narrow part of bottle and around back part of head, just in front of ears. May glue lace, pomponballs, ect. as desired.
6. Use felt marker or acrylic paints to draw on eyes and lashes, ect.

There are directions for other hobby horses in the September issue (1975) of
FARMER'S WIFE



RIBBON FISH MOBILES

by Jean Baringer

NEED:

Ribbon - self-stick is best, but any kind will work

Glue - like Elmers, Tacky, etc.

Sequins - small or medium size, or moving eyes

Scissors, needle, thread, wire or twigs for mobile, ruler or tape measure.

The length of the ribbon depends on the width.

Wide ribbon can be split in two pieces.

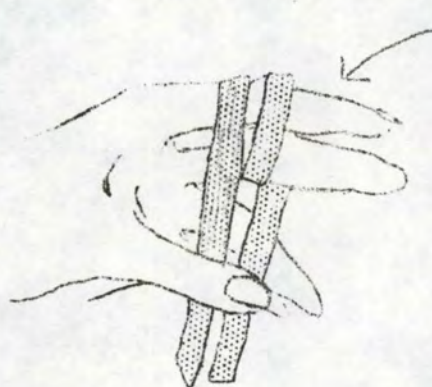
Width →	7/8"	3/4"	5/8"	1/2"	3/8"	3/8"-	1/4"	1/4"	less than 1/4"
Length Long	2 3/4"	18"-20"	15"	13"	12"	10"	8 1/2"	8"	7 1/2"
Short	6"	5-6"	4"	4"	3 1/2-4"	3"	3"	3"	3"-2"

FOR EACH FISH.

Out 2 long pieces for the body. Out 2 short pieces for the tail.

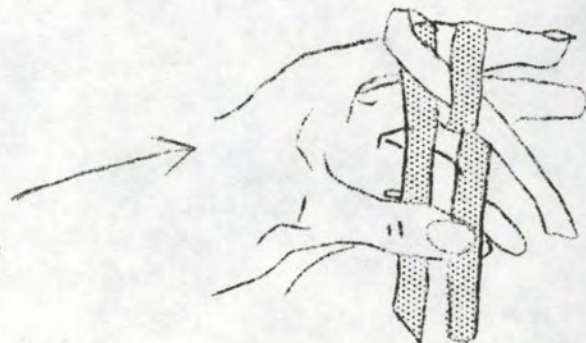
If fish is one color cut all ribbons one color.

For 2 tone fish cut 1 long and 1 short piece of each color.

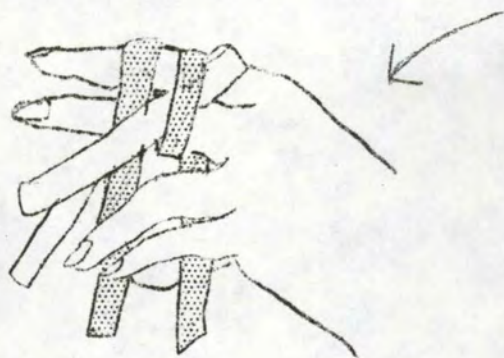


1. Take one length of ribbon and wrap it around fingers twice-from front to back. Spread loops apart and hold tight.

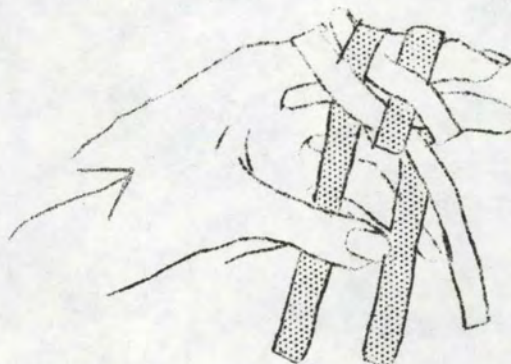
2. Take other ribbon and weave it under the first loop, over the back, around to the back-



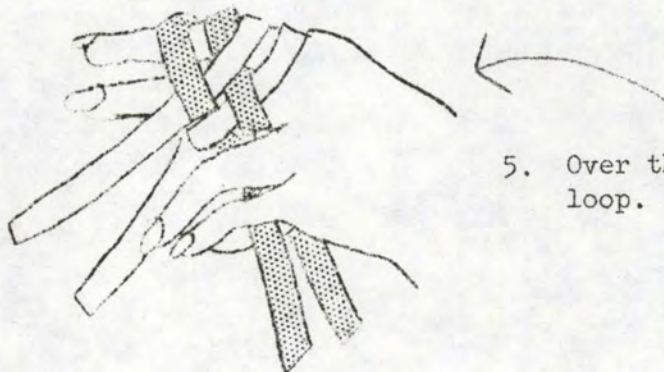
Ribbon Fish Mobile continued



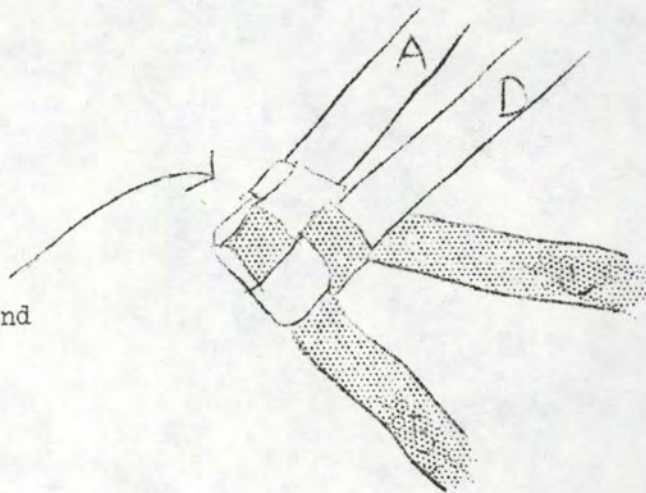
3. Under loop and over the first end. Bring it around under middle finger to the front. This is the "bottom" loop.



4. Continue weaving "top" loop over first, under the second loop to the back-

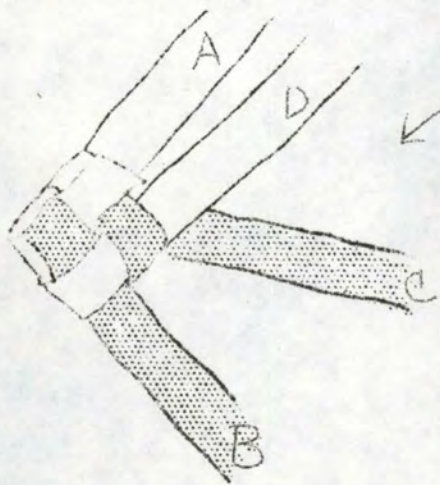


5. Over the loop and under the first loop.



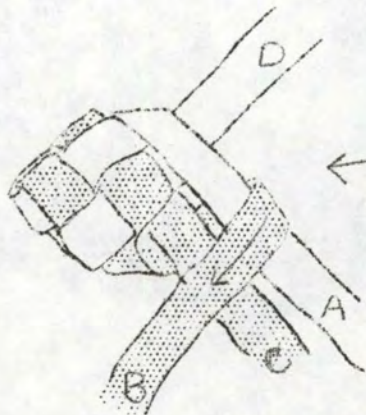
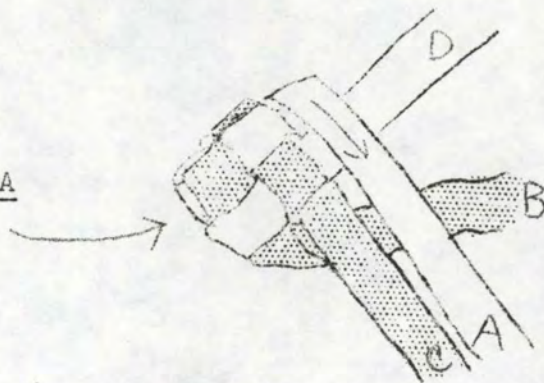
6. Carefully, remove fingers and pull loops to tighten.

Ribbon Fish Mobile continued



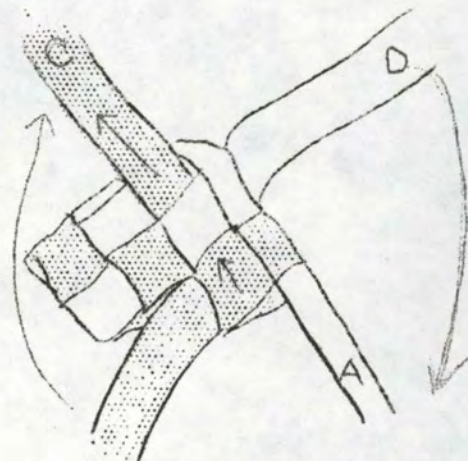
6. ^{Picture} (repeat)
Pull loops to tighten. Mark tips of ribbons as shown.

7. Fold A over D and C
Bring B under C and A

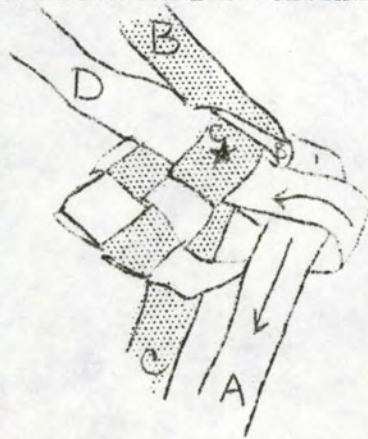


8. and back over A and C.

9. Fold C over B under D and out.
Pull ends to tighten.
Flip fish over- top to bottom.

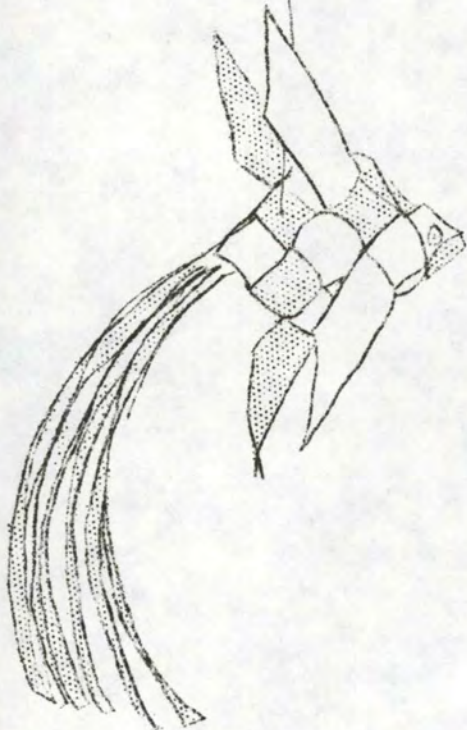
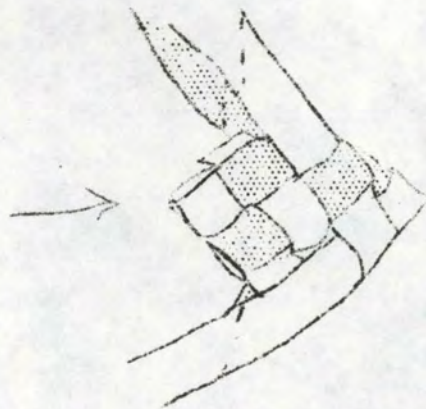


Ribbon Fish Mobile continued



10. Bring (fold) A over D. Fold D over A and through C. (See * as C) down under B

11. Clip ends of fins. Tighten fish all over.



12. Cut 2 strips of ribbon. Insert and fasten in tail folds. "Shred" to within $\frac{1}{4}$ " of fish. Add eyes.

Insert thread to back and attach to others for a mobile of your own design.

SATIN WIGGLE WALKERS

Jean Baringer



HEAD-- 1-4" Ray Glo Ball
NECK-- 4-2½" Ray Glo Balls
BODY-- 1-5" Ray Glo Ball
FEET-- 2-2½" Ray Glo Balls
LEGS-- 1 yd. of 1" Conso poms Decor (18 in each leg.)
FUR-- 2-4x12" pieces, colors optional
Monofilament fishing line--4 yds. (20 lb. weight)
Wood rings-- 2-1 ¾" inside diameter
Corsage pins-- 5
White Glue-- make sure it's a thick craft glue
1 yd. Net or Lacelon for girl
1½ yd. #3 or #5 ribbon-- hat and neck for girl
1 bunch small flowers for girl
Hat for boy
Felt for beak
1 chenille stem

Satin Wiggle Walkers continued

Eyes-- may be made from oblong jewels, buttons, moveable eyes, or any other.

Eyelashes

Rouge to color cheeks

Pins-- long dressmaker pins (#24)

1-- 3/8" x 36" dowel stick

8" length #18 wire

1 screw

1 nut

4 brads (small nails)

If Ray Glo Balls are not available, wet wrap Swistraw around Snow Foam balls.

First: READ ALL INSTRUCTIONS THOROUGHLY. Then, prepare all materials for easy assembly. Remove chenille stems from Ray Glo Balls with pliers and spray with hair spray to keep balls from "fuzzing". Cut dowel stick into two pieces--1-12 inches; 1-14 inches. Drill holes in dowel--5 inches from end of 14" piece and in center of 12" piece. (See photo #1). Join with a screw and nut. Pound small nails halfway into each end of dowels.

1. FEET AND LEGS. Glue a 2½" Ray Glo ball to each wood ring, spreading white glue thickly on the inside contour of the ring. Next, spread glue on knit backing of the 2x3" piece of fur, and place over top of ball. Pin all corners. Spread fut at top of ball and squeeze a blob of glue on fur. Pin the legs (18" of poms) to feet. Take a corsage pin and push halfway into foot. Tie a 48" length of monofilament line to pin. Put some glue on pin and push firmly into foot. Repeat process for other foot and leg.

2. BODY. Hold 5" ball so holes in ball are vertical (a hole at top and bottom). Exactly halfway between holes in ball, pin and glue legs to sides of ball. Make sure that the feet are facing the same way with monofilament line to front.

Take a 4x9" fur and glue corners to underneath side, so end of tail will taper to a point. For correct placement of fur on body, measure 3" from hole in front of body. Mark with a pin. Starting at square end of fur, spread glue over knit backing of a 4" square. Place fur over top of body (behind pin). Pin corners and sides of fur.

Now, set legs and body to one side to dry before handling further. Let dry about 1 hour. In the meantime, start working on head and neck.

3. NECK. Glue the 1x7" lengths of fur around each of the 2½" balls for neck. Glue fur exactly halfway between holes in balls. As you wrap fur around balls, stretch fur so ends will meet. Pin to hold.

4. FACE AND HAIR. Cut the four pieces of felt for mouth. Cut chenille stem half. Use half of stem for top and half for bottom of mouth. Bend each piece of stem in half so it forms a "vee". Glue stems to top and bottom of mouth, sandwiching stem between layers of felt (see pattern).

Satin Wiggle Walkers continued

Holding ball with large hole at top, place mouth exactly halfway between holes in ball. Bottom of mouth should be put on first, then top. Spread glue on inside edge of mouth and chenille stems. Then push ends of stem firmly into ball. Glue eyes into place. Wait until puppet is finished before gluing long eyelashes in place.

Place the 4x5" piece of fur for hair over head diagonally, so the corners are from front to back and from ear to ear. (See diagram for fur). Mark the spot on fur where it covers the hole in the ball. Punch a hole through fur with a pencil. Glue fur to head.

5. ASSEMBLING PUPPET. With pliers, bend and crimp one end of #18 wire so it has a closed loop similar to the head of a bobby pin. (See photo #1).

Measure 3 yds. of monofilament and tie to loop of wire. Do not cut this line at any point during assembly. Starting at top of head, thread wire through ball and pull line until 1 yd. remains at top of head. Stop and secure line to top of head by wrapping line twice around a corsage pin. Put a dab of glue on pin and push firmly into head. This will keep line from slipping and give added strength. Now, continue stringing neck and body onto remainder of line.

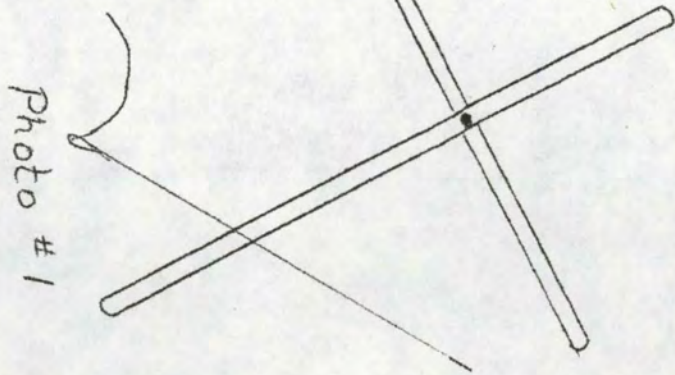
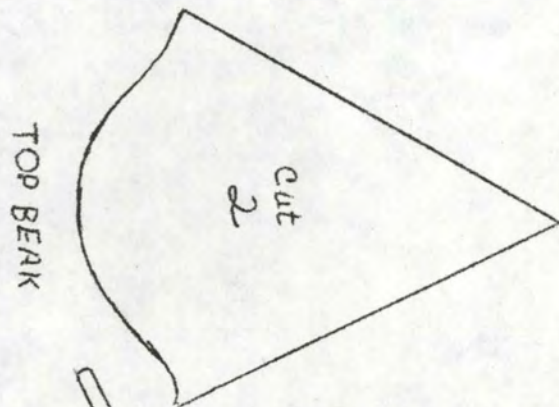
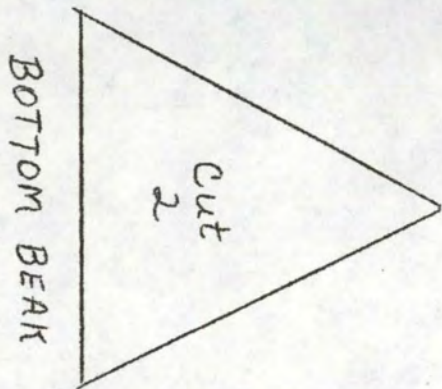
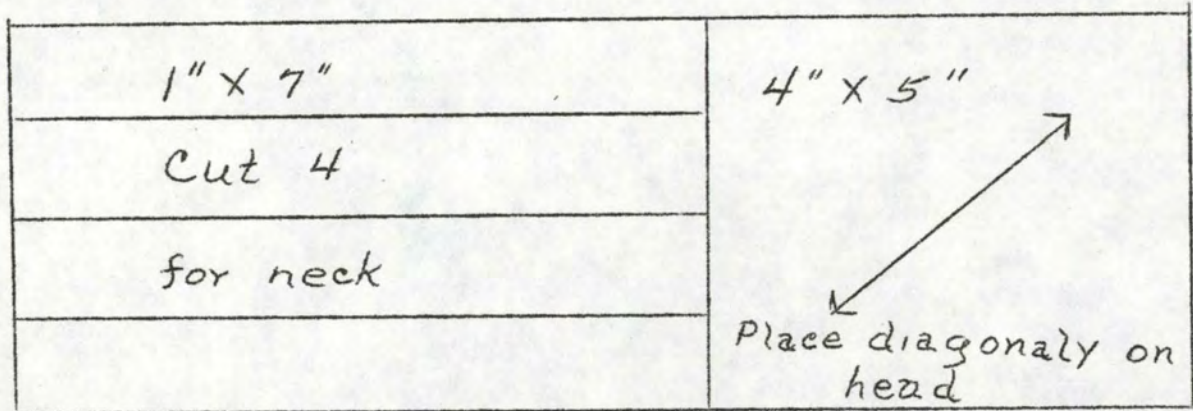
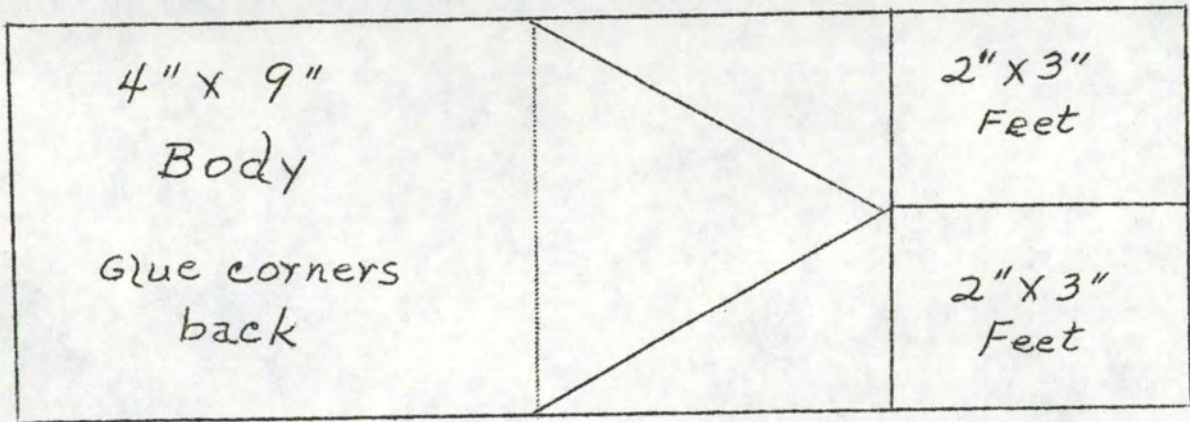
Make sure tail is to rear. Pull lines as tight as possible and secure to end of body (next to hole under tail) with another corsage pin dipped in glue.

Punch a hole in fur just beyond where fur is glued to ball. (See photo #2) Thread line through fur and secure again on top of fur with corsage pin and glue. Attach the line from each leg to nails and side of horizontal bar. Legs should be attached with no slack--approximately 39-40 inches. Repeat same procedure for head and tail. Just make sure head is higher than tail.

If you are going to put a hat on puppet, be sure to thread line through a hole in hat before attaching to dowel. After tying each line securely, put a drop of glue on each nail and finish pounding nails into dowels.

Comb fur and spray to hold in place. Girl puppets--gather net or lacelon around line at top of head; add some flowers and sprinkle with some glitter. Rouge cheeks and glue on eyelashes.

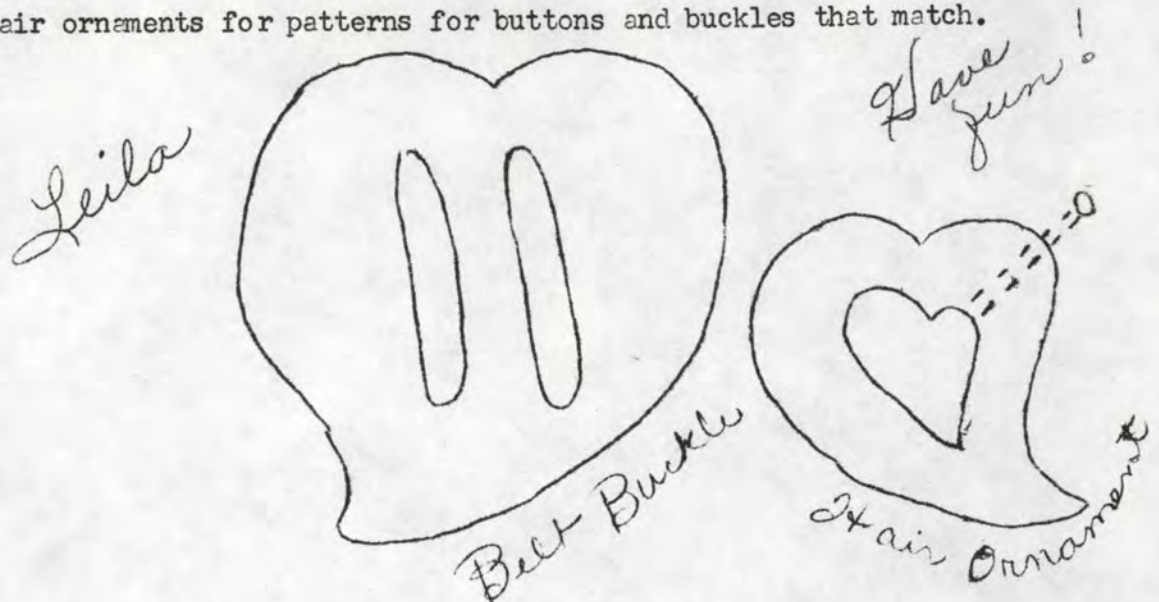
Conso poms Decor--Registered trademark of Conso Products Co.
Swistraw--Registered trademark of Artis, Inc.



