

WE CAN MAKE A DIFFERENCE

SECTION A

TABLE OF CONTENTS

WE CAN MAKE A DIFFERENCE	A-_____
Table of Contents	
Message from Mike E., 1992 Chair	
Membership Roster	
Picture	
Family Groups	
Family Histories	
Board Member 1992 & 1993	
1992 CHATCOLAB Evaluation Forms	
ALL ABOUT CHATCOLAB.....	B-_____
Philosophy	
The Spirit of Chatcolab	
Map of Camp Roger Larson	
Camp Rules	
Safety at the Waterfront	
Planning your Chatcolab Week	
Workshops	
Schedule	
Duty Wheel & Job Descriptions	
History of Chatcolab	
ALL LAB DISCUSSIONS.....	C-_____
ACTIVITIES & DISCUSSIONS.....	D-_____
Activity and Party Planning	
Planning Ceremonies	
Afternoon Teas	
Evening Activities & Ceremonies	
Flag Ceremonies	
IN-DEPTH WORKSHOPS.....	E-_____
Games & Recreation	
Leadership Skills You Never Outgrow	
Outdoor Challenges	
Leadership in ACTION	

MINI WORKSHOPS.....F-_____

- Beginning Quilting
- Advanced Quilting
- Teaching Quilting
- Doing Evaluations
- Beginning Beadwork
- Advanced Beadwork
- Clowning
- Copper Enameling
- Dance
- Hiking a Camp Activity
- Canoeing
- Video Techniques
- Outdoor Cooking
- Orienteering

SHARE & TELL.....G-_____

- Things We Shared

SONG & DANCE.....H-_____

- Songs We Sang
- Hooters

OTHER LEADERSHIP LABS.....I-_____

POTPOURRI.....J-_____

- A Little of This and a Little of That
- Table Activities

AUTOGRAPHS.....K-_____

CHAIRMAN'S MESSAGE TO THE LAB

Chatcolab 1992 has been a very memorable experience for me; I have found once again that given the proper guidance and leeway in which to work, our members can accomplish almost anything.

The Lab is the result of un-told hours of work on the part of many volunteers. The names and the faces change from one year to another, but the quality of effort and quantity of work that gets accomplished without supervision is always amazing. Until one has been a member of the Board and seen the work that is necessary to present the Lab, he cannot possibly understand how much effort is required to present an educational and entertaining Lab.

The work that is necessary to present the Lab as a finished product begins before the present year's Lab is complete; dates for Board Meetings and Chat-Chat newsletter dates are just a couple of the items that must be decided by the Board before leaving Lab.

Once the Fall Board Meeting is convened, there is approximately 30 hours of brain-storming required to get a handle on all the details that need to be addressed. Everything from who will stock the Camp Store to who will be All-Lab Presenter must be decided, in addition to deciding how the schedule should be arranged. The details number in the hundreds and each one requires individual attention to guarantee success once we have arrived at Camp Larson.

Very few of the details required to make Chatcolab a success can be handled by any one person, and for me or any one else to claim credit for a successful Lab is the height of arrogance. If this Lab has been a success (and each person must decide for himself), then it is because each of the Board Members, Workshop Presenters and Members put their heartfelt effort into making the Lab a wonderful experience for themselves, and consequently, for everyone else. It is my opinion that this has happened again this year, as it has every year since Chatcolab was first founded. I want to thank all of you for making this the most enjoyable Chat I have ever had the pleasure of attending, and if my efforts in your behalf have contributed in some small measure to the success of the Lab, then my pleasure is doubled. Thank you for the opportunity to prove that together

WE CAN MAKE A DIFFERENCE.

Signed,

Michael E. Early
Michael E. Early
Chairman

THE THREE VOICES

THE waves have a story to tell me,
As I lie on the lonely beach;
Chanting aloft in the pine-tops,
The wind has a lesson to teach;
But the stars sing an anthem of glory
I cannot put into speech.

The waves tell of ocean spaces,
Of hearts that are wild and brave,
Of populous city places,
Of desolate shores they lave,
Of men who sally in quest of gold
To sink in an ocean grave.

The wind is a mighty roamer;
He bids me keep me free,
Clean from the taint of the gold-lust,
Hardy and pure as he;
Cling with my love to nature,
As a child to the mother-knee.

But the stars throng out in their glory,
And they sing of the God in man;
They sing of the Mighty Master,
Of the loom his fingers span,
Where a star or a soul is a part of the whole,
And weft in the wondrous plan.

Here by the camp-fire's flicker,
Deep in my blanket curled,
I long for the peace of the pine-gloom,
When the scroll of the Lord is unfurled,
And the wind and the wave are silent,
And world is singing to world.

Robert Service

BOARD MEMBERS 1992

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

BOARD MEMBERS 1993

Chairman	Toni Gwin	1994
Vice-Chairman	Mike Early	1993
Secretary	Jenny Early	1995
Treasurer	Bob Street	1995
Board Members	Janet Edwards	1994
	Arlene Boileau	1993
	Tina Aguilar	1994
	Rosemary Gouchenour	1993
	Nel Carver	1995
	Alternates	Ladd Olsen
Jean Baringer		
Terry Carson		
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Vern Burlison	
	Don Clayton	
	Joe Stephens	
	Miriam Beasley	
	Jim Beasley	

1992 Chatcolab Members

Last name	First name	Address	Cty or Twn	St	Zip	Home phone	Work phone	Brthdy
Aguilar	Tina	PO Box 934	Warm Springs	Or	97761	503-553-3238		Nov. 5
Allison	Carol	200 SW D St #3	Madras	Or	97741	503-475-2694	503-553-1361	Dec 7
Anderson	Nona	908 10th Ave NW	Great Falls	Mt	59404	406-453-8521	406-761-5500	Aug 3
Baringer	Jean	520 S Maryland	Conrad	Mt	59425	406-278-7716		July 5
Baringer	Jennifer	520 S Maryland	Conrad	Mt	59425	406-278-7716		Apr 10
Beasley	Jim	14515 S Clackamas River Dr	Oregon City	Or	97045	503-656-5027		Feb 13
Beasley	Miriam	14515 S Clackamas River Dr	Oregon City	Or	97045	503-656-5027		Jan 30
Boileau	Arlene	PO Box 430	Warm Springs	Or	97761	503-553-1231	503-553-3430	July 29
Brendle	Chad	15793 S Neibur Rd	Oregon City	Or	97045	503-631-2258		
Brisbois	Paula	PO Box 1126	Warm Springs	Or	97761	503-553-3254		
Burke	Polly	14458 S Thayer Rd	Oregon City	Or	97045	503-656-7719		
Carson	Terry	1260 Highway 95 N	Viola	Id	83872	208-882-6135		Oct 2
Carver	Nel	1668 Appaloosa Rd	Moscow	Id	83843	208-883-1533		Sept 10
Chitty	Lori	149 S Iowa	Casper	Wy	82609	307-234-6127		
Comini	Brenda	1070 Allen Ave	Prineville	Or	97754	503-447-7464	503-553-3430	
Daggett	Linda	415 6th Ave S	Great Falls	Mt	57405	406-452-3520	406-453-5415	July 22
Early	Jenny	Rt 2, Box 67	Overton	Tx	75684	903-834-6089		Sept 10
Early	Michael	Rt 2, Box 67	Overton	Tx	75684	903-834-6089		Mar 17
Easterly	Larrie	15057 S Clackamas River Dr	Oregon City	Or	97045	503-656-7159	503-226-2921	Mar 30
Edwards	Janet	N 19812 Yale Rd	Colbert	Wa	99005	509-238-6045	509-533-2048	Nov 4
Farr	Pat	PO Box 16	LaCledde	Id	83841	208-263-2381		July 30
Forson	Guy	38754 S Ruby Loop	Scio	Or	97374	208-263-2318		Apr 25
Forson	Shana	38754 S Ruby Loop	Scio	Or	97374	503-394-3679		Aug 2
Gouchenour	Don	HC 74, Box 39	Ledger	Mt	59456	406-627-2311		May 6
Gouchenour	Rosemary	HC 74, Box 39	Ledger	Mt	59456	406-627-2311		Nov 11
Gwin	Toni	3284 NE Lancaster, #3	Corvallis	Or	97330	503-752-0749	503-737-1605	Aug 6
Heard	Sally	1621 3rd Ave So	Great Falls	Mt	59405	406-453-2088	406-727-2738	Mar 27
Hecker	Christa	PO Box 472	Milton-Freewater	Or	97862		503-938-3932	
Higuera	Jane	1015 So Russell Rd	Spokane	Wa	99204	509-747-1662		Oct 3
Howard	Nancy	15987 So. Hilltop	Oregon City	Or	97045	503-656-6928		Mar 6
Kalama	Foster	PO Box 623	Warm Springs	Or	97761	509-553-1392		
Klumph	Nell	5581 Beechwood Ct S	Salem	Or	97306	503-362-1294	503-378-5386	June 2
Laughlin	Kevin	PO Box 30	Sandpoint	Id	83864	208-265-4260	208-263-8511	
Logan	Patty	14694 Silver Falls Hwy SE	Sublimity	Or	97385	503-769-6837		Feb 13
Lowrie	Miriam	1735 23rd St, NE	Salem	Or	97303	503-399-7359	503-623-8395	June 27

Last name	First name	Address	Cty or Twn	St	Zip	Home phone	Work phone	Brthdy
Madden	Eva	PO Box 31	Fossil	OR	97830	503-763-2753		
Madden	Glenda	PO Box 182	Condon	OR	97823	503-384-4265		
Madden	Linda	330 SE 15th Apt #1	Bend	OR	97701	503-389-8999		
Mahaffey	Lane	W17207 Md Lk, 4 Lk Rd	Medical Lake	Wa	99022	509-299-7273	509-299-2338	Mar 26
Mahaffey	Terra	Rt 1, Box 267	Medical Lake	Wa	99022	509-299-7273		Jan 12
Marsden	Diana	16 Victoria Park	Dover, Kent	En	CT16	1Q5	44-304-206350	
McCormack	Marj	217 SE La Creole No 24	Dallas	Or	97338	503-623-6935		
McCrae	Kathy	1685 Ruth Ave.	Walla Walla	Wa	99362	509-529-7059		Sept 29
McLeod	Micki	3120 SE Chestnut	Milwaukie	Or	97267	503-653-7403	503-659-7796	Feb 7
Merritt	Kelly	1806 15th St	Oregon City	Or	97045	503-657-0029		Dec 9
Mitchell	Beth	1806 15th St.	Oregon City	Or	97045	503-657-6092		May 27
Mitchell	Candy	15793 S Neibur Rd	Oregon City	Or	97045	503-631-7209	503-232-6960	May 18
Mitchell	Cathy	15793 S. Neibur Rd.	Oregon City	Or	97045	503-631-7209		Aug 16
Mitchell	Gregg	15793 S Neibur Rd	Oregon City	Or	97045	503-631-7209	503-655-8635	Dec 28
Mitchell	Vicky	15793 S. Neibur Rd.	Oregon City	Or	97045	503-631-7209		Aug 16
Moe	Dan	318 Beaufort	Laramie	Wy	82070	307-745-4238		July 15
Moe	Ruth	205 Corthell Rd	Laramie	Wy	82070	307-745-7227]		Sept. 3
Noel	Errol	2217 NW Van Buren	Corvallis	Or	97333	503-754-8065		
Olsen	Burton	273 Richards Bldg, BYU	Provo	Ut	84602	801-489-6075	801-378-4369	May 23
Olsen	Ladd	560 E. Maple St.	Mapleton	Ut	84664	801-489-6075		Apr 26
Pettit	Katey	570 Benewah #126	Pullman	Wa	99163	509-334-9081		Oct 18
Rauch	Dorit	15057 S Clackamas River Dr	Oregon City	Or	97045	503-656-7159		
Schoenen	Patti	1824 5th Ave S	Great Falls	Vt	59405	406-761-8068		Aug 10
Smith	Dorothy (Pebbles)	PO Box 1094	Warm Springs	Or	97761	503-553-3238		
Steckelberg	Leila	9406 164th st. NE	Arlington	Wa	98223	206-435-3075		July 30
Stephens	Joe (Doc)	1401 E. Cambridge Ln	Spokane	Wa	99203	509-747-2792		Mar 20
Street	Joan	PO Box 591	Florence	Mt	59833	406-273-6109		May 9
Street	Bob	PO Box 427	Lob	Mt	59847	406-273-0977	406-273-0977	Mar 15
Thompson	Vickie	2020 "J" Street	Walla Walla	Wa	79362	509-529-5819		Aug 30
Wakkinen	Beth	8 S Virginia St	Conrad	Mt	59425	406-278-3833		
Wells	Florence	429 State Rt 109	Hoquiam	Wa	98550	206-532-2287		Mar 12
Wilson	Katharine	15047 S Clackamas River Dr	Oregon City	Or	97045	503-655-3562		Sept 27
Wycoff	Ernie	3114 Carmichael Rd	Moscow	Id	83843	208-883-0161		Jan 26
Wycoff	Esther	3114 Carmichael Rd	Moscow	Id	83843	208-883-0161		Oct 26

Fourth Row

Janet Edwards, Jim Beasley, Larrie Easterly, Jane Higuera, Doc Stephens, Sally Heard, Esther Wycoff, Ernie Wycoff, Diana Marsden, Joan Street, Lori Chitty, Kevin Laughlin, Elva Madden Glenda Madden, Brenda Comini, Ruth Moe, Nancy Howard, Linda Madden

Third Row

Carol Allison, Marj McCornack, Rosemary Gouchenour, Beth Wakkinen, Miriam Beasley, Jenny Early, Katharine Wilson, Burton Olsen, Arlene Boileau, Pat Farr, Lane Mahaffey, Linda Daggett, Toni Gwin, Patti Schoenen, Polly Burke, Florence Wells

Second Row

Mike Early, Katey Pettit, Jennifer Baringer, Jean Baringer, Nel Carver, Foster Kalama, Pebbles Smith, Paula Brisbois, Nona Anderson, Errol Noel, Miriam Lowrie, Guy Forson

First Row

Velma Stephens, Ladd Olsen, Don Gouchenour, Leila Steckelberg, Shana Forson, Terry Carson, Nell Klumph, Dan Moe, Tina Aguilar, Patty Logan, Kathy McCrae

Third Row

Lori Chitty, Dan Moe, Florence Skells, Lane Mahaffey,
Ernie Hycuff, Doc Stephens, Ruth Moe

Second Row

Diana Marsden, Katey Pettit, Esther Hycuff,
Nel Carver, Leila Steckelberg

First Row

Jane Higuera, Kevin Laughlin, Perry Carson,
Pat Farr, Kathy McCrae

Certificate
of
Completion
Leila Steckelberg

Chatcolab
Northwest Leadership Laboratory
at Camp Roger Larson, Idaho

June 7 - 13, 1992

Mike Early
Mike Early, Chairman



WE CAN MAKE A DIFFERENCE

Demographics

Chatcolab '92

Total Registered Labbers: 69

by States

Oregon	34
Montana	11
Idaho	6
Texas	2
Washington	10
Wyoming	3
Utah	2
England	1

Seven States and One Foreign country are represented.

Males	16
Females	53 (about 3 to 1)

Ages

15-24	14
25-44	24
45-60	17
60+	14

New Labbers	26
Returning Labbers	43

Occupations:

4-H, Homemaker, Student, Sales Clerk, Retired, Professor, Lab Technician, Pilot, Teacher, Computer Specialist, Youth Director, Social Worker, Extension Agent, Designer, Photographer, Secretary, Bookkeeper, Sales Manager, Manager, Entrepreneur, CPA, Waitress, Recreation Coordinator, Micro Computer Technician, Business Manager, Parent Coordinator, Head Start, Nurse, Flight Attendant, Recreation Therapist, Continuing Ed Coordinator, Volunteer, Basketball coach, Artist, Department of Corrections, County Agent, Retired Railroader, Lifeguard, Emporium Ladies Dept Manager, Extension Agent, Student, CNA, Public Administrator, Recreation Director

1992 CHATCOLAB EVALUATION

We, the Board members of Chatcolab, have enjoyed putting Chat '92 together for you. Thank you very much telling us how you feel about this year's lab. Your evaluation will help us plan for the future - for you.

1. We have offered a wide variety of workshops. Which topics were most helpful? Which Resource people helped you learn and, in turn, prepared you for sharing with others?
2. How can we make the "All Lab" theme session as helpful to you as possible? What topics would most interest you in the future?
3. This year we had "In-Depth Workshops" on a variety of topics so that you could really get into a topic of your choice. What changes in format, timing or subjects would you have us make in this area? Should we continue to offer this format?
4. Please list any new ideas/programs you would like to see offered. Please list any names of resource people as well.
5. What changes would you make for next year's lab?
6. Was Chatcolab helpful to you? Yes ___ No ___ Why or why not?
7. What suggestions do you have for marketing Chatcolab to new audiences/age groups/communities?
8. We would appreciate it if you would please share any other ideas, suggestions, criticisms or comments with the Board, too. Thanks! (Use the back for additional space).

FAMILY GROUPS



D' Olde Family

Terry Carson
Lori Chitty
Pat Farr
Kevin Laughlin
Miriam Lowrie
Linda Madden
Patti Schoenen
Guy Forson

Grass Roots Clan

Carol Allison
Miriam Beasley
Chad Brendle
Mike Early
Nell Klumph
Gregg Mitchell
Shana Forson
Florence Wells

Puffer Bellies

Linda Daggett
Toni Gwin
Eiva Madden
Cathy Mitchell
Ruth Moe
Doc Stephens

Dandy Differentials

Nona Anderson
Larrie Easterly
Jane Higuera
Foster Kalama
Patty Logan
Beth Mitchell
Vicki Thompson
Beth Wakkinen

Kusie Chatters

Tina Aguilar
Jean Baringer
Terra Mahaffey
Micki McLeod
Vicky Mitchell
Glenda Madden
Burton Olsen
Dorit Rauch

Rec'n Rebels

Jim Beasley
Janet Edwards
Christa Heckler
Lane Mahaffey
Marj McCormack
Dan Moe
Leila Steckelberg
Esther Wycoff

Gracious Mellow Pieces

Arlene Boileau
Nel Carver
Brenda Comini
Don Gouchenour
Diana MacRae-Marsden
Kelly Merritt
Candy Mitchel

Precious Peaces

Polly Burke
Rosemary Gouchenour
Sally Heard
Kathy McCrae
Errol Noel
Ladd Olsen
Katey Pettit
Pebbles Smith

"Train"ees

Jennifer Baringer
Paula Brisbois
Jenny Early
Nancy Howard
Joan Street
Katharine Wilson
Ernie Wycoff



D' Olde Family:

TERRY CARSON: Alias "Fussy" has recently moved to Viola, Idaho to live with a wonderful "housemate", Steve. I have three children; Kevin 28 (girlfriend Lisa), Lori (26) (husband Dave), and Michelle 21 (boyfriend Dave). I have 1 granddaughter, Jordan. She is Dave and Lori's and is almost 14 months old now.

Steve has two daughters; Zonia 24 (husband Mike) and Misty 19 (boyfriend Troy). We've all had some wonderful times this past year.

I have a small "Bandana Applique" Sweatshirt business that keeps me pretty busy, especially at Christmas time. I enjoy Steve, my new home, our children, our families, sewing and refinishing furniture and Chat (this is my 17th year I believe. Steve farms 600 acres and is a meat cutter. We recently bought a motor home and plan to spend some extended relaxing weekends whenever possible.

LORI CHITTY: alias "Musty"! A "Rec Lab Junkie"! It all started 18 years ago at Black Hills Recreation Leader's Lab while involved in 4-H.

Work at Casper (WY) Recreation Center as a Recreation coordinator in charge of programming classes in fitness, sports, dance, arts, crafts and special interest.

I have two boys age 10 and 12. Between their extra-curricular activities and my extra-curricular activities, we're never home, but I do have an answering machine.

PAT FARR: alias "MaMa "Lena" ! I come from a "traditional" background, love nature, family and laughs! A native of Minnesota, I have lived & traveled all over the country, but love to be "home," with my husband of 15 years and 12 year old daughter.

KEVIN LAUGHLIN: alias "Dusty"! UI Extension System, Bonner County 1990 - Present

500 children & 200 adult kids

5 God children

5 adopted God children

11 years in Cooperative Extension System

2 years in Peace Corps - Belize (Taught teachers to teach primary and secondary)

Washington State University graduate, Ag Education

North Dakota State University graduate, Windbreak Forestry.

Music Ministry 1968 to present

Glad to be "IRISH" & PLEASED TO "SHARE"! *Erin Go Braugh*

MIRIAM LOWRIE: alias "Flaky"! 20 year Extension/4-H Agent in Oregon. Enjoy working with youth and adults, teen leadership groups, putting together folks who love to plan fun things for kids. Have a great 8 year old son and equally great husband who insists he's much younger than I. I keep coming to Chat because I want to keep young and because I love to be around creative and caring folks - like you all.

LINDA MADDEN: alias "Rusty"! I am currently a P.S.S. or a Personal Service Supervisor of a ladies department at Troutman's Emporium in Bend, Oregon. I've been there 4 years and this has been my first chance for a vacation and I love it.

PATTI SCHOENEN: alias "Millie" - Mildew! Came to Chat to dip my feet in the water and just be with nature and good friends playing games and clowning around. I left my "traditional" family of five back home to partake in this new adventure. (They all cried when I left to see my humor leave the house.) I really would have loved to be able to bring my two grandchildren, but they were too busy in Shelby, Montana to come.

The friends where I work at Eagles Manor Retirement said I needed a "rest" --my volunteer work in Hospice

and Grief Support is on hold and maybe down in the dumps, but all wish me well.

Guy Forson: alias PaPa 'Ole'! Guy the Max! Work on a maximum security unit for the criminally insane! Burton Olsen is my father-in-law and he got us (my wife, Shana, and I) to come. We like it!



Dandy Differentials

Nona Anderson: I'm from Great Falls, Montana. I came to Montana on vacation in May of 1978 and fell in love with Great Falls. Went back to Phoenix, Arizona 2 weeks later and put in a 2 week notice and moved to Montana.

I have 8 brothers and 3 sisters in my family. I loved coming from a big family, we were always a close family. We already had our own volleyball, football, basketball and baseball teams. It was great!! I enjoy all sports, but my favorite is volleyball and swimming.

I love to dance and enjoy watching people dance. I enjoy singing.

I'm a single parent, I have four children (2 girls and 2 boys). They're the love of my life but also a great challenge.

I work at the El Comedore as a waitress and have been there for almost 7 years. I enjoy my job very much because of all the different people I have the opportunity to get to know. Some of my customers have become very dear friends.

I love the Lord and he has blessed my life. I have many wonderful things to be thankful for. My family, my life and wonderful friends, old and new.

Larrie Easterly: Dorit came to visit from Germany as a foreign exchange student. I went to D.C. All of us went to see Hole in the Ground, Crack in the Ground and the Lost Forest. We also went to Fort Rock. See last year's notebook for more info.

Jane Higuera: from Spokane, Washington

7 children, 6 grands, spouse (Steve) a lab wannabee

Singing makes my world go around.

4-H Leader, 4-H Camp Person, B.A.B.E.S. presenter. Nursing Home song Session Leader.

Wild bird lover, recycler, outdoor appreciator

Foster Kalama: Born in Portland, Oregon, June 25, 1955. Parents Roland (deceased) and Edith Kalama. My wife's name J'Dean and my kids are Jr., Marissa, John, Marie, Titus and Simeon. I've lived in Warm Springs since I was born. I've been a tree thinner for 8 years, worked in the Warm Springs Forest Products Industry for 5 years, I worked in the Vaneer Plant as a puller, chain boss, clipper man, jitney driver, bander and a stacker. I've also been a fisherman for 27 years, wood cutter, artist and a basketball coach working with kids.

My ambitions are to help others through my Time of This Earth and to help our community in leadership.

Patty Logan: Married 39 years; 4 daughters and 7 grandchildren.

I live near Sublimity, Oregon. Have been with 4-H 24 years, mainly with camping program.

This is my third year at Chat.

I love to dance, fish and make friends.

Beth Mitchell: I'm an education major at Clackamas Community College. I have two sisters, a Mom, a Dad and a Grandpa who are all here at Chat this week.

Back in Oregon, I serve on the Clackamas County Camp committee. I also serve on the Wee-People Pre-School Board at my church.

When I'm not busy with school or the other committees I'm on, I enjoy spending time with a good book or with my friends.

I started coming to Chat in 1988 thanks to Mama B. This is my 3rd year and I hope to attend as often as I can.

Vickie Thompson: I was born Aug. 30th in Seattle, Washington. My Dad, Ron, is manager of the Walla Walla Farmers Co-op. My Mom, Sharon, is manager of the Walla Walla Symphony.

I have lived in Walla Walla almost all of my life. Grew up and go to school there. I'm currently going to Walla Walla community College, but plan to go on the a bigger school.

I work part-time as a nursing assistant, and have for the past 2 years. I also know how to: play violin and can be a good artist (sketch, paint, etc.)

I enjoy traveling, but haven't been out of the country except for Canada. I enjoy improving my Spanish, but would love to learn other languages also. Other cultures are very interesting to me. Our differences make the world an interesting place.

Also: I LOVE my privacy (just as much as being around others)--don't mean to offend people when I sometimes go off by myself. It keeps me content (& sane.)

Beth Wakkinen: Born September 26, 1975 in Weisbaden, Germany. From: Conrad, Monatana.

I attend high school in Conrad. I will be a junior next year. I have played high school softball for the past two years and it is something I enjoy very much. I also am a member of my high school's National Honor Society.

I have 6 brothers and 2 sisters. This is my first time at Chat.



Gracious Mellow Pieces

Arlene Boileau: Micky is special and the only guy in my life, four daughters, 5 grandsons, 2 granddaughters, 2 great-granddaughters. Hobbies: read, camp, sew and watch old videos. A special part of my life is to learn about my culture and about myself.

My job: OSU 4-H Intern at Warm Springs and I love my job and the youth in Warm Springs.

I have a great dog. Her name is Wolfen (she is 1/2 wolf and 1/2 Husky.)

Nel Carver: I live in Moscow, Idaho. I am a 4-H leader and church worker. My husband, Bob, is a University of Idaho Extension Employee. I have 2 children; Brian 25 ad Betsy 19.

Brenda Comini: Married to Jeff for 9 years; step-daughter, Melissa, 14; sons, Jared, 6, and T.J. 4.

In the summer we like to be outdoors, camping, fishing, hiking. We shoot black powder and have and 18 ft. Teepee and dress in period costume--Mountain Man/Native American.

I work for Central Oregon Extended Unit for Recovery (COEUR) -- who has 3 programs; Rimrock Trails Adolescent treatment Center, Rising Star Independent Living Program and Prineville Teen Center. In my spare time I do crafts and sew.

Don Gouchenour: I'm a dry land farmer in S.E. corner of Toole County in Montana and it is sure dry there this year, 4" below normal since Jan 1, 1992. Normal up to now is 5 1/2 inches, so you see we don't get very much rain.

I still milk one cow, have 25 range cows, feed out hogs and yearlings in the winter time.

Rosemary is my good wife and we've had eleven good youngsters; 6 boys and 5 girls. We now have 29 grandchildren.

We brought our oldest granddaughter, Elizabeth Wakkinen, here to Chat with us this year. In the past we have brought 5 of our youngest youngsters to Chat at different times.

Chat is sure a friendly place. Keep it going.

Diana Marsden: I Came to the "Gracious, Mellow Pieces", from Dover, England where I live with my husband Eric, a British citizen, and "retired" journalist. While he still does "free-lancing, I'm the "straw-boss" overseeing the plumbers, carpenters and electricians who are trying to help us get our 6 story house in a conditions to rent rooms so we can continue to pay our bills.