Beautiful jewelry, buttons, etc. may be made from coconut shell with very little expense. Your tools are a coping saw, a rasp, files, and several sizes of sandpaper.

Draw the outline of the button on the inside of the shell and cut out with the saw. You need not be too accurate in cutting because your files will round the edges quickly. Using the rasp, take off the coarse outer layer on the outside of the shell. Do not use the rasp too long on the shell or you will have grooves that you will not be able to get out again. Use the files to shape the button top and edges; sand until very smooth. The smoother it is the shinier your button will be. Drill holes in the button before sanding so there will be no rough edges. Finish by waxing. Free form designs for your jewelry and buttons are especially interesting. Be creative! Half shells may be used for hanging baskets and string holders.

Use hair ornaments for patterns for buttons and buckles that match.



COCONUT SHELL ORNAMENTS

(a recipe from the 1962 notebook, demonstrated by Alura Dodd.)
COCONUT CANDY

Slice thinly, meat from one coconut. Then make a syrup of 2 cups sugar and 1 cup water, stir until dissolved and boil until it spins a thread. Add sliced coconut and stir, let boil, stirring occasionally until the moisture is used up and sugar has started to crystalize. Spread out on a cookie sheet

A lot of people are like wheelbarrows--
not good unless pushed.
Some are like canoes--
they need to be paddled.
Some are like kites--
if you don't keep a string on them they'll fly away.
Some are like a good watch--
open face, pure gold, quietly busy and full of good works.

PORTABLE EASEL AND BLACKBOARD

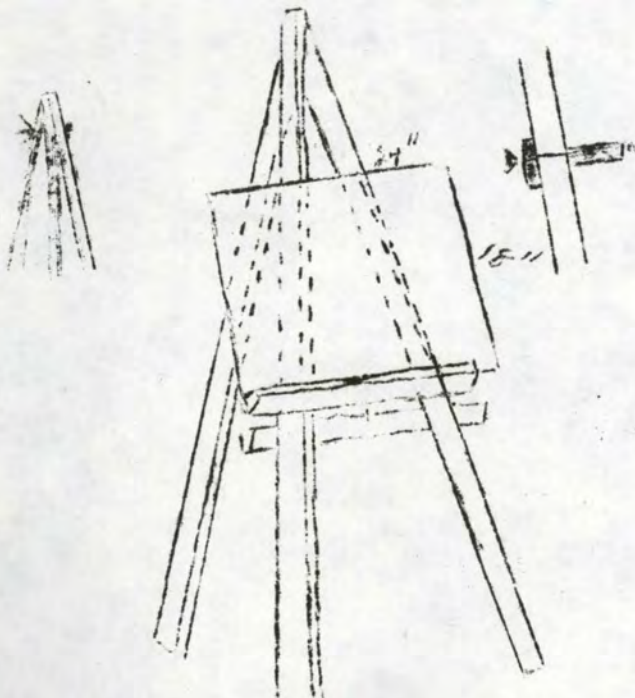
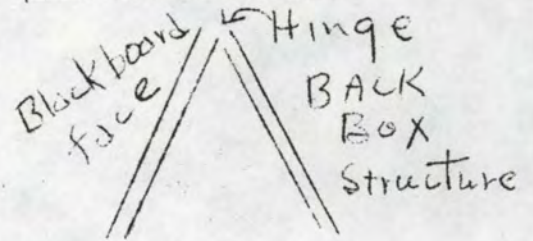
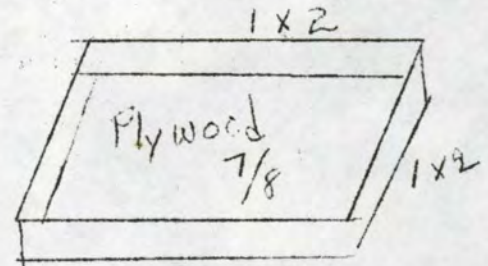
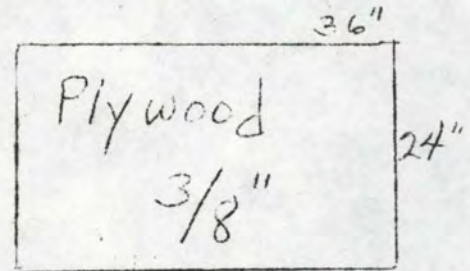
Leila

Materials needed:

- 2 pieces of 3/8 plywood 24x36
- 2 pieces of 1x2 inch pine 36 inches long
- 2 pieces of 1x2 inch pine about 22 1/2 inches long.

Directions for assembling:

1. Take one piece of 3/8 inch plywood 24x36 inches and nail to the 1/2 material to make a box-line structure.
2. Hinge the other piece of 3/8 inch plywood to one end of the box structure (on the end piece of the 1/2).
3. Put a hook and eye or other cabinet hardware on the opposite end of the hinged area to hold blackboard together in a compact unit when transporting.
4. Paint the single piece of plywood with green blackboard paint.
5. Attach a handle (cabinet hardware) to one side of the blackboard for carrying.



EASEL

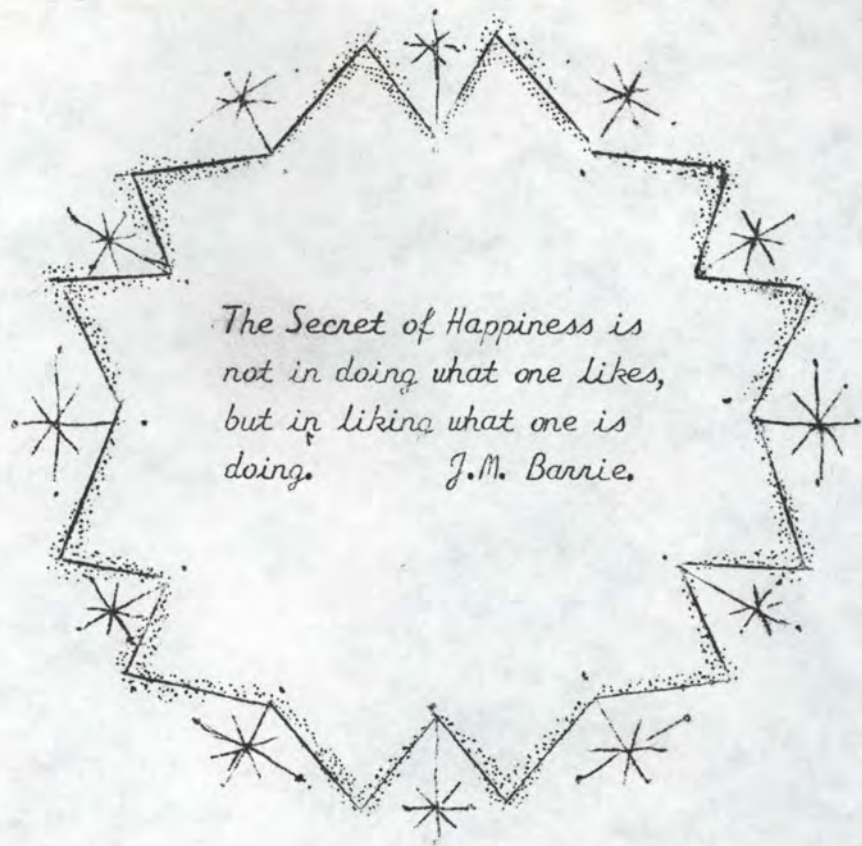
Materials needed:

- 3 boards 6' x 1 3/8" x 3/4"
- 1 board 2' x 3 1/2" x 3/4"
- 1 board 2' x 1 3/8" x 3/4"
- 1 bolt 3" x 3/4" with wing nut
- 1 bolt 5" x 3/4" " " "
- 4' of 1/4" chain
- 2 screw eyes
- 1 screw hook

- 1 sheet 3/8" plywood 18" x 24"
(size is optional)

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A few years ago at Chat, Doc Rock invited anyone who was interested to go with him on a rock hunt. Since then he has had happy groups of Labbers getting thoroughly drenched by rain, slogging through snow banks, wading through mud, etcetera. But always the group has had the time of their lives and have gotten back to camp with their precious prizes of Idaho Star Garnets.

The Chat group has generally gone garnet digging in the Emerald Creek area which is 5 miles south-east of Fernwood, Idaho. They have dug in the stream beds of each of the four gulches which meet the main stream of Emerald Creek. These are Pee Wee, No-Name, Garnet Gulch and Trail 381. The interesting part of this situation is that even though the gulches are very close together a quite different kind of garnet is found in each one.

People think of garnets as always being a red color. However, they are found in every color imaginable except blue in various parts of the world. The garnets in the area to which Doc takes us vary in color from red to the purple shades. The red garnet is called the Pyrope garnet and its color is due to the magnesium found in it. A good red one is classified as a precious gem. The dark garnets color is due to the presence of iron.

The unusual and exciting part of finding garnets in this area is that a good number of them show asterism. So far as we know at the present time, star garnets are not found in any other place in the world. Our garnets are pre-Cambrian in age. These stones have probably been under great pressure for a long time.

The crystal structure of the garnet is dodecahedral which means that it grows with 12 faces. A few stones will have beveled edges and this will count 24 faces. This crystal is called a trapezohedron. The garnet is one of the harder stones to work on. Its hardness is an asset in that it will not scratch readily. Its hardness varies between $6\frac{1}{2}$ and $7\frac{1}{2}$ on the Moh scale. This means that ordinary steel will not scratch it, but

hardened steel possibly can.

Star stones of any type are cut in a "cab" form (cabachon). This means a rounded top. Generally a garnet is cut so that the inside of the crystal becomes the top of the finished stone. The reason of this is that the silk or chatoyancy is generally found in the center of the stone. Chatoyancy in all star stones is due to hollow needle-like inclusions which are parallel to each other and it is this which creates the star effect. Care must be taken in grinding and shaping the stone so as not to cut away much of the silk because in so doing a poorer star will result.

But perhaps you have found a very clear stone. One like this had best be faceted to bring out its full potential beauty. Faceting must be done by someone who has the know how and equipment to do this. The refractive index of the garnet is not high and so it is generally more satisfactory to have a stone cut in a small size. The Bohemian garnets which have been expensive and world famous for so many years have always been cut very small and then mounted close together. This gives the light a chance to shine through and show off the lovely red color.

If you can see a dodecahedral face on your stone dip the flat face to the dop stick and you will generally find that the star will then appear uppermost on the stone. As you grind away the stone you will be changing the contour of the stone and the star will keep shifting slightly with the change. The star must be kept uppermost so you will have to keep checking on its position under a strong light. To proceed with a stone that you expect will show a good star you will need to partly finish a small portion of the stone by grinding and sanding. When you think you might have gotten to the point of seeing a star, put some light oil on the stone and hold it under a strong light.

In working a garnet by hand one doesn't have the problem of keeping the stone cool. However, if you have access to an electric grinding wheel you must use extreme care that the stone does not heat up through friction. Just an instant of too much heat will cause the stone to fracture or to craze under the surface. This can be avoided by using cool water on the grinding wheel.

*Dear God, I have so much that's good,
May I be quick to share,
To reach a friendly hand to those
Who need someone to care.*

*All that I have has come from Thee;
I know it's not my own;
Please give me grace wisely to use
These gifts I have on loan.*

(Anna Gasser)



ROCK POLISHING

Don't let anyone say "You Can't Take It With You", for this Lapidary hobby is one that you can. Everything you need for grinding and polishing a rock can be carried in your pocket with lots of room to spare. You won't need a jingle of coins in your pocket to carry on in this hobby either. Much of what you need for grinding and polishing rocks can be acquired at no expense. A look in the Lapidary catalogues can scare you spitless at the expensive grinding wheels, etcetera. But remember, this hobby of rock working is a new one to we amateurs which has become popular in the past twenty-five years. Those in a hurry have brought about a demand for power equipment. We who like to work with our hands know that the perfectly exquisite rock work which we see in art museums all over the world was done by hand with equipment of the most primitive nature.

Now first of all we need a stick: a dop stick, to secure the stone we have decided to work on. This can be a short length of dowel, a short piece of a round pencil, a nail, or what have you. It needs to be round to rotate easily. Then dopping wax, sealing wax with shellac added to it, is needed. But sealing wax is perfectly all right to use, and you can get a large stick of this in a stationary store for fifty cents a stick. This will last a long time. The wax is melted over heat of some sort, perhaps a cigarette lighter, a candle, or a simple alcohol lamp.

Heat your wax. Watch out here. There is a fine point at which the wax is soft. It will go from soft to dripping quickly. Mold a nice gob of wax on the end of your stick. Then heat your stone (carefully - and above the flame as some stones will fracture or shatter from too much heat), reheat the wax and then join the wax and the stone. Make a good base of wax under the stone. Then reheat quickly to make a good bond. Set aside to cool. Don't hurry the cooling or your stone will break off the dopstick and you'll just lose time putting it back on.

Now the fun really begins. With a carborundum stone (you know, a piece of a grindstone) just start grinding away to shape that stone the way you want it. A grit stone will grind faster than a fine grit. You can use your grindstone dry, with oil or with water. Water seems to work best of all but in some circumstances its messiness makes its use quite prohibitive.

When your stone has reached the shape you want from grinding, the next step is sanding. But right now you must wash the stone, wash your hands and be sure you have gotten rid of all the grit under your fingernails. The objective in sanding is to reduce the size of the scratches. The scratches will be course and deep from an 80 grit carborundum stone. So proceed to erase them with about 120 to 200 grit sanding cloth. This sanding cloth can be purchased at a hardware store, auto supply store, etc. The "Wet or Dry" will cost a few cents more a sheet but it's worth the little extra cost as it can be washed in water to remove the dirt and so will be usable longer. When

Rock Polishing - 2

you are sure the first scratches are gone and just those of the sanding cloth remain, again wash rock, hands, and fingernails and proceed with a finer sanding cloth. This time 300 to 400 grit, after washing up again. The size grit you use will depend on what you are able to buy in your store. Next you will go to 500 or 600 grit, after washing up again. The washing up is very important. One grain of grit can do an awful lot of scratching and you'll just have to go back and repeat the process you have just completed.

By now the colors and the patterns, if any on your rock will be coming through. So now you can start with the best part of all-- the polishing. The polishing powders we use are very very fine grit. They are almost entirely oxides of metal. The common and inexpensive ones are Tin Oxide and Cerium Oxide. You probably have some Tripoli in your workshop around home. This is an ancient and time honored polishing agent of metals and rocks. Each Lapidary seems to have strong opinions of what polishing agent is best to use on each kind of rock. Work this out to your own satisfaction. Also decide what you will use as a buffer for your polishing powder. This buffer could be felt (firm as from a man's hat), leather (from shoes, gloves, handbags), pella (the plastic fabric home sewers use for stiffening), or even a piece of wood. Beech wood has been much used in the past. Moisten the powder slightly on the buffer you have chosen and proceed with your polishing. Work hard and when you are able to SEE into the stone you will have achieved the perfection towards which you have been working.

"And this our life exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones and good in everything."

DIAMONDS

by VIRGINIA CALL

*Diamonds are only chunks of coal
That stuck to their jobs, you see.
If they'd petered out, like most of us do,
Where would the diamonds be?
It isn't the fact of making a start,
It's the sticking that counts, I'd say.
It's the fellows that know not the meaning
of fail,
But hammer and hammer away.
Whenever you think that you've come to the
end,
And you're beaten as bad as can be,
Remember that diamonds are chunks of coal
That stuck to their jobs, you see.*

ROCK POLISHING

The value of a gem lies in its value to the owner. It may be just a "pretty rock" in the pocket of a child and of no value to others, but it has an intrinsic value to its owner. It may be valued because of texture, color, shape, or just a feeling.

Gem polishing is a process of altering what may be found in nature to make it more pleasing and of enduring pleasure, by bringing out the best shape, color, and most of all, rendering the surface so smooth as to make it transparent and reveal its intimate qualities.

We have all had the experience of picking a beautiful stone from a stream only to see it become dull and uninteresting as it dries. Polishing leaves the surface so smooth that it is even more beautiful than when wet.

Stones are polished, or cut, by a series or steps:

1. Grind the stone against a harder, rough surface which can bring the most desired shape and pattern. This first step is usually done by grinding the gem stone with a coarse carborundum, which is a synthetic grit pressed together into a grinding wheel or flat stone. This first process takes a stone of 100 to 200 grit.
2. The second step consists of grinding all surfaces against a finer carborundum, about 400 grit, until the coarser marks from the stone are all ground out.
3. Step 3 consists of even finer grinding, using about 600 grit emery cloth until all marks from Step 2 are gone.
4. This step usually consists of grinding with tin oxide powder until all scratches from all earlier steps are gone. This gives the stone a high polish, which it will maintain wet or dry.

Rock polishing is easy to do with pocket stones of carborundum and small pieces of carborundum paper. The final polish can be done easily by tacking a piece of an old felt hat brim to a board, soaking it with water and tin oxide powder and bringing out the final polish by rubbing against the felt impregnated with wet tin oxide. Care should be taken to wash all loose grit from the stone between steps because a few particles from a coarser grit can ruin a finely polished surface.

I see stone-polishing as like the process that happens to people-- grinding the disinteresting and unpleasant characteristics away, then by finer and finer training bringing out the final gem quality that we see in all mature individuals.

In general, the most satisfactory stones for polishing will have a smooth, even texture, be hard enough so as not to scratch easily after they are finished, and be of pleasing quality of color, etc.

More detailed information about techniques can be obtained from any rock shop or rock hobbyist. I hope my contacts with all of you "labbers" has been pleasing to you as our association has been to me.

GEMS

Doc Rock Stephens



WHAT DO YOU SEE WHEN YOU LOOK?

Can you look in a puddle of mud and see
Reflected, a clear blue sky?
Can you look at your troubles and see in them good
That shall come to you by and by?

Can you look thru' the black-shrouded night and see
Illumined, a starlit sky?
Can you take what life gives and come back for more?
Can you "take-it" and not question why?

Can you look thru' the tempest of strife and see
The smile of the Master there
Can you see mirrored back some rich promise of grace,
Assuring of heavenly care?

Or is trouble just trouble and mud just mud,
Depriving your soul of its sight?
If you'll look for some good in the worst that may come,
Your gloom will give place to the light!

(from "Memory Bells" by R.W. Jackson, Th.B

from the book "All About the Months."
by Maymie R. Krythe.

JANUARY BIRTHSTONE: The GARNET

The garnet is hard, durable, and translucent; therefore it makes a beautiful gem stone. However, some are too soft for ring settings, while others are hard enough for use as abrasives.

The latin word for garnet means "seed-like," for the garnet crystals, embedded in the matrix, resemble pomegranate seeds. Also, red, the most common color of garnets, looked like the thick juice of this fruit.

The gem has been known from time immemorial, and was used, not only for ornamentation, but for smelting ores and polishing various surfaces. The garnet is considered a semi-precious stone. Since it has been found practically in all parts of the world, in different kinds of rocks, and in great abundance, this stone has not been highly prized for jewelry, and because it is one of the cheapest of gems, its extraction has not been too profitable.

Garnets (from "All About the Months")

People usually think of the garnet only as a stone of dark red shade. But its color varies with its composition; besides ruby-red, other hues are yellow, brownish-green, yellow-green, green, purple, and even black. The garnet of greatest value to the jewelry trade is the deep-red variety, the "pyrope," from a Greek word denoting "fire-like."

Garnets differ, too, in size, varying from small ones to exceptionally large specimens. For example, in the Imperial Treasury in Vienna, there was one the size of a pigeon's egg. Kaiser Rudolf II owned one valued at 7,000 pounds, (about 120,00 American money.) The King of Saxony had such a gem, weighing 468 $\frac{1}{2}$ carats, set in the Order of the Golden Fleece. And in 1885 a garnet, weighing 9, was found just off Broadway, in N.Y. by some workmen during an excavating job.

Some garnets are quite brittle and are not easily engraved, and it is remarkable that ancient engravers were able to carve them so skillfully and artistically. It is said to be possible to identify the likenesses of Plato and Socrates from a garnet that has on it the carved heads on one stone....(Marlborough Collection.)

In using garnets for jewelry, various superstitions have been built up around them. People born in January were supposed to have worn these gems as protection against sickness. This belief is said to have started in Poland, and from there spread to other places on the continent and then abroad.

It was thought, also, that a garnet could protect its owner from accidents when traveling; that it had certain qualities connected with blood, and could impart to those whose birthdays were during January such magical characteristics as "constancy", "true fellowship," and "fidelity." In addition, anyone who wore a garnet with a lion engraved upon it would be blessed with health and honor. Sometimes these stones were crushed and used in poultices to stimulate the heart!

According to an ancient legend in the Talmud, the only light MOAH had in the Ark came from an enormous red garnet. Pliny, the well-known Latin writer, stated that large garnets...were sometimes hollowed out and used as drinking vessels. In 1791, the French crown jewels collection contained eight cups, each made from a large, single garnet.

In primitive days, some Asiatic peoples used these stones as bullets, for they believed the glowing shades of the gems made them more deadly. The Persians considered garnets as royal stones, and often engraved the likeness of their monarch on them.

While garnets are found in varied parts of the globe, certain places have a majority of them...South Africa, for instance. In 1870 a Dutch overseer...suspected the presence of diamonds also, for the two are often found close together...and it was so. India and Burma are other places. A cinnamon-colored garnet has been found in Ceylon; this same type has been discovered in the Lava of Mt. Vesuvius. Handsome olive-green gems have been found in Russia, with an unusual transparency. They look well in pendants and necklaces, but are not hard enough for finger rings. The garnet industry was carried on at Teplitz, Czechoslovakia, for centuries, and as many as 10,000 persons were engaged in cutting and setting the gems. However, in the later part of the 18th century, they were mounted in what many people considered unattractive and inartistic pins and brooches with the result that industry and stones lost popularity. Traders and tourists buy these gems set by the Navajo Indians in Arizona and N.M., (light violet-colored or pale red.) Although garnets are fashioned for ornamental purposes, much of them are used other ways--- especially as jewels in watches, and for bearings in scientific

instruments, also abrasives needed in the Shoe industry, plate, glass wood, and leather. Garnet paper, considered superior to regular sand paper, is an important commercial product.

If the garnet is your birthstone, remember, it is of value not only for its ornamental qualities, but also for its utility.

Any Way You Look At It



A DIAMOND IN THE ROUGH

C.D. Meigs.

A diamond in the rough
Is a diamond, sure enough
For before it ever sparkles
It has the diamond stuff.

Of course someone must find it,
Or it never would be found.
And then someone must grind it,
Or it never would be ground.

But when it's found, and when it's ground,
And when it's burnished bright,
That diamond's everlastingly
Just sending out its light.

Oh parent; teacher in club or Sunday School
Don't say, "I've done enough;"
That worst boy in your class may be
A diamond in the rough.

LEADERSHIP -- APPLIED GROUP DYNAMICS

Perhaps these suggestions may meet your need for training in club and workshop activities.

Gauge the conversation and instruction to the background of members. Simple concise everyday language and visual symbols- visual aids to which they relate will give picture of ideas you are expressing. Experiences, Ideas, and Questions should be shared.

Are you planning lecture-style classes or talent sharing or experiential workshops or demonstrations? All-at one time or another help self-development of individuals that make a group.... stimulate creativity, enhance with practice hidden skills and vocal expression.

WHAT KIND OF GROUP DO YOU WANT TO BUILD?

DECLARE YOUR PURPOSE---Be sure you have a GOAL in mind..KEYNOTE.

DEVELOPE PLAN---Outline an approach. Allow the group to interact.