I will go from Chatcolab to Seattle to visit my sister and mother, to Sa n Francisco, to visit my son, his wife and 2 small daughters, to South Lake Tahoe to visit my twins (Marilyn and Carolyn, their Jim and Steve.)

I flew in from London, Gatwick to St. Louis, MO where I visited my oldest daughter Kathleen and husband Bob. (My grandson, Brian, is going into the U.S. Navy in August.)

It is nice to be around "real" mellow, gracious people.

Kelly Merritt: 80 years old retired railroad man, worked on the road for 43 years. Have been retired since 1977 -- trying to enjoy life, my granddaughters are helping me do that. Vicky and Cathy sing and Beth is just a general nuisance. I won't mention Candy and Gregg.

Candy Mitchell: born in Belen, New Mexico of two AT&SF railroaders (Kelly Merritt, father, was a conductor; Mom, deceased, was a chief clerk). Graduated from U. of Arizona where I met husband, Gregg, in U of A marching band. He plays Saxophone, I play flute. I married before I finished my degree in secondary ed (Math/Music) and I followed him into the military, NAVY, during Vietnam, had our three daughters, Beth, Cathy and Vicky and returned to U of A and finished a degree in accounting while Gregg got a masters in soil science. I now as a marketing consultant.



Grass Roots Clan

Carol Allison: I was born Dec. 7 and live in Madras, Oregon.

Position: Recreation Coordinator; Arts/Crafts/Performing Arts/Community Special Activities for ages 2 years through senior citizen

Where: Warm Springs Rec Dept., Warm Springs confederated tribes.

- Interests:
1. Home interior decorating with willow
 2. Growing cactus outside year round in Oregon
 3. Tropical cage birds
 4. Christian education for children and adults

Family: 3 sons, ages 30, 32 and 34

8 grandchildren, 6 girls, 2 boys

Genealogy Interest: Last 3 generations on my mothers side of the family

Miriam Beasley:

Oregon City is my home

With Jim to Chat each year I roam

With four children we were blessed

We managed to withstand that test

And now it is our pleasure

To have grand kids fill some leisure

Ball games - programs, recitals, too

Take more hours than just a few!

12 is their number and we're proud

On Sunday we feed quite a crowd

It's great to have them near enough

But one's in Texas far from us

Only one of her boys have we met
I'll get my turn with the others yet
Only our Bob and Chris
Now and again from Seattle they steer
Do come and visit River Home
We'd love to have you, so PLEASE come!

Chad Brendle ("Brenman"): Born and raised in Portland.
Belong to the Church of Jesus Christ of Latter-Day Saints (Mormon)
I am an outdoor maniac, love to camp and love most sporting/outdoor activities.
Come from a family of 7 kids, including myself.
Love most/all people--plan to have a lot of fun here at "Chat"
During high school (I graduated Sunday), I enjoyed biology and zoology greatly and maintained a 3.5 GPA
and plan to attend B.Y.U.
I don't know what my address will be because I'm moving from Oregon City to Southern Utah in two weeks.

Mike Early: Pilot by occupation, avocations are Chat, flying model aircraft, woodworking, computers, reading. Married 17 years to Jenny, been attending Chat since 1968 off and on -- mostly off for 17 years, then on every year since 1987.

Nell Klumph: It's my second year back after a 15 year absence, and I'm having a great time here, as always. My husband and I have been happily married 14 years. We live in Salem and both work "officially" with computers. However, our greatest challenge is working with "the people who work with the darn things."

My hobbies include sports, racquetball and people...(the usual Chat response--but it's true.)
I also like to swim -- in WARM water, but it is the warmth of the people at Chat that overcomes the coldness of the water.

Gregg Mitchell:

Extension Agent, 4-H and Youth Development
Have been trying to get to Chat for the past 13 years -- finally made it
Have been a 4-H agent 17 years
Camping is the part of the 4-H program where I see most development of kids with a short period of time.
Most of my camp committee members are "Labbers" from past and present. The philosophy of love and sharing this brings back to Clackamas County serves to enrich the program and make it even better. I'm looking forward to the experience.

Shana Forson: I am enjoying my first time at chat. I live on a ranch in Scio, Oregon. I am a stay at home Mom. I love to recreate and rub shoulders with such great people.

Florence Wells: Born in Montana, I was raised on a ranch. We moved to Helena in 1946 then to Hoquiam Washington. Married in 1951 have 5 children and 9 grandchildren. My main interests have been working with youth at camps and with troubled youth. Four years ago I decided it was time to grow up and play with the adults. So I joined the League of Women voters. I have become involved with government at all levels. This year I am the president of our county league. This is going to be a very exciting year and we have a lot of work to do



Kusie Chatters

Tina Aguilar: Like to meet people, all sports, beadwork and being happy. chat has helped me grow a lot

and I love all the people here. My husband and I are ministers and take care of a 3 year old granddaughter, Shanell . Also have a 20 year old son named Aaron, 23 year old son, Perry and a 16 year old son, Regan. We all love being active in sports, mainly softball and baseball. Hope to keep coming.

Jean Baringer: Jean Baringer is from Conrad, Montana, which is 60 miles north of Great Falls. Husband, Jack, is County Agent for Pondera County. Son, Jeff, will be 20 and works for Alamon Telephone. Daughter, Jennifer, has been at lab, this year too. It's been fun being here together. Jean has attended 26 years of Chatcolab, 2 years at Black Hills Rec Lab, 4 of the national gatherings. Jean enjoys dancing and group singing at lab, is a night owl and does many crafts. If you are in the Conrad area, stop for a visit or coffee or call!

Tara Mahaffey: Age 16;
Occupation: Junior in High School, part-time life guard
Hobbies: reading, swimming
This will be my third year at Chatcolab. I've just finished school for the year and am looking forward to a long summer! In the fall I'll be attending 2 high school courses and 2 college courses, I can't wait! I live in Washington just out of Spokane.

Micki McLeod: I'm 18 and my birthday is Feb 7. My plans for the future are to go to Mount Hood Community College for 3 years. I would like to become a dental hygienist. After becoming a dental hygienist, I would like to work at Shriner's Hospital for children helping them with their teeth.

Vicky Mitchell: 17 years. Birthday August 16
Plans for future--attending Northwest Prep School, then U.S. Airforce Academy. My goal is to attend medical school and become a doctor. I'll be attending Argonnaughts School of the arts.

Glenda Madden: Hi! I'm a member of the Kusie Chatter family here at Chatcolab. At home, my family includes my friend, Ward --(he's not really a boy, so I don't usually call him "boyfriend.") We have two pets. Princess, our Springer Spaniel dog and Missy our Heinz 57--onrier than anything-one-time-mother cat!
I was born in Condon, Oregon on January 21, 1964 at what was then the local emergency and maternity hospital. This was just 20 miles from where I grew up in fossil.
I have a father, Curtis, my Mother Elva and two sisters. Brenda (Comini) and Linda (both are here at Chat this week.)
I graduated from Wheeler High School 10 years ago and attended Oregon state University for eight years (Go Beavs!) graduating with a Bachelor of Science in Home Economics Education and a Master of Science in Extension, Family Studies and Gerontology.
Since I was a 4-Her and am still considered an "overgrown 4-Her," I became a 4-H Extension Agent temporarily in Multnomah County (Portland, OR).
After that, I returned to my Sweetie (who is a wheat farmer) and work at our local newspaper *The times-Journal*, a weekly newspaper with a circulation of about 1,800. I do advertising, layout and design on a half-time basis and am also the Gilliam County (Condon, OR) Home Economics Extension Agent half-time. I have a private sewing business on the side as well.
I live in Mayville, OR , just 13 miles south of Condon in Gilliam County and just 7 miles north of my parents in Wheeler County (Fossil)
I am very proud to say I am the first Woman Volunteer Firefighter in Condon and South of Gilliam County as I just completed my Basic Firefighter evaluation the day before Chatcolab.
I enjoy the out-of-doors and most of all -- people! I am so very glad to have had this opportunity to meet you all and to share experience, knowledge and skill. Thank you for being you! We can Make a Difference!

Burton Olsen: From Provo, Utah.
Interests: Crafts, dancing, fly fishing, kayaking, outdoor recreation activities, gardening, racquetball.

Dorit Rauch: 17 years old.
Exchange student from Germany
Born in East Germany (Weimar)
lived now for one year in Oregon
want to become actress
love to travel and horses

Bon Jour



Precious Peaces

Polly Burke: Oregon City, Oregon. Mother of four sons, grandmother of seven, great-grandmother of three. Taught school for many years - elementary level. Started in one room schools and ended teaching third grade for the last ten years or so.

Retirement keeps me busy volunteering for various things -- Loaves and Fishes, Meals on Wheels, Retired Educators, A.A.R.P., etc. Enjoy travel.

Rosemary Gouchenour: various community, church and family activities have kept Don and I busy during our nearly 38 years of marriage. Many years of Cub and Boy Scout Leadership. We have five lovely daughters and six handsome sons. Don farms and ranches east of Ledger on our acreage--He feeds cattle, hogs and milks cows. Five of our children have attended Chat: Chaz, Pauline, Bettine, Sam and Ray II. Don's 86 year young Dad has also attended with us. This camp, our granddaughter, Beth Wakkinen is with us as well as our friend Nona Anderson. We formerly cooked for a few years at Chat and have loved it since.

Sally Heard: Great Falls, MT.

I have 27, 2 1/2 - 6 year olds, that help me at the Great Falls Montessori School.

There are 6 children that have left the 'herd' and are in various stages of beginning their own 'herds'. So far the 'herds' #10.

This is my 15th year at Chat and I still don't know what I want to be when I grow up.

Kathy McCrea: I was hurt in 1972 one year after I graduated from high school in Wallowa, Oregon.

I was driving cattle on horseback when the accident occurred. I was in the hospital for 3 years and although I can't ride anymore, I still love horses. I have a boyfriend named Don who is at my place nearly every day. I live in Walla Walla, Washington. My hobbies are writing, poetry and painting.

Errol Noel: I live in Corvallis, Oregon. I am a Junior at Oregon State University, with a major in Psychology. At my current pace of studying, I should graduate in, Oh say, three years. I have an older brother, and a younger sister, and two wonderful parents.

I work for a swimming pool, life-guarding and teaching swim lessons. I also work at a toy store, which is a great job.

Some of my interests are working with a 4-H Summer Camp, and an outdoor school. My hobbies are doing just about anything with water, from swimming to water skiing.

Ladd Olsen: Grew up in Utah. Attending BYU getting a degree in Recreation Management with a minor in English and Dance. Have been on the Ballroom and Folkdance Team at BYU.

Have also danced in Eastern Europe and Western Europe this coming summer.

This is my second year at Chat.

Katey Pettit: I live in Pullman, Washington. I live with and am soon to be married to Woodrow Mitchell. We are expecting a baby in November and are very excited about the new addition soon to inter our lives.

Pebbles Smith: I am, Dorothy Patricia George Smith, from Warm Springs, Oregon, located in Central part of Oregon. Also Warm Springs is an Indian Reservation with about 3,800 enrolled members.

I do have 4 children, Joseph Dean 22, Angela Rosetta 20, Vernon Clarence 17 and Johnni Justin Hilda 5. Can't forget my 2 grandchildren, Leo C. 2 and Latasha R. 5 mo.

My hobbies are beadworking, playing pool and doing puzzles.



Puffer Bellies

Linda Daggett: From Great Falls, Montana. I'm parent coordinator at Head Start there. My husband and I have two children: a son, Carl, 19 and a daughter, Tianne, 15.

Toni Gwin: Here I am again. I am still living in Corvallis and working lots of hours -- but, I do get time to play. Play is my favorite part of this life.

Elva Madden: Married 35 years June 22
4 children - 3 girls here
4 grandchildren - from age 4 to 15, almost
County Extension Agent - 2nd year at Chat
Enjoy camping, traveling, exploring new places
Love the coast!

Cathy Mitchell: 17 years old. Graduated from high school on June 7, 1992. After Chat, summer will include Argonauts School of the Arts. (5 classes including voice, drama, and dance from 7 a.m. to 4 p.m.). Anyone who wants to come watch *West Side Story* or *Oklahoma* in Salem, Oregon - get in contact with either Vicky or I. I have a twin, previously mentioned, Vicky. I have an older sister, Beth; father, Gregg; mother, Candy; adopted sister, Micki; and grandfather, Kelly Merritt.

Ruth Moe: Long time Rec Labber - 34 years to Black Hills rec Lab; 5 years to Chat; 1 year to Baptist Rec Lab, Chaparral, Great Lakes; 3 years to Kansas Rec Workshop; 3 years National Labs.

Joe Stephens ("Doc" Rock): Born in Wyoming. Spouse: Velma. Children: 41, 46, and 51. Occupation: Retired Physician (OB - babies). Hobbies/Interests: Everything!



Rec'n Rebels

Jim Beasley: Commonly known a Papa "B", is the better half of Mama "B"! Jim hangs his hats in Oregon City, Oregon. He is a wild driver and I would not trust him to drive my new pick-up as it would turn green with fear! He's a SWEET Ol' guy, and has a great sense of humor. His Chat family loves him dearly -- we even wrote his history for him!

Janet Edwards: I, Janet Edwards, being of sound mind and body, do hereby commit a week of energy, enthusiasm and creativity to a lively Chat experience. My 16 year-old daughter, Alysin and husband, Carl, wait patiently for my return to Colbert, Washington (north of Spokane). When I recover from Chat, I will return to my job as a 4-H program assistant. All my Chat adventures boost my skills at 4-H camp and many other youth activities.

Christa Hecker: I live in Athena, Oregon, have been there in the area for years, but originally I'm from Germany. I am married, have 4 children and work full-time at Horizon Project Inc. in Milton Freewater, where I work as Activity Director with Developmentally Disabled People (Seniors). I enjoy it very much.

In my spare time I do lots of gardening, arts & crafts, and flower drying and pressing.

Lane Mataffey: has Bozo orange hair and a personality to match. She started her week at Chat by doing Airport pick ups. Having never met Kevin Laughlin, she asked him for a description. He said he was bald so she went through the airport saying "Kevin?" to every bald man.

Meanwhile, Kevin was disguised (he has plenty of hair) in a baseball cap. When finally united, he stated they were even - as he asked every red head their name.

Lane is in charge of recreation and volunteer programs for the Department of Corrections in Washington State.

Marj McCornack: I am old - I am enthusiastic about life - interested in - whatever - love to cook - have a totally black cat - who's name is Pooka-Kat!

Dan Moe:

Past Interests and activities: Swim Team, Boy Scouts, Photography School, Professional Photographer, Started going to Rec Labs in 1975, Rock Climbing, Backpacking

Current Interests and Activities: Back in school studying natural science, Working in California for the Forest Service in Interpretation, Photography and Back-country patrol, running, backpacking

Not married, but it is something to think about!

Leila Steckelberg: Spouse: Dale; Children: David;

Occupation: Home Economist (Retired teacher) and Campfire District Director/Camp Director for 9 years (ACA Accredited Camp Director) retired.

Hobbies/Interests: Chatcolab, Social Recreation, rockhounding, faceting and silversmithing, copper enameling, square and folk dancing, creative hand arts, rosemaking, candle making, scrimshaw, soapstone carving, basketry and many others.

Personal Notes: Dale and I have been married over 50 years (January 11, 1942) and have one son, David. Dale is a retired logger but still falling trees. We enjoy traveling in our Motorhome and have been guest displays and demonstrators at many gem and mineral shows, including 2 National Shows in the U.S. and Canadian National Shows. David is a co-owner of the Olde West dinner Theatre in Kingsport, Tennessee, where he often acts in the shows as well as being the manager.

One of our most interesting experiences each year is working at the world's largest wholesale gem and mineral show (February) in Tucson, Arizona, where we meet buyers from all over the world.

This is my 40th year in a row at Chatcolab. I wouldn't go back to being the self-conscious, inferiority-complexed person I was before my first Chat for anything in the world!!! Chat has helped me dare to be ME! "At home we are artificial people in a real world, here at Chat we are real people in an artificial world!"

Esther Wycoff: I live in Moscow, Idaho. My husband is Ernie Wycoff. We have been married 48 years. We have 4 children; 3 sons and 1 daughter; 5 grandsons and 5 granddaughters and 2 great granddaughters. I am a cook at the U of I. I cook for 60 university girls.



"Train"ees

Jennifer Baringer: I was born in Bozeman, Montana. When I was 6 weeks old I was adopted by Jack and Jean Baringer and moved to Conrad with them and my older brother.

I've lived all my 17 years in Conrad. This is my 3rd year at Chatcolab. This past year I've been rather busy with my school activities. The first week of April (5-11) me and 13 fellow students took a trip to Washington D.C. for the Close-Up Program. April 24-26 was our school play -- a musical called "Gaslight Girl." I played softball for the high school and competed in several music festivals and honor choirs doing solo and ensemble work.

This summer I plan to travel and work and save some money for college. That's about it. See you next

year!

Paula Brisbois: I am a member of The Confederated Tribes of Warm Springs in Oregon. But I am also of Nisqually and Puyallup decendent, in Washington.

I live in Warm Springs and am married. My husband's name is Dan. We have a 15 month old son, Darrin and have one on the way, which should arrive the end of September sometime!

I work for The tribes as a Micro-computer Support Technician. and, I just recently transferred from our Purchasing Dept., where I was a Buyer, so I'm still in the training mode.

Some of my special interests are: softball, being around kids, traveling, meeting new people, shopping and just about anything that is purple.

Jenny Early: I'm visiting Chat for the 2nd time with my husband Michael.

I'm a Registered Nurse working the night shift at a very busy E.R. I love the challenge and pace. I don't particularly care for working the night shift, but hopefully that will soon change.

Michael and I have no children, but several wonderful nieces and nephews.

I also have a great dog named "Bailey" that arrived at my doorstep a little over a year ago. He's great!

Sure am enjoying the friendship and togetherness of this year's Chat!

If you are ever in East Texas, please stop by - ya'll!

Nancy Howard: Three new babies in my family in three months! Joelle Alexandria, Ashley Christine, and Christopher Andrew. Joelle is my first great-grandchild.

Grandson, seventeen years old, won the PTA National National Cultural arts "reflections" award for his musical composition, a 4 part classical trio. He will go to San Diego in late June to receive his award at the P.T.A. National Convention.

I was a winner in the "Secure Horizons" of Oregon Art show, a \$50 art certificate and in their newspaper, a picture of me holding my painting of a nude in the woods, impressionist style!

Joan Street: I live in Montana, 15 miles south of Missoula. I'm married to Bob Street. We have a new dog "LaRue Burg Adobie."

We enjoy our grandchildren, church and the outdoors.

Occupation: Homemaker

Katharine Wilson: 2nd year labbeer - returning this year after 26 year absence.

Married with 7 busy children ages 10-22, 4 boys, 3 girls.

Home is Oregon City, Oregon by Clackamas River where I am a homemaker and part-time RN in our community hospital.

Youth leader activity experiences include Cub Scouts, Girl Scouts, and Church groups of various ages.

I love people, but have the very un-Chat colabbish trait of not being a good hugger!

Ernest Wycoff: BD: Jan, 26, 1913

Occupation: Cook

Favorite color: Blue

Wife: Esther Wycoff

Anniversary: Jan 26 -- 48 years

Favorite past-time: Fishing, camping, reading

FAMILIES

THE "TRAIN EES"

Jennifer Baringer
Jenny Early
Joan Street
Ernie Wycoff

Paula Brisbois
Nancy Howard
Katherine Wilson

Once upon a time Casey "the Trainer" Jones wanted to "make a difference" and clean up the environment. He had a deadline and called upon 7 special "Train ees" to help him out. Casey drove through Montana, Idaho, Oregon and Texas. We had everything needed for a successful trip. Katherine and Jenny provided medical care. Ernie kept us fed. Jennifer provided meal-time singing entertainment. Paula repaired the technical stuff that no one else understood. Joan decorated our cabins and Nancy painted the picture of the "perfect environment". The "Train ees" met up with many challenges along the way. They were faced the evils of apathy, ignorance, greed and laziness. The Train slowed down, the crew was tired and they finally came to a place called Camp Larson. The campers took the "Train ees" in and gave their most to the cause of "saving the planet". Proving once more that "We Can Make a Difference".

DANDY DIFFERENTIALS

Nona Anderson
Jane Higuera
Patty Logan
Vicki Thompson

Larrie Easterly
Foster Kalama
Beth Mitchell
Beth Wakkinen

We're the Dandy Differentials. We came to Chat to have some fun from Oregon, Montana and Washington. We were looking for water all the way. We will laugh and entertain you; We can dance and we can sing. The Dandy Differentials came to Chat to make a difference, and that's what we will do this week. Oh Yeah!!

THE GRASS ROOTS CLAN

Carol Allison
Chad Brendle
Nell Klumph
Shana Forson

Miriam Beasley
Mike Early
Gregg Mitchell
Florence Wells

We're the "Grassroots Clan." We came from Kentucky (the "Blue Grass State") to live in a thatch roof sod house in the Palouse Hills. We make grass baskets, and want all of you to know that even though grassroots are our life, "we NEVER inhale." We all get "a lawn" very well together. Our family is "growing" from five to eight and no one is "going to seed." We firmly believe that in order to grow and flourish you have to start at the roots!! We grow where we are planted. We may get "mowed down" occasionally, but we always grow back. Our motto is---"If you want to make a difference, you have to start at the grass roots."

Our official mascot is "The Grasshopper."
Our official flower is "Blue Grass"
The "Grassroots Clan Theme Song." (sung to the tune of "The Green
Green Grass of Home)."

The Old Chat looks the same,
As we drive down through the lane.

And there to greet me are
All the Chat-co-labbers.

Down to the lake I walk
With all the labbers;

Smiling, hugging, laughing gabbers.

It's good, to HUG,
The Grassroots Clan at Chat.

D' OLDE FAMILY

Terry Carson
Pat Farr
Miriam Lowrie
Patti Schoenen

Lori Chitty
Kevin Laughlin
Linda Madden
Guy Forson

We first demonstrated our "coat of arms" (the family symbol). We're from the "Olde" family! We make antique rugs! Our patriarch is Ole (Guy) - Our matriarch is Lena (Pat). The Children ask Father the following questions:

Rusty (Linda) - "Papa, where do we come from?" Dusty (Kevin) asks "Papa, Why doesn't mama ask questions?" Flakey (Miriam) says "Papa, What is this stuff on your shoulder?" Millie (Patti) asks "Papa, what is that smell?" Fussy (Terry) says "Papa, How old are you?" Musty (Lori) asks "Papa, What do we do for fun?"

With a few curt words and a loud "TRADITION", followed by a bang of his hand, Papa answered all questions.

For fun? We danced out humming "Hava Nagila".

KUSIE CHATTERS

Tina Aguilar
Tara Mahaffey
Vicky Mitchell
Burton Olsen

Jean Baringer
Miki McCloud
Glenda Madden
Dorit Rauch

We are a squirrel family (Kusie is the Indian word for squirrel).

One day we popped out of our hole looking for nuts and discovered Chatcolab and all the nuts gathered at camp. We knew then that we had to transfer our home (at least temporarily) to Chatcolab to partake of this wonderful feast!

We were so overjoyed at our discovery that we had to sing our song:

Squirrely, Squirrely, Shake your bushy tail,
*(Turn with hands behind back and shake fingers and
backside at same time).

Squirrely, Squirrely, Shake your bushy tail,
*(Turn with hands behind back and shake fingers and
backside at same time).

Wrinkle up your little nose,
(Wrinkle nose and point to it)

Hold a nut between your toes,
(Hold head between "paws")

Squirrely, Squirrely, Shake your bushy tail,
*(Turn with hands behind back and shake fingers and
backside at same time).

THE PUFFER BELLIES

First there were four little puffer bellies, all in a row. They were the relatives of Casey Jones, the Little Engine that Could, Engine, Engine Number 9, and the Little Red Caboose. They all thought they could and subsequently knew they could Make A Difference. The original four were Toni Gwin, Ruth Moe, Linda Dagget and Elva Madden. The original four Puffer Bellies were joined Monday by Doc Stephens and Kathy Mitchell. They will soon be joined by Laurie, hopefully.

GRACIOUS MELLOW PIECES

The Gracious, Mellow Pieces see ourselves as puzzle pieces, that, when we figure out how we fit together, will Make A Difference. (Puzzle pieces stand, interlocking, split out with individual introductions.) The first piece of our puzzle, Don Gouchenour, is from Ledger, Montana, where he farms to make a difference. The second piece, Diana Marsden, flew in from Dover, England. A third piece, Nel Carver, is from Moscow, Idaho, and two more, Arlene Boileau and Brenda Comini are from Central Oregon. Our last two pieces are on the way from Oregon City, Oregon, Candy Mitchell and her dad, Kelly Merritt, and will complete our puzzle shortly. As our puzzle comes together we will know how we can work together to make a difference. We represent the Gracious Mellow Pieces.

PRECIOUS PEACES

In the year of unrest, eight members of the broken shard society gathered together at a place of destiny. A place called Chat. This place brought forth long discussions, experience with work-shops, hooters, various activities and rubbing shoulders with others which removed rough edges of conflict and indifference. This enabled them to become polished stones of peace. During this time of tempering, these stones in the rough became high quality gems in society. These gems of society took forth knowledge, ideas, philosophy and humor to bring peace and love to others.

WE WILL MAKE A DIFFERENCE!

REC'N REBELS

The Rec'n Rebels introduced their sometimes rowdy but regularly recreatin' family to the Chat Clan by showing how they feel about recreation. They made the point that it is good to break out of the mold and add a little excitement and change to the old ordinary recreation. Lane Mahaffey lead the group in singing Row Row Row Your Boat. But Dan Moe thought that was too ordinary. He suggested adding some props and singing in a round. So the group rebelled from the old style and sang with gusto and an oar. However, the Rebels urged the group to be even more progressive. They showed some folks jumping off some cliffs. But no, not rebellious enough. Dan introduced Marj McCornack to the exciting art of bungee jumping. The Rec'n Rebels, Lane Mahaffey, Janet Edwards, Jim Beasley, Leila Steckleberg, Marj. McCornack, Dan Moe, Christa Hecker, and Esther Wycoff, vowed to share their enthusiastic rebellion with the Chatcolab Family during the week.

MENU

BREAKFAST

SUNDAY

Cereal, Toast,
Fruit, Juice

MONDAY

Muffins, Cereal
Fruit, Juice

TUESDAY

Bacon, Eggs,
Toast, Fruit,
Juice

WEDNESDAY

Toast, Cereal,
Fruit, Juice

THURSDAY

French Toast, Cereal,
Fruit, Juice

FRIDAY

Blueberry Pancakes,
Cereal, Fruit, Juice

SATURDAY

Leftovers

LUNCH

Soup, Sandwiches,
Fruit, Cookies

Salads, Sandwiches,
Fruit, Cookies

Chef's Salad,
Rolls, Fruit

Salad bar,
Rolls, Cookies

Taco Salad,
Fruit Salad,
Chips, Cookies

Soup,
Sandwiches,
Veggies

DINNER

Chicken Casserole,
Salad, Rolls,
Dessert

Baked Ham,
Potatoes, Veggies,
Salad, Rolls,
Dessert

Baked Chicken,
Rice, Salad, Veggies,
Rolls, Dessert

B-B-Q Hamburgers,
Hotdogs, Potato Salad,
Chips, Watermelon

Leftovers,
Dessert

Lasagna, Salad,
Garlic Bread,
Dessert

Larrie's Favorite Recipes From His Mom's Files

The following recipes are from my mom's files. They were transcribed from her notes and my memory from when I ate them. I hope you enjoy them.