ESTABLISH PRACTICAL TIME-SPACE DETAILS:

1. WHERE do meetings occur-homes, community centers, church, local class-room?
2. WHEN -- weekly, every 2 weeks, monthly?
3. TIME is important! Morning, afternoon, evening? For hour-or two or three? Take a refreshment break if 2 or more hours are planned for meetings.
4. SIZE -- as many as a room can hold? Workshop? Need more space and time for interaction and events on your format.
If few persons show..even a nucleus of 3 persons can develop and gain from mutual association and closeness. Don't be discouraged...make good use of this time and the people!
5. Advertisement: Word of mouth, newspaper, public bulletin boards, Stores, restaurants, Poster in window which is simple, inviting and informative.

LECTURE-STYLE presentations are traditional and advantage is expert opinion and knowledge shared in a structured situation. Teaching aids diagrams, chalkboards, audio-visual equipt enrich any talk.

EXPERIENTIAL WORKSHOPS: Participatory--no one observes..ALL do something together!! Help each realize creative potential. This new style can use explorative exercises as dance movements, music, guided imagery meditations, art, directives from leader, and actions that ALL can do to invoke individual and group expression in a comfortable and free manner....

LISTEN TO FEEDBACK.

PURPOSE IS TO STIMULATE CREATIVITY - TO ENHANCE SKILLS -- TO ENJOY LIFE!!

Each Club or group or workshop should be unique to those attending. Offer members something they can relate to and want to explore further. Offer a sprinkling of things of quality that meet needs and interest of the specific community you are trying to reach.

YOUNG HEARTS of ALL AGES are accustomed to interacting and enjoy lively presentations that may include drama, participatory exercises, movement, music, guided imagery and demonstrations.

A good and BRIEF lecture by a lively speaker on well-chosen topics especially utilizing good teaching aids to amplify ideas is always well received.

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EXPLORING STATES OF AWARENESS

We do not all exist in identical universes. My universe is similar to yours but not identical. My universe is shaped by who I am and what I want to be. Your universe is shaped by who you are and what you want to be.

As leaders we all have or will encounter people whose universe may be radically different from ours. In order to understand and effectively lead this person we must first be able to accept his universe as real.

Today I will show you some things that have come to be parts of my universe, they may not be parts of your universe, but they might be after today. In the same way as you learn these things from us today--to be an effective leader you must be open to letting other people teach you about new parts of their universes before you can judge that person. Meta-physical laws are slippery things and just because yours work for you doesn't mean that they are universally true. A judgement from you comes from your belief in your certain laws, but if you don't know the laws of universe of the person you are judging there is no way you can make a fair judgement of that person.

THE BEGINNING

OM

THE SECOND

EYE TO
EYE

IN WHICH PAIRS OF PEOPLE
STARE INTO EACH OTHER'S
LEFT EYE'S.

THE THIRD

REPEAT
THE WORD

IN WHICH WE REPEAT A WORD
IN UNISON UNTIL THE PRO-
NUNCIATION AND DEFINITION
OF THE WORD LOOSES ALL
RELATIVE MEANING.

*The word in this case
is NUGGET.

THE FOURTH

RELAXATION

PROGRESSIVE THAT IS
See Appendix A

THE FIFTH

FANTASY

See Appendix B

THE END

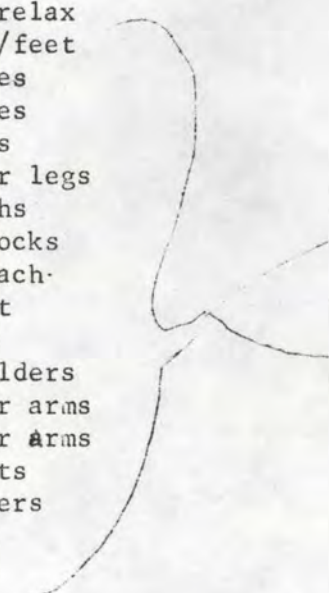
OM

APPENDIX A

STEP ONE: Get comfy, lay down, close your eyes.

STEP TWO: Take some deep breaths
-count to 5, inhale
-count to 10, exhale

STEP THREE: Tense and relax
-Toes/feet
-Ankles
-Calves
-Knees
-Upper legs
-Thighs
-Buttocks
-Stomach
-Chest
-Back
-Shoulders
-Upper arms
-Lower arms
-Wrists
-Fingers
-Neck
-Face



With each breath you are becoming more and more relaxed.

Imagine all the tension draining out of an open plug in your foot.

APPENDIX B

We are leaving camp now. We will walk across the lake to the grove of you have all seen before. We need not fear sinking for the water now has a new thicker density. Feel the sensations that are new to you(elaborate).

Now that we have reached the shore we will rest for a moment. Feel the sensations(elaborate).

Rising now, turn and look towards the top of the hill. This is our objective. Again we will discover that the laws of Nature are slightly different now. The climbing seems easy, as though gravity was reduced so that our feet raise and fall with virtually no effort on your part. In addition we feel a..... compulsion to reach the top, as if we once knew what was there but have forgotten(elaborate).

Now that we are at the top the forgotten memory comes back. This is a magical place. From this hill we may do what we wish and what we wish to do now is to return to camp by the quickest means possible. We will fly. Test yourself first. Become acquainted with this new ability. We will fly now. You may fly as far as you wish but we will soon return(elaborate).

Now it is time to go. Together we will head for the camp. Now we can barely see it, but we are traveling so fast that the camp comes more and more into view, but as we get closer and closer we can also feel the magic energy draining from our bodies.

Closer now, you can see your real bodies lying there in/on the _____. Your flying speed slows now as we circle above the _____. Sinking slowly to earth and to your body you feel a sense of sadness at having to leave this magical world, but you also feel newly refreshed and ready to go on to your

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MAP AND COMPASS

Professor Brad Bradley

United States Geological Survey Topographic Maps (Contour) are most useful for the backpacker, because they show geographic features and elevations as well as giving magnetic declination (degrees variation between magnetic and true north). They are often out of date as to roads and trails. The cost is \$1.25 and can be obtained at outdoor stores or from the U.S. Geological Survey, Federal Center, Denver, Colorado 80225. Write for the free state index.

United States Forest Service planimetric maps are revised more frequently so are more up to date as to roads, trails, and other man made features, but have no depth (contour). They usually cost \$.50. These are obtained from any Forest Service Office.

It is recommended that you have both types for the area you plan to be in.

Many compasses are available - we recommend a Silva type, liquid filled which features: See through plastic base with scaled straight edge and directional arrow. Compass needle with red end pointing to the magnetic north. Rotating compass housing with degrees marked on top and orienting arrow on the bottom. Liquid filled to steady the needle for easier and more accurate readings.

These are good tools - not toys - you will use your maps often and your compass seldom, but when you need it you had better know how to use it. The best way to learn is by practicing.

1. Map orienting arrow with the directional arrow. Then place compass on map so that arrows are over the magnetic north arrow printed on topo. Now rotate map and compass until compass needle points (red end) the same direction. Map is now oriented.

2. Locating your position on map: You may be able to do so close enough by visual check of features, but if not, locate at least two visual features in the landscape and on your map. Sight across your compass at one of the features and make note of the degrees on the side of the housing nearest you. Now set the directional arrow of your compass on those degrees and place on map so that straight edge is on feature you noted and compass needle and orienting needle are pointing in the same direction. Draw a line along the straight edge. Repeat this with other feature. The lines drawn will cross at your location. A third sighting can verify your first two readings.

3. Setting a compass course: You are more likely to have to do this than to have to locate your position on the map. You generally know where you are, but fog or a snow storm can make cross country route finding by compass necessary. Plot your course on the map and set directional arrow on your course and take frequent readings as you go so you will not wander from course. If your goal is very distant you should set intermediate goals.

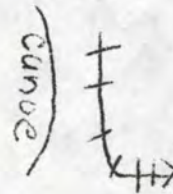
Bruce Elm presented a demonstration of canoeing techniques. During this demonstration, the following strokes were presented:

Note: Long lines indicate direction of paddle movement, short cross-lines indicate paddle angle.

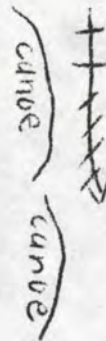
Draw--Pull straight back with the paddle (Used by bow-man & stern-man to progress forward.)



J--Pull straight back then hook away from the canoe with the paddle at the end of the stroke. (Used by a lone paddler to turn towards the side being paddled on.)



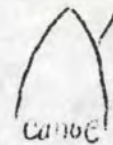
Modified J--Pull straight back then twist the paddle so that the leading edge of the paddle is towards the canoe. (Used by a lone paddler to move forward.)



Sweep--Pull the paddle backwards in an arc, reaching as far away as possible with comfort. (Used by any canoeist to turn away from the side being paddled on.)



Bow-Rudder--The paddle is simply held against the gunwales at an angle away & forward from the canoe on the side being paddled upon. (used by the bow-man to make a quick obstacle.)



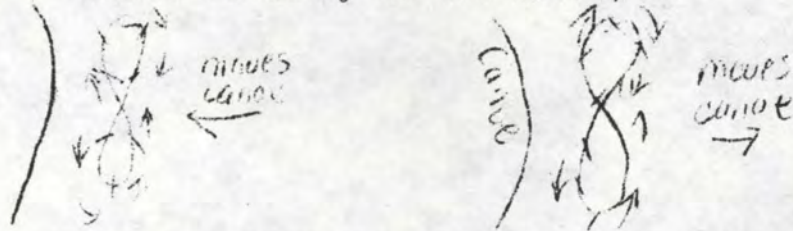
Cross-Bow-Rudder--The paddle is held against the gunwale on the opposite side from which the canoeist is paddling w/the blade extending away & forward from the canoe. (This is an awkward stroke, but must be sometimes used to avoid an obstacle.)



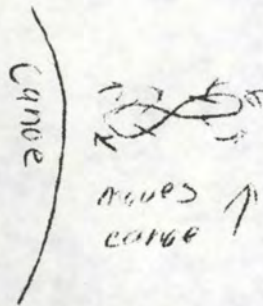
Back-water--The paddle is pushed from the rear forward. (Used to back-up by a lone canoeist when two are paddling and the other canoeist is doing a sweep to turn the canoe within its own length.)



Figure 8--The paddle is moved forward and back in a figure 8 pattern with the leading edge away from the canoe to move forward from the side on which the paddling is done or with the leading edge towards the canoe to move away from the side being paddled on. (Used to move the canoe directly to the side.)



Sculling--Somewhat similar to the figure eight, except that the movement of the paddle is away and towards the canoe and the lower hand is used to hold the paddle against the gunwale. The movement of the paddle is entirely controlled by the upper-hand. (Used to move silently through the water, as in stalking birds or animals.)



BOB ROGERS' MASSAGE CLASS
MASSAGE YOU CAN DO ON THE FLOOR.....

1. Sit cross legged facing each other. 2. Feel the hands, fingers, palms close your eyes, and get into feeling and seeing. 3. gently press through the hand and forearm with both hands; feel the elbow, and arm lifting the muscle on the bone and releasing it. 4. Then on to the shoulder with the same squeezing and lifting action, 5. Thoroughly work the shoulders and neck, to base of head, into hair and scalp. 6. Back down arm to wrist, lay on back and standing with feet at either side of head, thumbs on innerside of fore arm, lift shoulders using your body and shoulders. 7. Go to legs and do same as with hands and feet and legs. Pick up legs at ankles and gently rotate the legs like windshield wipers and gently rock the body on the skin of the back. 8. Over on stomach and straddle hip area- gently but firmly squeeze and lift muscles of back and relax it until it's soft and pliable. 9. Back of legs same. Then patting from shoulders to soles of feet. 10. Nerve stroke from fingers lightly - little finger along sides of body to little toe, break, return to hand middle fingers, arm, head, back, legs, middle toes. Break. Thumb, arms, head center of back, legs and end at big toe. Let them relax and rest. Trade partners.

PRACTICE FREELY AND OFTEN

Bob

It was great floating on the lake + rubbin you.

Keep on rubbin, Huggin + Lovin

— Bob Rub —



FIG. 1



FIG. 3



FIG. 4



FIG. 7



FIG. 3



FIG. 9

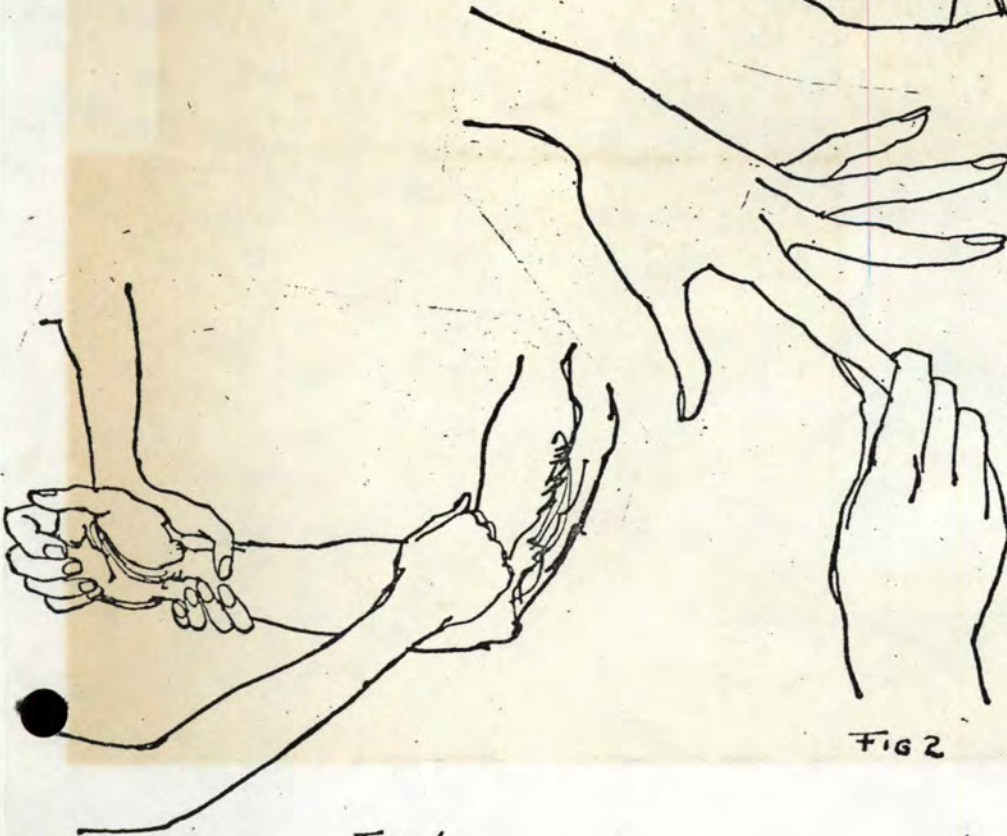


FIG. 6

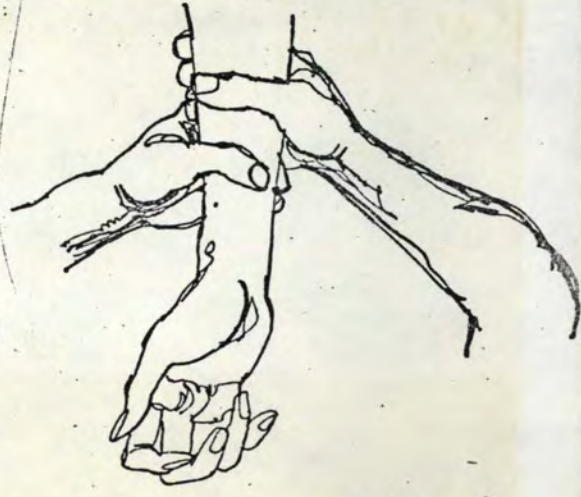


FIG. 5

FIG. 2

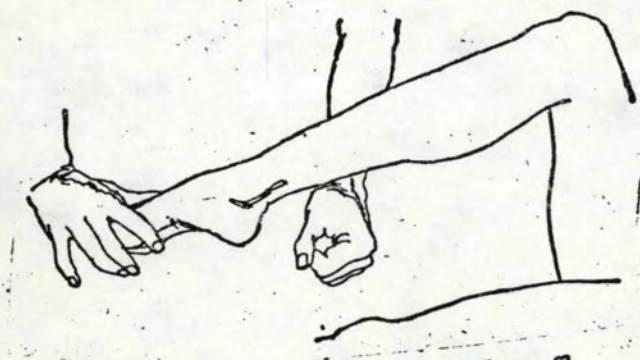


FIG. 8



FIG. 3

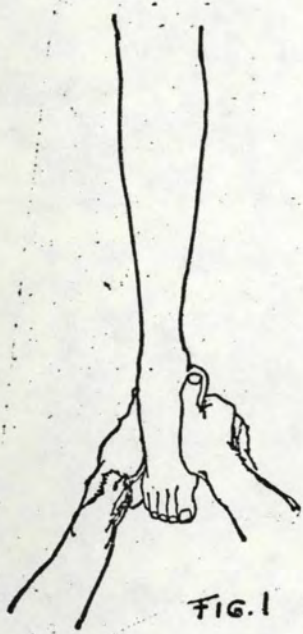


FIG. 1

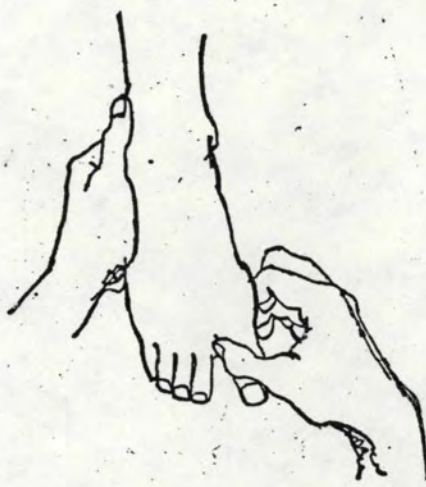


FIG. 2



FIG. 6

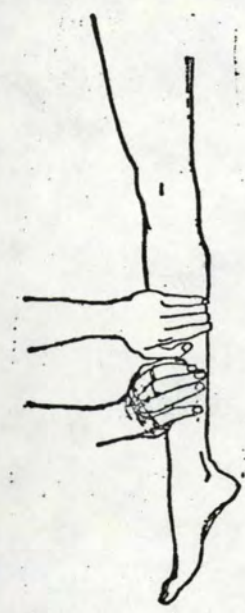


FIG. 5



FIG. 4

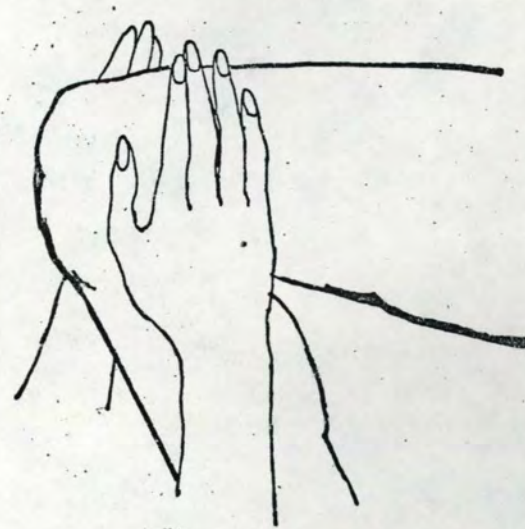


FIG. 7

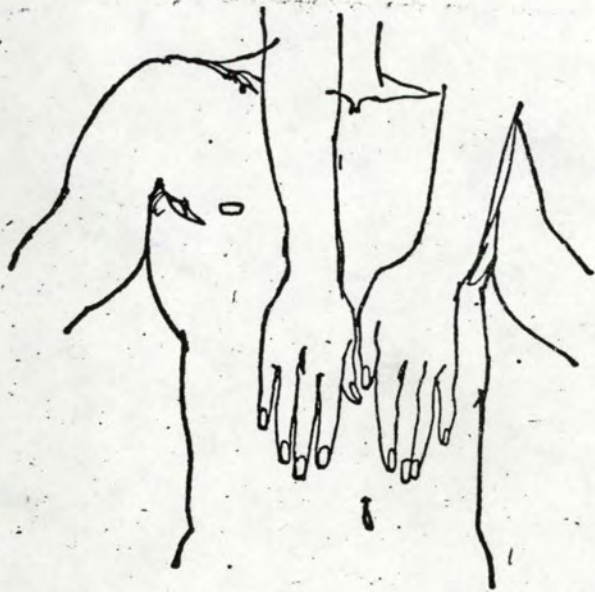


FIG. 1

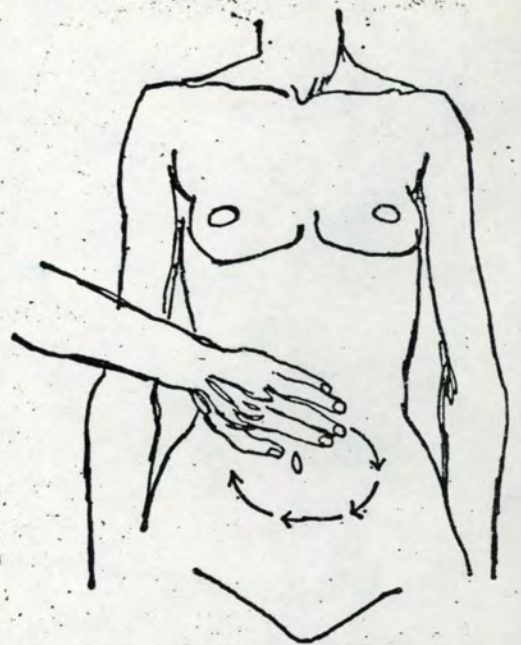


FIG. 2

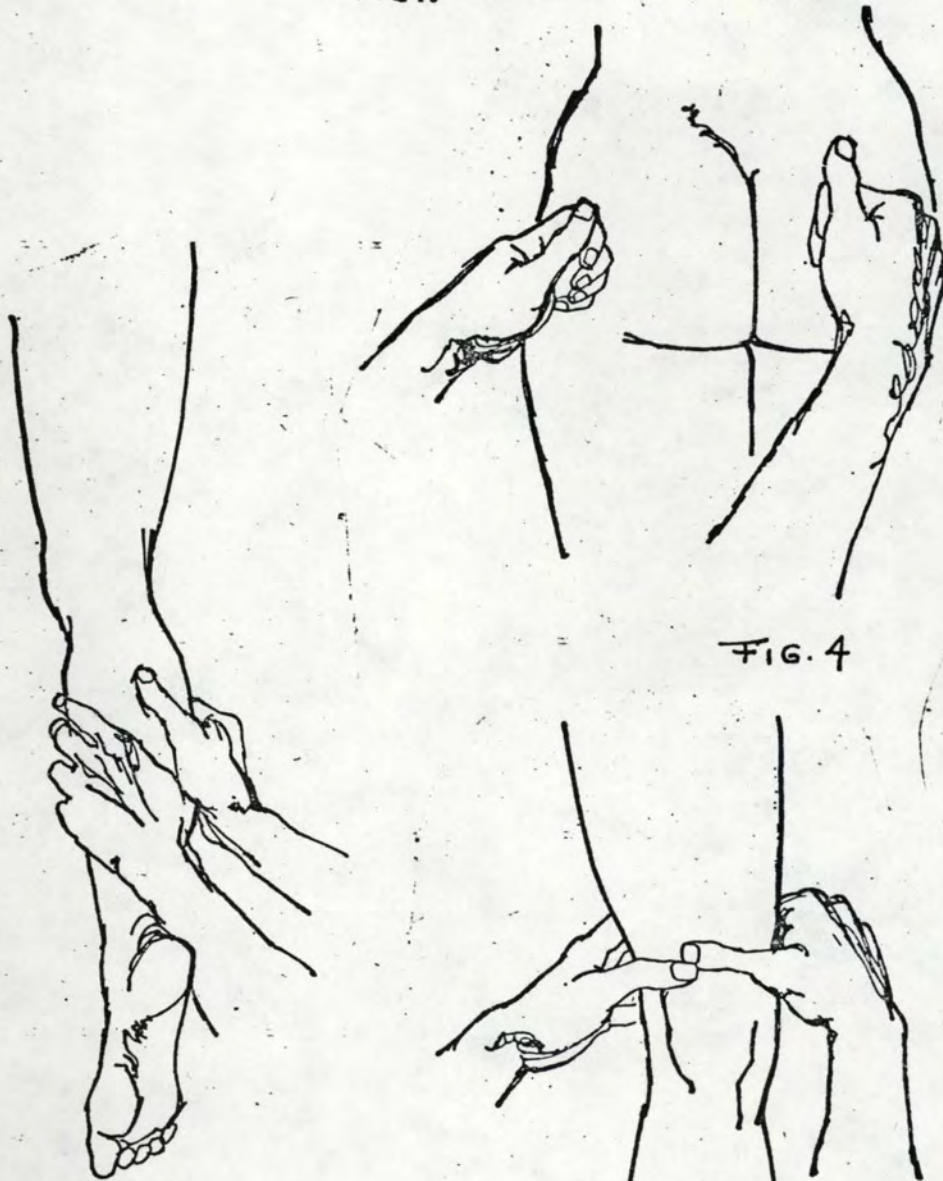


FIG. 4



FIG. 1

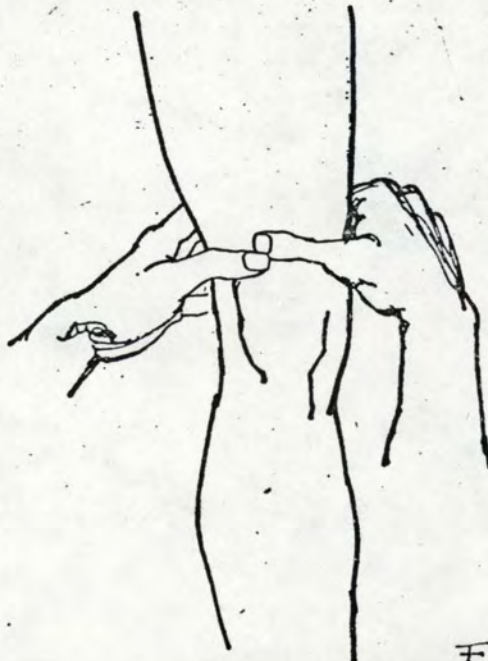


FIG. 2



FIG. 3



FIG. 1.



FIG. 2



FIG. 3



FIG. 4

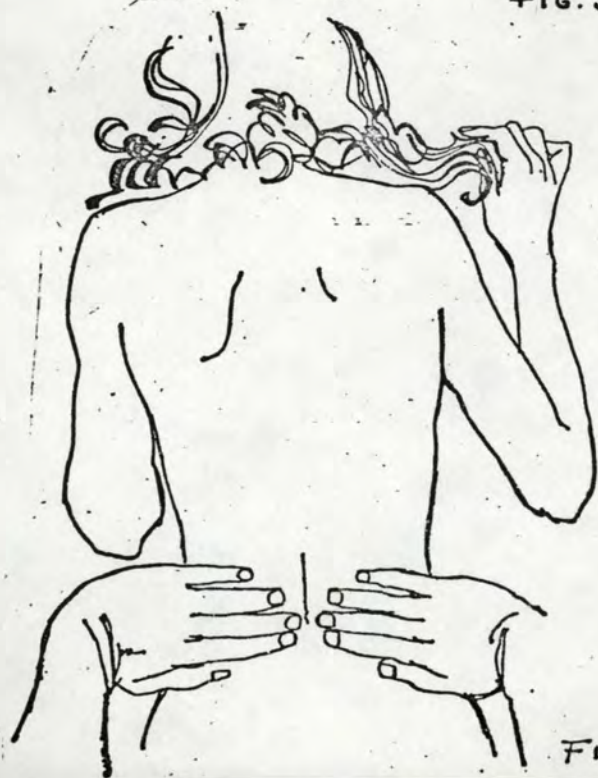


FIG. 5



FIG. 6

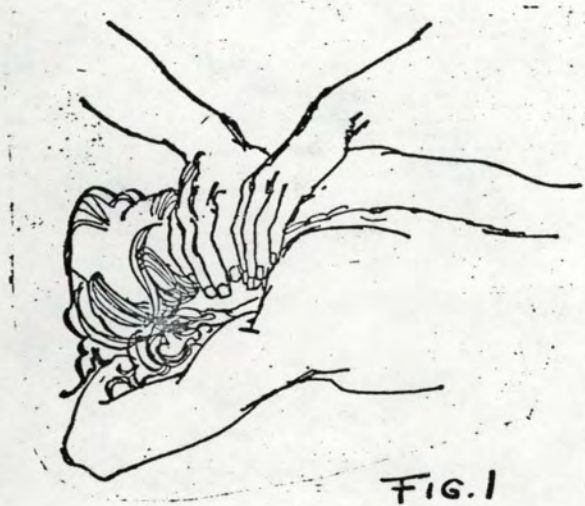


FIG. 1



FIG. 2

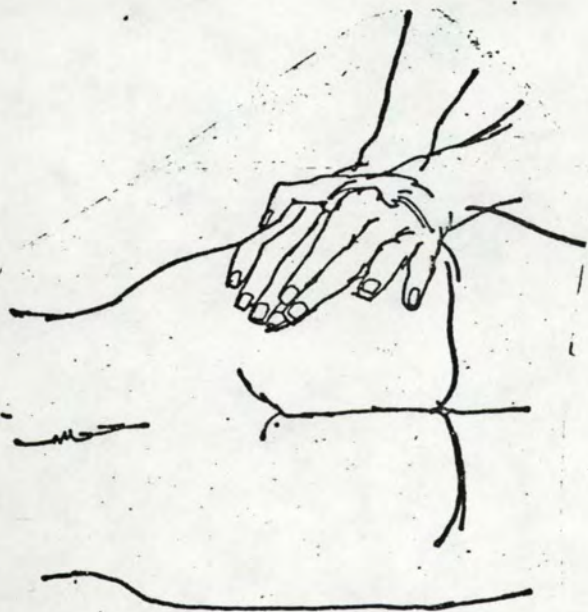


FIG. 5



FIG. 3

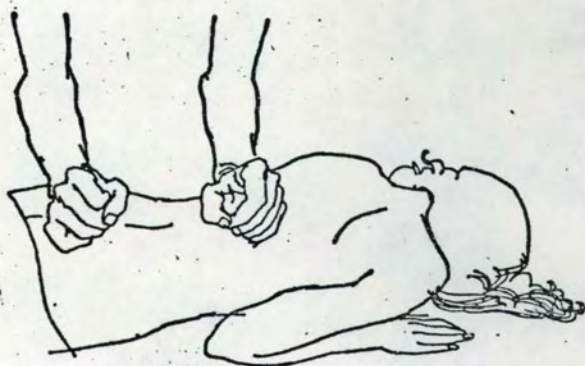


FIG. 4



FIG. 1



FIG. 2



FIG. 3



FIG. 4





FIG. 1



FIG. 2



FIG. 3



FIG. 4



FIG. 5

PUPPETRY LEADERS
HANDBOOK

Oregon State 4-H Office
Oregon State University
105 Extension Hall
Corvallis, Oregon 97331

The materials in this booklet were provided by Nancy Lorain, Marion County 4-H Leader, with the assistance of the 4-H Developmental Committee for Creative Arts Projects.

The curtain's going up on the gayest cast of characters ever to face the footlights. Puppets! Youth create puppets with materials of their own choosing and have fun expressing themselves through staging puppet parties.

Puppetry provides youth to experience speaking and provides the shy youth a way to express himself behind a disguise, creating greater confidence. Puppetry offers a unique way to draw out imaginative ideas.

SOME SIMPLE HAND AND STICK PUPPETS YOU CAN MAKE

A Singing Frog - a paper plate puppet

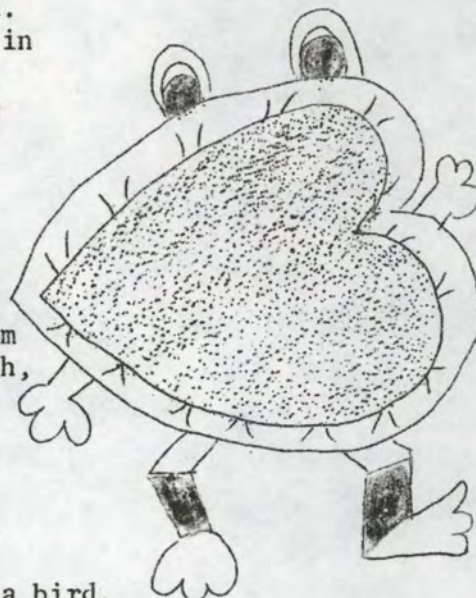
- Fold a paper plate in half.
- Decorate. If the plate is waxy, rub it with soapy cloth before you draw or paint on it.
- Cut out paper eyes and legs, glue or tape in place.
- Tape a strip of paper to the plate to make finger strap. Now your frog is ready to sing! Make other animals and people too.

A Talking Monkey - a paper bag puppet

- Use the flap on the bottom for a puppet's head.
- Decorate, drawing a face and cut parts from construction paper like a tail, ears, mouth, tongue and glue in place.
- Put your hand inside and make the animal talk or if eyes are placed just right, it will blink.

A Moving Duck - a stick puppet

- Using a piece of construction paper, draw a bird.
- Make a slit where the beak would be and stick the blades of a pair of scissors through. Now open and close your ducks mouth and make it talk.
- Glue the duck to a stick, add dimensions by gluing feather wings and a tail to the picture and now waddle your duck by moving the stick.



The Sly Fox - A cardboard cutout puppet with finger legs
-Draw your own picture or trace from coloring book a picture of a fox (or any other animal) on construction paper.

-Draw two dotted circles about $\frac{1}{2}$ inch from the bottom, big enough for the first and second fingers to fit through and cut out. Now the sly fox can walk.



A Simple Marionette Puppet

-Cut out of cardboard two feet and fasten to string, then run through spools or tubes to form legs.

-The strings are then run through a tube or box to form body and on up through the head part.

-Follow same steps for hands and arms as feet and legs.

-Cut all string long enough so they can be tied to a strip of wood. When moved, this gives action to the puppets.

WAYS TO GIVE YOUR PUPPETS EXPRESSION

*Eyes can be buttons, tubes, daisy lace trim, wood blocks, acorns, plaster balls, marbles (Solid colors are best with a pupil inked or painted in. Glossies give the most depth.) beads, jewels, sea shells, moveable plastic eye, map tack pins, pipe cleaners.

*Hair can be yarn, scrub pads, cotton, fringe trimmings, doilies, straw, feathers, and curled birthday ribbon.

*Noses can be button, clothespin, lightbulb, ice cream cone, ball, balloon, paper, spoon, plastic bottle, wood block, seashell, corks, ping pong ball.

*Teeth and mouths can be paper, twigs, seashells, wood block, yarn button.

*Facial expressions can come from animated art books, or comic books or newspapers by tracing or cut outs.

A STAGE CAN BE

*a bush or hedge

*a tipped card table

*a three sided cardboard

*a large box

*a blanket stretched between two chairs or across a doorway

THE MESSAGE THAT PUPPETS CAN GIVE CAN BE

*simple jokes

*questions and answers

*riddles

*persons reading the script behind the scenes

*an original script written by the group

- *a person seated facing the audience and reading or telling the story being acted out
- *a nursery story or fairy tale rewritten and acted out, such as "Little Red Ridinghood"
- *a story taken directly from puppet books already in script form

Do remember your message should focus on the specific age of your audience.

MUSIC & SOUND EFFECTS CAN BE DONE BY

- *a singing group at the back of a room
- *a singing group behind the stage
- *your audience singing a familiar song so everyone can be involved in a puppet party
- *a record like Danny Kaye's "The Ugly Duckling" which has excellent timing
- *taped music or sounds
- *making ones own sounds, for example: Thunder - drop ice in a box; Rain - marbles rolled in a cardboard box; Galloping horses - hitting wooden blocks against a table. Your imagination can take it from here and by experimenting, you will discover how to make many more sounds.

PROPS & SCENERY CAN BE

- *painting murals on butcher paper or cardboard boxes
- *painting cardboard objects, such as a castle front, and securing it to a flat stick so that scenes can be slid on and off stage
- *making dimensional objects that can be dropped onto the stage area on strings from above
- *use magnets to have it appear puppets are lifting and picking up objects

HINTS--Where To Go From Here

- *Have a research session at the local library, using both books and magazines. Librarians are wonderfully helpful.
- *Keep the making of puppets within monetary limits.
- *Even youth with little artistic ability can do well. Remember, the most beautifully made puppet, poorly handled, can be a disappointment; where as an imaginative child, with nothing more than a clothespin, can make it "live".
- *Your stage can be lit from the front by using spot lights, desk lamps, or large flashlights. Keep backstage dark so that movement of puppeteers is not noticeable.

- *Paper dolls make good puppets, mounted on sticks. Cover the body with flannel or felt, glue small bits of sandpaper to the backs of their clothing and you have a quick way to change costumes. It is the old flannel board idea.
- *Never have a puppet show without all puppeteers working a puppet. Additional responsibilities like props, music, story reading, and sound effects should be divided.

PROVIDE WAYS TO RECOGNIZE MEMBERS EFFORTS

Every group likes to work towards a goal. To make a puppet is one thing, but to make it come to life is an additional learning experience. Have groups look in their community and decide where they would like to stage a puppet show and to what group of people, then work toward that goal. Some ideas for shows might be:

- | | | |
|--------------------------------------|--------------------------|---------------------------|
| *local library children's story hour | *convalescent homes | *school classroom |
| *4-H state fair activity booth | *community nights | *Club meetings |
| *church to illustrate a Bible story | *a family | *children's hospital ward |
| *summer overnight or day camp | *4-H show or county fair | *service organizations |

Individuals or a group of members may also use their skills in any or all of the following ways:

- create a puppet for decorative purposes
- older members may wish to enter the talent shows
- exhibit puppets at county fairs
- the club may wish to make a display at the fair, in a store window or mall area to show what they have done as part of their experience



THE PUPPETRY RESOURCE LIBRARY

BOOKS

- *How to Make Simple Puppets: Staging, Scripts and Use
 - Making Easy Puppets, by Shari Lewis
 - Puppets for Play Production, by Nancy Renfro
 - Finger Puppets, by Laura Roass

- *Illustrations on Puppet Making
 - Puppet Party, by Goldie Taub Chernoff

- How to Have Fun Making Puppets, by the Editor of Creative Education Society
- Marionettes, How to Make and Work Them, by Helen Fling

*Skits, Riddles, Plays and Poems

- How to Be a Puppeteer, by Eleanor Boylan
- Puppet and Pantomime Plays, by Vernon Howard
- Sue Kangaroo, a 4-H Project, by Bill Winkenwerder

*Books Found in hobby or art shops that can be used to trace or cut out figures with expressions are:

- Animation, Learn How to Draw Animated Cartoons, by Preston Blain, Forester Arts Service
- Animated Cartoons, #25, by Walter Foster
- Advanced Animation, #26, by Walter Foster

FILMS

*These can be ordered from your Extension Agent. Contact him.

- "Puppets": a 15 minute, color film with techniques for making puppets with possibilities for inventiveness and imagination.
- "Puppets You Can Make": a 17 minute, color film about how to make hand puppets using paste, newspapers, yarn, paint and cloth.

(HAND PUPPET NO. 1)

PAPIER MACHÉ HEAD

Papier maché may be purchased, or you can make it yourself. Described below is a simple method of making papier maché heads which is easy for young members and fun to do.

Molding

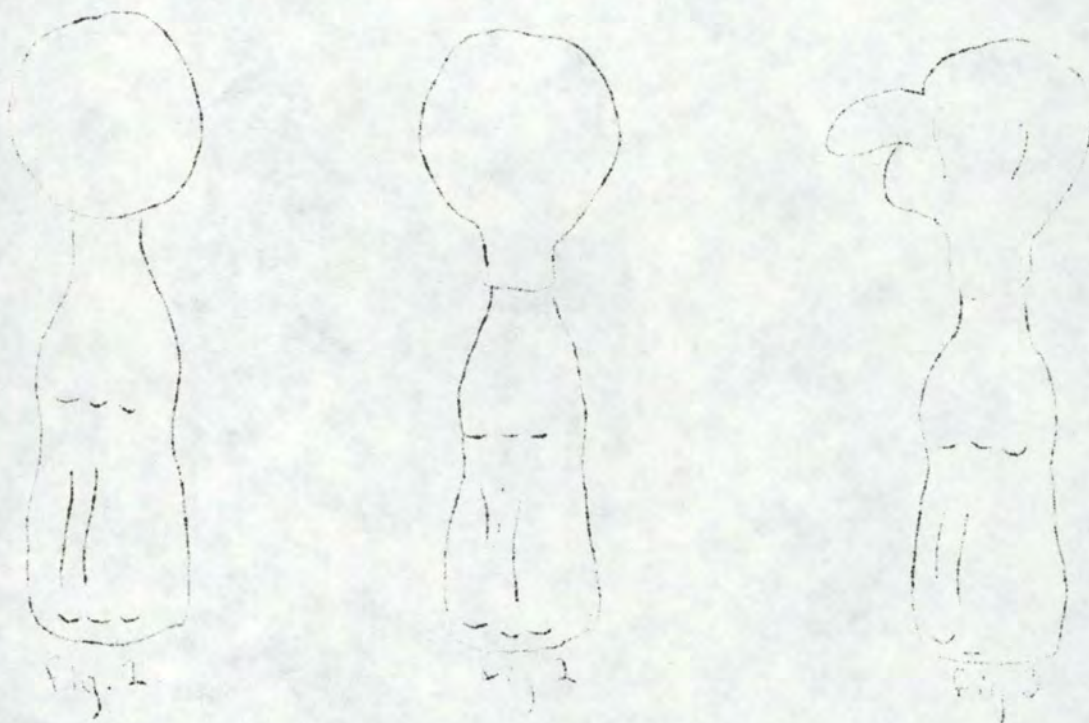
First, the basic head must be molded. The easiest medium for children to work with is modeling clay (clay with an oil base), which can be purchased in any 5-and-dime or craft store. It holds its shape well, remains moist, and is clean to use.

Make a ball of clay, large enough for the head desired, and fix it firmly to the top of a pop bottle (figure 1).

Add more clay to form the neck. It should be a little longer than a normal neck, and should blend into the head portion (figure 2).

Features can now be carved or pinched into the head with fingers, popsicle sticks, pencils, etc. More clay can be added for nose and chin. Make the features exaggerated, since they will be covered with papier mache layers and this will tend to soften even the most pronounced contours (figure 3). It should be pointed out that a puppet looks better if hair, beards, and mustaches are added later rather than molding them with the head.

Once molded, the head and neck are entirely covered with a thin coating of vaseline. This will allow the finished and dried papier maché shell to break free from the mold.



(HAND PUPPET NO. 1)

Papier maché

Prepare a mixture of Elmer's Glue and water to the consistency of milk. Tear newspaper or paper toweling into thin, short strips. Dip into the glue mixture and apply to the mold, making all strips run the same direction and overlap each other (figure 4). Gently and firmly smooth down each strip so that there are no bubbles or creases.

Once the first layer is on, a second layer going the opposite direction is applied (figure 5). Two more layers can usually be added right away. If the paper begins to sag, however, let the first layers dry before applying more. Four layers is usually sufficient, but be sure to check that all spaces are well covered and that the strips make good overlaps. Patch with more strips if necessary.

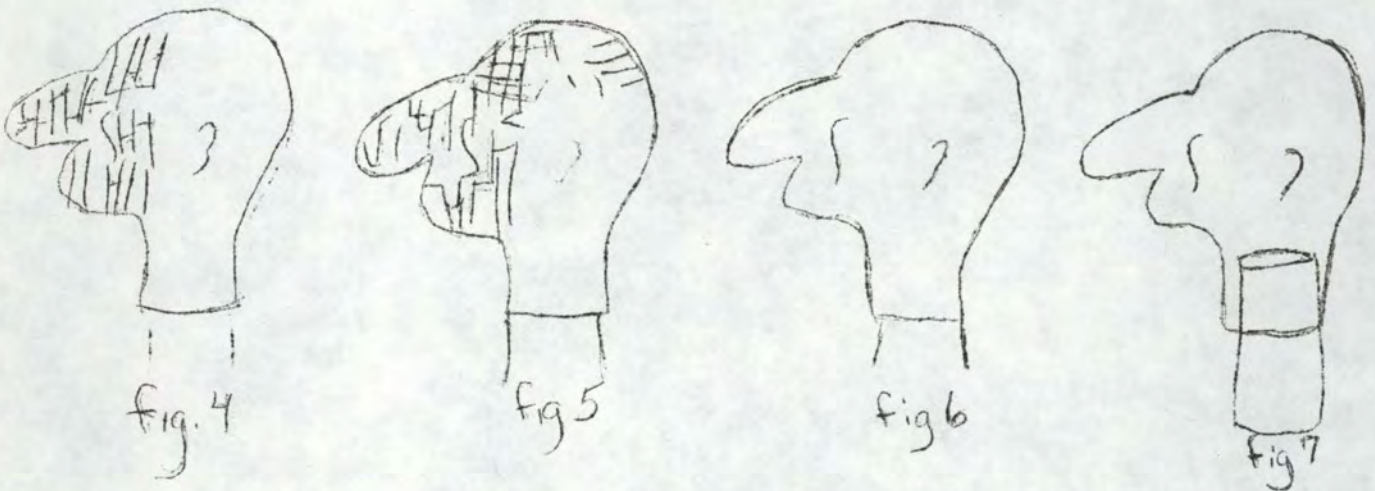
When the papier maché shell is thoroughly dry (overnight will usually do it), it is ready to separate from the mold. With a single-edge razor or Exacto knife, cut around the base of the neck, pushing the blade well into the clay. Cut the head in half by running the knife either in front of or behind the ears and over the top (figure 6). Gently work the two halves away from the slippery mold.

Use a fast-drying glue such as Duco cement to glue the two halves together, and cover the joint with additional papier maché strips. Let dry thoroughly. Make a cardboard or rolled paper tube large enough to fit easily over the index finger, and glue to the inside of the puppet neck (figure 7). You may have to stuff tissue around the edges to make it fit snugly.

Painting

Regular poster paints can be used. (Acrylics give a harder, better finish, but are more expensive). A good skin tone can be achieved by mixing a small amount of white with a few drops of red and yellow. Paint the whole head and neck areas, using two coats if necessary. When dry, paint in whatever features you wish. Let dry again, and then apply a clear shellac overall.

Your puppet head now needs only the pasting on of hair, teeth, beard, or whatever helps to create the kind of character you have in mind.



(HAND PUPPET NO.2)

STYROFOAM HEAD

Styrofoam balls make excellent puppet heads, as they are lightweight, easy to cut, and easy to glue things to and stick things into. Use either the round or egg-shaped types.

Make a cardboard or rolled paper tube about 2 to 3 inches long (depending upon the size of the ball), and big enough around to fit easily over the index finger. Dig out a finger hole in the styrofoam and screw the tube into it until secure (figure 1).