Elmira Cake

1 of 5

3 eggs	1-1/2 cups warm water
1-1/2 cups sugar	6 cups of flour
1-1/3 cups oil	3 tsp baking powder
3 tsp vanilla	1/4 tsp salt
Sliced apples	1 cup nuts
Lots of cinnimon	1 cup raisins
Strawberry jam	

Beat eggs and sugar together well. add rest of ingrediance. Chill dough over night. Divide dough into four parts and roll into thin layers. Grease 9x13 pan and and place first layer of dough in bottom of pan. Place a layer of apples and cinnimon, then a layer of dough then a layer of raisins nuts and cinnimon, then a layer of dough, then a layer of jam, and the final layer of dough. Sprinkle cinnimon and sugar on top and bake at 350°F for 1-1/4 hours.



Apple Streusel Cupcakes

2 of 5

2 Cups flour	1/2 cup (1 stick) butter
1-2 cup sugar(for batter)	1 cup diced apple
3 tsp baking powder	2 tsp grated lemon rind
1 tsp Salt	1 egg
2/3 cups milk	1/4 cup nuts
	2 Tblsp sugar of top

Sift flour 1/2 cup sugar, baking powder and salt. Cut in butter with blender until crumbly. Set aside 1/2 cup for top. Add apple and lemon rind. Beat egg and milk and add to mixture. Stir lightly until moist. Place in 12 cupcake cups. Blend saved crumb mix with 1tsp rind and walnuts and 2 Tblsp sugar. Sprinkle over each cup. Place in 425°F oven for 20 minutes.



Apple Cobbler Cake

3 of 5

6 cups sliced apples	1 box yellow cake mix
2 Tblsp sugar	1/2 cup nuts
1 tsp cinnamon	Light cream
1/2 cup melted butter	

Combine apples, sugar, and cinnamon in a large bowl. Sprinkle 1/4 cup dry cake mix over top. Toss until apples are all coated. Put in butter. Place in greased 8x8x2" pan cover and bake for 30 minutes at 350F. Mix rest of cake mix and nuts. Drizzle melted butter over top. Toss until mixture forms large crumbs. Sprinkle evenly over partly cooked apple mixture. Bake 20 minutes longer or until top is puffed and golden. Can be served warm with cream.



Dumplings for Soup

1-1/2 cup all purpose flour	1 egg
1 tsp baking powder	1/2 cup milk
1/2 tsp salt	

Beat egg and milk with fork, stir quickly into dry ingredients. Drop table spoon size dumpling mix into soup, cover pot, and simmer about 10 minutes.



Applesauce Crisp

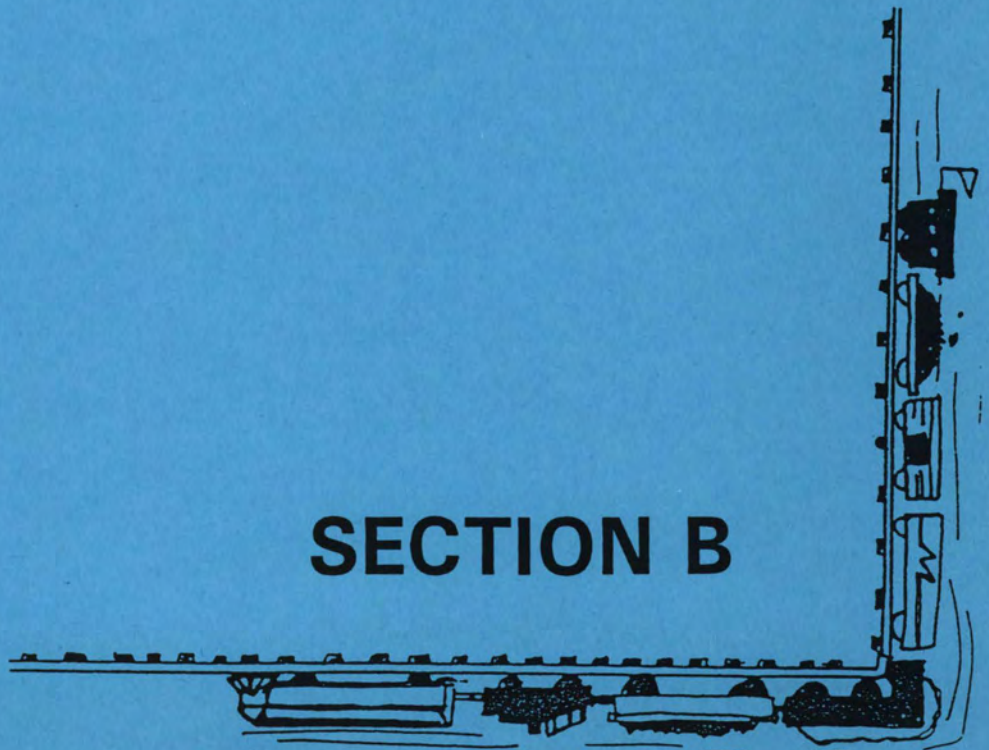
1 one pound can of applesauce	1 cup buiscut mix
1/2 Cup brown sugar	1/2 cup sugar
1/4 cup raisins	1/4 cup margarine
1/2 tsp cinnamon	1/4 cup nuts

Combine applesauce, brown sugar, raisins, and cinnamon. Pour into 8" round by 2" deep baking dish. Combine Buiscut mix and sugar. Cut in butter till crumbly. Add nuts. Sprinkle over applesauce.



ALL ABOUT CHATCOLAB

SECTION B



**PHILOSOPHY
of
CHATCOLAB**

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

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

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

MAJOR EMPHASIS IS PLACED IN JOY AND FELLOWSHIP.

NEW KNOWLEDGE AND ABILITIES
gained through the sharing of creative activities
lead to mental, emotional and spiritual growth.

AS A RESULT OF LAB EXPERIENCE individuals recognize
opportunities
for good living.....

BY SHARING ONE'S SELF FREELY.

THE SPIRIT OF CHATCOLAB

NORTHWEST LEADERSHIP LABORATORY

These Western Leaders agreed that:

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

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

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

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

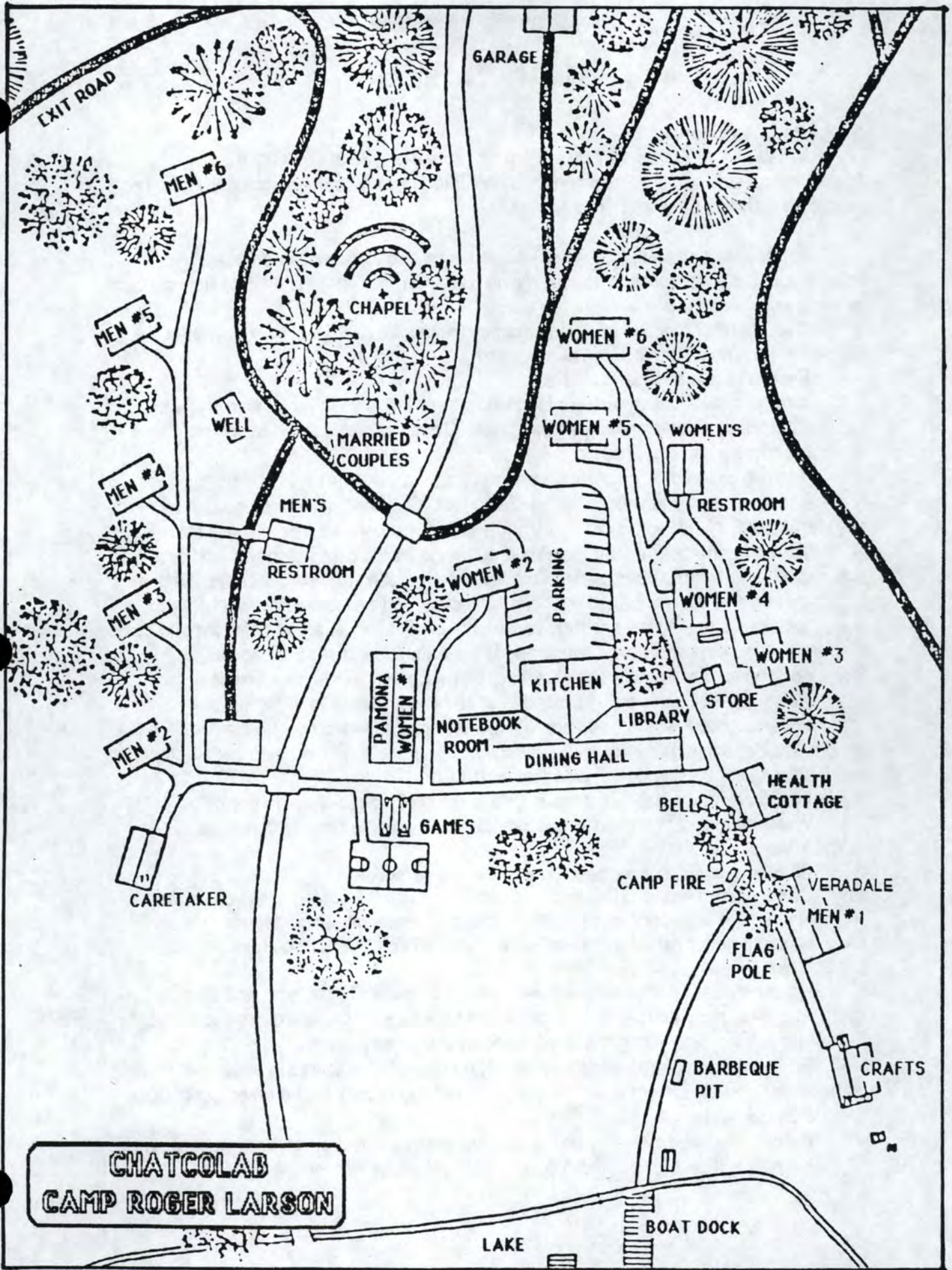
Those who gather here assume cooperation in complete sharing as a way of life.

Now you are a part of Chatcolab.

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

It is a record of a precious week together.

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



**CHATCOLAB
CAMP ROGER LARSON**

CAMP RULES

Suggested Quiet Hours:

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

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

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

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

First Aid assistance is available.

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

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

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

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

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

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

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

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

Bathroom supplies may be secured from the caretaker.

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

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

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

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

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

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

WATERFRONT RULES

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

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

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

KITCHEN AND DINING HALL

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

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

BELL RINGING

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

Safety at the Waterfront

By Dan Moe

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

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

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

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

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

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

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

No boating in the swimming area.

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

Tell everyone where the safety equipment is.

Stress and enforce the rules.

Rescue techniques:

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

Resources:

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

The Water Safety Instructors class (WSI)

The Red Cross Lifesaving class

PLANNING YOUR CHAT WEEK

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

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

The All Lab Session, "We can make a difference" will meet for three sessions and normally everyone attends.

In-Depth Workshops:	<i>Games and Recreation</i>	
	<i>Leadership in Action</i>	
	<i>Leadership Skills</i>	
	<i>Outdoor Challenges</i>	
Mimi-Workshops:	<i>Beginning Quilting</i>	<i>Beginning Beadwork</i>
	<i>Clowning</i>	<i>Copper Enameling</i>
	<i>Dance</i>	<i>Hiking a Camp Activity</i>
	<i>Video Techniques</i>	<i>Share & Tell</i>
	<i>Advanced Quilting</i>	<i>Outdoor Cooking</i>
	<i>Doing Evaluations</i>	<i>Advanced Beadwork</i>
	<i>Teaching Quilting</i>	<i>Orienteering</i>
	<i>Canoeing</i>	

The In-Depth Workshops meet for four days. The four workshops are paired at two different times, so it is necessary you make a choice. You may attend 2 of the 4. Once you start a workshop it is recommended that you continue with it.

The Mini-Workshops are scheduled 11 different times. There are 15 of these workshops. Some are offered more than once. Some are progressive and some are one session only. Check the schedule carefully. Ask someone if you have questions.

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

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

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

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

enjoy your week

CHATCOLAB 1992 WORKSHOP LOCATIONS

<u>WORKSHOP</u>	<u>DAY</u>	<u>TIME</u>	<u>LOCATION</u>	<u>ALT. LOCATION</u>	<u>PRESENTER</u>
All Lab Session	T,W,TH <i>MONDAY</i>	8:45-10:15 <i>10:00-11:45</i>	Dining Hall <i>DINING HALL</i>		Janet E., Miriam L, Tina A., Arlene B. <i>LEILA S, RUTH M MIRIAM B.</i>
<u>In Depth Workshops</u>					
Games and Recreation	M,T,TH,F	2:00-3:30	Dining Hall		Ruth Moe
Leadership in ACTION	M,T,TH,F	2:00-3:30	Library		Lane Mahaffey
Leadership Skills	M,T,TH,F	4:00-5:30	Admin		Kevin Laughlin
Outdoor Challenges	M,T,TH,F	4:00-5:30	Field		Burton Olsen
<u>Mini Workshops</u>					
Beginning Beadwork	Monday	2:00-3:30	Crafts Room		Tina Aguilar
Beginning Quilting	Monday	2:00-3:30	Pamona		Jean Baringer
Clowning	Monday	4:00-5:30	Admin		Lane Mahaffey
Copper Enameling	Tuesday	10:15-11:45	Library	<i>ALSO W</i>	Leila Steckelberg
Dance	Tuesday	10:15-11:45	Dining Hall		Ladd Olsen & Lori Chitty
Hiking as a Camp Activity	Tuesday	2:00-3:30	Fire Pit	Veradale	Larrie Easterly
Canoeing	Tuesday	2:00-3:30	Water front	Admin	Dan Moe
Video Techniques	Tuesday	4:00-5:30	Veradale		Janet Edwards
Advanced Quilting	Wednesday	10:15-11:45	Pamona		Jean Baringer
Outdoor Cooking	Thursday	10:15-11:45	Fire Pit		Jane H., Toni G, Joan S., Leila S., Arlene B.
Dance	Thursday	10:15-11:45	Dining Hall		Ladd Olsen & Lori Chitty
Doing Evaluations	Thursday	10:15-11:45	Admin		Ruth Moe
Advanced Beadwork	Thursday	2:00-3:30	Crafts Room	<i>COPPER ENAMELING LEILA S.</i>	Tina Aguilar
Outdoor Cooking	Thursday	4:00-5:30	Fire Pit		Jane H., Toni G, Joan S., Leila S., Arlene B.
Orienteering	Friday	2:00-3:30	Fire Pit	Dining Hall	Dan Moe
Teaching Quilting	Friday	2:00-3:30	Pamona	<i>COPPER ENAMELING LEILA S.</i>	Jean Baringer
Dance	Friday	4:00-5:30	Dining Hall		Ladd Olsen & Lori Chitty

CHATCOLAB 1992 ACTIVITIES SCHEDULE

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6:00	Larks - Early risers interested in a morning walk meet at the bridge							
7:30	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	
8:00								
8:15	Flag raising	Flag raising	Flag raising	Flag raising	Flag raising	Flag raising	Cabin & Camp Cleanup	
8:30	Camp Setup	Group Pictures	Singing	Singing	Singing	Singing		
8:45		Water Safety	All Lab Session We Can Make a Difference	All Lab Session We Can Make a Difference	All Lab Session We Can Make a Difference	Annual Meeting		
9:30		Singing						
10:00	Depart for Indian Cliffs Hike	Planning Evening <i>Leily Ruth</i>	Mini Workshops Copper Enameling Dance <i>Leily</i> Share & Tell	Mini Workshops Advanced Quilting <i>COPPER ENAMELING</i> Share & Tell	Mini Workshops Outdoor Cooking Doing Evaluations Dance			
10:15		Activities & Ceremonies <i>Priscilla</i> Committee Formation						
11:45	Lunch Setup	Lunch Setup	Lunch Setup	Lunch Setup	Lunch Setup	Lunch Setup		
12:00	Lunch	Lunch with Commette	Lunch With Family	Lunch	Lunch With Family	Lunch		Have a Safe Trip Home
1:30	Registration	Nap Time	Nap Time	Nap Time	Nap Time	Nap Time		
2:00	Name Games, Crafts, Library, Explore, Meet Old Friends	In Depth Workshops Games & Recreation Leadership in ACTION Mini Workshops Beginning Quilting Beginning Beadwork	In Depth Workshops Games & Recreation Leadership in ACTION Mini Workshops Hiking a Camp Activity Canoeing	Free Time	In Depth Workshops Games & Recreation Leadership in ACTION Mini Workshops <i>COPPER ENAMELING</i> Share & Tell Advanced Beadwork	In Depth Workshops Games & Recreation Leadership in ACTION Mini Workshops <i>COPPER ENAMELING</i> Orienteering Teaching Quilting		
3:30		Tea Time	Tea Time	Tea Time	Tea Time	Tea Time		
4:00	Resource Leader Meeting	In Depth Workshops Leadership Skills Outdoor Challenges Mini Workshop Clowning	In Depth Workshops Leadership Skills Outdoor Challenges Mini Workshop Video Techniques	Free Time	In Depth Workshops Leadership Skills Outdoor Challenges Mini Workshop Outdoor Cooking	In Depth Workshops Leadership Skills Outdoor Challenges Mini Workshop Dance		
5:30	Dinner Setup	Dinner Setup	Dinner Setup	Dinner Setup	Dinner Setup	Dinner Setup		
6:00	Dinner With Family	Dinner With Family	Dinner	Dinner With Family	Dinner	Dinner With Family		
7:30	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering		
7:45	Get acquainted Activities	Evening Activity	Evening Activity	Pow Wow	Evening Activity	Evening Activity		
9:30	Ceremony	Ceremony	Ceremony	Ceremony	Ceremony	Ceremony		
10:00	Hooters - start after evening ceremony							
11:00	Lights out and quiet time in sleeping areas							
12:30	Hooters end - Quiet time until morning							

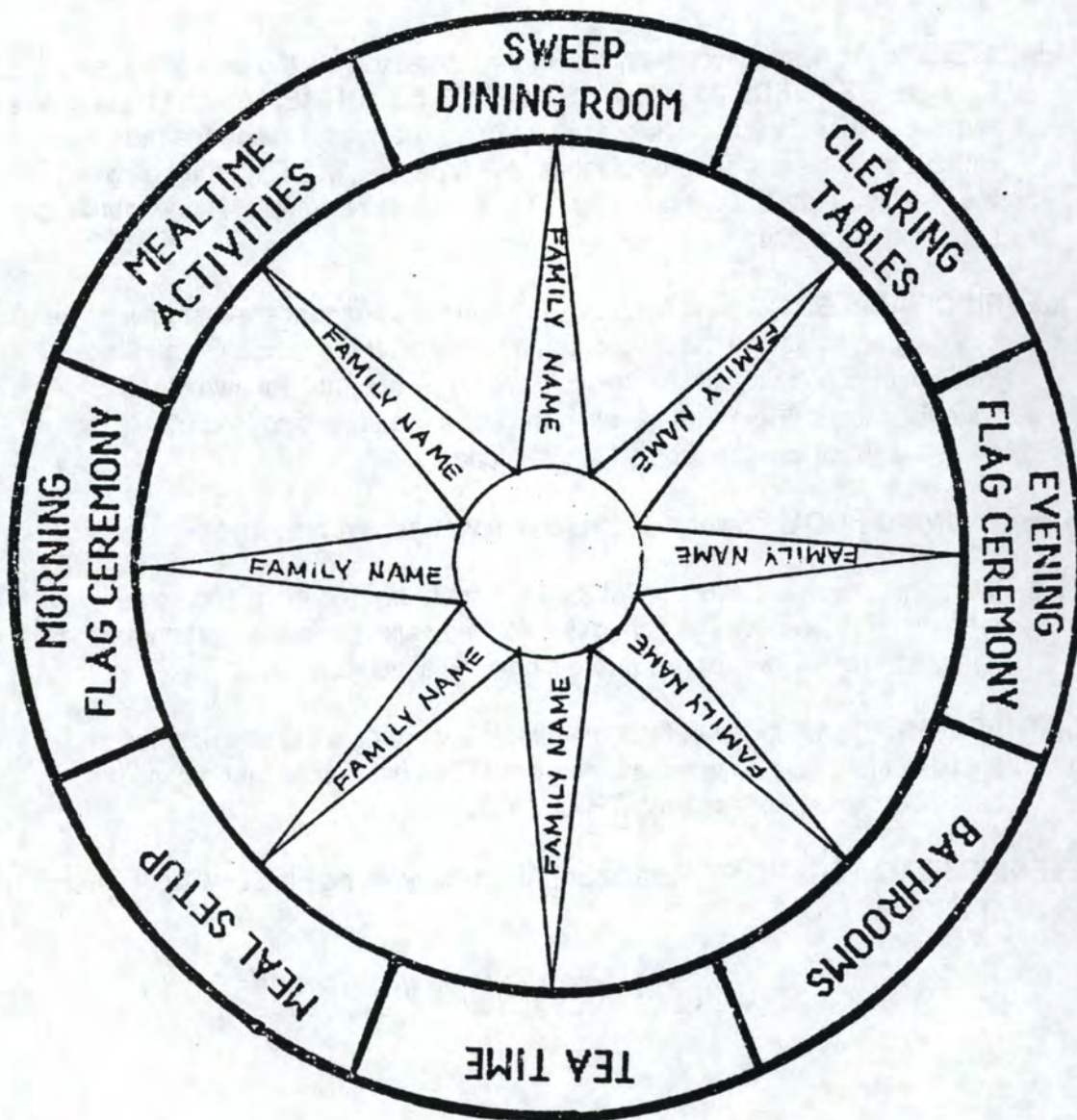
THE DUTY WHEEL - THE WHEEL OF (mis)FORTUNE

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

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

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

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



DUTY WHEEL JOB DESCRIPTIONS

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

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

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

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

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

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

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

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

HAVE A GOOD WEEK!!!

HISTORY OF CHATCOLAB

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

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

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

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

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

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

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

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

Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan called the Great Lakes Lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec. Lab.

At the Black Hills Rec Leaders' Laboratory in 1948, some of the "out westerns" got so saying "Wouldn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho from Havre, Montana. There were a few from southern Idaho who had attended Black Hills Lab and Don's move was the incentive to try to start a new lab here in the northwest. Black Hills Labbers contributed \$58.00 toward organizational expenses and a committee of six people was formed. A sub-committee made up of people from Oregon, Washington and Idaho who were interested in people and recreation were drafted to complete the new organizational committee. The winter meeting held during the Christmas vacation (over really icy and snow packed roads) with Al and Louise Richardson at Corvallis, Montana. They blew the \$58.00, but enthusiasm was even greater to get this lab off the ground. Resource people from the area were secured and an old C.C.C. camp was chosen as the site. On good authority by an old timer, the best weather in May was always the second week, so the target date was May 11-18, 1949. This meeting was followed by lots of letters, phone calls and news releases inviting and urging recreation leaders to participate.

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

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

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

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

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

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

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

purchase a beautiful piece of gold bearing quartz which Ken Hoach presented to the Chatcolab board in May (to be placed in the new recreation hall fireplace) in appreciation for all of the moral and financial help and support that they had given this lab.

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

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

The possibilities of becoming an incorporated group were discussed at the October 1968 board meeting in Moscow, Idaho, with the board accepting the proposal. Vern Burlison as instrumental in getting the corporate matters completed so that on May 15, 1968 during Chatcolab, the articles of incorporation were notarized at St. Maries, Idaho. In 1980 the non-profit status was received from the IRS through the efforts of Betty Schuld.

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

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

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

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

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

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

Thus, these basic objectives were formulated 23 years ago and still hold today.

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

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

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

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

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

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

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

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

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

NORTHWEST RECREATION LABORATORY

CAMP HEYBURN

PLUMMER, IDAHO

MAY 11 - 18, 1949

1948 - 49 Committee

Original Board, Elect. 1949

Term Exp.

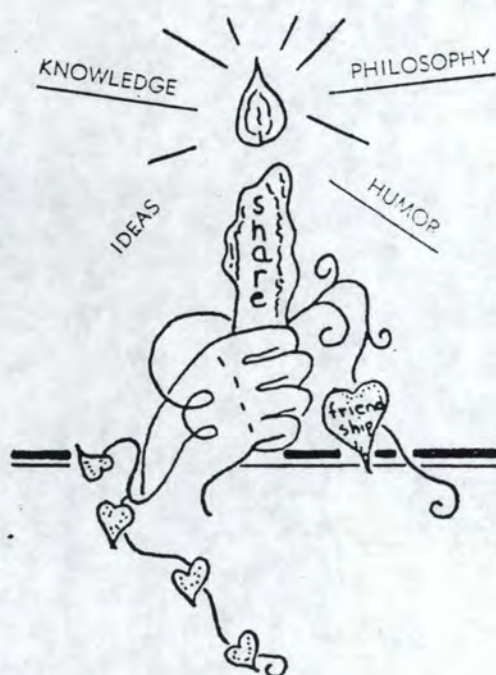
Don Clayton, Moscow, ID --Chairman	Don Clayton, Chairman	1952
Emil K. Eliason, Havre, MT --Treasurer	Dan Warren, Vice-Chairman	1952
Louise Richardson, Corvallis, MT --Secretary	George Gustafson, Treasurer	1951
Ruth Radir, Pullman, WA	Louise Richardson, Secretary	1951
A L Richardson, Corvallis, MT	Jim Huntley, Olympia, WA	1952
Dan Warren, Moscow, ID	Evelyn Sainsbury, Salem, OR	1951
George Gustafson, Bozeman, MT	Lillian Timmer, Moccasin, MT	1950
Evelyn Sainsbury, Great Falls, MT	John Stottsenberg, NezPerce, ID	1950
Esther Teskerud, Corvallis, OR	Elizabeth Bush, Okanagan, WA	1950

LOGOS AND NOTEBOOK COVER

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

The former notebook cover picture, opposite page, was from a photograph of a campfire by Lake Chatcolet at Camp Heyburn. After the picture was drawn it was transferred to metal plates and used to print the cover page from 1953 to and including 1989. Leila Steckelberg still has these plates in her possession. This cover was retired in 1989 when we went with the silk screened three ring binder and has now become part of Chat history.

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



NORTHWEST LEADERSHIP LABORATORY

THE
SPIRIT
OF

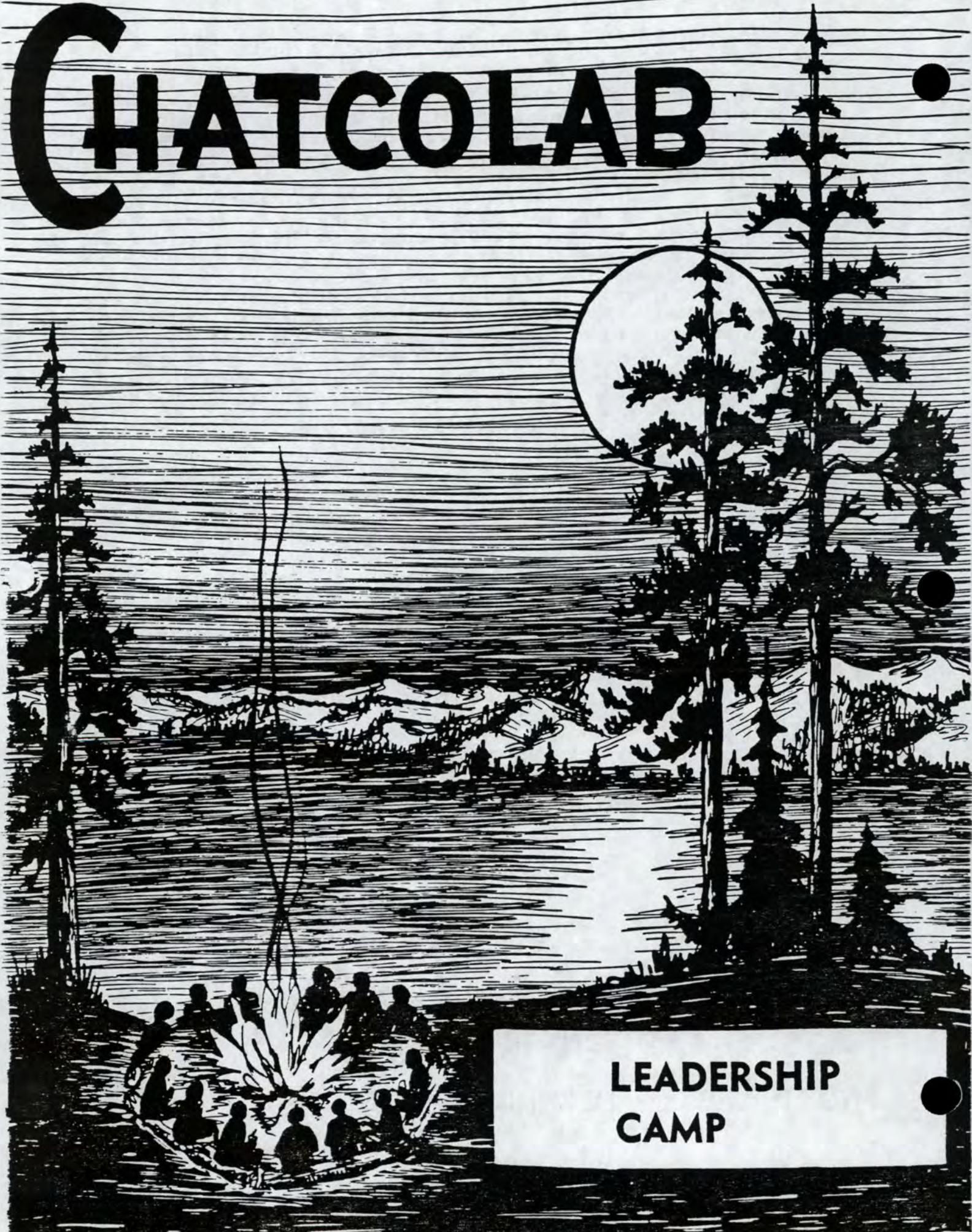
CHATCOLAB

Chatcolab

NORTHWEST LEADERSHIP LABORATORY



CHATCOLAB



**LEADERSHIP
CAMP**

1982

THANK YOU!

Chatcolab has a special meaning for each and every one of us. Through the years there have been many changes in the lab just as there are changes in the individuals who have been involved. Chatcolab has changed from a very structured lab through transition periods to where things are now on a partially non-structured basis. Change has been hard, there have been growing pains, some very beneficial, some still growing. Chatcolab is now 34 years old.

During the years of growing there have been some people who have developed and experienced growing pains, too. Some of us have been privileged to associate and rub elbows with two very special people and have shared their glow and joy in their individual growth. Leila Steckelberg has NOT missed a Lab for the past 30 years -- and has worked hard and has spent many hours sharing of herself in making CHAT a meaningful and positive experience for each one of us. Her conviction that there is value, learning and growing to be gained from a week at a Recreation Leadership Laboratory has been her motivation and all of us are richer because of her efforts - Leila, We Love You!

The other person who has been an inspiration to many of us is a fellow with a wry sense of humor who used to compete for a time on the mealtime agenda with the train "chugging" past Heyburn Youth Camp - Doc's sense of humor is so dry that many of his close friends are not sure when he is serious or perhaps more to the point, "Is he really joking?" Doc Stephens (Joe) is here with us this week for his 25th Lab session! Doc, we love you, too! and appreciate the energy expenditure and the hours you have spent in making CHATCOLAB possible for all of us to experience.

LEILA STECKELBERG AND "DOC ROCK" JOE STEPHENS ---- WE DEDICATE THIS 1982 CHATCOLAB BOOK TO YOU!!!

FOR SHARING YOU



ALL LAB DISCUSSIONS

SECTION C

WE CAN MAKE A DIFFERENCE

**All-Lab Session
Chatcolab - 1992**

Many individuals of all ages have stepped into challenging situations and made a difference. I am just one person, but I am one who cares and caring can make all the difference in the world. I will put my beliefs into action!

When we go into a new situation - or one that needs some attention - there is a fear of the unknown. What is expected of me? How do I fit in? Who are these new people? How will we be able to communicate and work with each other to get the job done?

Day 1

Goals - Today, I will:

- 1) look inward at my qualities and goals.
- 2) use self-talk that says "I can make a difference".

Caring Makes a Difference

Activity: What does a caring person look like?

Each family/table draw what one looks like and identify what the qualities are.

Each of us have some of these caring qualities.

What are your Personal Caring Qualities (PCQ's)?

What is the Caring Quality Challenge (CQC) that you most want to develop for the week?

Activity: Write your CQC on a 5" x 8" card and put it up on the railroad track. Please do not put your name on your card.

This will be a personal goal for the week. Every chance that you get, work on it this week!

You are a caring person!

**TO LOVE WHAT YOU DO AND FEEL THAT IT MATTERS,
HOW COULD ANYTHING BE MORE FUN. Marlene Wilson**

Are you on a slow train going no where fast or are you standing and watching the train go by?

What do you dream of that needs to be made better? Is it something in your family? your neighborhood? your community or a group with whom you work? Are there people who need your help? Does mother earth need your help? Make a commitment to changing that. Get others to believe and go along with you.

I AM ONLY ONE, BUT STILL I AM ONE; I CANNOT DO EVERYTHING, BUT STILL I CAN DO SOMETHING; I WILL NOT REFUSE TO DO THE SOMETHING I CAN DO. Helen Keller

Goal Setting

Activity: Let's work on our goal-setting skills. Are you on target?

What short-range (1 week - 1 month) goals do you have?
What long-range (1 year - 10 years) goals do you have?
What are the skills you need to meet these goals?
What steps are you taking to meet those goals?
How will you know you've reached the goals?
What could possibly go wrong along the way?
How can you plan for those challenges?
What are the risks involved?
How can you minimize the risks?

With any big step we take in our lives, there are some risks involved. When the goals we set involve and impact other people there are more risks. Be like a giraffe - stick your neck out!

- * Take a stand - speak out
- * Dare to be different
- * Work with the "powers that be" - the formal or informal leaders - to make change happen.
- * Risk failure. It's OK to fail because it means you've tried. What is the worst that can happen?
- * Risk making a commitment so you can't turn back
- * Bolster your self esteem through self talk - your approval of what you're doing is most important.
- * Work to overcome the obstacles that will get in your way.

Risks/Obstacles

What are some of the obstacles that will get in the way of you working on your CQC? on your goal/dream?

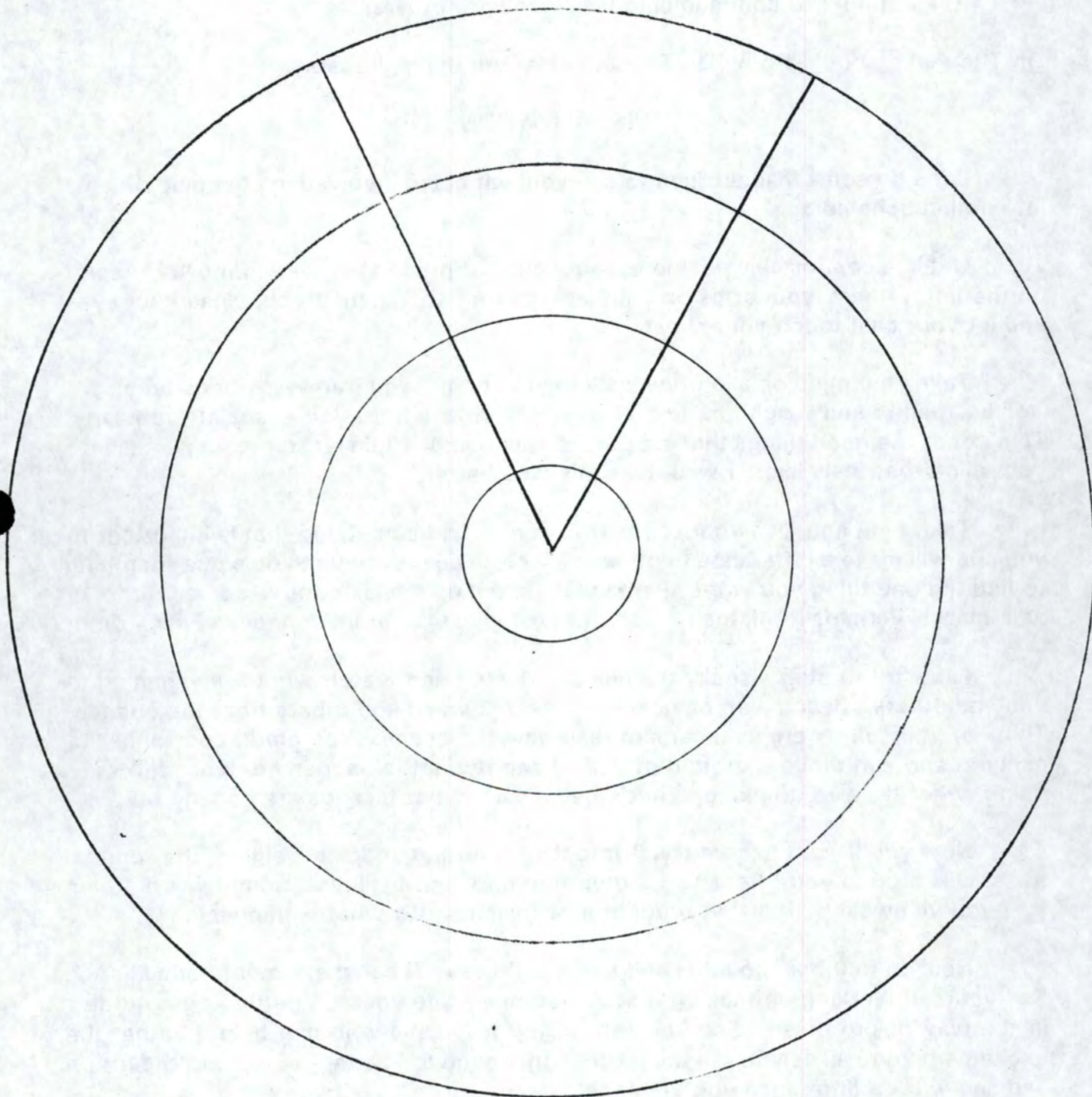
Activity: Each family/table identify some obstacles toward reaching their CQC and place them on the track going around the room. (rock slides, cows on the track, a maiden tied to the track (oh, woe is me!), a fallen tree, a broken bridge across a river, late nights and early mornings at Chat, your comfort zone, steep hills ahead?)

Remember The Little Engine that Could by Watti Piper

Activity: On a 5"x8" card write the words "I can make a difference". Embellish it in a personal way - colors, designs, whatever. Place your card on your pillow, above your bed, in a place that you see several times a day. Take it home with you and do likewise. You can make a difference!

STAY ON TARGET

Focus on Goals



Prepared by
Miriam Lowrie
OSU Extension Agent, Polk County
CHATCOLAB 1992

WE CAN MAKE A DIFFERENCE

Day 2

Today, I will:

- 1) focus on some place where I can make a difference.
- 2) learn how to communicate that idea with others.

Oh The Places You'll Go by Dr. Seuss. What are the signposts?

VISUALIZATION

Let's do some visualization to see yourself being involved in changing dreams into action behaviors.

Get in a comfortable position in your chair. Spread your feet comfortably apart on the floor. Relax your arms on your lap, let your shoulders droop, close your eyes and let your chin touch your chest.

Take your mind on a journey back to your home, your family, your community - to the friends and neighbors and co-workers with whom you associate regularly. Think of all the good things that are part of your being. Then let something come into your mind that feels like: "I wish that this was better."

Take time and give your self permission to find something that is important to you and will make a difference to others as well. You may have to do some searching to find the one thing you want. Perhaps it started as a feeling, or as some words, or as a mess! Perhaps it relates to resources, or injustice, or unkindness. Focus on it.

First, try to step visually outside of yourself and watch what is happening to you and others. Become an onlooker, viewing yourself and others from the outside. Think of yourself as a movie camera recording the scene. You are in control of the camera, and can move it around at will. Record what is happening, what folks are doing, what they are thinking, what's being said, what feelings are coming out?

Now you'll want to come back into the scene and notice the sights, the sounds, the smells around you. Recall your own thoughts and feelings. Bring back a dream that you've awakened to that brought new insights into what is happening.

Hold on to those thoughts and feelings that say "I can make a difference here". See yourself working on making that difference. See yourself getting over hurdles in the way of progress. See yourself talking to people who can help. Gather the excitement you feel as you see things coming around to "better". Step into the future and see what a difference you've made.

Now's it's time to come back to the here and now! It's time to make a commitment by writing down the difference you'd like to make. You can open your eyes now. You'll find some worksheets on your table. They are for your own personal use. They are a chance for you to capture some of the insights you gained by visualizing how you would like to make a difference back home. Remember KEEP IT SIMPLE - "I have a dream".

Activity: Worksheet attached.

If you'd like, you may add an "I'd like to make a difference in ..." to the track.

COMMUNICATE FOR UNDERSTANDING

In order to start making a difference, you must share your dream with others. Communication skills that will help you are two-way communications: "I" messages, active listening, para-phrasing what others say, and most importantly to trust others with your dream. All of these are a part of being real in a complex society where we must work together to make things happen.

Sometimes it hurts to be real! Remember the Velveteen Rabbit by Margaret Williams.

Activity: Let's practice Two-way Communications:

Back-to-Back Drawing - With a partner, have one person make a secret drawing and then "talk" the other person through it first with only one-way communication and secondly using two way communications.

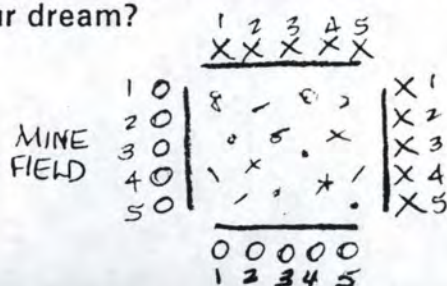
Mine Field - Divide your group in half, one group standing in front of the mine field (see diagram) and the other standing beside it. Number off so each person has a partner. Give the partners one minute to discuss how they will get the person standing in front of the mine field (who will be blind-folded) through the mine field. Blindfold and begin. Have each team go through the field.

"I" Messages & Active Listening - Using the diagrams (enclosed), work in pairs to resolve the differences between a parent and a 12 year old girl who wants to start dating.

Para-phrasing - Find a partner. Have one person share a life experience that was important to them. Rather than giving advice or pats on the back, para-phrase in a few words what they've said at each step of the way.

Trust Walk - Find a partner. Blindfold one and take each other for a walk. Switch places.

Group process - Talk about the communication skills you used, wish you had used and learned from in one or more of these exercises. How might they be important in sharing your dream?



Lorna Ballion, in her story Aminal shows the importance of communication.

GETTING "BUY IN"

As you share your dream, others will be putting in their ideas. If you want others to "buy in" and help you make a difference, you'll need to accept their ideas and work toward building a "corporate" or group vision. Your dream may change a bit as others become a part of it. What does that feel like?

Activity: For the next few minutes your group will be creating a group masterpiece. You will find a piece of paper and several writing utensils on your table. Choose one of you to start the creation. Think of what you'd like to create. Draw the start of it and pass it around to the others in your family/group. You may not talk. The creation will go around several times. You may start.

Process the Group Masterpiece

Talk at your table -

Starter - What was your vision of the creation?

How did it feel when it changed?

How did you change?

How do you feel about the new creation?

Total group - What did you have in mind when the creation came to you?

How did you feel about changing it?

What can we learn from this experience?

What's the hardest part of becoming a group?

Was Martin Luther King's dream his own - or a compilation of dreams?

A Common Vision to Reach the Same Destination

Working in groups and communication are what make dreams become reality. The three basic steps for working in a group are to **THINK, LISTEN AND SHARE**. You have thought about what you would like to do and how you can make it happen. Find out what others think by walking in their shoes, talking with them, listening to what they have to say and sharing ideas.

Plan how you will help people "buy in" to the dream. Be willing to give and take to make it happen. Keep the train on the right track by focusing - setting goals and objectives - and getting commitments on the calendar. Challenge others to take a share of the responsibility for making a difference.

Demonstration: Model Communications - demonstrate through a simple drawing how communications can make things happen.

"Here comes the train - All aboard!"

I CAN MAKE A DIFFERENCE

**Visualization Worksheet
Chatcolab '92**

Using as much detail as possible, answer the following questions about your dream to make a difference back home.

* I would like to make a difference by:

* I would like to do this because:

* When I accomplish this I will feel:

* I will know I have made a difference when:

* Strengths, skills and capabilities I have that will help me make a difference include:

* Risks I must take in order to make a difference are:

* Ways I will share my goal of making a difference with others include:

* Others who may share my goal of making a difference in this area are:

* The ways I will involve others in making a difference are:

* Hurdles we may have to get over in order to make a difference are:

* Other people who can help me make a difference, with whom we must share our vision, are:

* A basic outline of the things we must do, who will do them, and when we must do them includes:

STEPS

WHO

WHEN

The first thing I will do when I get home to start making a difference in this area is:

"I MESSAGES" MODEL

FEELING TOWARDS BEHAVIOR

"I FEEL _____

WHEN _____

BECAUSE _____

I WOULD LIKE _____

"

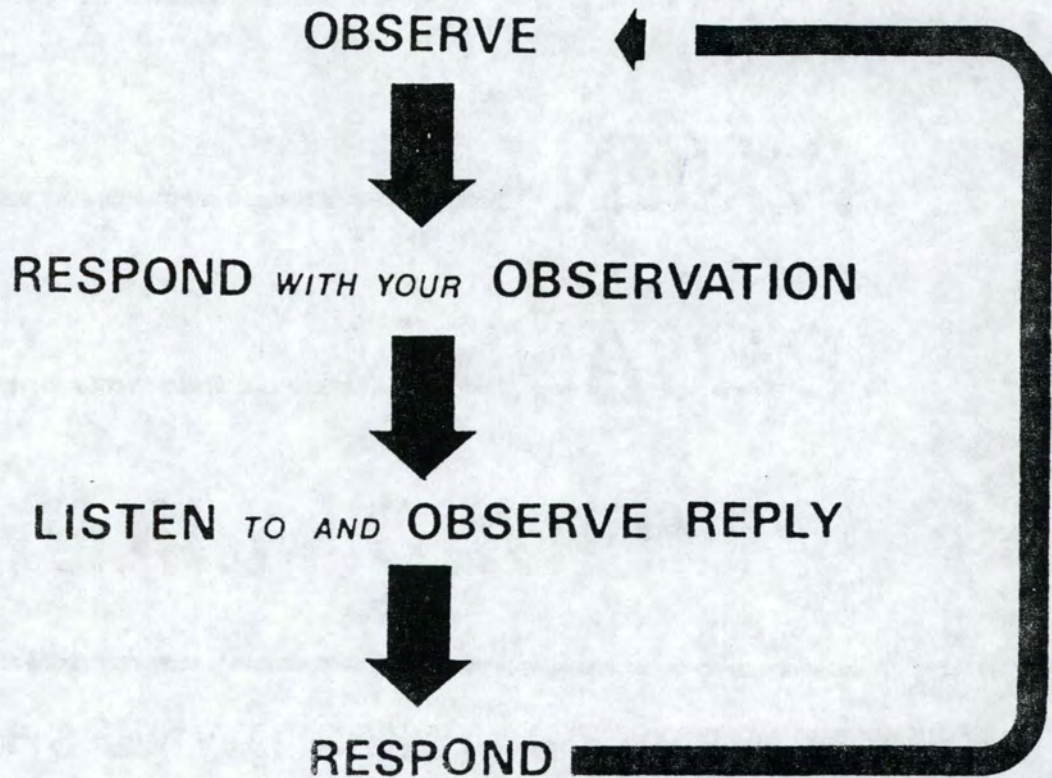
COMMUNICATOR TAKES OWNERSHIP

MESSAGE IS NONJUDGEMENTAL - NO BLAMING

COMMUNICATOR OBSERVES SELF

"ACTIVE LISTENING" MODEL

BEHAVIOR = COMMUNICATION



Respond to reply empathically if reply fits nonverbal cues.

OR

Checkout or confront reply empathically if it does not fit nonverbal cues.

WE CAN MAKE A DIFFERENCE

Day 3

Today, I will:

- 1) learn how to motivate and work with others to "buy into" a plan.
- 2) remember that I am only one, but with others, we can make a difference.

Song - "I've Been Working on the Railroad" or "This Train"

Family (Community) Action Plan

Each Family/Group come up with something you'd like to change in this world.

What is the current situation and the desired outcome?

How will you know when the desired outcome is reached?

What steps will you take or obstacles will you need to overcome in order to reach the goal?

What resources do you need to reach the desired outcome?

Introduce the format:

Current Situation and Desired Outcome

Action Needed

Obstacles to Overcome

Resources Needed

Activity: Work on Action Plans (Worksheet Attached)

Debrief Action Plan - Panel of one from each family/group

What did you learn - each panelist has one issue

Identifying the situation

Time Management

Building a team

Identifying resources

Community legitimizers

Overcoming obstacles

Gathering information

Leading and motivating others

Questions from the group.

Look at the process - What makes it work?

Each of us has a single candle - the light of our dreams of how we can make a difference. As we bring our candles together our light becomes brighter. As we depart from one another, we must take our own candle, remembering the glow of the total group, and find a new group with whom we can make a difference. Make the light shine brighter in your corner of the world. You can make a difference.

Song - "WE CAN MAKE A DIFFERENCE"

WE CAN MAKE A DIFFERENCE

Words by Jack Pearse
 Music by Joanne Bender
 © 1986 Jack Pearse Limited

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of six staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The lyrics are: "By the width of our smiles - Peo - ple know we are there - By the depth of our love - We show o - thers we care - We can make a dif - ference - you and I - We can make a dif - ference - if we try -".

For as much as we give
 People know we are there
 For as long as we live
 We show others we care
 We can make a difference, you and I
 We can make a difference if we try.

Not a minute to lose
 People know we are there
 And the hour has come
 To show others we care
 We can make a difference, you and I
 We can make a difference if we try.

When our love multiplies
 People know we are there
 When we add to their lives
 We show others we care
 We can make a difference, you and I
 We can make a difference if we try.

Repeat first verse.

WE CAN MAKE A DIFFERENCE!

AN ACTION PLAN

The following steps can be used to develop an outline of a plan. It is important to complete each step in turn.

A

B

-
1. **DESCRIBE THE CURRENT SITUATION TO BE ADDRESSED (Condition A):** Develop a statement describing the current situation.
 2. **DESCRIBE THE DESIRED OUTCOMES (Condition B):** Develop a statement describing the Condition B desired.
 3. **INDICATORS:** Describe the results that will occur when Condition B is reached. What are the indicators that Condition B has been reached.

Action Plan adapted from the Positive Youth Development of Oregon
Teresa Hogue, Coordinator

**ACTION STEPS
TO BE TAKEN**

RESOURCES NEEDED

How will you get to condition B?
List the steps to be taken and
the resources needed.

TIME LINE:

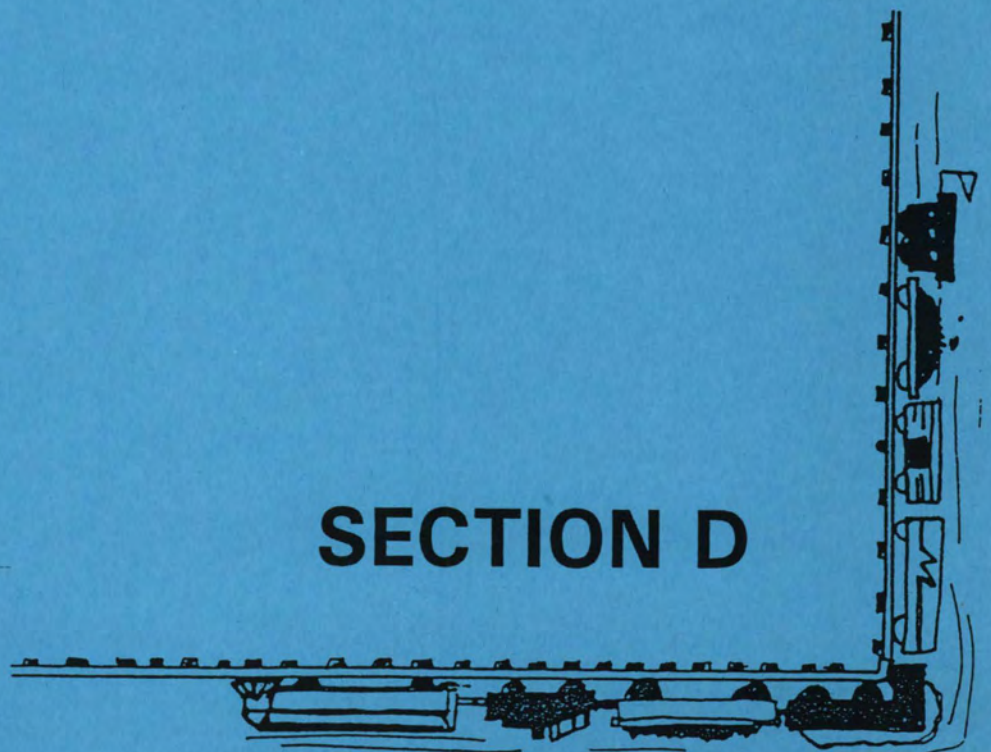
Plot the starting and ending dates of plan and the key dates for the
accomplishment of specific tasks in between.

Start
Date

End
Date

ACTIVITIES AND DISCUSSIONS

SECTION D



Party Planning

Parties are Important

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

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

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

Planning the Party

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

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

Theme

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

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

Committees

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

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

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

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

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

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

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

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

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

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

Putting it All Together

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

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

Party Post Mortem

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

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

To Be a Good Leader, Be a Good Follower

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

Party Theme Ideas

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

Party Organization Plan

Date _____ Time _____ Number expected _____ Age span _____

Party theme _____ General chairman _____

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

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

Atmosphere Committee. Chairman _____ Others: _____
(Decorations, costumes, facilities, etc.) _____

Program Committee: Chairman _____ Others: _____
(Games, dances, entertainment, leaders, etc.) _____

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

Refreshments Committee: Chairman _____ Others: _____
(What to have, coordinate with theme) _____

PLANNING CEREMONIES

Ceremonies are held for a variety of reasons - Some formal, some informal. All of us have participated in both kinds. Weddings and the rituals of church services are examples of formal celebrations or ceremonies. Honors presentations such as Citizen of the Year or Student of the Month are more informal. Informal ceremonies are frequently used at youth camps and in large or small awards presentations. Sometimes they are used to introduce a theme or a goal; to create a mood or as a summation. Some people "celebrate" each day individually by getting in touch with themselves by prayer or meditation.

A ceremony for CHATCOLAB may be as simple as the grace at mealtime or taking time individually in the whole group to LOOK, focus on the Lake and singing OH WHAT A BEAUTIFUL MORNING. An opening ceremony such as the one used Sunday evening presented a little CHAT history and symbolized the goals of Knowledge - Ideas - Humor - Philosophy and Sharing by using candles and the meaning of each of those goals as expressed by individual labbers.

The dictionary tells us that a ceremony is a formal act or set of formal acts established by custom or authority as proper to a special occasion; i.e., weddings, religious rites, etc..

The definition of celebrate seems to be more in keeping with the informal ceremonies we hold dear here at CHAT -

Celebrate:

1. To praise or honor publicly
2. To communicate (an anniversary, holiday, etc.) with ceremony or festivity
3. To proclaim
4. To perform or solemnize with reverence or veneration as a religious ceremony

Synonyms:

praise, extol, commemorate, glorify, honor

Byrd Baylor's I'M IN CHARGE OF CELEBRATIONS notes 108 celebrations which are chronicled in a notebook. Each of those 108 celebrations are in addition to those "they close school for" - They "have to be something I plan to remember the rest of my life!" One such celebration marks the time she and a jack rabbit stood and watched a triple rainbow. Another was when watching a falling (shooting) stars in August. The climax of her "celebrations" is her New Year's celebration which she generally commemorates on a Saturday near the end of April - with the "old desert tortoise, horned toads, ravens, lizards and quail."