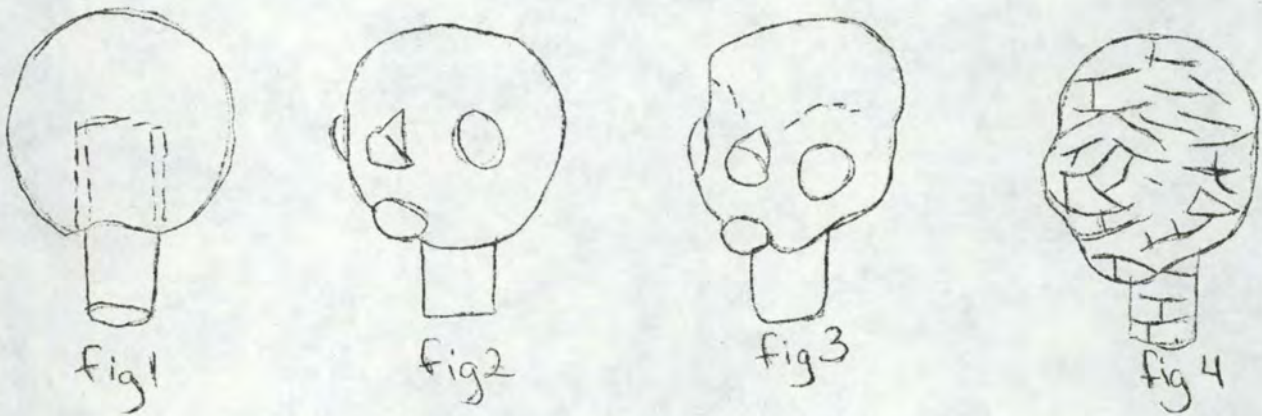
In order to give the face contours, pin on small pieces of styrofoam in the shape of ears, cheeks, nose, etc. (figure 2). Use straight pins, not too long, and take care not to pierce the finger hole.

Further contours can be made by rubbing the styrofoam head gently with sandpaper to make eye sockets, etc. (figure 3).

Prepare a mixture of Elmer's glue and water to the consistency of milk. Tear newspaper or paper toweling into thin, short strips. Dip into the glue mixture and apply to the head and neck, overlapping the strips well and smoothing them down to ease out any bubbles or creases (figure 4). If there are any unusual bumps, or if pin heads show, patch with additional strips until smooth. One good layer of paper and glue is usually enough. Let dry thoroughly.

You are now ready to paint, and there are any number of types of paint that can be used. Tempera poster paints are the cheapest and probably the easiest for children to work with because brushes and drips wash right out. However, they chip easily and tend to show cracks. Always shellac over this type of paint. Acrylics give a good hard surface, do not crack, and require no shellacking, but they are more expensive.

Glue or paint on hair, eyes, freckles, etc., and your puppet is ready to dress.



COSTUMING THE HAND PUPPET

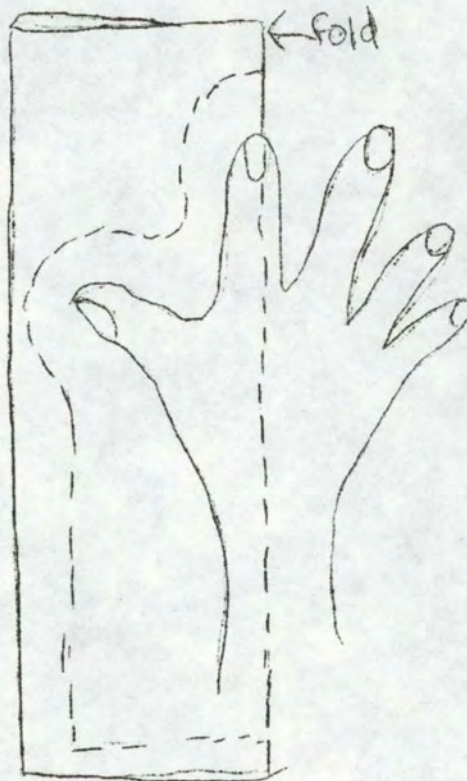
Puppetry is a scrapbag craft, which is one of its many charms. There are no set rules as to how your puppet should be dressed. Felt is a good fabric to use since it requires no hemming and has no right or wrong side, but any scraps you may have on hand will do, so long as they are not too thin.

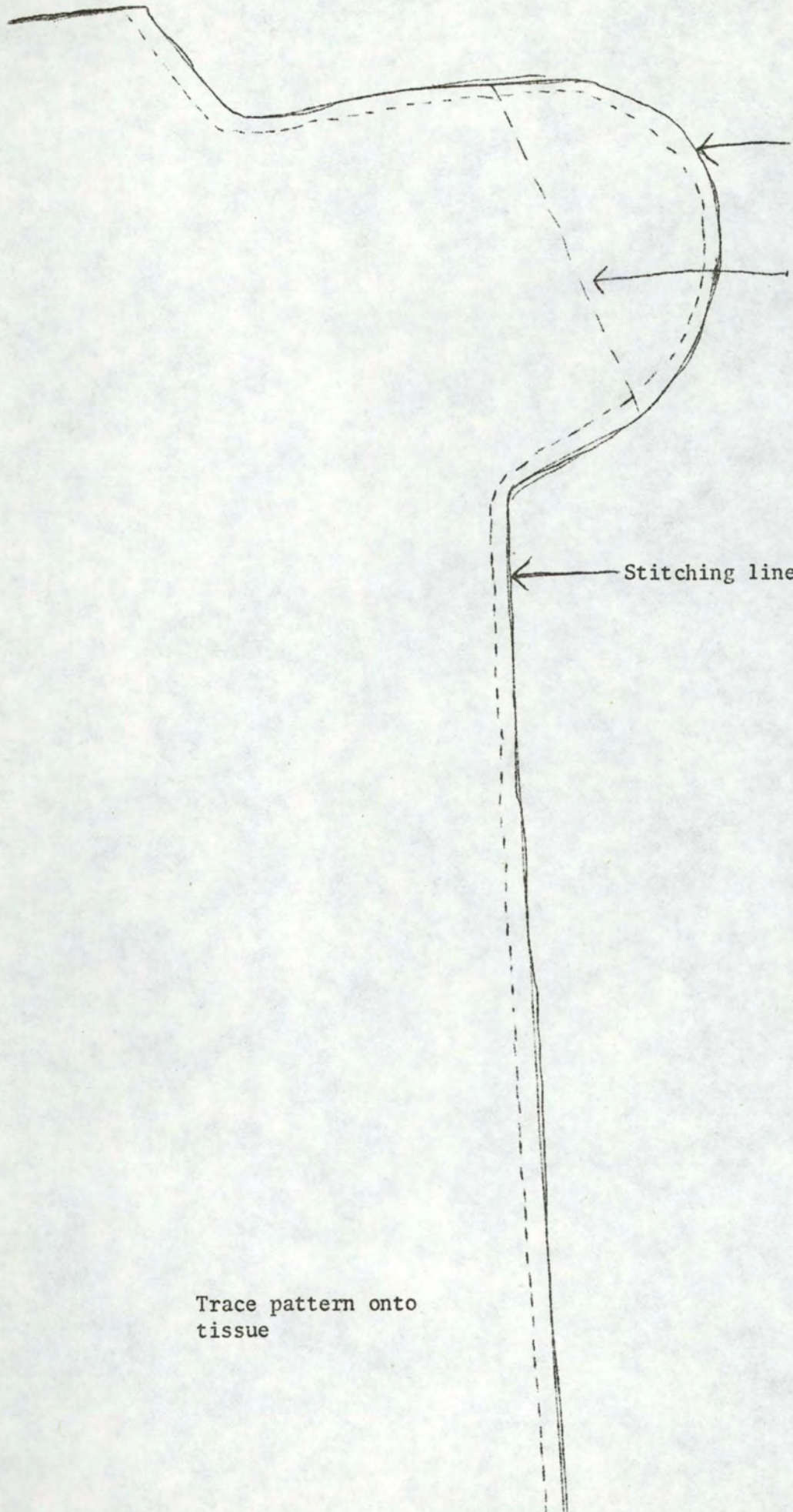
The reverse side of these instructions show a basic dress (Page 2). If you have members in your group with small hands, you may want to make a dress that fits their hands exactly. This may be done by tracing an exaggerated outline of the thumb and index finger of the hand on a paper which has been folded in the middle (see below). With the paper still folded, cut along the penciled outline so that both sides of the "glove" will be the same. Be sure, however, that the neck hole is large enough to fit the puppet head.

Glue the completed basic dress to the head. If it is too large for the neck of the finished puppet head, run a line of hand stitching around the top and draw it up until the fabric fits snugly.

Puppets may or may not have hands. If you choose to have them, they can be made of a number of things -- heavy paper, rubber, felt, fabric, yarn balls, leather, etc. They can be made solid or hollow (so that the tips of the puppeteer's thumb and middle finger fit inside). They are usually sewn on, as that is more secure than glueing.

Buttons, sequins, feather, fur, beads and other embellishments can be added to the basic dress to help create the puppet character you have in mind. If you want to go a little fancy, craft stores have all sorts of hats, baskets, pipes, etc., available which fit puppet sizes well.





If your puppet will be made without hands, cut pattern to rounded end and stitch closed.

If you are adding hands, cut pattern at green line.

Stitching line

Trace pattern onto tissue

SPOON PUPPETS

Wooden spoons (and other kitchen utensils) are great to use in the creation of quick, simple hand puppets the kids will have fun making as well as using.

After deciding on your character, put on its face. The face can be drawn on, glued on using buttons, felt, yarn, odds & ends, etc., or a combination of both. Remember, the face is the highlight of the puppet as the handles are quite thin. Pair, if wanted, can also be drawn or something glued on.

Hats: Can be cut any shape and stapled on or made by slitting the middle of a circle cut from paper or felt and fitting over the top of the spoon. If a staple gun is not available or the material is too hard for its use, glue can be used.

Clothes: Use any material desired. When using wooden utensils, stapling will make a sturdier puppet.

SPOON FAMILY

To make the spoon puppet family, purchase three wooden spoons in graduating sizes - large for father, medium for mother and small for child. (Often wooden spoons will come in a package of three in these sizes.)

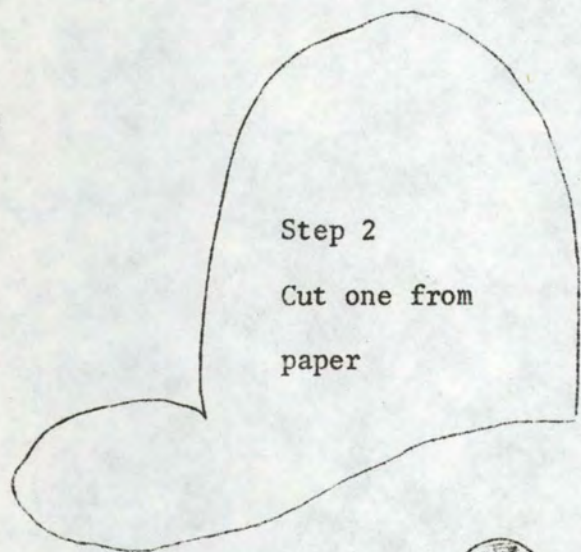
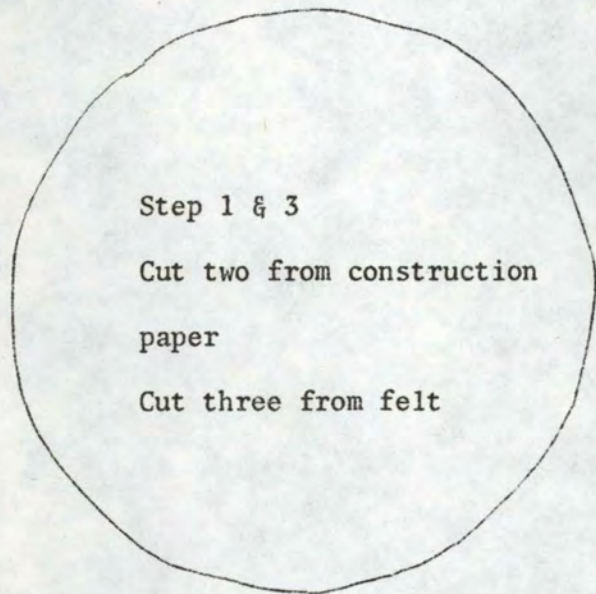
Materials needed:

- three spoons
- heavy colored construction paper
- felt squares
- scissors
- gun stapler (or glue)
- trimmings for collars, bows, ties, etc., anything you like - feathers, beads,
- cut paper, etc. (optional)



Procedure: (Steps illustrated)

1. Cut two 3" circles from construction paper
2. Cut one cap from construction paper wide enough to cover top of small spoon
3. Cut three 3" circles from felt
4. Cut one 4" circle from felt
5. Draw or glue on face & hair
6. Make a slit in the two 3" paper circles just wide enough to slip over tops of large and medium size spoons. Once in desired position for hat, bend back half down and staple to the back of the spoon. (Remember, if adding anything to hats (feathers, yarn, buttons, etc.,) try to secure it with the same staple used to hold the hat. (Again, glue may be used)
7. Staple or glue on child's hat
8. Fold all felt circles in half and cut small half circle in middle. The hold in the middle should just slip over the spoon handle so be careful not to make it too large. Push this up to form the collar. Use the larger felt circle for the middle sized spoon (mother) to form a skirt. After in place fold down back & staple (or glue) to back of spoon.
9. Add any bric-brac or decoration any way you like.
10. Each puppet should have one hat, one collar, (the mother-a skirt), and any decoration you like.

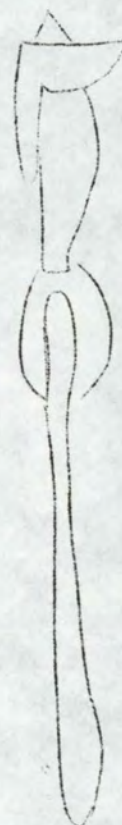


Step 6

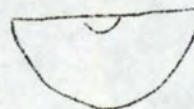


staple
or
glue

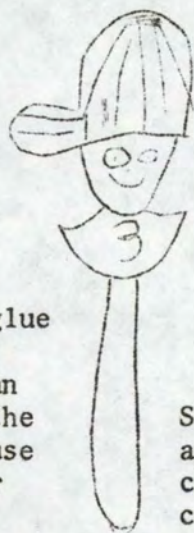
Staple
or
glue



Step 8



Step 7
(staple or glue to front of spoon-one can camouflage the staples by use of design or color)



Step 8 (NOTE) If using feathers, be careful in application if using glue. Many of the brightly colored feathers are dyed and the glue takes the color out and makes them sticky causing them to lose their "feathery" look:

MUPPETS

The Muppets are undoubtedly the most familiar form of puppetry in America today. We all have been charmed by them on television, and are fortunate they appear so frequently, as they are extremely clever and much can be learned from watching them.

Your group might have a Muppet Party, where you all watch together and discuss how the various characters are worked. Notice that some have human hands, others move by rods, and a few are so large as to require a person inside the puppet costume. Note how many puppeteers must be needed in scenes where many Muppets appear at one time, all moving realistically. This is puppetry at its best, so learn as you enjoy.

Now your members can create their own muppet-like characters. They are not difficult, work easily, and are great fun. Since they are sort of the goofies of puppet-dom, let your members be as outrageously original as they wish. The fun is in seeing what comes up, for there are no rules saying a muppet can't be bald, one-eyes, fuzzy-faced, wormlike, rainbow colored, you name it. Below is a suggested pattern from which to start -- then you are on your own!

INSTRUCTIONS

1. Cut 2 heads (page 3) from felt, hairy fabric, or whatever is your choice.
2. Sew dart in head as indicated on pattern.
3. Sew up back and top of head.
4. If you are going to use hair and eyes, it is more convenient to add them now rather than later. (Also ears, nose, etc.)
5. Sew up front of head, except area marked "mouth" on pattern.
6. Mouth instructions:
 - a. Using mouth pattern (figure 1, page 2), cut one oval of tagboard (or Manila folder will do) and one of felt.
 - b. Fold cardboard in half as indicated on pattern.
 - c. Spread rubber cement on one side of cardboard. Set aside.
 - d. On mouth area of fabric head, spread rubber cement all around edge, on wrong side of fabric, about 1/4 inch wide.
 - e. When both rubber cement surfaces are dry, fold fabric 1/4 inch over cardboard edge (figure 2, page 2) and press together to bond.
 - f. Rubber cement one side of felt oval, and all around fabric fold in step "e" above.
 - g. Allow surfaces to dry, then press together to form bond.
 - h. For better wear, slip stitch around mouth.

NOTE -- DO NOT USE ELMER'S GLUE AS IT STIFFENS.

DO NOT USE CARDBOARD BOX TYPE OF CARDBOARD. TAGBOARD IS BEST.

7. Using arm pattern and instructions on page 3, make 2 arms and stuff them with soft material (cotton, Kleenex, etc.)
8. Using dress pattern on page 4, cut 2 muppet dresses from fabric.

9. Sew arms to one of the halves of the dress (figure 3 below).
10. Sew dress along side edges (right sides together, then turn inside out).
11. Sew dress to neck.
12. Add whatever finishing touches please you, such as bow ties, sequins, buttons, feathers, etc.
13. Slip your hand inside finished product, and proudly display your puppet.

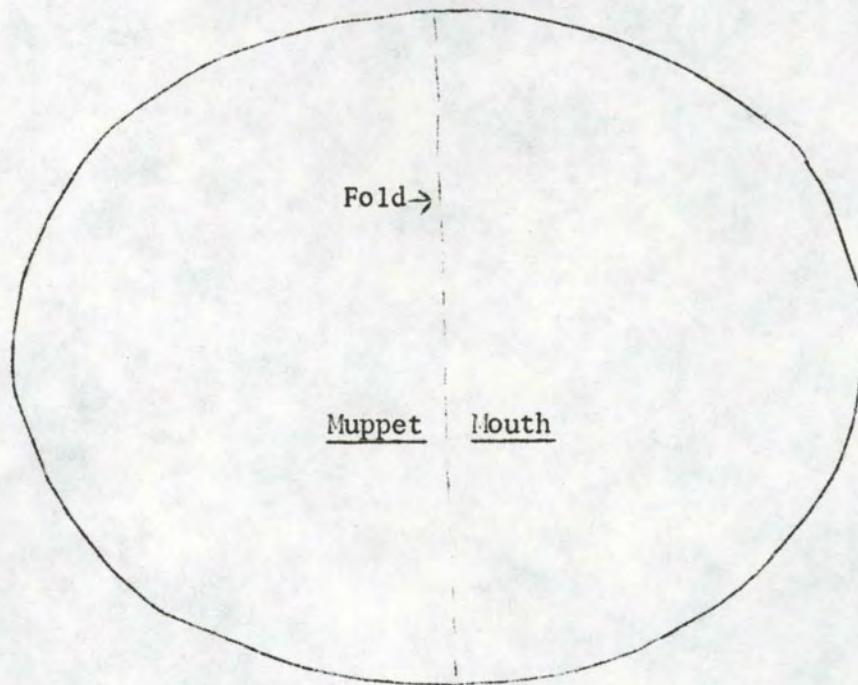


Figure 1

Note - Please do not cut instructions. Trace pattern onto tissue.

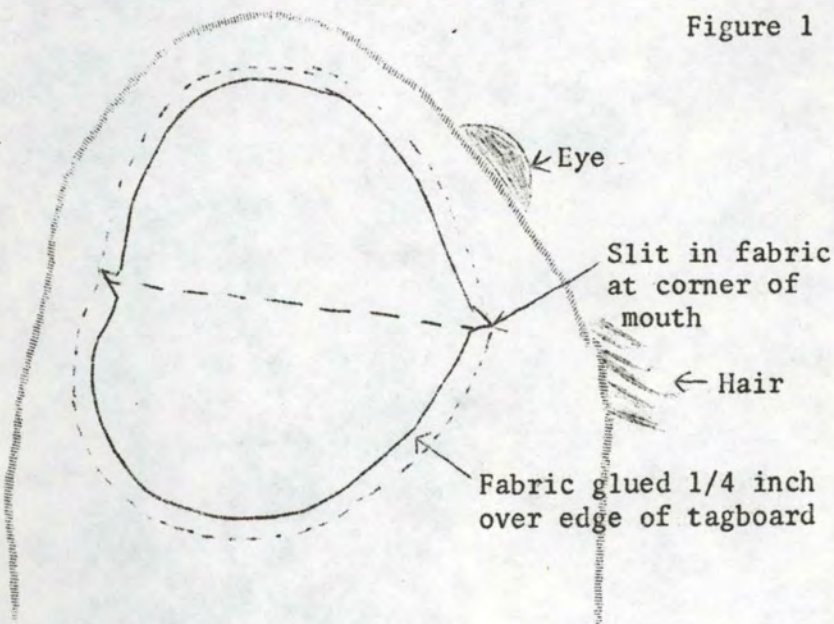
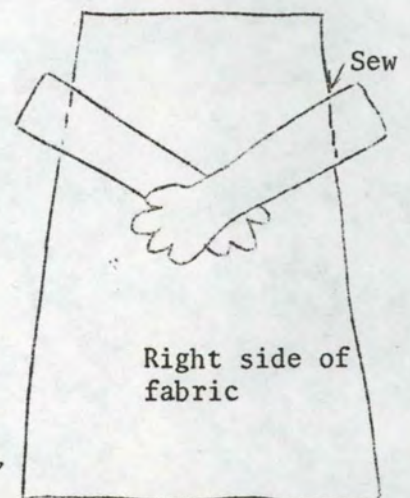
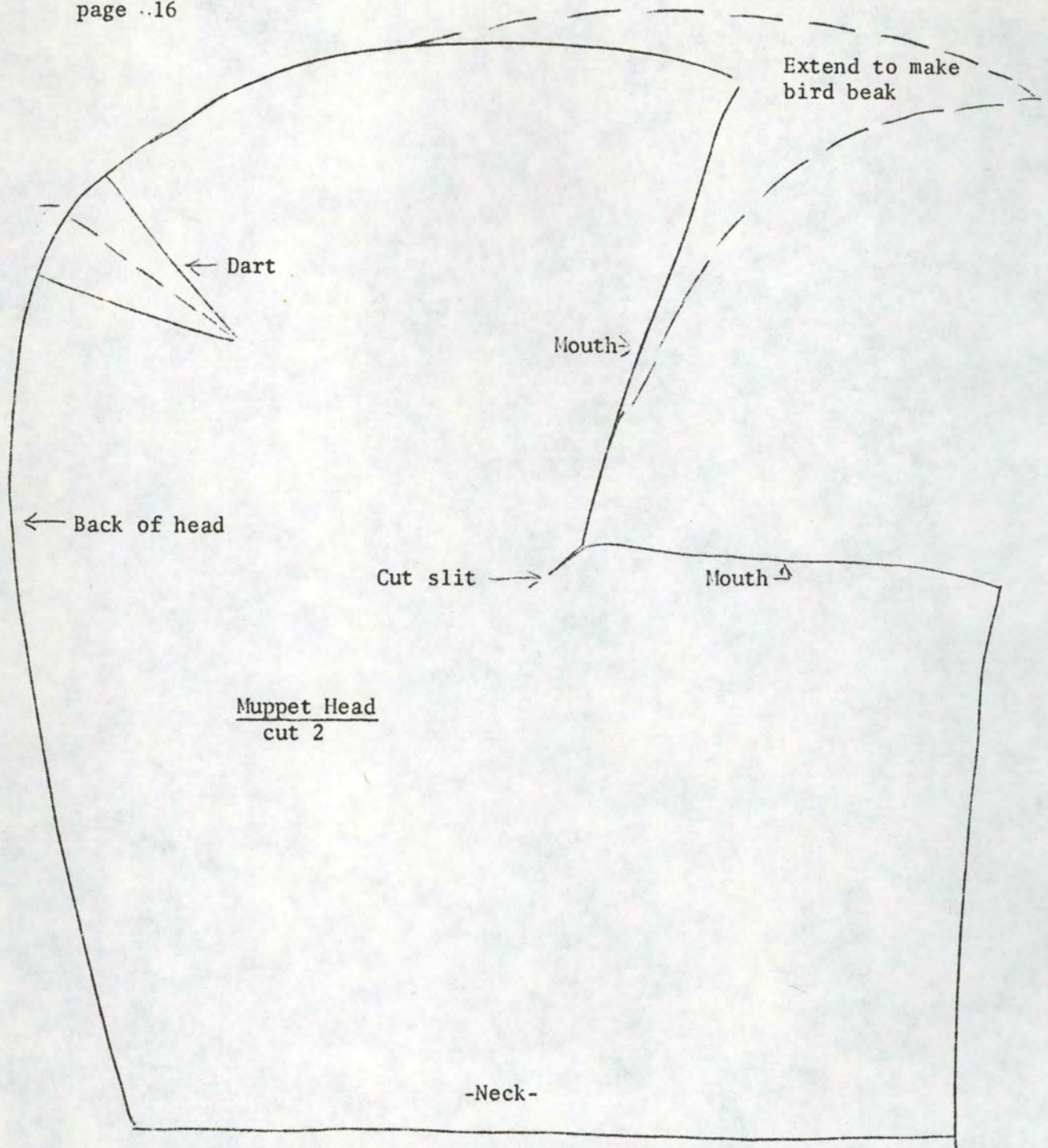