Some things to think about when planning a ceremony are to first and foremost get the "feel" of the camp or group, then consider:

WHY	What is the purpose?
WHERE	Where is the best location? Take into account the ease or difficulty that those who will be active or inactive participants will encounter
SETTING	Once the place has been determined, is there something else necessary to effectively communicate with the group?
PROPS	Is there a need for a PA system? music stand?, etc.?

When you or your committee has determined the above, decide HOW you are going to make the presentation. There are many inspirational poems, songs and prose from which to choose - OR it would be possible to write your own - OR put together a ceremony using some original words of wisdom OR using a combination of the two.

In the words of Byrd Baylor taken from THE WAY TO START A NEW DAY: The way to start a new day is this - "Go outside and face east, greet the sun with some kind of blessing or chant or song you made up yourself -- one you keep for early morning."

And "you'll be one more person in one more place at one more time in the world saying hello to the sun, letting it know you are there."

Ceremonies date back to the caveman days - and are used everywhere all over the world.

Each of us has shared in campfire programs and or ceremonies and in so doing that sharing creates a special relationship each to the other and all with one another.

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

BIBLIOGRAPHY

BYRD BAYLOR: THE WAY TO START A DAY
ALADDIN BOOKS

I'M IN CHARGE OF CELEBRATIONS
CHARLES SCRIBNER & SONS
MACMILLAN PUBLISHING CO.
866 Third Ave. New York, NY 10022
1986

JOSEPH CAMPBELL: THE POWER OF MYTH
Apostrophe S. Productions an Alfred van der Marck Edition
1988

MONDAY AFTERNOON TEA
Puffer Bellies

New Age Tea. Refreshments of pretzels, cookies and lemonade were served under the two cedar trees on the front lawn. A tasteful tape selection of nature sounds and intermittent gongs was played. Some people sat under the sprinklers .



FRIDAY AFTERNOON TEA
Kusie Chatters

Due to a thunder storm, the tea was moved into the dining area. Everyone was requested to wear hats, where the appropriate song, "The Mexican Hat Dance" was led by Burton Olson. Nachos and ice tea were served as refreshments.



Tuesday Afternoon
HIGH TEA WITH D' OLDE FAMILY

Ladies – hats and/or gloves
Gentlemen – war ties

On the Veranda of the Administration Building

Decorations:

Banner, flag, streamers, traditional table cloth, spring flowers

Proclamation:

Each individual or couple was announced as they entered as Lord or Lady, etc.

High Tea:

Mama and Sisters, dressed in Family Regalia, poured iced tea with orange slices from formal glass pitchers while standing on chairs, on high! They poured the tea for 12-18" to the cups, held by participants. English biscuits were served on paper plates.

Special Guest:

Lady McBeth, a druid from Scotland, paid a special visit and shared historical Scottish customs, explaining swords, tartans, etc.

Running of the Hounds:

Papa sounded the hunt and the hounds and foxes ran for the crowd.

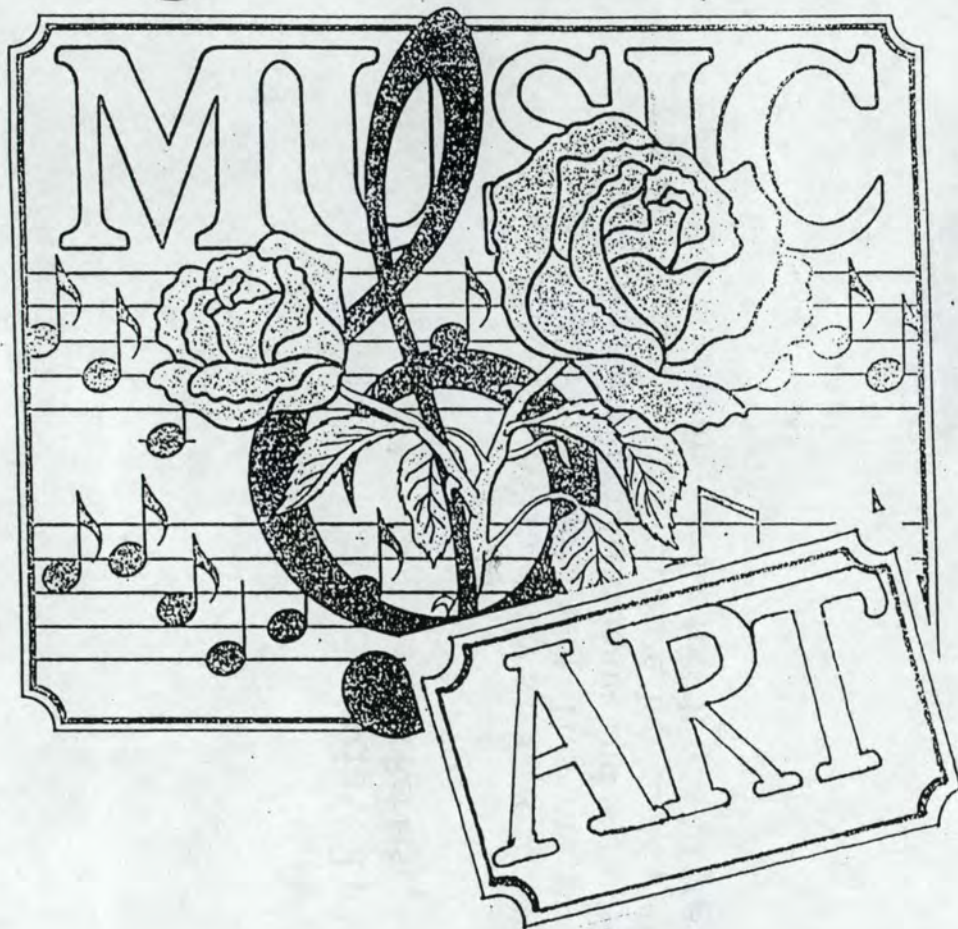
Music:

Traditional music played for listening pleasure.

Wednesday Tea Reckon Rebels

For entertainment at Wednesday's tea, we did an activity which required no props, costumes or equipment. This was pantomime softball. We assigned two teams of participants, and started the game. The beauty of this was everyone could fantasize they could play and they could play their best. Hit a home run - catch a fly? It was all possible in pantomime.





Gallery of Arts and Performing Arts

presents

CHAT 1992 Afternoon Review

3:30 p.m., Thursday, June 11, 1992

at

the Northeast Portico of Castle Larson

on the green.

Your Hosts -- The Gracious, Mellow Pieces

Thursday Tea Gracious, Mellow Pieces

PERFORMING ARTS PROGRAM

<i>Laughing Song -- from DerrFladermous</i>	<i>Diana Marsden, Soprano</i>
<i>Sayer and Let the Bright Seraphin</i>	<i>Cathy Mitchell, Soprano</i>
<i>Musette</i> <i>Jean Marie LeC lair, composer</i>	<i>Woodwind Ensemble</i> <i>Candy Mitchell, Micki McLeod, Gregg Mitchell</i>
<i>We Both Walk</i>	<i>Jennifer Barringer, Alto</i>
<i>Everything Has It's Seasons -- from Pippin</i>	<i>Kevin Laughlin, Baritone</i>
<i>Think of Me -- from Phantom of the Opera</i>	<i>Vicky Mitchell, Soprano</i> <i>Ladd Olsen, Baritone</i>

FEATURED ARTISTS

<i>Watercolors and Sketches</i>	<i>Nancy Howard</i>
<i>Enameled Copper Jewelry</i>	<i>Leila Steckelberg</i>
<i>Native American Beadwork</i>	<i>from the collections of Tina Aguilar, Pebbles Smith and Paula Brinkois</i>

the artists of the Camp Larson Gallery

Sunday Evening Mixer

The evening Mixer/Get Acquainted Activities were planned and executed by Toni Gwin, Arlene Boileau and Mike Early.

The evening started with the groups that made up each family sitting together and arriving at a Family Name, Family History and Family Symbol.

After 20 minutes of deliberation and laughter, each family got up in front of the group and delivered their respective names, songs and symbols to the rest of the group. The songs and skits were very original and presented with much laughter.

After the presentation of the family names, two games (*see below) were played to break the ice between the families and promote general togetherness. Upon completion of the games, the group was directed to the Fireplace Room for the opening ceremony.

Mike Early opened the ceremony with an introductory talk about the Philosophy of Chatcolab and Janet Edwards read the Spirit of Chatcolab. Leila Steckelberg and Miriam Beasley talked about the Chatcolab candle and its history.

Mike then lit the candle of Philosophy and spoke of his feelings about the subject, as did Leila for Knowledge, Toni for Humor, Sally Heard for Ideas and Lane Mahaffey lit the candle of Sharing.

The Ceremony was closed with a singing of Each Campfire Lights a New and Sing Your Way Home.

*The Games

Participants were instructed by Arlene to get into groups of people with the same number of letters in their first names by whatever means possible. After they were grouped up, they shared information about last names and where they traveled from. They then re-grouped into units based on the number of letters on their last names.

They were then directed to form into a large circle. Patti Logan introduced the Hula-Hoop Race, in which two hula-hoops are passed around the circle in opposite directions, the object being to pass the hoops around the circle without breaking hands. The two hoops are passed in opposite directions.

**Monday Evening Activities/Ceremony
LAWN LIMBO**

We have such exciting people in our group. They are Guy and Shana Forson, Nona Anderson, Rosemary Gouchenour, Katharine Wilson, Katey Pettit, Jane Higuera and Ladd Olsen.

We started promoting Monday Night's activities at dinner time. Jane started us out by singing a song:

**We're Going to Learn Limbo
We're Going to Learn Limbo
We're Going to Learn Limbo
Who's Coming Along with Me?**

This started with each of us from the committee grabbing someone from another table and we snaked around the dining room.

We ask our friends to come to flag ceremony with warm clothing and jackets. We went right into our evening activities from the Flag Ceremony.

Our first activity was the Hokey Pokey, we had a great time shaking our bodies all around.

Then Guy and Shana led us in a singing game called "Encore". They chose words like water, love, sunshine, eyes, etc. We were divided into four groups. The first group picked a word and they had to sing a song with that word in it. Then the same word passed to the next team and just kept going as long as groups had a song that used the word. The winner was the last group to come up with a song including the word. Then the next team picked a word and we started all over again.

Then we ventured down to the flat part of the lawn and got the chance to practice our jumping skills by jumping rope. We got 13 people in the rope at one time. Some of us even tried double dutch. It was great. Then we all went on a scavenger hunt. We had four teams. Each team was assigned a letter. We had the letters A, T, S, and R. We asked each team to find 10 items that started with their letter. Did the groups ever go hog wild! Nobody just got 10 items, we're talking more in the area of 25 to 30 items.

Then after everyone gathered these items they had to build a castle with them. The R's brought the row boat up from the lake, a recliner from one of the cabins, we had Rosemary Gouchner in the recliner,

which was in the rowboat and Leila Steckelburg with her beautiful red hair sitting the the row boat also. Then we decorated the row boat with the other many things that started with an R. The T's had teaspoons, T-SHirts, teddy, ties, tennis shoes, thongs, tissue and all the many other things that started with T. The S's had a real live Spencer, Doc Stevens and our great Sally. They had a salt shaker, shirt, socks, soap, shampoo, shoes, spectacles, sandals. The A's had an aspirin, ant, ace, animal, amphibian. The castles were unusually elegant. And each team got a certificate for doing so great.

Then we ventured out to play all the many other games, such as volleyball, limbo, spandex and just enjoying each other's company.

We then went to the campfire where it was blazing well (Thank you, Lorrie) as folks filtered down from games on the lawn. Jane's autoharp chords pulled them in as they listened and joined in the following songs:

The Martins and the Coys
You Are My Sunshine
She'll be Coming Round the Mountain
I Been Working on the Railroad
Wada-lee-Otcha
My Father's Name was Ferdinand
My Father Slew a Kangaroo
I'll Take a Leg From Some Old Table
The Flicker of the Campfire
Each Campfire Lights Anew
Oh How Lovely is the Evening

After this campfire singing, we joined hands and were led in a long line out onto the lawn to form three concentric circles around a luminario to do Lovely Evening in round formation. Inner circle started the round which was sung three times through. The singers strolled to the right as they sang the first line, to the left as they sang the second line, and stood facing center swinging arms in and out as they sang the "ding dongs". A simple pipe chime (middle C) was struck on each ding and dong. (At least 45 people are needed to have this last activity work well.)

Words to new songs:

- 1) I Know How Ugly I Are
I know how ugly I are
I know my face ain't no star
But, yet I don't mind it
Because I know I am behind it - it's the
folks out front that get the jar, hardy, har, har.

- 2) I'll Take a Leg From Some Old Table
I'll take a leg from some old table,
I'll take an arm from some old chair
I'll take a neck from some old bottle
and from a house, I'll get some hair
and I'll put it all together
with the aid of string & glue,
and I'll get more loving from the darned old dummy
than I'll ever get from you.
- 3) My Father's Name was Ferdinand
My Father's Name was Ferdinand
My Mother's name was Liza,
And when I came between them
They called me Fertiliza.

THE MARTINS AND THE COYS

GATHER ROUND ME CHILDREN AND I'LL TELL A STORY
OF THE MOUNTAINS IN THE DAYS WHEN GUNS WAS LAW.
WHEN TWO FAMILIES GOT DISPUTIN' IT WAS BOUND TO END IN SHOOTIN'
SO JUST LISTEN CLOSE. I'LL TELL YOU WHAT I SAW .

OH THE MARTINS AND THE COYS. THEY WERE RECKLESS MOUNTAIN BOYS
AND THEY TOOK UP FAMILY FEUDIN' WHEN THEY'D MEET.
THEY WOULD SHOOT EACH OTHER QUICKER
THAN IT TOOK YOUR EYE TO FLICKER
THEY COULD SHOOT A SQUIRREL'S EYE OUT AT NINETY FEET.

ALL THEIR FIGHTIN' STARTED ONE BRIGHT SUNDAY MORNIN'
WHEN OLD GRAMPA COY WAS FULL OF MOUNTAIN DEW.
JUST AS QUIET AS A CHURCHMOUSE HE STOLE IN THE MARTIN'S HENHOUSE
'CAUSE THE COY'S THEY WANTED EGGS FOR BREAKFAST TOO !

OH THE MARTINS AND THE COYS. THEY WERE RECKLESS MOUNTAIN BOYS
BUT OLD GRAMPA COY HAS GONE WHERE ANGELS LIVE.
WHEN THEY FOUND HIM ON THE MOUNTIAN
HE WAS BLEEDIN' LIKE A FOUNTAIN
'CAUSE THEY'D PUNCTURED HIM 'TIL HE LOOKED LIKE A SIEVE .

SO THE COYS THEY STARTED RIGHT OUT TO AVENGE HIM
AND THEY DIDN'T EVEN TAKE OUT TIME TO MOURN.
THEY WENT OUT TO DO SOME KILLIN' WHERE THE MARTINS WAS DISTILLIN'
AND THEY FOUND OLD ABEL MARTIN MAKIN' CORN.

OH THE MARTINS AND THE COYS. THEY WERE RECKLESS MOUNTAIN BOYS
BUT OLD ABEL MARTIN WAS THE NEXT TO GO.
THO' HE SAW THE COYS ACOMIN', HE HAD HARDLY STARTED RUNNIN'
'FORE A VOLLEY SHOOK THE HILLS AND LAYED HIM LOW

AFTER THAT THEY STARTED OUT TO FIGHT IN ERNEST.
AND THEY SCARRED THE MOUNTAINS UP WITH SHOT AND SHELL.
THERE WAS UNCLES. BROTHERS. COUSINS
THEY SAY THEY BUMPED THEM OFF BY DOZENS
JUST HOW MANY BIT THE DUST IT'S HARD TO TELL.

OH THE MARTINS AND THE COYS. THEY WERE RECKLESS MOUNTAIN BOYS
AT THE ART OF KILLIN' THEY BECAME QUITE DEFT.
THEY ALL KNOWED THEY SHOULDN'T DO IT
BUT BEFORE THEY HARDLY KNEW IT
ON EACH SIDE THEY ONLY HAD ONE PERSON LEFT.

NOW THE SOLE REMAININ' MARTIN WAS A MAIDEN.
AND AS PURTY AS PICTURE WAS THAT GRACE.
WHILE THE ONE SURVIVIN' BOY WAS THE HANDSOME HENRY COY
AND THE FOLKS ALL KNEW THEY'D SOON MEET FACE TO FACE.

6
OH THE MARTINS AND THE COYS. THEY WERE RECKLESS MOUNTAIN BOYS
BUT THEIR SHOOTIN' AND THEIR KILLIN' SURE PLAYED HOB.
AND IT DIDN'T BRING NO JOY TO KNOW THAT GRACE AND HENRY COY.
BOTH HAD SWORN THAT THEY WOULD FINISH UP THE JOB.

SO THEY FIN'LLY MET UPON A MOUNTAIN PATHWAY.
AND HENRY COY. HE AIMED HIS GUN AT GRACE.
HE WAS SET TO PULL THE TRIGGER. WHEN HE SAW HER PURTY FIGGER.
YOU COULD SEE THAT LOVE HAD KICKED HIM IN THE FACE.

OH THE MARTINS AND THE COYS. THEY WERE RECKLESS MOUNTAIN BOYS
BUT THEY SAY THEIR GHOSTLY CUSSIN' GIVES YOU CHILLS.
'CAUSE THE HATCHET SURE WAS BURIED
WHEN SWEET GRACE AND HENRY MARRIED
IT BROKE UP THE BEST DERN FUED IN THESE HERE HILLS.

YOU MAY THINK THAT THIS IS WHERE THE STORY ENDED.
BUT I'M TELLIN' YOU THEM GHOSTS DON'T CUSS NO MORE.
'CAUSE SINCE GRACE AND HENRY WEDDED
THEY FIGHT WORSE THAN ALL THE REST DID
AND THEY CARRY ON THE FEUD JUST LIKE BEFORE.

Castles on the Lawn in Limbo

Certificate of Chatcollaboration

for

the most alive castle

Presented to shickering 5's

Presented by Monday Night Committee
Evening Activities and Ceremonies

Castles on the Lawn in Limbo

Certificate of Chatcollaboration

for

"the most movingest castle"

Presented to The Royal Castle group
R's

Presented by Monday Night Committee
Evening Activities and Ceremonies

Castles on the Lawn in Limbo

Certificate of Chatcollaboration

for

the most wearable castle

Presented to The Towering T's

Presented by Monday Night Committee
Evening Activities and Ceremonies

Castles on the Lawn in Limbo

Certificate of Chatcollaboration

for

the most readable

Presented to The Aiming A's

Presented by Monday Night Committee
Evening Activities and Ceremonies

Tuesday Party Plan
50's Slumber Party

Invitations:

Skit at lunch by Linda and Patty, dressed in pajamas
Written invitation put on the tables at lunch, and put up around the
camp. Invitation made by Errol.

Decorations:

Records donated by Doc. and put up as people entered the dining hall.

Food:

Popcorn and water

Program:

Make up/ face paint - Elva and Errol
Judging for the best costume & make up
Elvis arrives - Ladd
Gossip game, done in 4 groups- Florence
Musical grab bag, done in two groups - Patty & Patti
Jitterbug demo & contest w/records signed by Elvis as prizes
- Patty & Burton
Pillow relay - Nell
Record Toss - Nell

Ceremony 9:30

Place:

Campfire Lighted by Larrie

Initiation of new Chat Labbers:

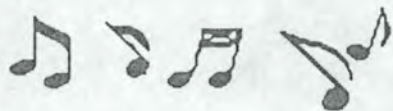
Speech done by Doc, witten by Nell
Initiation by squirting Lake water on new chat labbers, by Errol &
Linda.

Songs:

Wade in the Water
Make new Friends
Kum Bah Ya
He's got the whole world
Amazing Grace
Songs led by Nell

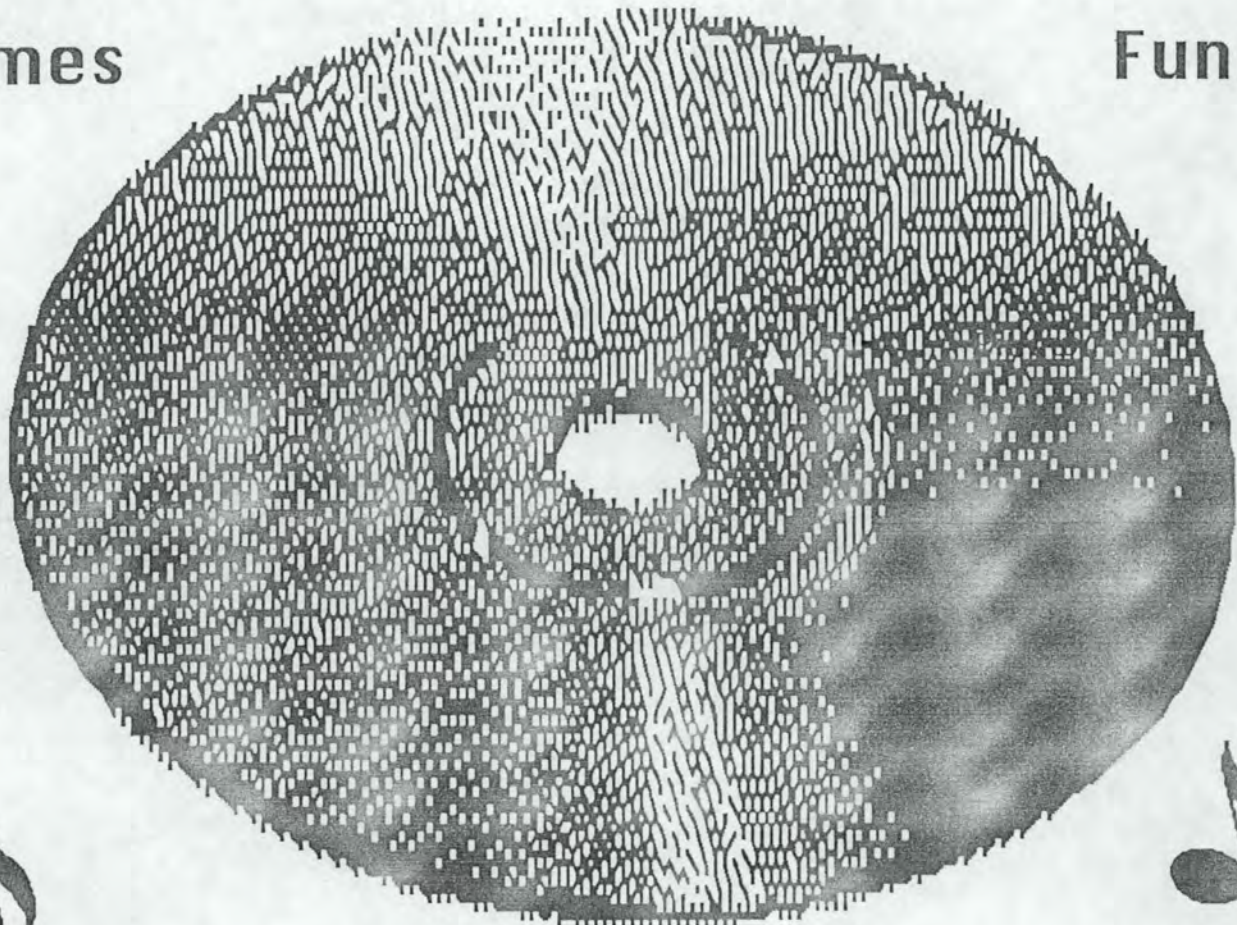
50's Slumber Party

Rock the Nite Away

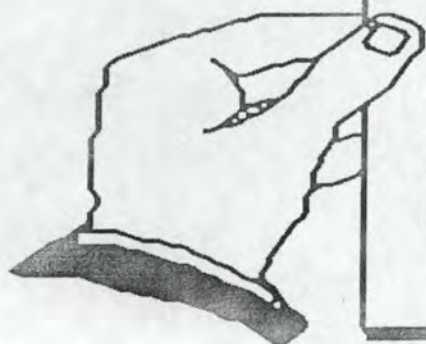


Games

Fun!!



Pillow talk



Tuesday

7:45 Pm - PROMPT!!

In Dining Hall

Wear Appropriate Nite Attire!

FLASH FLASH FLASH FLASH

3rd



ANNUAL

Chatcolab

POWWOW



● **ATTENTION!!!**

**Vote for your
choice for Brave &
Princess**

representatives.

**Put your money in
the can for your**

● **vote. The
crowning will be at
the 3rd Annual
Chat Powwow
Hurry! Hurry!**



FLASH FLASH FLASH FLASH

3rd
ANNUAL
Chatcolab
POWWOW



Pow Wow Committee members were as follows: Paula Brisbois, Brenda Comini, Pebbles Smith, Nancy Howard, Foster Kalama, Lori Chitty, Arlene Boileau and Tina Aguilar.

Monday, the committee had selected from the Chatco members six people to run for Brave and Princess. There was cans made for people to vote by putting money in for their favorite candidate. Those that were chosen for the princess were Miriam "Bubbling Brook" Lowrie, Nell "Sparkling Water" Klumph, and a new chat member, Shana Forson. For the Brave, Dan "Swimming Otter" Moe, Mike "Flying Squirrel" Early and new chat member Guy Forson. The cans were left out for anyone to vote until 5:00 p.m. Wednesday evening. We had an unofficial candidate that wanted to participate, Lane "Laughing Dove" Mahaffey, alias "Huff N Puff" for the Brave title, because she didn't want sexism. A can was made for people to vote for her also. On Tuesday evening we had another candidate that wanted to try for Princess. This was Larrie "Grey Squirrel (Kussie)" Easterly alias "Fuzzy Lips".

We began the pow wow by having Foster Kalama sing an Honor song at the flag lowering ceremony. Then it was officially opened by doing the Grand Entry up to the front of the dining room. The pow wow was held outdoors this year. Foster led the Grand Entry with the pow-wow committee following then the rest of the chat members. When we got to the front of the dining hall, we went into a welcome dance (round dance).

After the round dance, we introduced the candidates for the Princess and Brave. We had winners being Guy Forson and Nell "Sparkling Water" Klumph. The committee presented the Princess with a crown, made by Pebbles Smith, and a medallion made by Tina Aguilar. The Brave was presented with a dancing stick made by Foster Kalama, eagle feathers were donated by Pebbles Smith, and a bolo tie made by Tina Aguilar with the help of Pebble, Paula and Arlene. The other candidates were presented with bolo ties and medallions. We called upon the "unofficial" candidates and presented them with medallions made of paper plates and glitter and letting the others know that they were from the tribe of "Nuts".

An honor dance was held for the new princess and brave. We had Foster Kalama model his traditional war dance outfit and tell a little about it. Then he demonstrated the traditional war dance. After he went around once he was then joined by the men.

We had contests this year, which was new to the pow wow. A Round Dance with the ladies was first. Linda Daggett had won. We next had a war dance, which Chad Brendle had won and then an Owl Dance, which was won by a husband, wife team...Guy and Shana Forson. Our last contest dance was a "Wannabe" dance, which Kevin Laughlin won. Our judges were Nancy Howard, Lori Chitty and

Brenda Comini of the committee.

We had a Victory dance when we received news of the Portland TrailBlazers winning the basketball game over the Chicago Bulls. We had a few intertribal dances for all to join in. At the closing of the dancing we went into a "Snake Dance" which led us into the library for the evening ceremony.

Jane "Sparrow Maiden" Higuera had wanted to share with the chat family about meeting Arlene and Tina. She read out of a book written by a native american Indian that lives in Spokane, WA. She then presented this to Arlene and Tina. She also shared about meeting with Foster and presented him with the same book. The ceremony went on about Indian names, how they are an honor to have and that a lot of thought and consideration is given in each. Tina read off the list of Indian names of present and past labbers to remind those that may have forgotten what they were names. After this was done, Arlene called up each family (new members) that never received a name and presented them with their names. At the closing of this, the ceremony was turned over to Mike "Flying Squirrel" Early. A very special tribute was given to Miriam "Kuthla" and Jim "Tillah-goat" Beasley. The Board had voted them to become lifetime Honorary Members of Chat. Mike presented them with a plaque and then Tina presented them with a cutbead bolo tie and medallion.

Arlene had called Ruth Moe forward to honor her with a shawl because of the way Ruth has helped Arlene in the many years she has been coming to Chat. Tina then called on Pebbles, Paula , Foster and Carol Allison to say a few words about what Chat has done for them thus far. Each had wonderful words to say and share with everyone. Not a dry eye was in the house.

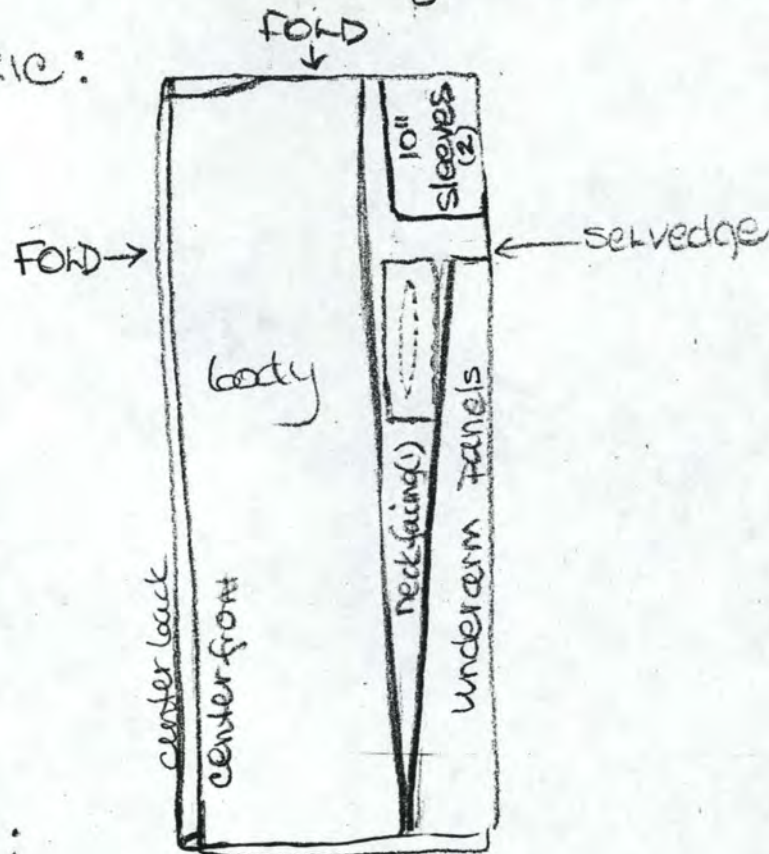
We then dismissed to go eat Indian fry bread (which was cooked by Mama B. and Carol Allison). What a night.

NATIVE AMERICAN WING DRESS

FABRICS

APPROXIMATELY: 2 1/2 yds of medium weight fabric - plain or print (45"-60")
2-5 yds coordinating ribbon

FOLD FABRIC:



Instructions:

1. Measure your own body. Divide that measurement into 4. Cut the body of your wing dress that wide making sure not to cut through the folds.
2. cut out the neck opening 1/2" down from ^{top} fold tapering to nothing at 5-6" from center.
3. face the neck opening
4. hem 1 long edge + 2 short edges of wing sleeve.
5. Sew unhemmed edge of sleeve to body matching shoulder sleeves
6. sew selvedge edges together on underarm panels
7. hem top small edge of underarm panel.
8. stitch underarm panel to body leaving a 2 1/2" space below sleeve. Turn under seam on the space.
9. trim bottom and hem. Decorate with ribbons.

Thursday Night Party Plus

"Imagine Making a Difference"

Theme: Rocking Years - Rock Baby to Rock climbers / collectors / skippers / throwers to Rock and Roll to Between a Rock and a Hard Place to Rocking Chair to Rock of Ages

Committee: Dan Moe, Toni Gwin, Diana Marsden, Nel Carver., Jennifer Baringer, Pat Farr., Glenda Madden, Burton Olsen, and Janet Edwards.

Time	Activity	Person In charge	Notes
8:00	Pre-school: (1-5) Pre-opener	All committee Sally Heard	Start in Dining Hall Paper hats Its Bitsy Spider Going to Kentucky Little Bunny Foo Foo (from Dining hall to front lawn) Yellow Brick Road
	Song: Food: Graham crackers	Pat Farr Nell Klumph	
8:30	Children (6-12) Lemonade Song: Food: lolly pops	Diane Marsden Dan Moe Nell Klumph	"Gloop Gloop", Goes from front lawn to basketball court.
8:40	Teenagers (13-19) Basketball Song: Carpool Cruising Song: Tea for Two Food: Celery & carrots	Dan Moe Jennifer Baringer Toni Gwin Diane Marsden	Each @ shoots one basket only All people dance After activity, move to dining hall
9:00	Adults (20-65) Vegetable Charades Skit (The Chicken Dance)	Toni Gwin Jane Higuera Janet Edwards Miriam Lowrie	From dining hall to Fire Pit outside (dismiss to the "place you want to visit" -imagine.
9:30	Elders (over 65) Ceremony Read story	Pat Farr & Glenda Madden	"When I Am an Old Woman"
	Fireside Chats	Burton Olsen	Doc Stephens, Jim Beasley, Mariam Beasley, Kelly Merritt
	Songs	Sally Heard	"If I were Free," I think you're Wonderful," We can Make a Difference"
	Concluding comments	Janet Edwards	

Friday Night Celebration

Chatco-aloha!

Committee Members: Miriam Lowrie, Jenny Early, Lane Mahaffey, Joan Street, Polly Burke, Jean Barringer, Linda Madden, Marge McCornack, Christa Hecker, Carol Allison, Dorit Rauch.

Promotion - Wednesday Lunch Fashion Show modeling Hawaiiin and tourist attire for the festivities. Poster on the Tables for Thursday dinner. Friday lunch activity included all labbers making their own ceremonial boats.

Setting the Mood - Everyone was presented a lei as they entered the dining room. Hawaiiin music for Friday dinner. Lumi Sticks demonstration by Lori Chitty and friend. Palm tree decorations on the poles. Hawaiiin placemats and centerpieces (large flowers) made by Carol Allison. After dinner dance demonstration by the Mitchell twins with group participation for later dancing.

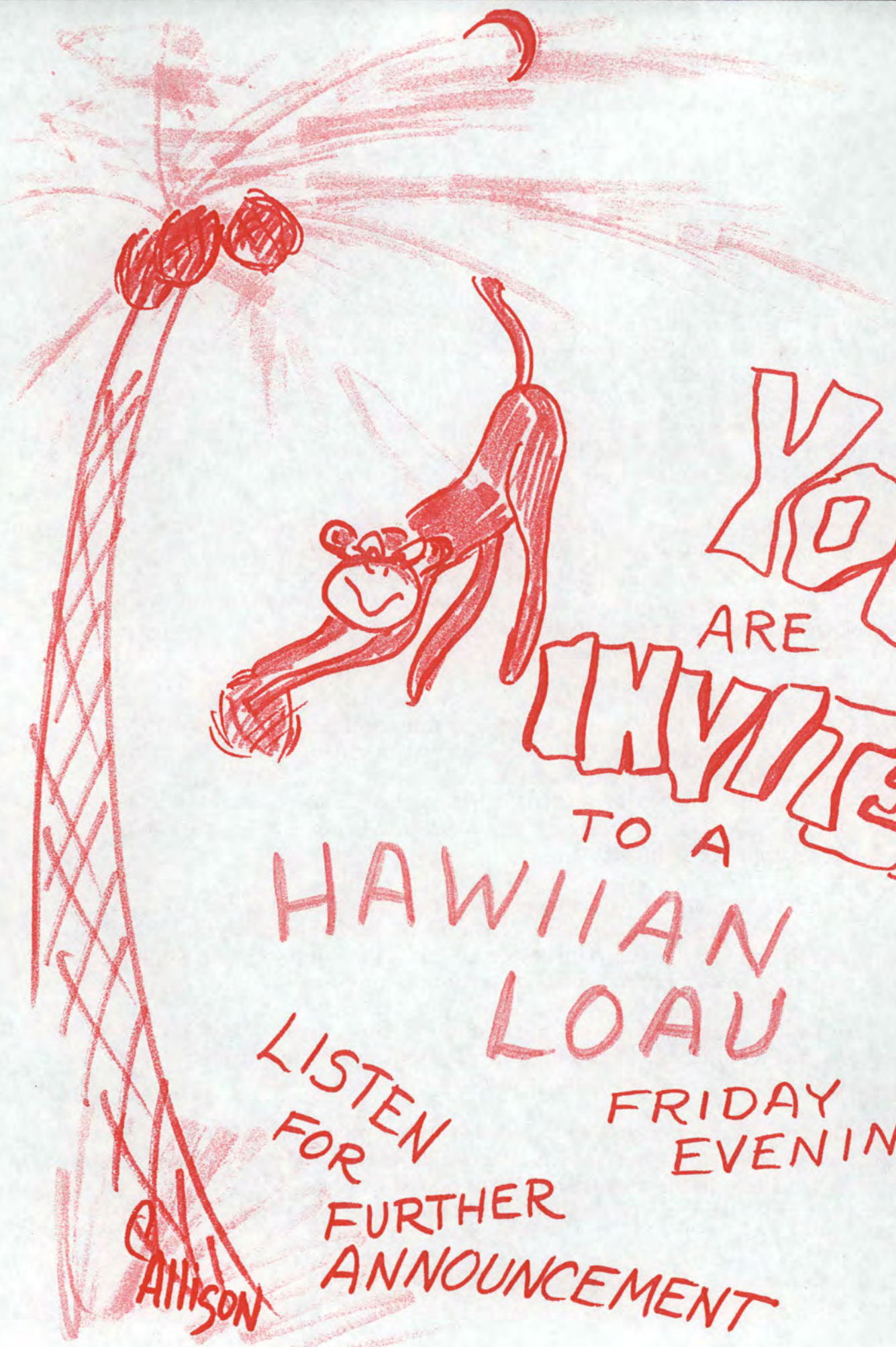
Time Line:

Following flag lowering, labbers will proceed to the beach for the closing ceremony. With ALOHA meaning both hello and goodbye, we wanted to both close Chat 1992 and open Chat 1993. A canoe caravan enters the beach carrying a lighted torch and festival participants. They are greeted with a "roasted pig" welcoming them to the Island of Chat. Chatcolabbers welcome the "newcomers" with "Oh How Lovely is the Evening" and other welcoming songs. Elder Doc will share the "truth stick" with all.

Festival of Champions commenced on lanai with Island families sending their champions to defend their honor. The nine islands will participate in the following competitions: limbo, Hula Hoop cuddle, cocoanut pass, rock skipping, water relay with small cups and spoon on a string.

Festival of Food & Dance commenced in the Aloha Room. Hula and other Hawaiiin dancing, lumi sticks, and drumming were part of the festivities. Food included "Roast Pig", poi, cocoanut cookies and Hawaiiin punch.

Chatcolab welcome for 1993 included everyone proceeding to the docks (lighted by luminaires) to send their ceremonial boats to sea with the wish of their safe return in 1993. In the distance musicians played and sang "We Can Make a Difference" and other appropriate songs. Introduced the New Board and officers of the Executive Board.



YOU
ARE

INVITED

TO A
HAWAIIAN
LOAU

LISTEN
FOR
FURTHER
ANNOUNCEMENT

FRIDAY
EVENING

ATHISON

Sunday Evening Flag Ceremony

Carol Allison, Nel Carver, Jenny Early, Nona Anderson and Beth Wakkinen

Lab members met at the flag pole, by beautiful Lake Coeur d'Alene and read the following.

Carol

The Flag Speaks

Born during the nation's infancy, I have grown with it, my stars increasing in number...the domain over which I wave expanding until the sun on my flying folds never sets.

Filled with significance are my colors of red, white and blue, into which have been woven the strength and courage of American womanhood.

Nel Stirring are the stories of my stars and stripes.

- I represent the Declaration of Independence.
- I signify the Law of the Land.
- I stand for the Constitution of the United States.
- I reflect the wealth and grandeur of this great Land of Opportunity.

Jenny

I tell of the achievements and progress of the American people in art, and science, culture and literature, invention and commerce, trade and industry.

I stand for peace and goodwill among the nations of the world.

I believe in tolerance.

I am the badge of the nation's Greatness and the emblem of it's Destiny.

Threaten me and Millions Will Spring to My Defense.

I am the American Flag

The following was passed around and labbers each read a section:

The Call of the Flag

The true American believes in liberty, equality, justice, humanity.

The true American believes that liberty does not mean to do what you like.
He knows that liberty carries with it a sense of duty.

The true American believes that "all men are created free and equal." He believes in the aristocracy of the people. There are no classes in America.

The true American is broad-minded and humane. His heart and hand go out to help the helpless. He respects women and the home.

The true American believes in freedom of religion, free speech, free press as the foundation of the land. He obeys the rule of the majority.

The true American believes in his own ability, but holds that the other fellow is as good as he and should have the same chance to life and happiness. He believes in equality of opportunity.

The true American has self-respect. He supports himself and his family and conducts himself as a free man should. He strives to own a home.

The true American is alert and enterprising. No work is too hard for him during working hours - no play too good for him when he is free. He works with a will, knows what he wants, and what he begins, he finishes.

The true American is upright and honest, believes in fair play, square deal.

The true American is a Patriotic American.

Monday Morning Flag Ceremony

The "Train"ees" Family were responsible for the Monday A.M. flag ceremony. Those participating were: Jennifer Baringer, Jenny Early, Paula Brisbois, Nancy Howard and Katherine Wilson.

Labbers gathered at the flag pole and everyone sang "The Star Spangled Banner". Everyone then hummed "The Star Spangled Banner" while each "Train"ee family member read the following:

THE FLAG OF OUR COUNTRY

Jennifer

The flag of our country with its fifty stars and thirteen stripes is the proud emblem of our nation

Jenny

The thirteen red and white stripes commemorate the thirteen original colonies which waged a long and bitted struggle for independence. during those years of hardship and sacrifice,they stood shoulder to shoulder, and these stripes will ever remain a testimonial of the brave men and women of those thirteen colonies who fought to establish this nation.

Paula

Each white star on a blue field tells of a sovereign state that has become part of this Union.

Nancy

The red in the flag represents the courage which the people of our nation have shown whenever it was needed...the courage to dare and to face danger for a cause which is just.

Katherine

The white stands for liberty. It tells of men and women from every part of the globe who came here to enjoy the manifold blessings of freedom, liberty and equality.

The blue represents loyalty. It speaks of the loyalty of the original thirteen colonies to each other, the loyalty of fifty states to their union, the loyalty in the hearts of millions of citizens to their country.

This is the flag of freedom, of justice, of equality.

THIS IS OUR FLAG.

Monday Evening Flag Ceremony

For Monday night's flag raising, we sang a song first brought to us by our friend in England, April Cook, in 1986. This was led by Kevin Laughlin. Kevin sang the song and everyone joined in on the Chorus.

GOD BLESS THE U.S.A.

If tomorrow all the things were gone
I'd worked for all my life,
And I had to start again
With just my children and my wife,
I'd thank my lucky stars
to be living here today.
'Cause the flag still stands for freedom,
And they can't take that away.

And I'm proud to be an American
Where at least I know I'm free.
And I won't forget the men who died
Who gave that right to me,
And I'd gladly stand up next to you
And defend her still today.
'Cause there ain't no doubt I love this land.
GOD BLESS THE U.S.A.

From the lakes of Minnesota
To the hills of Tennessee,
Across the plains to Texas
From sea to shining sea,
From Detroit down to Houston,
And New York to L.A.
Well, there's pride in every American Heart,
And it's time we stand and say,

Chorus:

Dan Moe then played taps on his harmonica as the flag was lowered. The flag ceremony was completed by Jane Higuera leading a round of America, America.

America, America
Let us tell you how we feel?
You have given us your riches
We love you so.

Tuesday Morning Flag Ceremony

"The Grass Roots Clan" directed this morning's flag raising ceremony.

1. The bell was rung to begin the ceremony by calling people to the flag pole.
2. Mike and Chad were flag carriers while Florence, Nell, Shana and Miriam were the color guards.
3. The audience was asked to stand facing each other with hands on hearts; making a path between them to make way for the flag to be carried to the pole.
4. Ten people were given cut slips of paper with the meaning of the words of the "Pledge of Allegiance" to be read.
5. The audience was led in singing "This Land Is My Land" by Nell
6. Mike and Chad proceeded to put the flag up.
7. After flag was raised, the audience continued with the "Pledge of Allegiance" to the flag as each person with the meaning of each sentence read the meaning.

The Pledge of Allegiance and It's Meaning

I - me, an individual, a committee of one.

Pledge - dedicate all of my worldly goods to live without self-pity.

Allegiance - my love and my devotion.

To the Flag - our standard, Old Glory, a symbol of freedom. Wherever she waves, there is respect because your loyalty has given her a dignity that shouts freedom is everybody's job...

Of the United - that means that we have all come together.

States - individual communities that have united into 50 great states. 50 individual communities with pride and dignity and purpose, all divided with imaginary boundaries, yet united to a common purpose, and that's love for country.

Of America . And to the Republic - a state in which sovereign power is invested in representatives chosen by the people to govern. And government is the people and it's from the people to the leaders, not from the leaders to the people.

For which it stands. One Nation. - meaning, so blessed by God.

Indivisible- incapable of being divided.

With liberty - which is freedom and the right of power to live one's own life without threats of fear or some sort of retaliation.

And justice - the principle or quality of dealing fairly with others.

For all - which means it's as much your country as it is mine.

Tuesday Evening Flag Ceremony

Gracious Mellow Pieces

The Gracious Mellow Pieces conducted flag ceremony on Tuesday evening. We gathered around the flag pole to begin our ceremony in honor of our flag and to reflect on how fortunate we are to have such a beautiful location for our camp.

Candy Mitchell led us with Taps, played on her flute, followed by the whole group singing Taps. We then lowered the flag, with six honor guards carrying the flag and leading the group down to the pier, and in a U-shape. Diana asked that we all take a few minutes to show thanks for and pay homage to our day, and the beautiful setting around us.

Diana and Kevin then sang a duet of "Now the Day is Over". Candy Mitchell again played TAPS on her flute as the flag was folded and we adjourned the group from the pier. The honor guard, carrying the flag, preceding the group.

Wednesday Morning Flag Ceremony

Dandy Differentials

The Dandy Differentials started our their flag ceremony by raising the flags and saying the Pledge of Allegiance. Jane Higuera led the group in singing America. Beth Mitchell shared a thought for the day. It was from the song Magic Penny, "Love is something if you give it away -- you end up having more." The group was dismissed.

Wednesday Evening Flag Ceremony

Kusie Chatters

Flag ceremony began with all members in a circle, arms linked with alternating people. While the flag was lowered, Foster Kalama sang a Native American Honor Song, accompanying himself on the drum. After the flag was folded, Dorit Rauch, our exchange student from Germany, spoke about her homeland and what it's been like living in our country the last few months.

Thursday Morning Flag Ceremony

Puffer Bellies

The American and CHATCO flags were raised and the Pledge of Allegiance was recited. Then, under the leadership of Ruth Moe, an ensemble played America the Beautiful on the pipe chimes. The group dispersed for morning activities.

Thursday Evening Flag Ceremony

Gracious Mellow Pieces

The Gracious Mellow Pieces conducted flag ceremony on Tuesday evening. We gathered around the flag pole to begin our ceremony in honor of our flag and to reflect on how fortunate we are to have such a

beautiful location for our camp.

Candy Mitchell led us with Taps, played on her flute, followed by the whole group singing Taps. We then lowered the flag, with six honor guards carrying the flag and leading the group down to the pier, and in a U-shape. Diana asked that we all take a few minutes to show thanks for and pay homage to our day, and the beautiful setting around us.

Diana and Kevin then sang a duet of "Now the Day is Over". Candy Mitchell again played TAPS on her flute as the flag was folded and we adjourned the group from the pier. The honor guard, carrying the flag, preceding the group.

Friday Morning Flag Ceremony

D' Olde Family was responsible for the Friday Morning Flag Raising Ceremony.

Posters were placed at individual tables inviting all to attend the morning ceremony dressed in a predominant color of the flag: red, white or blue. Friday morning all Chatcolabbers met at the fell and a presentation was given by Kevin in which he spoke about the bell as a symbol of our freedom and shared how proud he was to be an American having served in the PEACE CORPS.

The group then proceeded down towards the Administration Building where a human flag was formed by Chatcolabbers. We then recited the "Pledge of Allegiance" and listened to the song "Love in Any Language". We were then dismissed.

LOVE IN ANY LANGUAGE
Words and music: Jon Mohr and John Mays

JE T'AIME (FRENCH) / TE AMO (SPANISH) / YA TYIBYA
LYUBLUY (RUSSIAN PHONETIC) / ANI OHEVET OTHKA
(HEBREW) / I LOVE YOU / THE SOUNDS ARE ALL AS DIFFERENT / AS THE LANDS FROM WHICH THEY CAME / AND
THOUGH OUR WORDS ARE ALL UNIQUE / OUR HEARTS
ARE STILL THE SAME

CHORUS
LOVE IN ANY LANGUAGE / STRAIGHT FROM THE
HEART / PULLS US ALL TOGETHER / NEVER APART / AND
ONCE WE LEARN TO SPEAK IT / ALL THE WORLD WILL
HEAR / LOVE IN ANY LANGUAGE / FLUENTLY SPOKEN
HERE

WE TEACH THE YOUNG OUR DIFFERENCES / YET LOOK
HOW WE'RE THE SAME / WE LOVE TO LAUGH, TO DREAM
OUR DREAMS / WE KNOW THE STING OF PAIN / FROM
LENNINGRAD TO LEXINGTON / THE FARMER LOVES HIS
LAND / AND DADDIES ALL GET MISTY-EYED / TO GIVE
THEIR DAUGHTER'S HAND
OH MAYBE WHEN WE REALIZE / HOW MUCH THERE IS TO
SHARE / WE'LL FIND TOO MUCH IN COMMON / TO
PRETEND IT ISN'T THERE

REPEAT CHORUS

THOUGH THE RHETORIC OF GOVERNMENT / MAY KEEP
US WORLDS APART / THERE'S NO MISINTER-
PRETING / THE LANGUAGE OF THE HEART

REPEAT CHORUS THREE TIMES

LOVE IN ANY LANGUAGE FLUENTLY SPOKEN HERE / LOVE
IN ANY LANGUAGE FLUENTLY SPOKEN HERE

© 1985 JONATHAN MARK MUSIC/BIRDWING MUSIC/SUT-
TON HILL (ASCAP). INTERNATIONAL COPYRIGHT
SECURED. USED BY PERMISSION. ALL RIGHTS RESERVED.

Tuesday Evening Flag Ceremony

Gracious Mellow Pieces

The Gracious Mellow Pieces conducted flag ceremony on Tuesday evening. We gathered around the flag pole to begin our ceremony in honor of our flag and to reflect on how fortunate we are to have such a beautiful location for our camp.

Candy Mitchell led us with Taps, played on her flute, followed by the whole group singing Taps. We then lowered the flag, with six honor guards carrying the flag and leading the group down to the pier, and in a U-shape. Diana asked that we all take a few minutes to show thanks for and pay homage to our day, and the beautiful setting around us.

Diana and Kevin then sang a duet of "Now the Day is Over". Candy Mitchell again played TAPS on her flute as the flag was folded and we adjourned the group from the pier. The honor guard, carrying the flag, preceding the group.

Wednesday Morning Flag Ceremony

Dandy Differentials

The Dandy Differentials started our their flag ceremony by raising the flags and saying the Pledge of Allegiance. Jane Higuera led the group in singing America. Beth Mitchell shared a thought for the day. It was from the song Magic Penny, "Love is something if you give it away -- you end up having more." The group was dismissed.

Wednesday Evening Flag Ceremony

Kusie Chatters

Flag ceremony began with all members in a circle, arms linked with alternating people. While the flag was lowered, Foster Kalama sang a Native American Honor Song, accompanying himself on the drum. After the flag was folded, Dorit Rauch, our exchange student from Germany, spoke about her homeland and what it's been like living in our country the last few months.

Thursday Morning Flag Ceremony

Puffer Bellies

The American and CHATCO flags were raised and the Pledge of Allegiance was recited. Then, under the leadership of Ruth Moe, an ensemble played America the Beautiful on the pipe chimes. The group dispersed for morning activities.

Thursday Evening Flag Ceremony

Gracious Mellow Pieces

The Gracious Mellow Pieces conducted flag ceremony on Tuesday evening. We gathered around the flag pole to begin our ceremony in honor of our flag and to reflect on how fortunate we are to have such a

beautiful location for our camp.

Candy Mitchell led us with Taps, played on her flute, followed by the whole group singing Taps. We then lowered the flag, with six honor guards carrying the flag and leading the group down to the pier, and in a U-shape. Diana asked that we all take a few minutes to show thanks for and pay homage to our day, and the beautiful setting around us.

Diana and Kevin then sang a duel of "Now the Day is Over". Candy Mitchell again played TAPS on her flute as the flag was folded and we adjourned the group from the pier. The honor guard, carrying the flag, preceding the group.

Friday Morning Flag Ceremony

D' Olde Family was responsible for the Friday Morning Flag Raising Ceremony.

Posters were placed at individual tables inviting all to attend the morning ceremony dressed in a predominant color of the flag: red, white or blue. Friday morning all Chatcolabbers met at the fell and a presentation was given by Kevin in which he spoke about the bell as a symbol of our freedom and shared how proud he was to be an American having served in the PEACE CORPS.

The group then proceeded down towards the Administration Building where a human flag was formed by Chatcolabbers. We then recited the "Pledge of Allegiance" and listened to the song "Love in Any Language". We were then dismissed.

LOVE IN ANY LANGUAGE
Words and music: Jon Mohr and John Mays

JE T'AIME (FRENCH) / TE AMO (SPANISH) / YA TYIBYA
LYUBLUY (RUSSIAN PHONETIC) / ANI OHEVET OTHKA
(HEBREW) / I LOVE YOU / THE SOUNDS ARE ALL AS DIF-
FERENT / AS THE LANDS FROM WHICH THEY CAME / AND
THOUGH OUR WORDS ARE ALL UNIQUE / OUR HEARTS
ARE STILL THE SAME

CHORUS
LOVE IN ANY LANGUAGE / STRAIGHT FROM THE
HEART / PULLS US ALL TOGETHER / NEVER APART / AND
ONCE WE LEARN TO SPEAK IT / ALL THE WORLD WILL
HEAR / LOVE IN ANY LANGUAGE / FLUENTLY SPOKEN
HERE

WE TEACH THE YOUNG OUR DIFFERENCES / YET LOOK
HOW WE'RE THE SAME / WE LOVE TO LAUGH, TO DREAM
OUR DREAMS / WE KNOW THE STING OF PAIN / FROM
LENNINGRAD TO LEXINGTON / THE FARMER LOVES HIS
LAND / AND DADDIES ALL GET MISTY-EYED / TO GIVE
THEIR DAUGHTER'S HAND
OH MAYBE WHEN WE REALIZE / HOW MUCH THERE IS TO
SHARE / WE'LL FIND TOO MUCH IN COMMON / TO
PRETEND IT ISN'T THERE

REPEAT CHORUS

THOUGH THE RHETORIC OF GOVERNMENT / MAY KEEP
US WORLDS APART / THERE'S NO MISINTER-
PRETING / THE LANGUAGE OF THE HEART

REPEAT CHORUS THREE TIMES

LOVE IN ANY LANGUAGE FLUENTLY SPOKEN HERE / LOVE
IN ANY LANGUAGE FLUENTLY SPOKEN HERE

© 1985 JONATHAN MARK MUSIC/BIRDWING MUSIC/SUT-
TON HILL (ASCAP). INTERNATIONAL COPYRIGHT
SECURED. USED BY PERMISSION. ALL RIGHTS RESERVED.