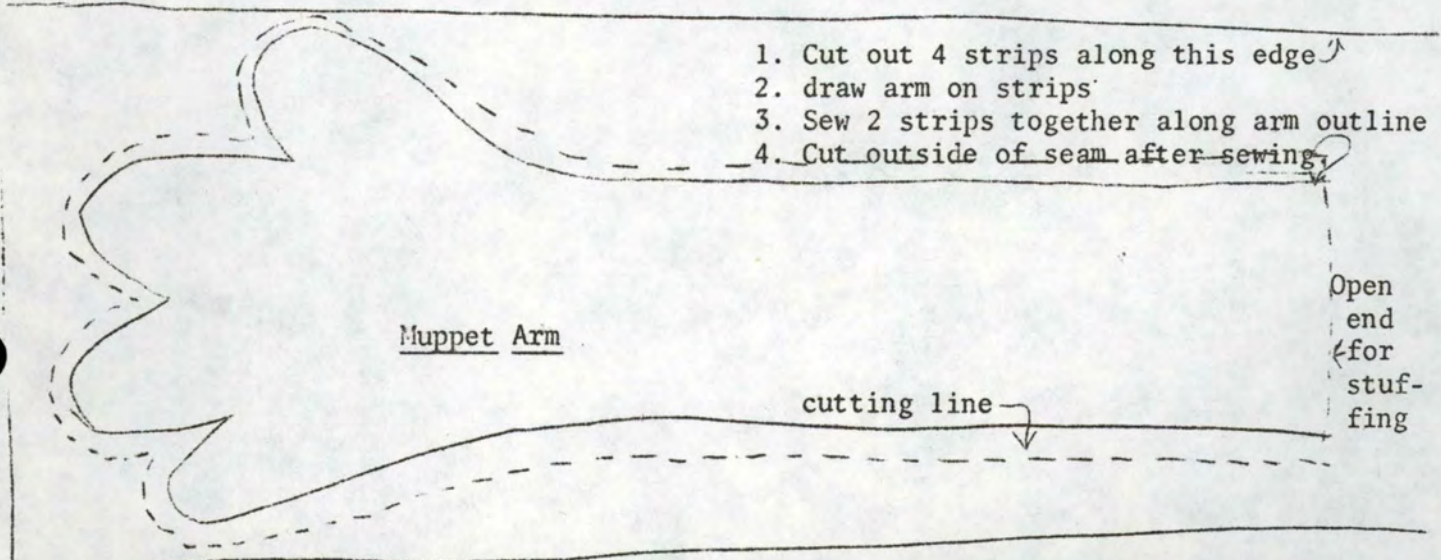
Figure 2

Figure 3 →





1. Cut out 4 strips along this edge
2. draw arm on strips
3. Sew 2 strips together along arm outline
4. Cut outside of seam after sewing



muppet Dress
cut 2

ONE-FINGER PUPPETS

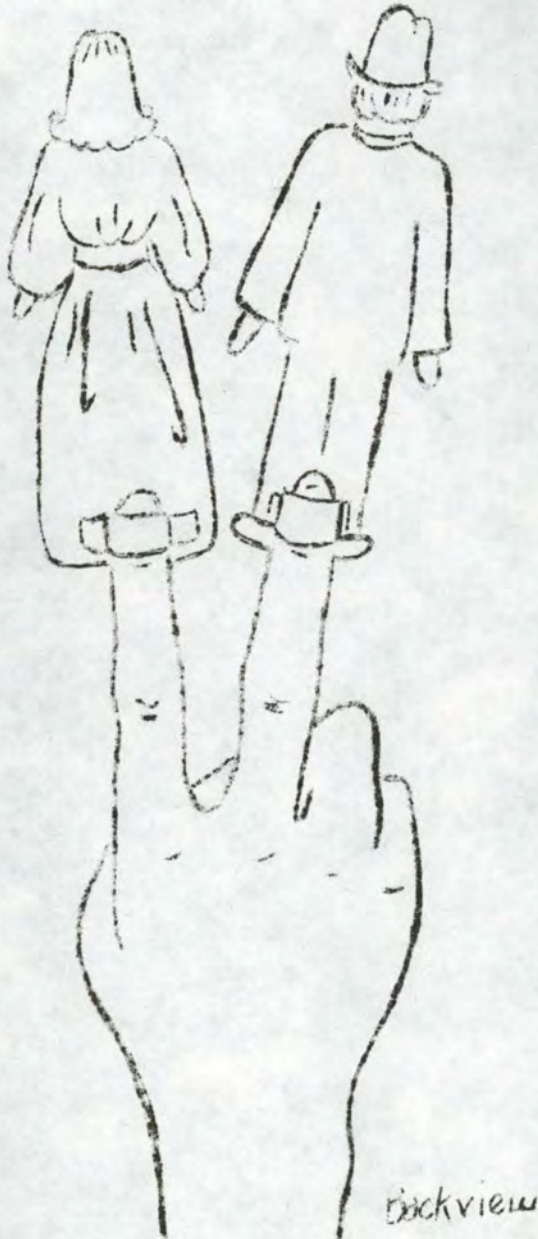
As the name implies, these are small puppets, so sit your audience up close. They are quite inexpensive, since only a tiny stage is needed, and they can be made from the merest scraps of fabric, paper and trim.

They are a good puppet to start with, as they go together quickly, require almost no room to store, and can easily be taken from place to place.

The simplest one-finger puppet is a cutout taped to a fingertip, as shown at left. These can be hand drawn, paper dolls, or newspaper or magazine characters mounted on stiff paper. If a mob scene is needed, have two puppeteers tape a different puppet to each finger of both hands. Then wiggle the finger of the puppet which is speaking. Be sure to keep the fingers as straight as possible.

A more common type of one-finger puppet is built around a small tube, big enough to fit over the index finger, and about 4 or 5 inches long. Pasteboard cones which are used as commercial string bobbins serve well, if you have any, otherwise roll your own from construction paper or tagboard.

The puppets can be quite simple or very elaborate, depending upon the skills of your puppeteers. Heads may be made from tiny styrofoam balls fixed to one end of the tube, a cutout face from a magazine pasted right on the tube, or a make-your-own face from scraps.



A delightful array of human and animal characters can be made from very little, so bring out all your bits and pieces of thisa and thata and see what the kids can produce!

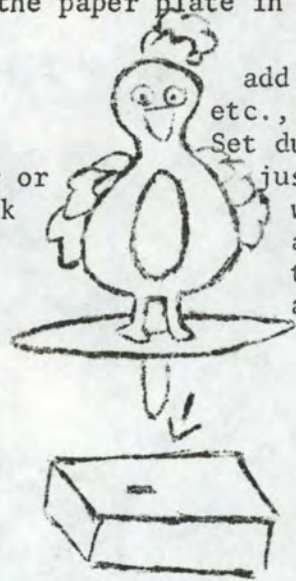
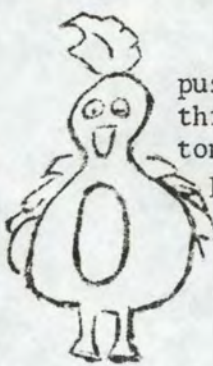
Eating Duck

Materials needed:

- construction paper
- scissors
- paint, crayons, etc. to color duck
- tongue depressors or sticks
- plastic eyes (or anything you wish to make the eyes from)
- paper plate
- yellow or white "spaghetti" yarn
- cut out picture of spaghetti (optional)
- feathers

Procedure

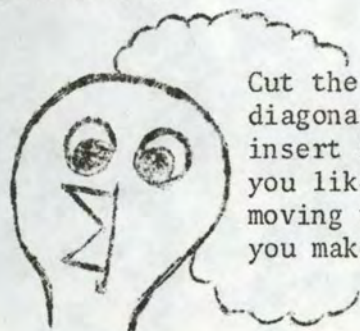
- draw and cut out duck from construction paper (8 inches is a good height)
- color as you like and put on eyes
- make a slit where the beak would be and push through the end of a tongue by opening to make the bill (you can also stick a pair of scissors through and by opening and closing them make the duck talk)
- glue the duck to a stick
- glue or tape feathers to the back of the duck for wings or top knot.
- cut a slit through the paper plate large enough for the stick to go through
- staple the spaghetti picture to the front edge of the plate and place the spaghetti yarn behind it.
- by punching a little hole under the beak, you can pull the spaghetti through from the back
- a box at least 2" deep makes a good stand for the duck. Simply slit a hole through the bottom of the box and put the stick that is glued to the duck and through the slit in the paper plate in it



add feathers, decoration, etc., glue duck to stick. Set duck up by cutting hole just large enough for the width of the stick in a paper plate and in the bottom of a box at least 2" deep

stand

cut out duck (hint-when cutting legs make them a little longer and by folding them up give him dimension.)



Cut the slit diagonally and insert scissors if you like - by moving the scissors you make the duck talk.

Yarn can then be placed on plate-by punching a hole behind the beak, you can pull the yarn through making the duck eat spaghetti.

ROD PUPPETS

Rod puppets are centuries old, and can be extremely complicated, requiring 2, 3, 4 or more puppeteers to operate one puppet. The more intricate ones are three dimensional, allowing heads to pivot, bodies to bend in more than one direction, and even faces to show expression.

We, however, are concerned with uncomplicated rod puppets which can be made fairly easily, and are fun to operate. By experimenting with where the moving parts are located, and how the rods are attached, your puppet can be made to do some quite remarkable things.

We have included instructions for making 2 rather simple rod puppets just to show you how it's done, but we hope you'll be inspired to go from there and see what other effects can be achieved.

INSTRUCTIONS

Our puppets are made from heavy poster paper. You can use colored paper to start with, or use white paper and color or paint it as you please.

Lady puppet -- This is probably the simplest form of rod puppet. She moves at the waist and at one arm only, but she can be quite effective onstage. You'll find she can swing her heps, bow, dance, wave, scratch her head, and put her hand on her hep, to name a few things.

Cut head, chest, and one arm from a single piece of paper; and skirt, upper arm, and lower arm from separate pieces. Punch holes as indicated. Color, trim, and decorate as desired, but be sure the decorations don't interfere with the puppet's movements.

Put parts together with fasteners.

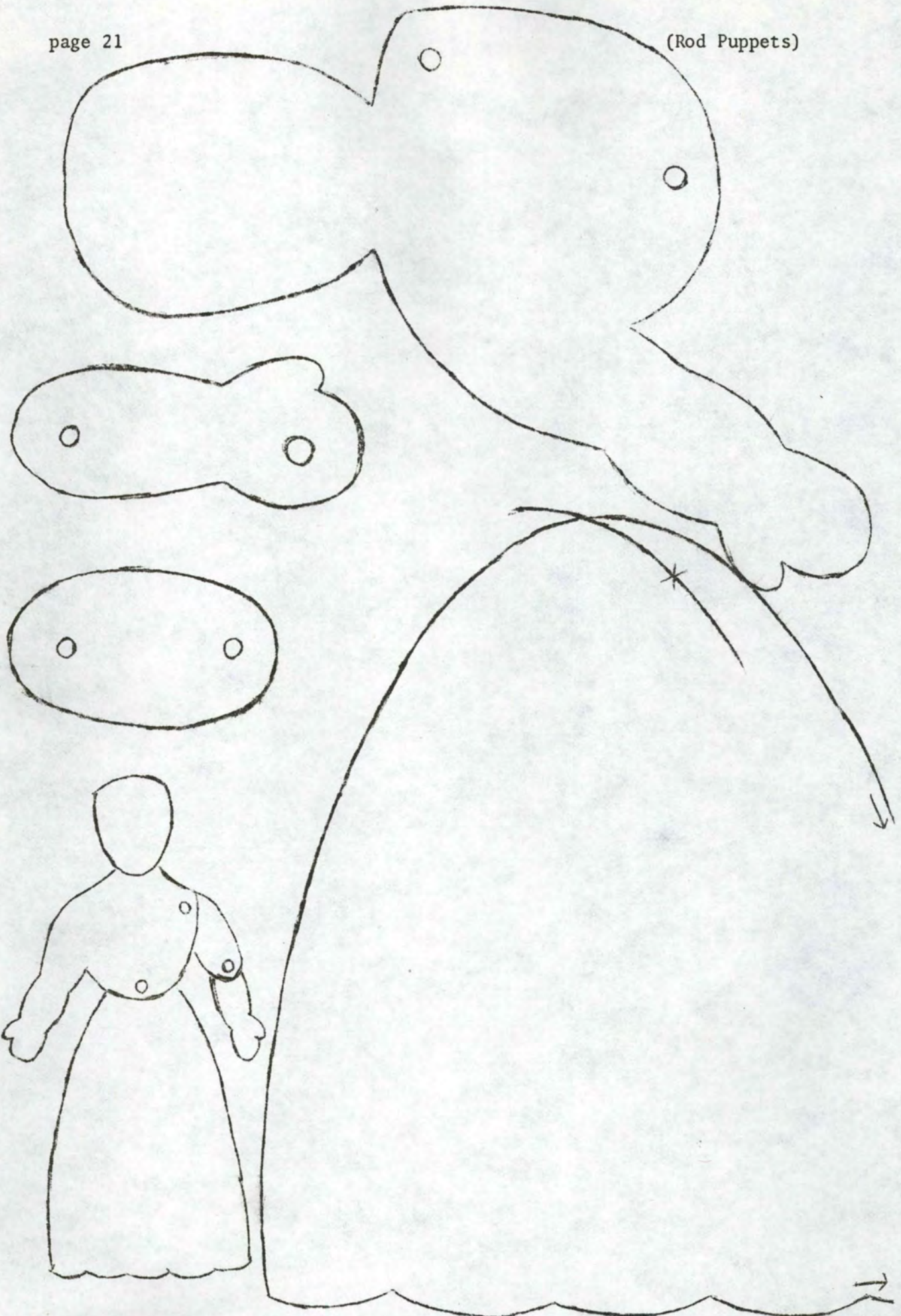
Attach stick or dowel to back of puppet's head as the main body support. Secure from the front with a thumbtack, which can be hidden under the hair.

Attach another rod to the back of the hand on the jointed arm. Be sure all fasteners are set loosely, in order for jointed parts to swing freely.

Hold rod in each hand and rest skirt on the edge of a hard surface, such as a stage front, table top, box, etc. Practice moving the rods to achieve the action desired.

To make puppet more stable, feet can be added. These should stick out perpendicularly from the bottom of the skirt, so that the puppet rests flat on them.

Boy puppet -- This puppet is made in essentially the same manner as above. Assemble the parts as shown on the pattern, and connect the rods in whatever manner makes the puppet move as you wish.



SIMPLE STOCKING PUPPET

This puppet takes very little time to put together and is fun for kids.

A tube stocking is ideal, but any regular stocking can be made into a tube by sewing across the heel on the inside (figure 1). Use a medium weight, knee length stocking -- the cushiony types make the nicest puppets. Since these are rather funny looking critters, you can choose any color stocking you wish, even stripes or patterns. Sometimes the more outlandish, the better.

Lay the stocking on a flat surface, spreading the toe out such as it would be if you were looking down on it rather than side view. Cut out two circles from the pattern on Page 2 (reverse side) -- one of red felt and one of tagboard (stiff old file folders work fine). Fold the tagboard circle in half as indicated on the pattern, crease well, and open flat again.

Now place the same pattern at the toe of the stocking and trace around it with a pencil.

With rubber cement (do not use Elmer's glue) cover one side of the tagboard and one side of the red felt. Let dry, and press together firmly to form a strong bond. Now spread rubber cement on the other side of the tagboard and also on the inside of the circle you have drawn on the stocking. Let dry and press together. For better wear, slip stitch around the circle with red thread (figure 2).

Use large, dark, bobbly buttons for eyes, a different kind of button for the nose, add hair and maybe a tongue, and your puppet is in business. These puppets usually are not dressed, but girl puppets can have long hair with ribbons, earrings, etc., while boy puppets can have short hair and neckties (figure 3). Do your own thing!



Figure 1

stitch on inside
of stocking



Figure 2.

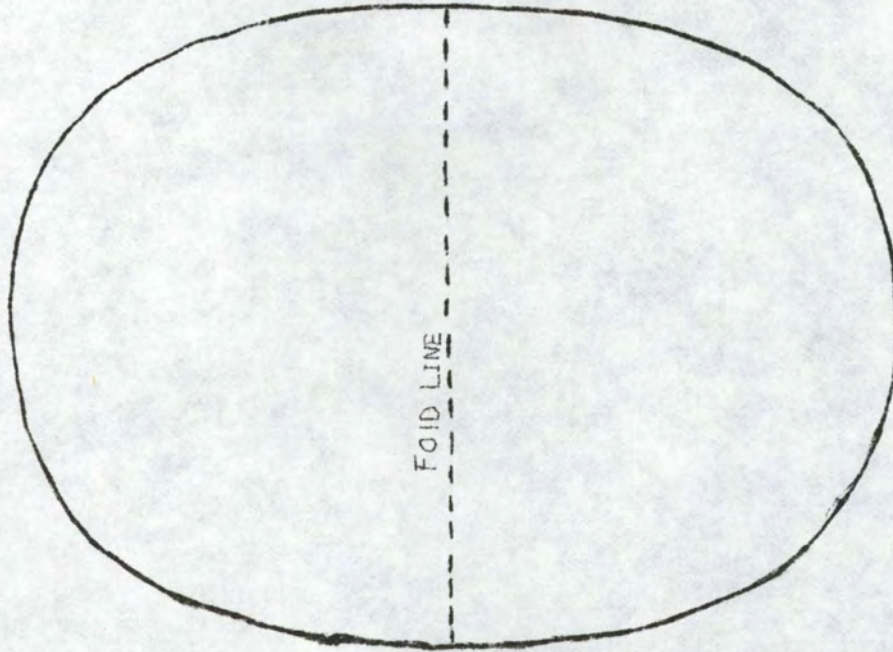
← fold



Figure 3.

SIMPLE STOCKING PUPPET

Mouth Pattern



Enlarge or cut down the pattern, according to the size of your stocking,
but retain the approximate dimensions.

SINGING FROG

By using a paper plate, construction paper cut outs, felt, and a little imagination one can create this "singing frog" as well as other "singing" creatures.

Singing Frog

Materials needed:

Paper plate
Green paint or crayon
Green construction paper
scissors
glue
stapler (to make a sturdier puppet)
pink felt or construction paper
red felt or construction paper
Plastic eyes or anything you wish to use to create the eyes.

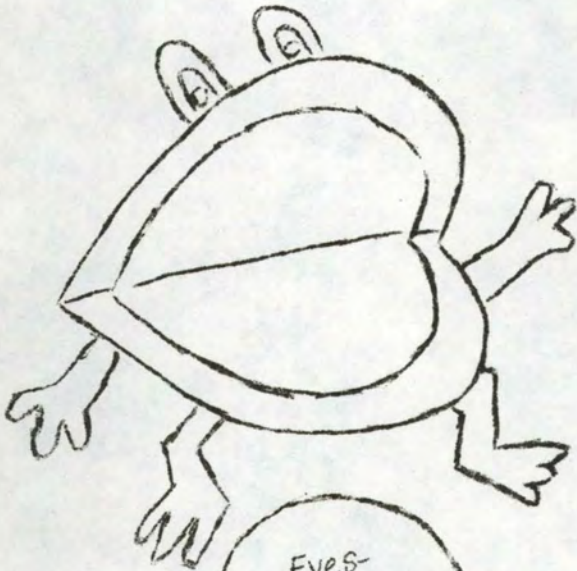
Procedure: (pattern on back)

Color the paper plate green (if waxy, you may need to rub it with a soapy cloth before you can draw or paint in it)

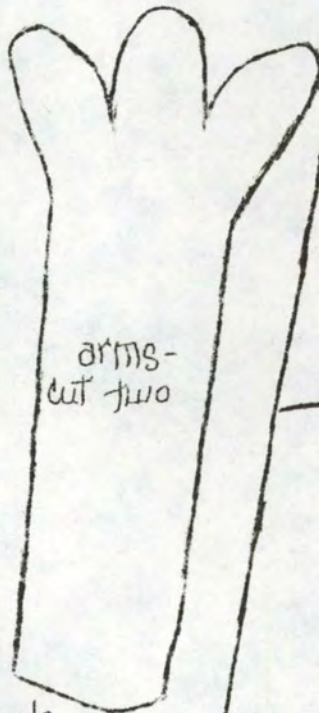
Cut out the eyes, arms and legs - staple (or glue) on. Cut a large enough circle of felt or material to cover the center of the paper plate and glue in place. Cut out red tongue and glue down. Make a pocket of construction paper and staple to the back of the plate for a hand strap. NOTE: A rubber band stapled to each side in the back makes a good hand strap.

rubber band
hand strap

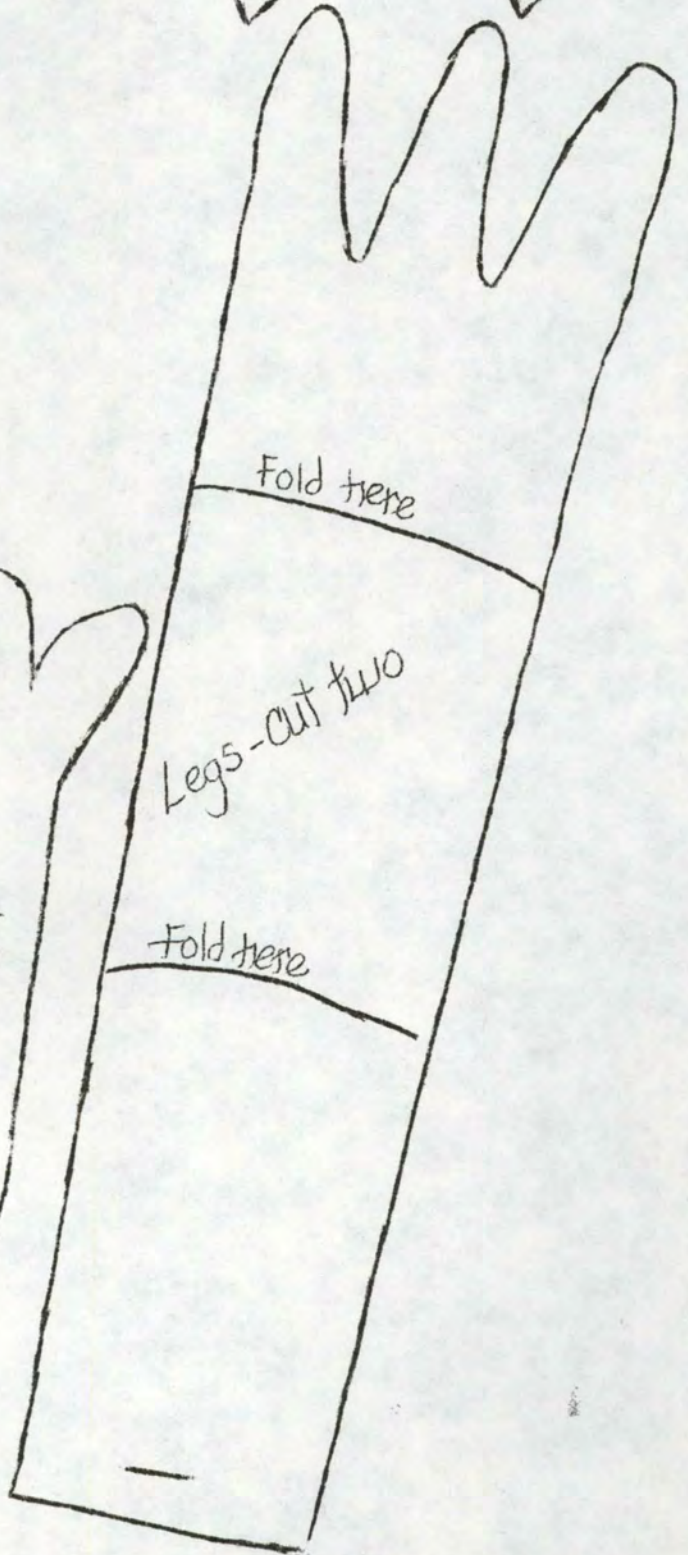
paper pocket
hand strap



staple
on top
of plate
after folding.



staple to
underside
of plate



PAPER BAG PUPPETS

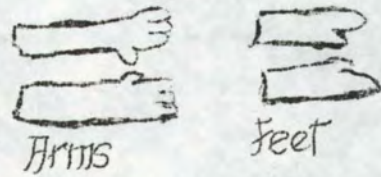
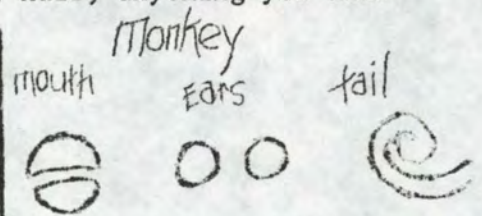
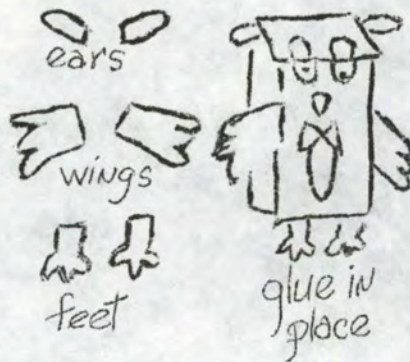
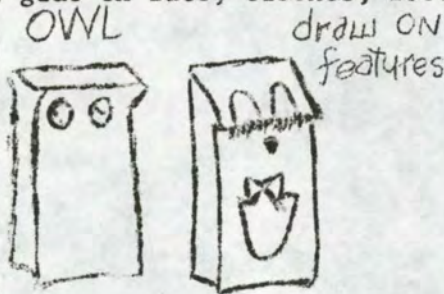
The field is wide open when it comes to paper bag puppets. They are simple and easy to make but offer you a wide variety of characters. You can make people, animals, birds, even fish.