Friday Evening Flag Ceremony

The "Train"ees provided the Friday Evening Flag Ceremony!
All met at the flagpole.
The Flag was lowered by Ernie Wycoff.

Color Guard: Katharine Wilson, Jenny Early, Nancy Howard, Paula Brisbois carry unfurled flag to campfire area where large fire is going, thanks to the "Chat Fire Builder," Larrie Easterly.
Bob Street reads "The American's Creed" after all Labbers are at the campfire.

The American's Creed

"I believe in the United States of America as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a Republic; a sovereign Nation of many sovereign States; a perfect Union, one and inseparable; established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes.

I therefore believe it is my duty to my country to love it; to support its constitution; to obey its laws; to respect its flag; and to defend it against all enemies."

—William Tyler Page

Then as the flag is respectfully placed on the flames, Foster Kalama, dressed in his regalia, sings the American Indian Honor Song. Following Foster, Candy Mitchell plays *Taps* and *God Bless America* on the flute.

Because the flag has become tattered and frayed, it is permanently retired by flame.

Joan and Bob Street have presented Chatcolab and the camp new American flags. We thank Them!!





IN DEPTH WORKSHOPS

SECTION E

Teaching Techniques

Recreation Activities and Games

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

Qualifications of a Recreation Leader

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

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

Developing Leadership Ability

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

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

Principles for Conducting Activities

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

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

10. Teach from the whole to the part.
11. Don't let an activity die--kill it.
12. Be seen, be heard, be understood.
13. Capture attention without a whistle or without shouting at the group.
14. When teaching in circle formation, stand in or near the edge of the circle--never in the center.
15. When teaching a group of relay teams, stand approximately ten feet in front of the two center teams; be elevated if possible.
16. When teaching a two-line game, stand between the lines and near to one end.
17. Use elimination games with caution. No one likes to be "eliminated" from an activity.
18. Never center your attention on one person or small group to the exclusion of the remainder of the group.
19. Act as if you're having lots of fun.
20. Laugh with the crowd, not at them.
21. Stop while the crowd wants more.
22. Be as full of answers as an encyclopedia.
23. Be as versatile as a decathlon champ.
24. Be as patient as Job.

Principles for Introducing a New Activity

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

A Method for Introducing a New Activity

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

Guideposts for Game Leaders

Choosing Games

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

Preparing for the Game Period

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

Leading the Games

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

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

Ten Tips for a Games Leader

Here are some tips that you must keep in mind if you want to be a **Good Games Leader**.

- 1. Show Enthusiasm--**Seventy-five percent of the success of a leader depends on enthusiasm. As a games leader, begin with the idea that each person expects to have a wonderful time, and never let down in your efforts to see that this happens. Enthusiasm is as contagious as the measles.
- 2. Plan the Program--**Know exactly what to do, how to do it, and what material or equipment is needed, and have it on hand. Begin with something familiar and simple and save the best until last. Alternate active and quiet games. Be prepared to be flexible in your planning. Prepare more games than will be needed for the allotted time. Have variety in the program. Keep the group moving quickly from one game to another without completely upsetting the formation each time. Be full of surprises!
- 3. Keep Your Head--**Remember, be a leader, but not a boss. No matter what happens, keep the situation under control. The players will have as much confidence in the leader as the leader has in himself.
- 4. Know the Games--**A good leader must know tunes, words, and directions by heart before he can teach them to others. Experiment before a mirror. Practice with family or friends, if possible. Practice, practice--and then practice some more. Do not refer to notes or directions while teaching the game as this diverts attention and spoils the fun. Remember, you are the "expert".
- 5. Explain Briefly--Demonstrate--**Get players into the correct formation at once. Arrange partners as much as possible to cover any embarrassment the backward players may feel about starting the game. Simplify the directions. Explain only a small part of the action at first. Demonstrate. If possible, in teaching folk games, work with a group beforehand so they can put on a demonstration.
- 6. Use Your Voice--**Speak up so everyone in the room can hear the directions. Pitch your voice low if you can as it sounds better to the waiting ears. If the group is noisy, wait until it is quiet before saying a word. Or try raising your hand, which is a signal for those watching to be quiet and raise their hands too. If the group is very large you may need to use a whistle, but it should be used with discretion because it can sound authoritarian. Never use a whistle in a social recreation situation if it can be avoided.
- 7. Overlook Mistakes--**Remember, games are being taught for fun, not for perfection. If mistakes are made, stop the action and point out the errors with jovial good humor. Try to be general about it without mentioning those who are making mistakes. Some people may need extra help. Give it to them as inconspicuously as possible and without scolding.
- 8. Have the Equipment Ready--**Prepare and collect everything needed for each game ahead of time, and have it at your fingertips. Pick helpers to organize the groups and distribute material.
- 9. Do Not Do It All Yourself--**Organize a team of three or four helpers ahead of time to share the responsibility. One helper could lead action games, one quiet games, and one could be in charge of songs. When teaching games' leadership this is a good way to start others down the path of leadership.
- 10. Know When to Stop--**Play the game until all are enjoying it, but stop before anyone loses interest. As with any activity, kill it, don't let it die.

Games Chat -- 1992

By Ruth Moe

Indoor Rainstorm

(You'll need two or three toy water pistols.)

Have your group sit in chairs in a circle. Point to one person and have that person snap his or her fingers. As you rotate around the circle, have other kids join in the snapping when you point to them until the whole group is snapping fingers. This way the snapping will get louder and louder. Have kids keep snapping until you point to them again.

Then starting with the first person, clap. Rotate around the circle again, having people switch from snapping to clapping as you point to them. Next, pat your thighs, and have the same person start this action. Continue around the circle. Then follow the same procedure with stomping your feet. This is the peak of your "thunderstorm".

Add excitement to the rainstorm by having an adult flick the lights off and on, and other leaders squirt water pistols into the circle during the stomping.

Now reverse the process. Turning in the opposite direction, have kids pat their thighs, then clap their hands, then snap their fingers. Then, one by one, have them stop.

Grab Bag Relay

Teams line up single file behind a line. A paper bag containing individually wrapped edible items is placed on a chair at the opposite end of the room for each team. At a signal, the first person in line runs to the chair, sits down, reaches into the bag without looking, pulls out an item, unwraps it, and eats it. When he has swallowed the last bite, an official okays it, and he runs back to the starting position, and the next player takes his turn. Each player must eat whatever he grabs out of the bag. The first team to eat all the contents of the grab bag wins. Suggestions for the grab bag are pickles, olives, cereal, onions, candy, and carrots.

Human Obstacle Course

For this relay, each team lines up single file behind a starting line. Ten additional team members are used as the obstacle course: a standing pole to circle around, a leg tunnel to go under, kneelers on all fours to leap over, sitters with outstretched legs to step in and among, another standing pole to circle around and back to the starting line. At the signal, the first person runs the course, then the next person, and so on. If an obstacle is missed or improperly executed, the runner must repeat that obstacle.

Rainbow Soccer

Here's an active game played with two teams and sixty balloons (thirty each of two colors). The balloons are mixed together and placed in the center circle of a regulation basketball court. The two teams line up on the end lines facing each other. One person from each team is the goalie and stands at the opposite end of the floor from his team, in front of a large container.

At the whistle, each team tries to kick (using soccer rules) their balloons to their goalie, who then puts them into the container behind him. To play defense, a team stomps and pops as many of the other team's balloons as possible. Play continues until all the balloons are scored or popped. The team with the most goals wins.

Technicolor Stomp

Here's a good indoor game, which is really wild. You will need lots of colored balloons. Divide into teams and assign each team a color (red, blue, orange, yellow, etc.). Then give each team an equal number of balloons of their color. For example, the red team would be given a certain number (like twenty) red balloons. They begin by blowing up all the balloons and tying them. When the actual game begins, the balloons from all the teams are released onto the floor, and the object is to stomp on and pop all the balloons of the other teams while attempting to protect your own team's balloons. After the time is up (two or three minutes should do it), the popping of balloons stops, and each team gathers up its remaining balloons. The team with the most balloons left is the winner.

Alphabet-Pong

For this game, the group arranges itself into a circle. Each person holds a book with both hands. One player takes a ping-pong ball, hits it with the book across the circle, and calls, "A". The person on the other side then returns it to someone and calls, "B", and so forth. The circle works together to see how far down the alphabet they can call before they miss. There is no particular order for hitting the ball. Anyone can hit it when it comes to them, but no one may hit the ball twice in a row. For teams, have the first team try it and then the other to see which one can get the farthest down the alphabet without the ball hitting the floor. It's a real challenge!

Mad Ads

This game is similar to an "Indoor Scavenger Hunt". Divide into teams and give each team a magazine (the same issue of the same magazine for all teams). Ahead of time, the leader should make a list of about 30 or 40 advertisements throughout the magazine (big ones and small ones).

The teams should be instructed to tear the pages out of the magazine and divide them up between the team members. They can spread them out on the floor if they want. The leader stands an equal distance from all the teams and calls the name of an advertisement. The first team to locate the ad, hands it to their runner, and gets it to the leader wins the designated number of points. The team scoring the most points wins.

A couple of tips: If one team is slaughtering the others, increase the point value of ads later in the game, so the other teams can have a chance to catch up. Women's magazines are best for this game (Ladies Home Journal, etc.) because they seem to carry more ads than most magazines.

Statistical Treasure Hunt

Here is an exceptionally good game to get groups acquainted. Divide your group into teams of equal number, if possible. Give each team a typewritten sheet of questions that are to be answered and evaluated as indicated on the sheet. Each team appoints a captain who acts as the gleaner of information and recorder. (This game can be played around tables at banquets.)

Below is a list of typical questions and methods of scoring. These may suggest other questions to you that may be more appropriate for your particular group or occasion.

- _____ 1. Counting January as one point, February as two points and so on through the calendar year, total the number of birthday points at your table--only for months, not years.
- _____ 2. Counting one point for each different state named, total the score for the different number of birth states represented.

- _____ 3. Total all the shoe sizes--one foot only.
- _____ 4. Total the number of operations everyone at your table has had. Serious dental surgery counts, but not just an ordinary tooth pulling. Save all the interesting details for later!
- _____ 5. Total your hair color score: black counts two; brown counts one; blond counts three; red counts five; gray counts three; white counts five.
- _____ 6. Score a point for each self-made article worn or carried by your teammates.
- _____ 7. Add the total number of miles traveled by each member to get to this meeting.
- _____ 8. Total the number of children teammates have. If husbands and wives are sitting together or are on one team, count their children only once. Score as follows: Each child counts one point; set of twins counts five points; grandchildren count three points each.
- _____ 9. Score one point for each different college attended, but not necessarily graduated from.

Chocolate Bar Scramble

Here is a great game for groups of six to ten. Place a chocolate bar in the center of the table. The candy should stay in its wrapper and, to make the game last longer, you could wrap the candy in giftwrapping paper as well. Each person sitting around the table takes a turn at rolling the dice. The first person who rolls a six gets to start eating the candy bar--but only after he puts on a pair of mittens, a cap, a scarf; only after he runs once around the table; and only with a knife and fork.

While he is getting ready (according to the instructions above) to eat the candy bar, the group keeps taking turns rolling the dice. If someone rolls a six, then the person who rolled the six before him relinquishes his right to the candy bar, and the second person must try to eat the candy before someone else rolls a six. The game is over when all the candy bar is devoured or when everyone drops to the floor from exhaustion.

Flea Market

This is a good party game. You will need to prepare ahead of time a large number of one-inch square pieces of paper, all different colors, some with numbers on them. These are hidden all around the room. At the signal, all the group hunt for the squares, and as soon as they have been found, kids start trading with each other, trying to acquire the colors they think are worth the most. The value of the colors and numbers is unknown to the players until the trading is over. Then announce the values, and whoever has the most points wins.

Colors:	White = 1 point	Numbers: 7 = add 50
	Brown = 5 points	11 = double score
	Green = minus 5 points	13 = subtract 50
	Blue = 2 points	15 = add 1
	Red = 10 points	Etc.

How's Yours?

For this game, everyone is seated around the room and one player is asked to leave. While that player is out, the group chooses a noun (like shoe or job) to be guessed by the absent player. When the player returns, he asks, "How's yours?" to anyone he chooses. That person must respond with a true answer (one word adjectives are sufficient), describing the mystery noun that is theirs. For example, if the noun is car, someone might answer, "old" or "expensive". The player tries to guess the noun after each adjective until he guesses correctly. The last player to name an adjective before the correct noun is guessed becomes the new player. It's fun and good for a lot of laughs.

Rhythm

Everyone in the room numbers off in a circle with #1 in the end chair. Number 1 begins in rhythm by first slapping thighs, clapping hands, then snapping right hand fingers, then snapping left hand fingers in a continuous 1-2-3-4-1-2-3-4-1-2-3-4 motion at a moderately slow speed. Everyone joins in the same pattern and keeps in rhythm. (It may speed up after everyone learns how to play.) The real action begins when #1, on the first snap of the fingers, calls his own number, and on the second snap of the fingers, calls somebody else's number. For example, #1 says, (slap) clap) "one, six," and then #6 says, (slap) clap) "six, ten," and then #10 slaps, claps, and calls somebody else's number, and so on. If anyone misses, he goes to the end of the numbered progression, and everybody moves up one number. The object is to arrive at the number one chairs.

Guessing Game

Give each of your participants a pencil and paper. Then display a number of objects, asking a question concerning each, the answer to which you must know in advance and have recorded on a piece of paper for quick grading. The following objects and questions are examples of what you could use:

1. The weight in pounds and ounces of a milk bottle.
2. The number of buttons in a small box.
3. The length in inches of a string.
4. The number of pages in a closed book.
5. The number of yards in a spool of thread.
6. The number of words on a particular page shown briefly to the participants.
7. The height in inches of the room.
8. The circumference in inches of a window in the room.
9. The amount represented in postage stamps on a box which you hold briefly before the participants, giving them an opportunity to see the stamps.
10. The exact amount of a dozen pieces of change which you have on a tray and show briefly to your participants.

Population Explosion

Goal: To fit as many people as you can on a small area rug without anyone touching the floor.

Number of players: At least 8 or 10.

Equipment: A small area rug.

Playing time: About 10 minutes.

Rules of play: Place a small area rug on the floor. Players get onto the rug in such a way that no parts of their bodies touch the bare floor. If everyone stands on one foot and holds onto others players, as many as 20 people should fit on a bathroom rug.

The Tibetan Memory Trick

Goal: To remember and repeat aloud as much of the tricky sentence as possible.

Number of players: Any number, one at a time, with one person to read.

Playing time: No more than 5 minutes per player

Rules of play: One person, perhaps the leader, is chosen to be the reader and another player volunteers to go first. The reader recites sentence one and the player repeats it. Easy enough. But then the reader reads sentence two, which adds something to sentence one. Still easy. Most players, however, find that it gets difficult by about sentence five or six. The slightest slip-up or pause and the player is replaced by another, who begins with sentence one. Play as many rounds as you like, keeping track of how far each player gets each time around the room. The player who gets the farthest wins. It takes years of play before most people tire of this game.

Here are the sentences.

1. One hen.
2. One hen, two ducks.
3. One hen, two ducks, three squawking geese.
4. One hen, two ducks, three squawking geese, four Limerick oysters.
5.five corpulent porpoises.
6.six pairs of Revlon tweezers.
7.7,000 Macedonians in full battle array.
8.eight brass monkeys from the ancient sacred crypts of Egypt.
9.nine apathetic sympathetic diabetic old men on roller skates with a marked propensity towards procrastination and sloth.
10. ...10 lyrical spherical diabolical denizens of the deep who stalk about the corners of a cove all at the same time.

When you master these sentences, or tire of trying, make up your own.

Peteca or "Funderbird"

Formation: 5-12 players per group. Players stand in a cluster. Each group has a light ball, large balloon or "funderbird".

Object: To keep the object in the air.

Action: The item is tossed into the air, with individual players striking it upward with the palm of the hand. Any player may strike it at any time, but never two times in succession. Each time the item is sent upward, the group shouts out the next letter of the alphabet. When the item drops to the ground, the group must begin again from "A".

This game comes from Brazil, where boys make a cone shaped, leather peteca and fill it with sand; feathers are tied in the upper end.

Buddy Ropes

(This is like the game "Knots" only different.)

Cut a series of rope lengths that measure about 5' long, and tie an overhand knot in each end. Give each person one length just before the chosen activity begins. If supplied the ropes too soon, your compassionate charges will use them for everything that your instinct says not to use them for.

Ask your group to gather in a cluster using the ropes. Rather than grasping a hand, grasp the end of a rope. Each person is assigned one rope and is genetically allotted two digital graspers, so when all the grasping is done, this hand-in-hand scenario should come out even. Notice how the tangled ropes allow a better view of what needs to be accomplished. Fifteen participants sharing tangled ropes is no problem.

Group Jump Rope

Objective: To complete simultaneously two consecutive rope jumps without anyone in the entire group missing.

Procedure: A long piece of rope (about 75 feet) and an open, flat surface are needed. A gymnasium or parking lot works well. Do not use a new or good quality rope. It will be stepped on and frayed by being used as a jump rope.

The group arranges itself on one side of the rope as it lies on the ground. The turners then begin. The group attempts to complete two consecutive jumps. They may attempt several different strategies. Twenty-five or more people will find this initiative difficult to complete successfully. If the group does not succeed, initiate a good discussion about failure and frustration during the debriefing.

Variation: Warm-ups for the "two in a row" group jumps may be used. Instruct the turners to begin with a regular, steady rhythm. One at a time, ask the group members to run through the jump rope without touching it or being tripped by it. Next, direct group members to run in, jump the rope one time, and run out the opposite side. These are relatively easy accomplishments and a good way to begin the simultaneous group jump.

Amoeba Race

Setting. This may be done as a single group cooperative game or as a competitive activity between two or more groups. If a race, it is best conducted on a flat, open field. As a cooperative event, ask the group to travel around trees or other obstacles.

How to Play. Ask participants to bunch closely together. Those on the outermost edge of the group turn to face outward and link elbows, thus pinning remaining members inside. The objective is for the group to travel collectively along some route the leader has established. With a large group (20 to 30) movement is difficult as the group shuffles along in an amoeba-like motion. If played as a competition between groups, any group which breaks apart during the event is disqualified.



Shoo Fly



Shoo fly, don't both-er me, Shoo fly, don't both-er me,
 Shoo fly, don't both-er me, For I be-long to some-bod-y, I
 some-bod-y. do, I do, I do, And I ain't gon-na tell you
 who, For I be-long to somebody, Yes, in-deed I do.

Formation: Single Circle

First stanza ("Shoo fly, don't bother...")

1. Hands joined, all take four steps forward
2. Take four steps backward to place
3. Repeat forward four steps
4. Take four steps backward to place

Second stanza ("I do, I do, I do...")

Keep hands joined to turn the circle inside out. A couple on opposite side of circle makes an arch for a couple opposite them to lead the circle under the arch. Couple making arch turn under own arm.

First stanza

Taking four steps backward toward center of circle and four steps out. (Repeat)

Second stanza

Lead couple back up under arch made by opposite couple to turn circle right side out.

Ed loved play parties, and led them with gusto. Without preliminaries, we were into it, doing it, moving, singing, getting the directions from the words of the song. Holding a hand on either side, Ed moved into the center with "Shoo fly, don't bother me," and the circle moved right with him, four steps in and four steps out.

-Hal Kantor

Come, My Love

U.S. Play Party

Musical notation for the song 'Come, My Love'. It consists of three staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in eighth and quarter notes. The lyrics are written below the staves, aligned with the notes. The lyrics are: (1) Come, my love, and go with me, Come, my love, and go with me, Come, my love, and go with me, And I will take good care of thee.

- (1) Come, my love, and go with me, Come, my love, and go with me, Come, my love, and go with me, And I will take good care of thee.
- (2) You are too young, you are not fit. (3 times)
You cannot leave your mother yet.
- (3) You're old enough, you're just about right. (3 times)
I asked your mother last Saturday night.

Formation:

A circle of partners faced for marching, men on inside, women on their right.

Action:

- (1) During singing of first verse, promenade in circle, counter-clockwise.
- (2) At beginning of second verse players drop hands, and inside circle reverses direction and the file of women continues marching counter-clockwise while men march clockwise.
- (3) On the words 'You're just about right' in verse 3, all take new partners, and joining both hands, swing around in place. Resume promenade position and repeat from beginning, with new partners.

-Mrs. Morgan Hansel, R. 5, Delaware, Ohio
Reprinted from Handy Play Party Book, Copyright 1982, World
Around Songs, Inc.

THESE ARE AS OLD AS THE HILLS,

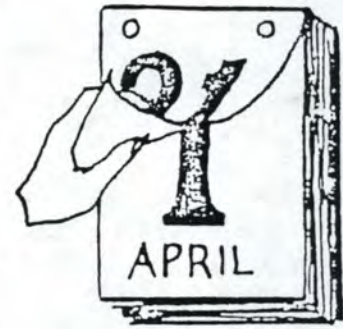
BUT CAN YOU ANSWER THEM?

- | | | | | | |
|----|---------------|-------|----|-------------------|-------|
| 1 | As fresh as a | _____ | 22 | Limp as a dishrag | _____ |
| 2 | Brown as a | _____ | 23 | As slow as | _____ |
| 3 | Neat as a | _____ | 24 | As quick as a | _____ |
| 4 | Smart as a | _____ | 25 | As funny as a | _____ |
| 5 | As right as | _____ | 26 | Sly as a | _____ |
| 6 | As pleased as | _____ | 27 | Cold as | _____ |
| 7 | As vain as a | _____ | 28 | Cool as a | _____ |
| 8 | Meek as a | _____ | 29 | Warm as | _____ |
| 9 | As brave as a | _____ | 30 | Quiet as a | _____ |
| 10 | As stiff as a | _____ | 31 | Playful as a | _____ |
| 11 | As heavy as | _____ | 32 | Good as | _____ |
| 12 | Light as a | _____ | 33 | Blind as a | _____ |
| 13 | Fit as a | _____ | 34 | Fat as a | _____ |
| 14 | Green as | _____ | 35 | Thin as a | _____ |
| 15 | Black as the | _____ | 36 | Hungry as a | _____ |
| 16 | White as a | _____ | 37 | Dead as a | _____ |
| 17 | Frisky as a | _____ | 38 | Clean as a | _____ |
| 18 | Pale as a | _____ | 39 | Innocent as a | _____ |
| 19 | Happy as a | _____ | 40 | Blue as the | _____ |
| 20 | Hard as | _____ | 41 | Poor as a | _____ |
| 21 | Easy as | _____ | | | |

Intelligence Quiz

1. How can you throw a golf ball with all your might and without hitting a wall or other obstruction, have it stop and come right back to you? _____
2. Do they have a 4th of July in England? _____
3. How many birthdays does the average man have? _____
4. If you had only one match and entered a room in which there was a kerosene lamp, an oil heater, and a wood-burning stove, which would you light first? _____
5. Why can't a man living in Winston-Salem, N.C. be buried west of the Mississippi River? _____
6. Some months have 30 days, some have 31; how many months have 28 days? _____
7. If a doctor gave you three pills and told you to take one every half hour, how long would they last you? _____
8. A man builds a house with four sides to it and it is a rectangular shape; each side has a south exposure. A big bear wanders by -- what color is the bear? _____
9. How far can a dog run into the woods? _____
10. A child playing on the beach had $6 \frac{1}{6}$ sandpiles in one place and $3 \frac{1}{3}$ in another, if he put them all together, how many sandpiles would he have? _____
11. What is the minimum number of active baseball players "on the field" during any part of an inning? _____ How many outs in an inning? _____
12. I have in my hand only two U.S. coins which total 55 cents in value. One is not a nickel. Please bear this in mind. What are the two coins? _____
13. A farmer had 17 sheep. All but 9 died. How many did he have left? _____
14. Divide 30 by $\frac{1}{2}$ and add ten. What is the answer? _____
15. Two men were playing checkers. Each played five games and each one won the same number of games. No draws. How can you figure this? _____
16. Take two apples from three apples and what do you have? _____
17. An archaeologist claimed he found some coins of gold dated 46 B.C.; do you think he really did? _____ Why or why not? _____
18. A woman gives a beggar 50 cents. The woman is the beggar's sister, but the beggar is not the woman's brother. How come? _____
19. How many animals of each species did Moses take aboard the Ark with him? _____
20. Is it legal in California for a man to marry his widow's sister? _____
21. In the Hope family there are seven sisters, and each sister has one brother. Including Mr. and Mrs. Hope, how many are in the family? _____

DATING GAME—Everybody knows that Columbus crossed the ocean blue to discover America in 1492, and perhaps you might even recall that the battle of Hastings was fought in 1066. Do you know the dates of each of the 21 events listed below? To play the game, put the letter of the alphabet which appears in the right hand column, with the correct event in the left hand column. Time limit 5 minutes.



- | | |
|----------------------------------|-------------------------------|
|Pearl Harbor | A—Fourth Thursday in November |
|Valentine's Day | B—October 31 |
|St. Patrick's Day | C—December 7 |
|Memorial Day | D—February 14 |
|Independence Day | E—June 14 |
|Labor Day | F—April 1 |
|Mother's Day | G—First Monday in September |
|Hallowe'en | H—July 4 |
|Thanksgiving | I—Second Sunday in May |
|Christmas | J—May 30 |
|Columbus Day | K—March 17 |
|Father's Day | L—Third Sunday in June |
|Washington's Birthday | M—December 25 |
|V E Day | N—October 12 |
|Lincoln's Birthday | O—November 11 |
|V J Day | P—February 12 |
|Veteran's Day | Q—May 8 |
|Ground Hog Day | R—August 14 |
|April Fool's Day | S—February 2 |
|Flag Day | T—February 22 |
|Buzzard Day, Hinckley, Ohio | U—March 15 |

Bibliography of Game Books

(Available for Reference at Chat--from Ruth's Library)

(Those so indicated are available for purchase at American Camping Association--See catalog of books listed.)

Adventure Recreation, by Sharon Baack, Hal Hill, Joe Palmer, 1989, Church Recreation Department, Sunday School Board of the Southern Baptist Convention, Nashville, Tn 37234--128 pp. (ACA, \$11.95)

Beyond Competition, by Sid Sackson, 1979, Pantheon Books of Random House, Inc.

Bicentennial Games 'n Fun, by Adah Park Strobell, 1975, Acropolis Books Ltd, 2400 17th St., N.W., Washington, D.C. 20009 -- 170 pp.

Boredom Busters, by Cindy S. Hansen, 1992, Group Books, Box 481, Loveland, Co 80539 -- 96 pp (ACA, \$7.95)

Bottomless Bag (This One), by Karl Rohnke, 1988, Kendall/Hunt Publishing Company, 2460 Kerper Blvd, PO Box 539, Dubuque, Ia 52004-0539 -- 365 pp. (ACA, \$32.95)

Bottomless Baggie (That One), by Karl Rohnke, 1991, Kendall/Hunt Publishing Company, 2460 Kerper Blvd, PO Box 539, Dubuque, Ia 52004-0539 -- 136 pp. (ACA, \$16.95)

Changing Kids' Games, by G.S. Don Morris & Jim Stiehl, 1989, Human Kinetics Books, Box 5076, Champaign, Il 61820 -- 144 pp. (ACA, \$12.00)

Clouds on the Clothesline, by Jack Pearse, 1983, Camp Tawingo Publication, RR #1, Huntsville, Ontario, POA 1KO, Canada -- 225 pp. (ACA, \$9.00)

Dancing Games for Children of All Ages, by Esther L. Nelson, 1976, Sterling Publishing Co., 2 Park Ave, New York, N.Y. 10016 -- 72 pp.