There is no limit on the materials you can use but the basics are:

- paper bags
- construction paper, beads, buttons, yarn, cloth, feathers, etc.
- glue
- scissors
- paint (you may wish to paint the bag before creating characters)

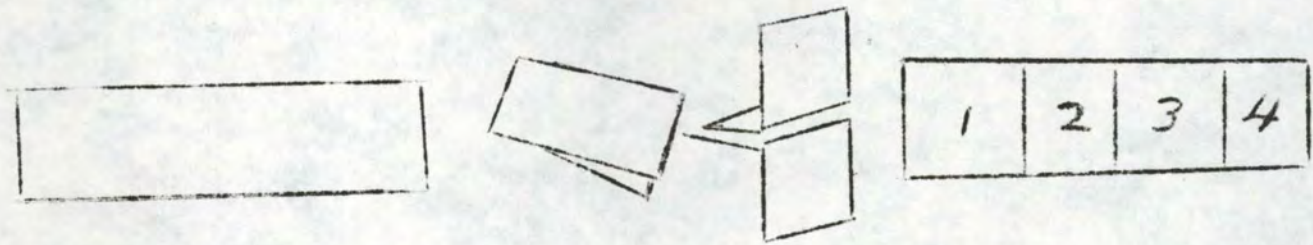
Procedure:

Paint bag if desired and let dry
draw, paint or glue on face, clothes, feet, hair, anything you like



By moving the flap up and down you make the character talk or blink.

"BIG MOUTH" FOLDED PAPER PUPPETS



Cut a strip of paper about
12" long and 4" wide

Fold it in half
Fold each half back

Now your paper strip
has four parts. Part
1 - head. Parts 2 &
3 - the mouth. Part
4 the body.

The "Big Mouth" puppets are quite simple and require a minimum of materials to complete though they can easily be elaborated if desired.

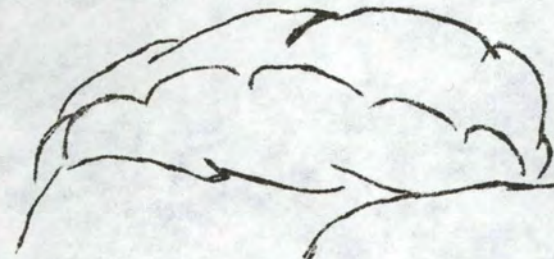
To make the "Big Mouth" Blue Bird you will need;

- 12" by 4" strip of construction paper
- Enough construction paper for feet, wings and beak
- Paint or crayon, etc. to color inside of mouth
- Paint, crayon, cut construction paper, beads, buttons, yarn, etc. for features
- Plastic eyes (can be anything glued, drawn or painted on if desired)
- Rubber band (for hand grip) should be stapled for durability.
- Scissors
- Glue
- Any added decoration - feathers, bows, yarn, etc.

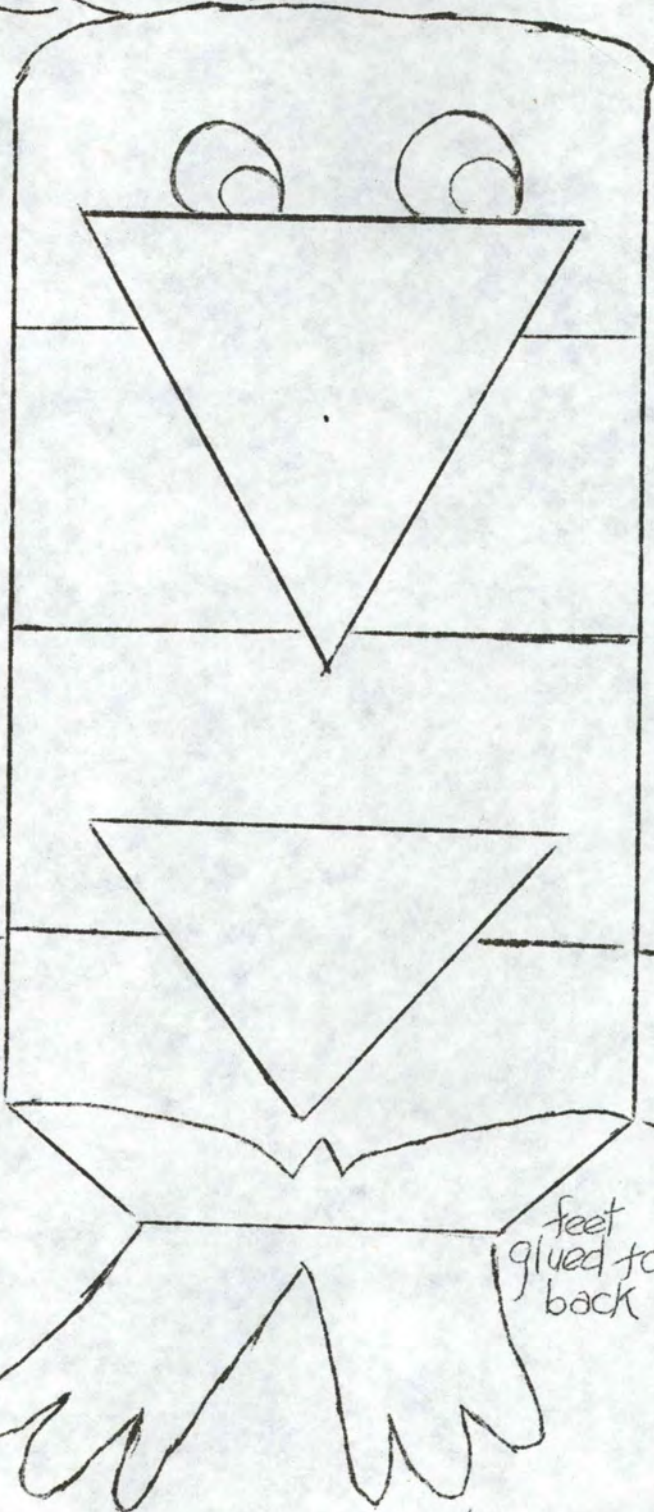
Procedure:

Cut 12" by 4" strip of construction paper and fold as described above. Round off corners of section 1 (head) and color in mouth (sections 2&3). Cut beak, feet & wings (illustrated below). Glue on in desired position. Draw on facial features, clothes, designs, etc. Add any decoration. Stretch a rubber band across the back of section 2 and staple on each side to create a hand strap.

With this basic pattern you can be as creative as you like and make "big mouth" bugs, animals, people, birds, etc.



bears glued
to front



Section 1 -
head

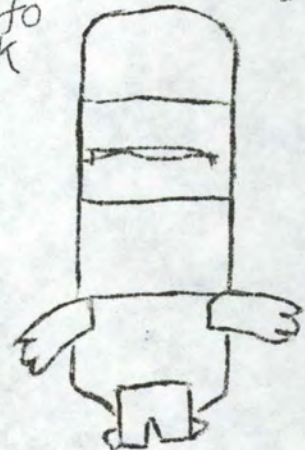
Section 2 -
~~mouth~~ mouth

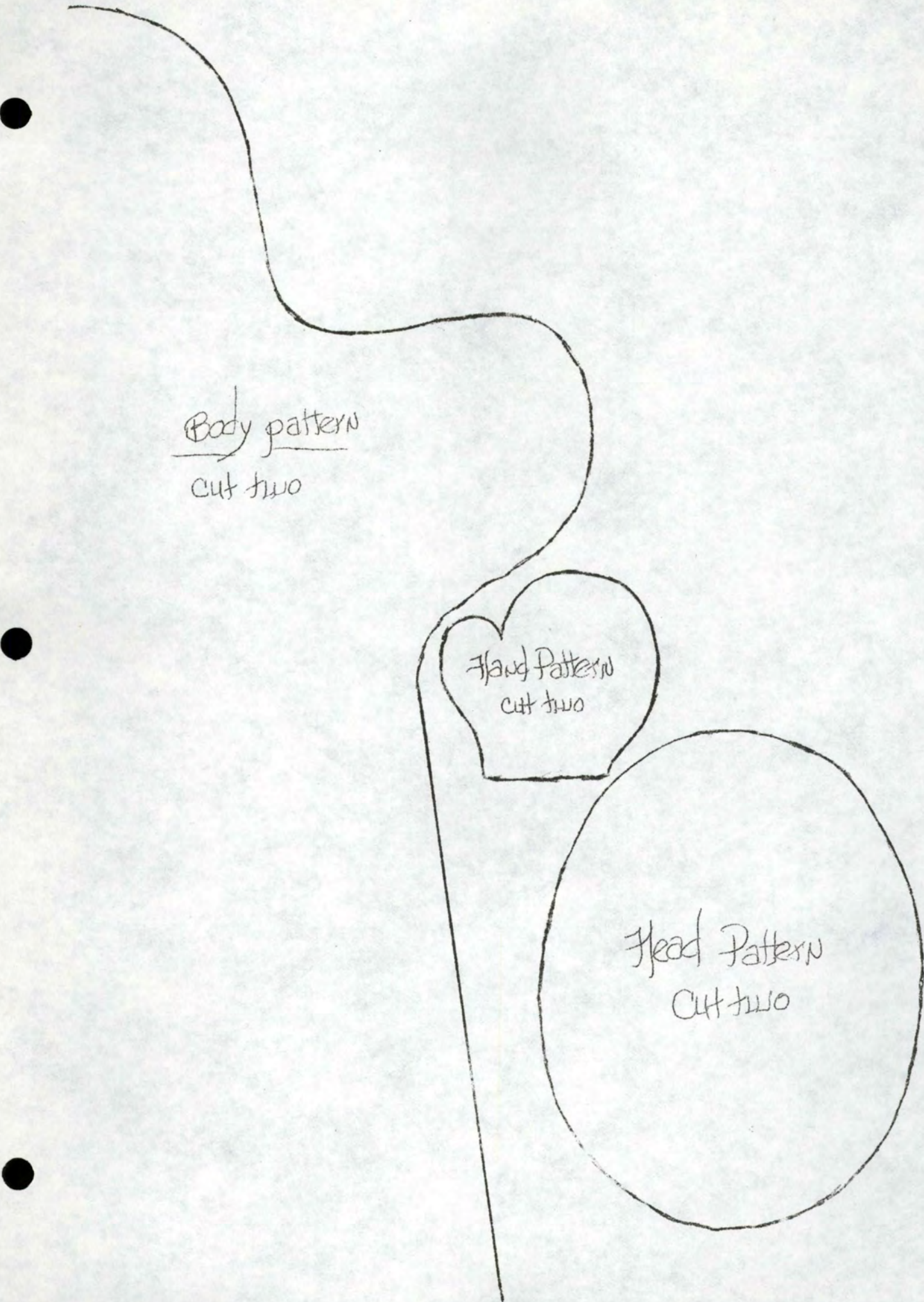
Section 3 -
mouth

Section 4
body

feet
glued to
back

Hand grip -
Staple rubber
band to back
of section 2
for hand grip.





Body pattern
cut two

Band Pattern
cut two

Head Pattern
cut two

Your own fingers lend animation to this cardboard cutout puppet. You simply draw the outline of "Dancing Dora" on stiff poster board or cardboard. Her face, hair and clothes can be painted, drawn or glued on using a variety of "bits & pieces" i.e. buttons, yarn, beads, felt cut outs, etc. She dances when you put your fingers through the two holes cut out at the base of the pattern (below). Remember when planning her skirt, be sure to give your fingers lots of room for the "high kicks".

Materials needed::

- stiff poster or cardboard
- scissors
- glue
- felt, cloth, paint, yarn, buttons, etc. anything you wish for her features, hair, clothing (except skirt)
- Her skirt is glued on separately. It can be feathers, yarn, cut construction paper, material, etc.
- Material for boots (optional)

Procedure:

Cut out "Dancing Dora" pattern - cut out holes for fingers. Be careful not to get them too big. Put on her face, hair and clothes. The skirt should start at her waist and cover the two finger holes. If boots are desired, simply cut two strips of felt or material that comfortably wraps around the fingers of the puppeteers, leave about 1/4" for seam allowance and stitch up the side. Turn inside out and tie off the bottom with ribbon or yarn to form the boots. These can be attached to "Dancing Dora" by tying a boot to each end of a piece of yarn, approximately 5", that has been tied between to two finger holes.

Using this same idea you can make walking animals or by cutting holes higher give your character moving "arms" rather than legs.



Glue skirt on at dotted line.
Remember use anything you wish
for her skirt, hair, features,
etc.



PUPPET STAGES

A stage can be anything the puppeteers can hide behind, and for their first ventures it probably would be easiest to use the old trick of a blanket stretched across an archway or doorway. Eventually, however, the group will want something more substantial -- something portable, so that no matter where they may be putting on a show, they can work in familiar surroundings which suit their puppets, scenery and production.

Boxes of all types and sizes are an excellent choice. They are easily obtainable, usually cost nothing, are fairly sturdy, and need only a bit of cutting, coloring, and trimming to make a dandy and attractive stage.

Your stage can be covered with fabric, felt, allpaper, paint. If you elect to use paint, a fairly dark colored, flat finish paint is best. Pale, shiny enamel surfaces tend to reflect back into the eyes of the audience. Decorate your stage with cutouts, tassels, fringe, braid, cord, felt, or whatever pleases the group.

As your puppeteers improve, they may want to advance to a sturdier stage made of wood. Remember, however, to make it portable -- it should come apart easily or be hinged so as to fold flat for carrying.

All manner of sophisticated stage lighting can be rigged up by talented kids and parents, and encourage your group if this is what they wish to do. However, it usually isn't necessary. Some sort of fairly strong light from in front of the stage is sufficient to please both audience and puppeteers.

Scenery is not an absolute necessity, and sometimes is more bother than it is good -- not the least concern of which is storing and carting it about. Simple props often make the best show. A capable group can put on a show using nothing but puppets and a good script.

Also, a front curtain is not always necessary. Puppet stages are often without curtains. Children, however, like them because they are pretty, but opening and closing them efficiently is often a problem.

Puppet shows are informal, lighthearted events, and you can pretty much set your own rules as to how you want your stage to look. Just remember, an attractive stage, no matter how simple, is very inviting to a small fry audience.

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Pamphlets:

- Bazaar--Gift & other CRAFTS IDEAS by Artis, Inc. #502
CRITTERS AND DOODADS of cones, seeds and pods, Hazel Pearson Handicrafts,
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CAN CRAFTS by the Educational Services Division of Del Monte Kitchens
CRAFTS FOR FAMILY FUN, Artis, Inc. #501
- CRAFT MAGIC, Creating with Saran-Wrap, Handi-Wrap, Ziploc Bags,
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#H-183
- DECORATING ROCKS FOR FUN, CREATIVE American Crafts series, Hazel Pearson
Handicrafts #HA 11
- FUN WITH PURE-PAK PLASTICARTONS, Ex-Cell-O Corporation
- THE LEGGS IDEA BOOK, Dozens of Creative Projects by Alexandria Eames,
Leggs Products, Inc.
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Books:

- THE BIG BOOK OF SOFT TOYS, Mabs Tyler, McGraw-Hill Book Co., \$8.95
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\$5.95

Magazine:

- BETTER HOMES & GARDENS 1975 HOLIDAY CRAFTS \$1.50 (rock projects plus)

Brought by Betty Schuld:

- ABBEY PRESS CATALOG I& II Spring 1977
1001 CRAFTS by JEA Handy-Crafts
CHILDREN'S CRAFTS, ages 5-12, A Sunset Book
ORIGAMI, JAPANESE PAPER FOLDING I by Florence Sakade

Brought by Jackie Baritell:

- PACK-O-FUN books by Edna and John Clapper, Hawthorn Books, Inc. :
Treasury of CRAFTS, GIFTS, AND TOYS, All Made from Odds 'n' Ends,
1971 \$2.95
- MAKE IT FROM ODDS 'N' ENDS, Ideas for Gifts, Crafts, and Toys,
1973 \$3.95
- CRAFTS PROJECTS, Make It Yourself with Odds and Ends, 1972 \$2.95

SPECIAL

EVENTS



"CRUISIN"

or: A trip to the Mouth of the River-in-the-lake

River Boats come in all shapes and sizes, and this year we were fortunate to have enlisted the help of Captain John Finney to guide the Lab on the cruise ship Danceawana powered by the Seeweewana on a marvelous tour of Coeur d'Alene Lake. After a short loop north in an effort to catch Don Clayton the moment he entered Lab (if he ever gets a flight to Spokane which arrives without incident, we may all faint collectively), we proceeded in the general direction of Camp Heyburn and into the mouth of the Shadowy St. Joe River.

We were blessed with a sunny day (what a relief after Tuesdays Liquid variety) with many billowy contrasting clouds which set the natural beauty of this nature's playland off in spectacular fashion. Go labbers boarded our pleasure craft for a day at about 12:30 armed with sack lunches, cameras, musical instruments, binoculars, telescopes, cards, games, canned pop, one fishing pole (by a rushin' undercover reject) and an unquenchable spirit for adventure. Like any group of true blue Chat people our first dangerous mission, after counting, recounting, counting the recount and finally establishing and re-establishing the actual precise number of our party, was to delve into the depths of those dangerous plain brown wrapped paper bags whose content had been inserted by these hardy explorers. We did experience hardship in this first activity as we had to make decisions on not only what kind of Shasta we preferred, but had to be sure our choices were compatible with another Labber who we were required to share (?? at Lab ??) our libations with. We then settled back to enjoy our cruise and relay after all that dangerous, . exhaustive, exercise.

In our northerly loop we barely missed ramming a sheer rock face and finally encourage the wind to calm down and the sun to warm up so the open decks were a little less hazardous to our sensitive senses. Upon reaching Cottonwood Bay after much circling and eye straining through binoculars and telescopes we perceived that per usual Clayton had again manager to be later than late, so we proceeded onward toward the dark and shadowy depths of the mystical and wonderous St. Joe. We were almost immediately intercepted by a lone surf jumping war canoe with motor containing what appeared to be a Bruce of the Utah Elm variety, who was to entertain us almost continually with his wave jumping and surfing follies (visually seeming to be under water a lot of the time!!!)

During this passive interlude there was much sharing between individuals in rap sessions, community singing, sightings, of fantastic beauty, play of musical instruments, and even a few cat-nappers taking advantage of the peace & serenity.

Upon reaching and entering the mouth of the shadowy St. Joe, we were given a brief explanation of the legend and history of the river that flows through lakes highlighted by the spotting of two Osprey (Sea-Hawk) nests complete with circling Ospreys. Having reached and conquered our objective we headed our gregarious group back toward the quiet serenity of Cottonwood Bay and Camp Easter Seal.

Queen Gloria
flower
Bully
Boy
5 MPH

KING DON
OF
ST. JOE



CERTIFICATE
ROYAL ORDER
MEMBERSHIP

OF THE PASSAGE
shadowy deep saint joe

Leila Steckelberg



*Laura Brown
Don Dayton*

offishell

We had hardly gotten our return trip into high gear when we were intercepted by a savage band of river pirates who had requisitioned the

indispensible Spence's (Terry Typist Type) speed boat. They circled once and pulled along side to board, and in his own peculiar style, Clayton had once again made his grant, and glorious entry into Lab (Late as usual!) He was assisted by John B., Mama B., and Bruce who it turns out had been running surveillance on us the whole time he was frolicking in our wake and picking up a milk case of hypo-thermia (Brad knows all about that stuff.) Mama B. and Don Clayton boarded our boat to the cheers and E-hugs of all on board and we once again resumed our journey home (?) ward.

Now was the time for celebration and presentation. We celebrated, with champagne in sparkling crystal goblets, the triumphant arrival of our beloved D.C., our fantastic voyage and the peace and tranquility of the beauty that surrounds and enveloped us, not to mention the inner beauty of all those crazy, but radiant Chatcolabbers. Presentation of certificates of the conquest of the Shadowy St. Joe to our brave and upright Captain and crew (what a courageous family!) And finally a Chat TEE-Shirt, in brilliant blue, to our true blue and faithful Captain. The pomp and ceremony was highlighted by toasts to our Captain who led us bravely through our fantastic voyage. Also this opportunity was taken to make a special presentation to the newest of the ever growing Jerusalem contingent of both a Chat TEE-shirt and sweat-shirt, one of which will wear nicely back home in redoubtable radiant red.

The excitement was just beginning as we craftily uncovered the undercover resect of rushin' variety and caught him cold (blue handed) pulling A stiff and cleaned Oregon Trout out of our Idaho lake. We established that he was fishing well within the 200 mile limit and through him in the stocade, with trial and sentencing set for dinner's after math. He was found to also be luring gish in the Idaho State of confusion without a current (or even non-current) Idaho Luring Liscence. Shame, Shame, Shame!!! (No wonder he's rushin' A rejected)

Doc Roc then entertained us with the story of the half circle beam & Gedrges (bell-type) cabin on (above) the lake in cottonwood Bay, just around the corner from Easter Seal. Upon docking in camp we served tea time and shared it with our worthy crew just prior to their cast off back to the north end of the lake, with promises of another cruise next year (maybe even a twi-light dinner cruise?).

This production was arranged by Terry Spence, planned by Marianne, Beaz, Kelly, Laurel, Wendy, Terri H. and others, Fortunately we had such a good time most of our pre-planning wasn't used (emergency measures). This word salad regurgitated by BEAZ.

AUCTIONS AND MONEY-RAISERS

Here at Chatcolab we have seen several types of auctions. What type to use depends on the situation - time to be done, number of people. We hope you'll find this advantageous for raising money in the organizations you work with.

OPEN BID (Like we had first.)

Items to be sold are on display ahead of time for viewing. Auctioneer shows item and accepts individual bids by show of hand, vocal raise of bids. Highest bid after a time. Bidders can bid as many times as he wishes.

Disadvantages - Can be very time consuming. Drags on, especially with a large amount of items.

Advantages -

SEALED BID

Items are on display and a receptacle available for placing sealed bids. Bidders can't see or know what others bid. A time limit can be set for having bids in or not. Bidders bid only once.

Disadvantages - Some people like to see what their competition is and get frustrated.

Advantages - Everyone has an equal chance and it doesn't take much time.

SILENT AUCTION

The items to be bid on are arranged on a table with a piece of paper taped nearby with a pencil. Bidders can have a set amount of time to write their name and raised bid on the paper before time is up. An alarm can be set to go off at an unknown time. Last name, highest bid, on the paper is recipient of item.

Disadvantages -

Advantages - Time can be regulated to fit situation - 5 min., 1 hour, all day, or whatever. It can be done in a group where people who don't wish to participate won't be bothered. Good way to raise money for clubs with little work.

RAFFLE

Can be used for a single item where individuals can't or don't want to pay a big price but still have a chance to win. A single item is offered by chance to winner. Tickets are sold and a drawing of winning name made.

Disadvantages -

Advantage - Generally collect more money than original cost of item. People willing to pay a small fee for ticket than part with a lot more money!! Everyone is on an equal level.

Our auctions here in lab for various things (boat ride, wishing well, etc.) resulted in:

1. Open bid auction - numerous items, midnight walks with person of bidder's choice, etc., brought in \$1.83.00.
2. Silent bid - at lunch (20 items) brought in \$65.05 in bids.
3. Raffle - on wood carving of Christ brought in \$30.75.
4. Closed bid - at dinner brought in \$30.00.
5. Open bid - at dinner on necklace brought in \$30.00.

ALPINE BREAKFAST

Hot coffee or chocolate (from camp kitchen)
Orange
Double boiler scrambled eggs
Sausage

The scrambled eggs and sausage were cooked for twenty-four people with three Optimist SVEA 123 backpacking stoves and three tourist type cook sets with Teflon lined frying pan lids. I do all my outdoor cooking in this manner to avoid leaving fire scars in the wilderness. This is part of our wilderness ethic of low impact camping. The stoves are fueled with white gas (Coleman fuel or Blazo preferred) and I use a quarter of a heat tab to prime the stove.

The eggs were prepared as follows: We cut up a bunch of green onions, a small bag of mushrooms (from Camp Heyburn) and about a pound of cheddar cheese (could have used more). We broke four dozen eggs into two large pans (two dozen in each pan) from the cooksets. We half filled two of the small pans with water and placed on the stoves and then put eggs on top of these. While they cooked we stirred in the onions, mushrooms, cheese and some salt. It takes time to cook but you do not have to worry about burning on the bottom of the pans and they are easy to clean after breakfast. The sausage cooked on the third stove. Our only problem seemed to be more people than food!

Brad

SPEEDBOAT ACTIVITIES

Wednesday, May 11, 1977

Miriam Beasley (Ma Beasley), Don Clayton and John Beasley were unable to get on the Dancewana with the rest of the Lab at 12:15, so John pulled out the key to Terry Spence's speedboat and powered Don and Ma Beasley out to the rest of the sightseeing party. John took the boat away from the Dancewana, after letting off Don and Ma Beasley, to go talk to fishermen on the lake. The speedboat ran out of gas directly across the lake from camp. Bell's Bay was the sight of the speedboat docking where it ran out gas. Out came the paddle and across the lake to the western point of Easter Seal Bay the speedboat was paddled. At that point a shore inhabitant rowed out in his rowboat and supplied John with some fuel. Very thankfully John put the fuel in the boat tank and started the engine. John arrived back at camp two hours later than planned but had fun being inconvenienced.

John Beasley

FIRST ANNUAL CALIFORNIA REAL LITTLE CHAT!

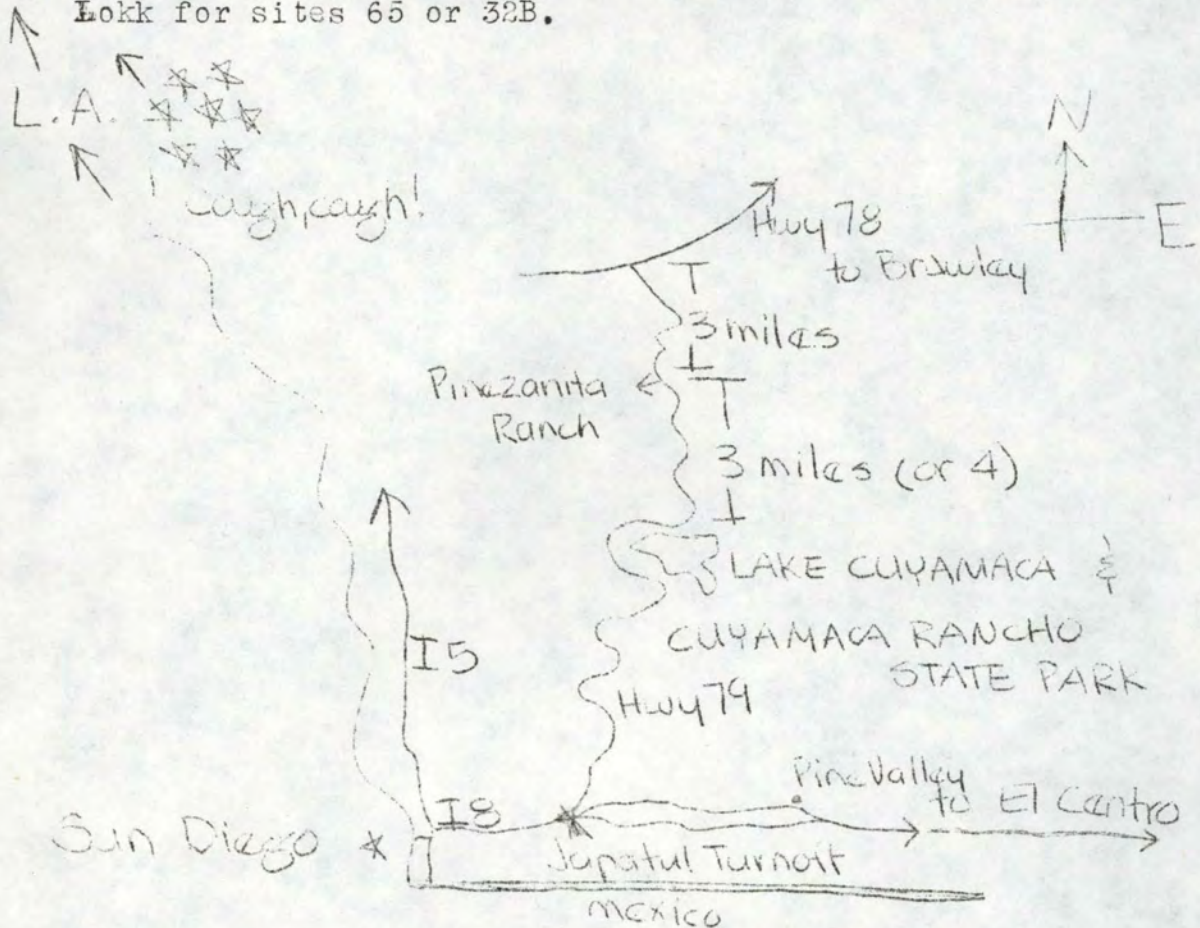
Pinezanita Trailer Ranch
Julian, California

Weekend of August 12 - 14 th

From San Diego take I 8 East to Japatul turn off.

About 35 miles east of San Diego. Continue to junction of 79, Turn Left to Cuyamaca State Park (Stop and see Marianne at the lake.)

Four miles beyond the lake on 79 heading for Julian turn left at the Pinezanita trailer Ranch General Store. Look for sites 65 or 32B.



Anyone who can come, write Marianne or the Mains.

See you there!

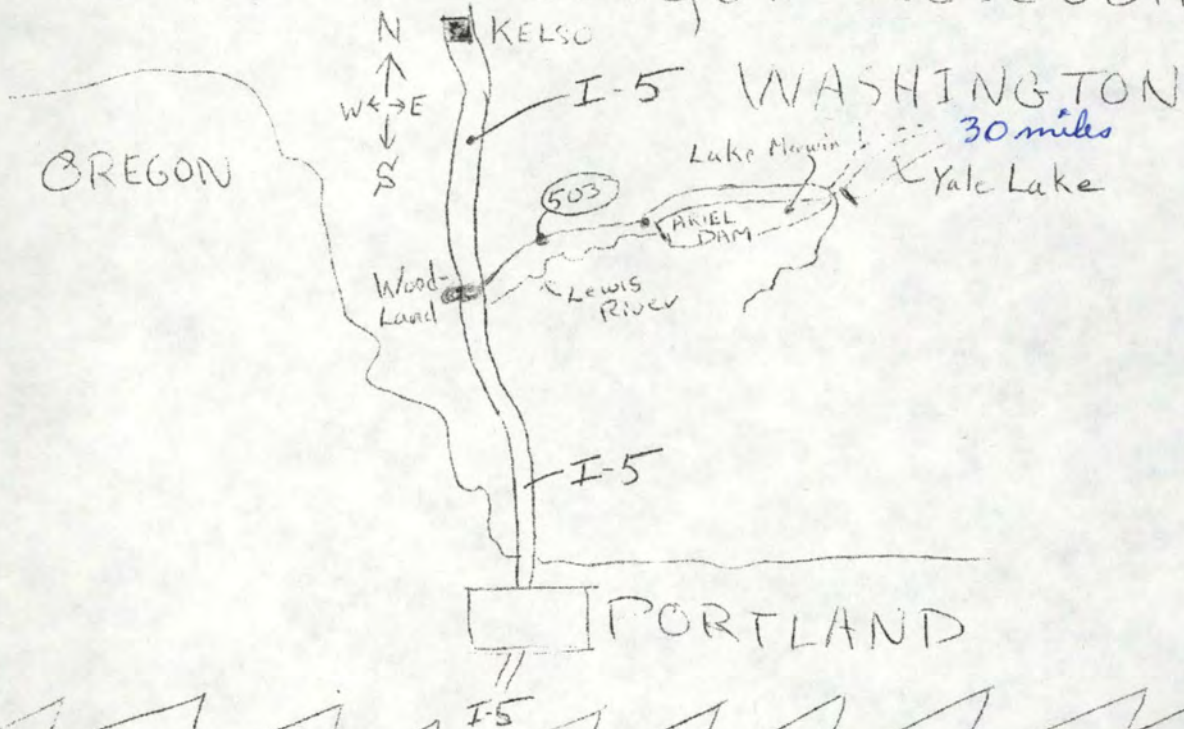
Cal → Wa → OR

1

Little Chat

July 8, 9, 10

Where? -- Cougar Reservoir



ONE MORE TIME!

2

When? August 19, 20, 21

Where? Near Baker, Oregon

LOOK FOR MORE IN

The CHAT-CHAT
NEWSLETTER !!!

MONTANA

LITTLE

CHAT

July 8-9-10

Great Falls *

Armington Junction *

Lewis Town →

Kings Hill

(7 miles on gravel road)

Moose Creek *

Look for sign
Moose Creek

Bring
Fishing Poles
&
Inner Tubes

Games

Facilities:

Pit Toilets

Water

White Sulfer Springs

* Three Forks

Bozeman *

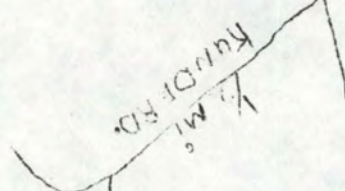
Livingston

→ To Billings

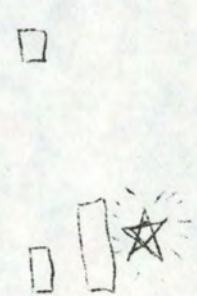


S →

N →



SECOND HOUSE
ON
LEFT



THIS IS
DWIGHT'S
HOUSE

KNOW
IF AND
ENTER

Any Labbers
That Come Around
Puget Sound
Stop In
Dwight's House

WASHINGTON
LITTLE CHAT

AUG. 22 - 24, 1975

PERSONAL
from
ROY MAIN

Wednesday afternoon, Gwen and I had the good fortune to be asked to visit the Camp Chatcolat area and hike up to Indian Cliffs. We piled into JOAN SMITH'S pickup, along with DIANA MAC RAE, LONNIE EVE, BURL WINCHESTER and EUNICE GREENER.

Last year was Gwen's and my first year at Chat, and we wandered at the very strong feeling of nostalgia, even trauma, that seemed to dominate the "old timers" who were experiencing the first year at Camp Easter Seal.

After our visit to Indian Cliffs, we no longer wondered. What a place of beauty! What a place of serenity! What a place of peace! What a place to be alone! What a place to share with others!

JOAN drove back at full throttle and I occupied the tail gate area in the pick up.

I imagined I could hear JOAN on the CB (if she had one)--- "Hey Smokey ! I've got the hammer down, and headed for the fish fry SO-oo-o, get out of the way and move it 10 - 4 ."

Even the rough ride could not detract from the beauty of the memories of Indian Cliffs. My only wish was that I had been endowed with a little more generously in my - ah ----- posterior.

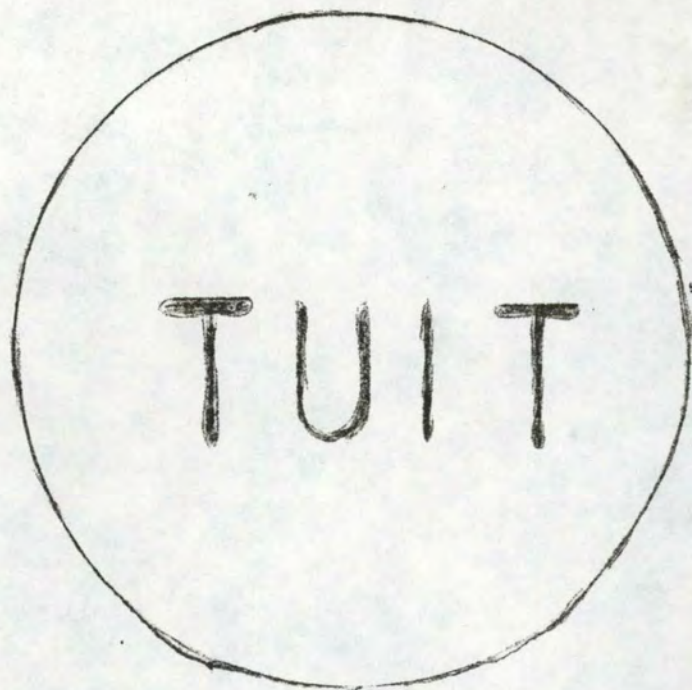
Most everyone took pictures. It is an excellent location to take panoramic photos, as well as a good place to take pictures of the St. Jo river.

Gwen and I shall ever be grateful to DIANA for inviting us to go on this memorable "hike".

Agapee!

Roy

YOUR
VERY
OWN



ROUND TUIT

How often do you say "I'll do it when I get around to it?"

How you have no excuse!

Love Doc
Rock

Brad Sonya Marge
Dwight Love from
Love Leila
Angelo Rowette
Bob Rogers subs + loves //
Laurel Love
Marge
Santford

Billy Marie
Studer

P.S. - Come to Washington!

Chuck James
Etta Marie

THE TYPOGRAPHICAL ERROR

The typographical error
is a slippery thing and sly
You can hunt until you're dizzy
but somehow it gets by.

Till it's run through the duplicator
it's strange how still it keeps
It shrinks down in a corner
and never stirs or peeps.

The typographical error
too small for human eyes
Till the ink is on the paper
when it's grown to mountain size.

The editor stares in shock;
she grabs her head in terror
She'd read the copy o'er and o'er
and never saw the error.

The remainder of the issue
may be clean as clean can be
But that typographical error
is the only thing you see...

We the willing, led by the
unknowing, are doing the impossible.
For the ungrateful we have
done so much for so long
with so little.
We are now qualified to do
anything with NOTHING.

*****SPECIAL THANKS*****

To ALL who helped the Notebook Room Elves keep WARMED
with hot coffee and loving ENCOURAGEMENT!!

*Love
and*

"BLESS YOU ALL"

Jerry Spence

Peace to All



MAY THE ROAD RISE TO MEET YOU,
 MAY THE WIND BE ALWAYS AT YOUR BACK,
 MAY THE SUN SHINE UPON YOUR FACE,
 AND RAIN FALL OFF UPON YOUR FEILDS,
 AND UNTIL WE MEET AGAIN,
 MAY GOD HOLD YOU IN THE PALM OF HIS HAND.

IRISH BLESSING



Love

Always

In All ways

Whee!



There has been so many
years of delightful chat
experiences with you.

Love
mel

I think this is the second
time for me in this book

Leila,
I thank you for
a beautiful week. Your
hard work and love have
contributed more than
you can know. See you
soon.
Love
John

Leila

Congratulations
for making it so long
You are a beautiful
and sharing person.
I love you
Terri

Leila - are we friend -
you are my friend -
special friend's
BORN
WON

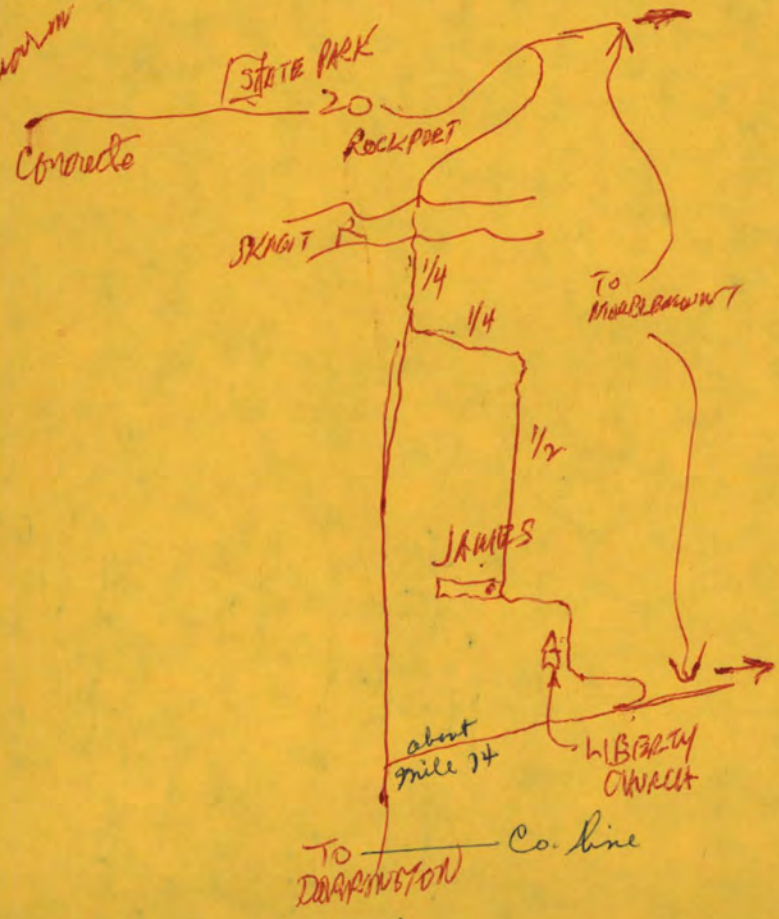
Leila -
You have a beautiful
Name! I loved meeting &
sharing with you &
God bless,
Sue Martin

Autographs

John Hancock

Dear Zeila. I'm glad I got to know you somewhat and get to meet Dale, as a result of your taking me to Fall Board Meeting and being open and honest and warm all year. As ever
 CHUCK JAMES

Congratulations on surviving 25 years of Chab. Hope to see you for another 25 years.
 Zeila



Leila
to my family
member, I wish you place
& joy & thank you for your
understanding of all
Love - Jan

To my beautiful
sister. When I go
I miss you.
Remember my
sister and my
family here
Your sincerely
Jan

Wishes
HAM Halawain

Leila

Love - joy - happiness
May your year be
more beautiful than
last. My hugs to you
always
Love
ICAI

Love, your
sister
Jan
I miss you
Remember my
sister and my
family here
Your sincerely
Jan


Dearest Leila,
again you did an
outstanding job
you walk in Beauty
you walk in Love
Thank you Leila.
I love you
Jan Martin

Dear Leila,
I envy you
your 25 years with
these beautiful people -
Thanks for being so
good to me -
Hope to see you
next year -
Love you
Sally


Leila
Thanks for being you
you are a great
happening for all
Good luck
Love
Ethel

Hi Chat Bros. & Sisters.

It sure has been a pleasure to come back at camp and meet all of your smiling faces and clever jokes.

Keep well and keep  and you will always be happy.

Smiles always travel with one for many miles.

Cy and I  U. See you next year.

Just Geneva Paroz Davis
and cy

LEILA

YOU ARE A GREAT LADY
AND I LOVE YOU FOR IT. WHAT
NEEDS YOU. GOOD BYE AND
GOOD LUCK LEILA, SEE YOU
SOME DAY IN THE FUTURE
GOD BE WITH YOU.

Leila
you are
really beautiful!
It looked like you
really enjoyed yourself
this year. I really
hope so. You deserve
so much! I appreciate
all you do! Have
a good year.
Love
Parent

XO
God Bless,
Jay.

Thank you
for everything
I appreciate
you so much!
Love,
Jay

Love
Sonya & John
Thank you for all you do for us.
I get
things to make us
happy for you
I love you
I love you
I love you

every day. I appreciate
that can be said for
behind with you and
I love you, they say
be with you and
the joy of
love,

Dear Leila -

25 years! - How!

No wonder you are such
a warm & loving WHOBODY

We love you -

Meriam



Happy 25th
I love you
Marjorie

Leila -
So we have both
entered into this
spirited context of
that twenty five
times - what a
privilege to parti-
cipate and part-
ake. It's so rich
(even with its
frustrations) hope
we will be back
next year to
start another
quarter round.
Love,
Dm

Laila -
You're a
very special person.
I love you lots.
Lonnice

Laila -
So glad to see
you again this year
and hope for many
more to come
Best wishes
Love
Danae

Dear Laila,
I really enjoyed
having you in my
family. Stay Cool
Love,
Karen Daughter

Laila,
It's been
great seeing you again.
Thank you for all your help.
I'll meet you at
meeting this fall.
Brenda Ann

Lil,
A special person
who gets the most
out of what she does.
Really enjoyed working
with you. Returned so
much. Caring, sharing
& believing. Seeing as
one is - God Bless you
Love,
Daisy

Jordan
Jennie
Love,
Thank you for people
that make life for me.
I thank you for people
that make life for me.
The God that makes
that possible for me.
Thank you!
Jenna

Thank you for the attached.
Showing me how to
do copper wire and
I thank you for
Jenna

I'm so glad you were here AND I met you love for ever
Ker

Love Joe Metten
It has been fun having you at the lab this year even though I did not get to know you so good.

The next year for all the previous and you still have the future we know had that week you had your

Dear John
I have people who are working for a short time - takes to see your next year
I'm glad to see you and I hope to see you. Love Joe Metten

Congrats + Thanks Ray
Thanks for 50
I'm glad to see you
Joe Metten

Dear John:
What can I say that I haven't already? you know how I feel I don't ever lose your year of friendship + cooperation

Dear John
I'm glad to see you and I hope to see you. Love Joe Metten

Joe Metten
Ker

Dwight Wales

2311 1/2
St. Louis
Mo.
June 10
1900

2311 1/2

Leila,
you are such a
generous and hard
working person.
I hope to get to know
you better next year
Love,
Ed