Day Camp Program Book, by Virginia L. Musselman, 1980, Association Press, Follett Publishing Co., Chicago, Il -- 335 pp. (ACA, \$12.95)

Far Out Ideas for Youth Groups, by Wayne Rice & Mike Yaconelli, 1975, Zondervan Publishing House, 1415 Lake Drive, S.E., Grand Rapids, Mi 49506 -- 96 pp.

Fun and Games to Give Your Party a Lift, by The Leister Game Co., Inc., Toledo, Ohio, 1969.

Games, by Frank Harris, 1976, Purchase from Frank Harris, 2129 Rose St., Berkeley, Ca 94709 58 pp.

Games, by Frank Harris, 1982, Purchase from Frank Harris, 2129 Rose St., Berkeley, Ca 94709 - 84 pp.

Games, Big Book of Games, by Ronnie Shushan, 1984, Workman Publishing Company, 1 West 39th St, New York, NY 10018 -- 192 pp.

Games for All Occasions, by Ken Anderson and Merry Carlson, 1967, Zondervan Publishing House, 1415 Lake Dr, S.E., Grand Rapids, Mi 49506 -- 125 pp.

Games of Many Nations, by E. O. Harbin, Abingdon Press, 810 Broadway, Nashville, Tn -- 159 pp.

Gamut of Games, by Sid Sackson, 1982, Pantheon Books of Random House, New York -- 221 pp.

High Above the Thundercloud, by Jack Pearse and Bryce Taylor, 1985, Cober Printing Ltd, Kitchener, Ontario -- 211 pp. (ACA, \$9.95)

Holiday Ideas for Youth Groups, by Wayne Rice & Mike Yaconelli, 1981, Zondervan Publishing House, 1415 Lake Dr., S.E., Grand Rapids, Mi 49506 -- 186 pp.

I Hate Charades, by Phil Wiswell, 1982, Sterling Publishing Co., 2 Park Ave, New York, N.Y. 10016 -- 111 pp.

Initiative Games, by Benjy Simpson, 1978, Colorado Outward Bound School, 945 Pennsylvania St, Denver, Co 80203 -- 58 pp.

Kids' America, by Steven Caney, 1978, Workman Publishing Co, 1 West 39th St., New York, NY 10018 -- 414 pp. (ACA, \$13.95)

LDS Game Book, by Alma Heaton, 1970, Bookcraft, Inc., Publishers Press, Salt Lake City, Utah -- 339 pp.

Magic Broom, by Jane Farwell, 1987, Folklore Village Farm, Rt. 3, Dodgeville, Wi 53533 -- 17 pp.

More New Games, by Andrew Fluegelman, The Headlands Press, Tiburan, Ca -- 190 pp. (ACA, \$12.95)

Musical Games for Children of All Ages, by Esther L. Nelson, 1976, Sterling Publishing Co., 2 Park Ave, New York, N.Y. 10016 -- 72 pp.

New Fun Encyclopedia, by E. O. Harbin, Revised and updated by Bob Sessoms, 5 volumes, 1984, Parthenon Press, Nashville, Tennessee -- One on Games, 240 pp.

New Games Book, by New Games Foundation, 1976, Edited by Andrew Fluegelman, Doubleday, 666 5th Ave, New York, NY 10103 -- 192 pp. (ACA, \$12.95)

Nine-Men's Morris, by Darwin A. Hindman, 1956, Prentice-Hall, Inc, Englewood Cliffs, N.J., -- 296 pp.

Non-Competitive Games, by Susan Butler, 1986, Bethany House Publishers, 6820 Auto Club Rd, Minneapolis, Mn 55438 -- 203 pp.

Of Play and Playfulness, by Nan Fawcett Cope, Hal Kantor, Sy Kantor, Margaret Moyer, 1990, Eastern Cooperative Recreation School, C/O Margaret Moyer, RD 1, Box 287, Millmont, Pa -- 178 pp.

Oh, Chute! Parachute Activities, by Doug Evans, 1971, Fun & Fitnexx, 701 East 38th St, Sioux Falls, S.D. 57105 -- 14 pp.

Old-Fashioned Fun and Games, by E. O. Harbin, 1986, Baker Book House, Grand Rapids, Mi
170 pp.

Omnibus of Fun, by Helen and Larry Eisenberg, 1988, American Camping Association, 5000 State
Road 67 North, Martinsville, In 46151-7902 -- 158 pp. (ACA, \$12.95)

Party Starters and Quiet Games, by Alma Heaton, 1971, Publishers Press, Salt Lake City,
Utah -- 58 pp.

Playfair, by Matt Weinstein & Joel Goodman, 1980, Impact Publishers, PO Box 1094, San Luis
Obispo, Ca 93406--249 pp. (ACA, \$10.95)

Play It! Great Games for Groups, by Wayne Rice and Mike Yaconelli, 1986, Zondervan Publish-
ing House, 1415 Lake Dr, S.E., Grand Rapids, Mi 49506 -- 285 pp. (ACA, \$10.95)

Pleasure Chest, by Helen and Larry Eisenberg, 1949, Murray Lane, Brentwood, Tn -- 154 pp.

Science Through Recreation, by Warren Goodrich, 1964, National Recreation Association, 8 West
8th St, New York, NY 10011 -- 108 pp.

Silver Bullets, by Karl Rohnke, 1986, Project Adventure, Inc. PO Box 100, Hamilton, Massa-
chusetts 01936 -- 186 pp. (ACA, \$18.95)

Singing Fun and Games, by Jack Pearse, 1983, Camp Tawingo Publication, RR #1, Huntsville,
Ontario, POA 1KO, Canada -- 189 pp. (ACA, \$10.95)

Toy Book, by Steven Caney, 1972, Workman Publishing Co, 1 West 39th St, New York, NY
10018 -- 176 pp.

World's Best Indoor Games, by Gyles Brandreth, 1981, Pantheon Books, Random House, Inc. New
York -- 304 pp.



Leadership

Skills You Never Outgrow

Leadership Skills

To learn leadership, you will need skills in each of seven different areas. In these skill areas you can learn the following things:

1. **Understanding self** by learning about yourself and how to like yourself.
2. **Communicating** through writing, listening, speaking, and giving messages through face and body movements.
3. **Getting along with others** by meeting and accepting people, even those who are different from you.
4. **Learning** ways to learn by asking questions, by finding correct information, and by learning from others.
5. **Making decisions** by looking at a situation and possible ways for solving it, choosing the best one, and taking action on a solution.
6. **Managing** by choosing and using the things you have to accomplish something.
7. **Working with groups** by learning how groups work together to accomplish their goals.

Leadership : Skills You Never Outgrow

LEADERSHIP SKILLS	Book I (9-11)	Book II (12-19)	Book III (12-19)	Book IV (12-19)
	Skill Level 1 Individual Skills	Skill Level 1 Individual Skills	Skill Level 2 Skills Working Within Groups	Skill Level 3 Skills Leading Groups
UNDERSTANDING SELF Understanding and developing a positive attitude about self.	Understanding self (general) Values Self Concept Feelings	Feedback Values Goals Disclosure Behavior	Feelings Values Goals Disclosure Feedback Stress Management	Disclosure Values Others-Feedback Stress Goals
COMMUNICATING Effective two-way sharing of information through writing, listening, speaking and body language.	Listening Nonverbal Verbal Writing Speaking	Communicating Nonverbal Listening Writing Verbal	Verbal Nonverbal Listening Writing Communicating	Communicating Listening Nonverbal Verbal Writing
GETTING ALONG WITH OTHERS Developing an understanding of how I relate to other people.	Caring Trusting Meeting/Accepting Management Sharing	Caring Trusting Meeting/Accepting Management	Caring Meeting/Accepting Trusting Management	Caring Trusting Meeting/Accepting Management Teamwork
LEARNING TO LEARN Understanding the skills and methods for learning.	Creativity Information Sources Organizing Information Questioning Experimenting Teaching	Creativity Techniques Resources Learning Teaching	Techniques Environment Creativity Blocks Teaching Learning	Learning Creativity Learning Teaching
MAKING DECISIONS Learning steps and approaches for making decisions.	Decision Making Process Resource Identification Goal Setting	Decision Making Process Resources Gathering Information Deciding	Decision Making Process Weighing Alternatives Goals Resources Gathering Information	Decision Making Process Defining Problem Gathering Listing Weighing Alternatives
MANAGING Using what you have to reach goals.	Time Management Organizing Discovering Resources Planning	Goals Planning Evaluating	Goals Planning Evaluating Resources	Goals Time Management Resources Planning Mobilization Acting
WORKING WITH GROUPS Learning how groups work together.	Working With Groups (general) Decision Making Cooperation	Working With Groups Member Behavior Member Needs Decision Making Cooperation	Working With Groups Member Needs Decision Making Cooperation Group Environment Motivation	Cooperation Group Environment Member Needs Group Decision Making Styles Motivation

Figure 1

Activity:
Leadership skill:
What to do:

Back-to-Back 1

Communicating: Nonverbal

Practice verbal and nonverbal communication with a partner.



1. Pick a partner and find a place where you have some space to yourself.
2. Sit back-to-back, but make sure no parts of your bodies are touching. You should be able to talk easily without seeing each other.
3. For one minute, talk with your partner about any subject you like. You may not look at or touch each other.
4. Next, turn around so that you're facing your partner. Now that you can both see and hear, talk for another minute about any subject you like.
5. At this time, one partner should stand up while the other partner stays seated. Talk for another minute. Trade places, so that the seated partner is now standing and the other partner is seated. Talk for another minute about any subject you like.

Looking back:

Discuss the activity with your partner. Describe to your partner how you felt while seated back-to-back, facing each other, and with one person standing. Were you comfortable, nervous, embarrassed? Did your feelings change from one part of the activity to another? Was it easier to understand and remember what your partner said in one position than in another? What did you learn about verbal and nonverbal communication?



Activity:

Breaking Balloons⁵

Leadership skill:

Working with groups: Cooperating

What to do:

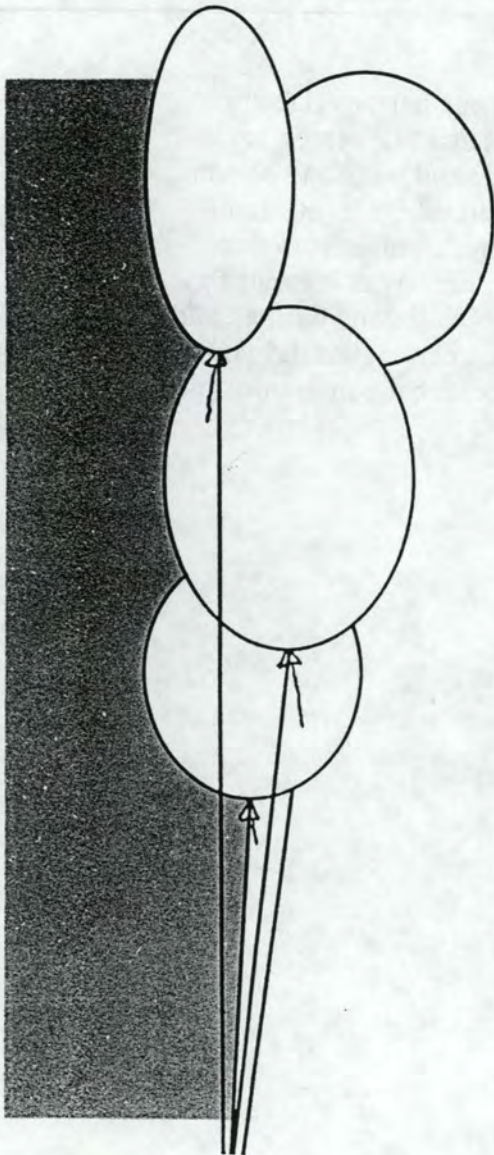
Play "breaking balloons."



Play "breaking balloons" with your family or a group of friends. Divide the group into teams. Give each team member a balloon. Have each person blow up a balloon and tie it to his or her ankle with a piece of string. When you give the signal, team members try to break the other team's balloons by stepping on them. Each person whose balloon is broken is done playing the game. The last team with an unbroken balloon is the winner.

Looking back:

Discuss with your Helper the times in the game when you saw cooperation taking place. Describe the times during the game when you saw competition taking place. Describe how you helped other members of your team when playing the game. Describe how you helped members of the other team when playing the game.



OVERVIEW

LEADERSHIP SKILLS YOU NEVER OUTGROW

With 49 % (9,617) of present Idaho 4-H/Youth Enrollment between the ages of 9 - 11 we do not currently provide formal Leadership curriculum beyond project work.

Many of those members will drop out of 4-H upon reaching their 12th birthday. Could we help these youth by providing basic leadership training at an earlier age?

Leadership is one of the major responsibilities of the 4-H/Youth Development program in Idaho. Something that we pride ourselves on yet only 3% (961) were enrolled in Leadership Projects. Presently the Idaho Leadership curriculum is formally available to youth 14 and older only. (A 18)

Activity Based "Fun" Curriculum; Unit I works well as a entire community club project completed at general meetings. The club could take this project every other year and teach basic skills.

This project teaches 4-H Leaders how to be coaches and facilitators rather than directors without having to go through formal training. When they work through the activities with the youth they learn basic skills & concepts in personal and group leadership styles. The "Helper" concept is a real winner for single parent families.

Combined with outside leadership activities (camps etc) it may keep youth in 4-H past 12 years old.

UTAH, Washington (1991), Montana presently are using this curriculum + most midwestern states and some east coast.

Teaches Leadership in seven basic areas:

- Understanding Self**
- Communicating**
- Getting Along With Others**
- Learning**
- Making Decisions**
- Managing**
- Working with Groups**

Teaches Citizenship in a basic format

Easy to pick up and just do.... little prep time required.

First Year Results in Bonner County:

Youth did not understand curriculum. In the past they could do what they wanted and then just write it up the week before Fair and hand in their record book. Some came in and said I can't do this now! It forces planning and is Activity vs writing based.

Those that did complete liked the simplicity of the record sheet. Felt activities were fun and encouraged continuation of the project.

Completion Rate 1991:

(24 Clubs Winter & Spring Enrollment)

Unit I	15 enrolled	3 completed
Unit II	11 enrolled	4 completed
Unit III	6 enrolled	1 completed
Unit IV	2 enrolled	2 completed

Enrollment For 1992:

(4/24 Clubs Winter Enrollment)

Unit I	25 enrolled	0 completed
Unit II	5 enrolled	0 completed
Unit III	1 enrolled	0 completed
Unit IV	1 enrolled	0 completed

Training

Super Saturday:	2 in depth workshops	30+ L, P, & Youth
	1 General Workshop	75+

Member Workshop	2	0
Leader Workshop	1	11
Newsletter	10 issues	ongoing

Conclusions:

Project is slowly being accepted. The curriculum committee recommends that it be continued on a trail basis and reviewed annually. Project is presently purchased from leaders council supplies fund. Cost is about \$3.00 per book at this point + support materials printed from the office @ \$1.00 per member. Reprints of books III & IV were costing up to \$8.00. We shopped around for the best deals.

FD1 LEADERSHIP SKILLS YOU NEVER OUTGROW

FD2

FD3

FD4

Bonner County 4-H Leaders & members have a great opportunity in the Leadership Project offered in Bonner County. Developed by the Ohio Cooperative Extension Service, it offers outstanding fun and learning opportunities for 4-H members 9-20. The project has contributed greatly to the strength of individuals and clubs in over 20 states. Members will appreciate the single page record sheet and leaders will gain new insights from this project, too!

Members need to complete their leadership plan within one month of sign-up with their leader. The beginning Leadership Level I project is designed for members 9-11. Members over 11 are encouraged to take the Leadership Level II project that is designed for older members. There are also Leadership Level III & IV Projects. The project focuses on life skills with fun activities in: understanding self, communicating, getting along with others, learning to learn, making decisions, managing, and working with groups. This makes a great club project and can be used right along with your meetings. The emphasis is on learning leadership and practicing it in their home, club & community.

Project completion requirements:

FDI - Individual Skills You Never Outgrow

Younger members 9-11 (can be repeated)

- Complete planning section
- Select one activity from each of seven skill areas.
- Take part in at least two project learning experiences.
- Take part in two citizenship activities.
- Choose a helper.
- Exhibit educational display or notebook.
- Complete a record sheet with leader approval.

FDII - Individual Skills for Older Members

Older members 12 and up (can be repeated)

- Complete planning section
- Select two activities from each of the seven skill areas.
- Take part in at least two or more project learning experiences.
- Take part in two or more citizenship experiences.
- Choose a helper.
- Complete personal skill assessment guide.
- Exhibit educational display or notebook.
- Complete a record sheet with leader approval.

FDIII - Individual Skills You Never Outgrow

Older members 12-19 (can be repeated)

- Complete planning section.
- Select two activities from each of seven skill areas.
- Take part in two or more project learning experiences.
- Talk part in three or more citizenship activities.
- Choose a helper.
- Complete personal skill assessment guide.

- Exhibit educational display or notebook.
- Complete a record sheet with leader approval.

FDIV - Individual Skills for Older Members

Older members must have completed units I, II, III.
(can be repeated)

- Complete planning section.
- Select two activities from each of the seven skill areas.
- Select at least two skill areas you want to explore in depth.
- Take part in three or more activity experiences.
- Exhibit educational display or notebook.
- Complete a record sheet with leader approval.

TEEN LEADERSHIP PROJECT

EXHIBIT REQUIREMENTS

1. All leadership projects are interviewed judged at the fair or other approved completion event. Watch newsletter and fair schedule for time and place.
2. Bring completed record sheet and any additional support materials (notebook, displays, teaching tool) to the interview.
3. Project members are encouraged to make displays to exhibit at the fair.

OUTDOOR CHALLENGES

by

Burton Olsen

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

Goals:

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

Preparations:

Make an on site inspection of all course stations to check for needed equipment. Make sure all hazardous obstacles are removed from the station areas. Refer to the individual station equipment list to make sure you don't leave anything out.

Instructions:

When a group arrives make certain that all are present and take a head count. The ideal size is between 15-20 people. Explain that the initiative course is an exercise in problem solving and group cooperation. Also explain that there is no right or wrong solution, only different ones. Most of the problems will have several solutions to the same problem. When you arrive at each station gather the group around you and explain the problem and inform them of any available equipment, rules, and any other special instructions. Take a minute to answer their questions then tell them there will be a time limit at each station. The staff member should always be with them to enforce the rules and to make sure they don't attempt something that may be dangerous. Explain that in some instances they will need all of the group members to accomplish a task and those that break the rules will be asked to sit out for a period of time. After they are through the course, go through an evaluation with them to identify what they experienced. You may wish to ask them a couple of evaluation questions after certain stations and while walking to the next station.

Evaluation:

The following items are suggestions that could be brought up in the course of evaluation. Caution should be taken that the staff members do not do all the talking or "overtalk" a five point. The thrust of the evaluation is for the participants to recognize for themselves what they have just experienced. Try to ask all of the individuals questions (but do not embarrass them) so that they will feel part of the group. Remember the activities are group oriented and the evaluation should be as well. Emphasis should be placed on the positive rather than the negative.

1. What did you learn? (about self, each other, as a group)
2. Did you learn to cooperate?
3. Was it just one idea or several ideas that solved the problem?
4. How did you feel about trusting each other?
5. What about helping people you may not have known very well?
6. How did you feel when you couldn't talk to each other?

7. What happened when you didn't follow the directions properly?
8. Did everyone contribute to the success of the problem?
9. How did you feel when other people encouraged you (or made fun of you)?
10. Was everyone needed?
11. What problem did you experience when you couldn't use any equipment?
12. Was it easier to communicate the second (third) time non-verbally than the first time?
13. Did you feel pressure?
14. Does anything apply to life, scriptures, each other, family etc.?
15. How do you feel about what you just accomplished?

INITIATIVE GAMES

No.	Name	Equipment	Individual or Team	Benefits/Challenges	Ability	Notes
1	Jacob's Ladder	Ladder, chain, come-a-long	Individual (with spotter)	Persistence, personal responsibility	Easy-difficulty	
2	Hickory Jump	Rung & cable	Team	Trust, ability to handle risk or failure	Medium	
3	Raging River	12" Carpet Squares @	Teams (pairs)	Trust, cooperation	Easy	
4	The Maze	Blind Folds, twine, sticks	Teams	Trust, confusion, anxiety, communication	Easy	
5	Traffic Jam	12" carpet squares	Teams (6-12)	Cooperation, team efforts, problem solving	Medium	
6	Crisis Crotch	Cable & equipment	Teams (pairs)	Balance, communication, problem-solving	Medium-difficult	
7	The Spider Web	Web	Teams	Team building, appropriate touching, support, problem solving	Medium-difficult	
8	The Yogurt Pad	2 x 4 x 12" @	Teams	Group cooperation, team building, problem solving	Easy-difficult	
9	Slack Wire	Cable & equipment	Teams (pairs)	Trust, balance, personal commitment, concentration	Medium	
10	Zip Line	Cable & equipment, pulley & seat swing	Individual (with spotter)	Satisfaction, relief, personal responsibility	Easy	
11	Water Tube	Water Tubes & cups @	Teams	Group cooperation, persistence	Easy-difficult	
12	The Blind Square	Rope-150', blind folds	One Team	Group cooperation, satisfaction, problem solving	Medium-difficult	

1. JACOB'S LADDER

With only two pivotal points of attachment, the "ladder" spins freely if the participant's weight is not distributed evenly at all times. There are different levels of achievement determined by what parts of the anatomy are allowed to touch the ladder.

Benefits/Challenges. Ability to follow instructions, persistence, ability to handle failure, personal responsibility.

2. HICKORY JUMP

A removable trapeze bar suspended at 8' is the hands on target for each participant, as each dive for the trapeze is made off tamped-in-place stumps that increase sequentially in height and distance. Eight to ten spotters, acting as catchers, provide the security for almost-made-it attempts.

Benefits/Challenges. Trust, response to sequential challenge, persistence, ability to handle risk/failure.

3. RAGING RIVER

One of the simplest and best methods for creating trust between individuals is to blindfold one partner and have the other (without a blindfold) partner lead them on a walk. This activity works well indoors or outdoors, but avoid areas with a quick change in elevation or difficult footing. Encourage the participants to use their other senses (touch, hearing smell) during their walk. See if they can judge how far they have traveled, which way is north, or the direction to get back to the starting point. For a more structured walk, try the "raging river." Here a series of stepping stones (I use plywood disks 12 inches in diameter although carpet squares or even Frisbees work in a pinch) are placed in a path through the imaginary "raging river." The sighted partner guides the blindfolded partner across the river by helping them find the stepping stones. Try using only voice or only touch to guide the blindfolded player.

You can also try leading an entire group on a trust walk by using a long length of smooth rope with each member holding onto the rope. Try placing a few sighted players amongst the blindfolded players for added safety.

Benefits/Challenges. Trust, cooperation, ability to handle success or failure

4. THE MAZE

Sections of lightweight rope strung tautly between trees of convenient stand provide the baffling maze weave for blindfolded participants. No talking! The trust/anxiety sensations alone are worth the investment.

Benefits/Challenges. Trust, confusion, anxiety, wonder, frustration, humor, communication.

5. TRAFFIC JAM

Object. Have two groups of at least four persons each exchange places on a line of squares. Have one square more than the number of persons in both groups. All members to the left of center are to end up on the right and all members to the right of center are to end up on the left.

Procedure. In the straight line, mark one place more than the total number of participants. Places can be marked with chalk, masking tape, picnic plates, or anything handy. They should be placed one easy step from each other. Divide the group into two smaller groups of four to seven persons. To begin, one group stands on places to the left of the middle place; the other group stands to the right. Both groups face the unoccupied middle place. Using the following moves the two groups must change sides.

Benefits/Challenges. Cooperation, team efforts, problem solving

6. CRISIS CROTCH

Two tautly strung cables in the form of an "X" on which two participants traverse from one support tree to the other, meeting and crossing in the middle.

Benefits/Challenges. Balance, communication, coordination, problem-solving.

7. SPIDER'S WEB

A customized, fabricated "web" is the setting for this initiative problem. The group must try to get through the web without touching any web material. As each web opening is used by a participant, it is "closed" to further passage by anyone else until all are safely through.

Benefits/Challenges. Group cooperation, trust team building, appropriate touching, support, approval frustration, problem solving.

8. THE YOGURT FIELD

The group must try to get from point A to point B (usually 20-30 feet) by stepping only on the 2 x 4's or rocks collected. After everyone has one 2 x 4 or rock, then take one away from the group. The

group proceeds across the poisoned yogurt field without talking or stepping off the 2 x 4. If they fail to make it across the designated area, the poisoned yogurt consumes everything.

Benefits/Challenges. Group cooperation, team building, problem solving.

9. TRIANGULAR TENSION TRANSVERSE

Cables are strung tautly among three support trees or poles. Using a rope hung vertically off one of the trees for support, a participant attempts to move along each cable in a stand-up position until all three cables have been completed in sequence. Spotting is essential. This can also be done as a single line event.

Benefits/Challenges. Trust, balance coordination, personal commitment, concentration, cooperation.

10. ZIP WIRE

A participant, safely attached to a ROSA two-wheel pulley, rides swiftly down a cable from a high tree platform.

Benefits/Challenges. Trust, satisfaction, relief, personal responsibility.

11. WATER TUBE

First, you'll need a 4-6 foot section of PVC tubing (roughly 4-6 inches in diameter), seal the bottom of the tube with a standard end cap, then drill about 20 random holes in the tube. Next you'll need a small floating ball (such as a ping-pong ball or even a tennis ball). Add a few additional props such as plastic cups (which you may also drill some holes in), dowel rods, string, etc. Finally you will need a close by source of water (pool, lake, pump, etc.).

Object. Is for the team to devise a way to retrieve the ball (or wash the ball over the side) without turning the tube upside down. Even the smallest arms will not be able to reach 4+ feet down, so another approach will have to be used. Although the props provided look attractive, it is usually the muscle approach of bring water to the tube and floating the ball to the top that wins out in the end. Players may not notice the holes in the tubing at first, but they will soon enough. Eventually 'water carriers' will need to become 'hole pluggers'. Generally the volume of laughter proceeds with the height of the ball in the tube.

Benefits/Challenges . Group cooperation, persistence.

12. THE BLIND SQUARE

Object. While blindfolded, a group of any size is to form a perfect square, triangle, pentagon, etc., using a 75- to 150-foot length of rope.

Rules. Each participant must have at least one hand on the rope at all times.

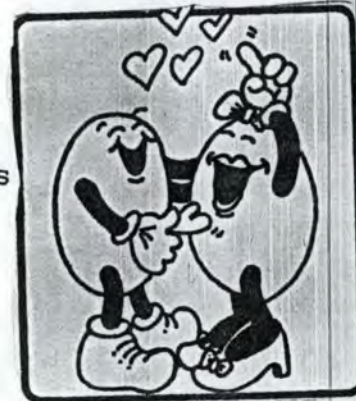
Procedure. Use a large, relatively flat, cleared area for this activity. Ask participants to form a circle and put on blindfolds. Ask each person to grasp the rope and then, as a group, form a perfect square. When they believe the task is accomplished they are to stand in place and remove their blindfolds.

Benefits/Challenges. Group cooperation, satisfaction, problem solving.

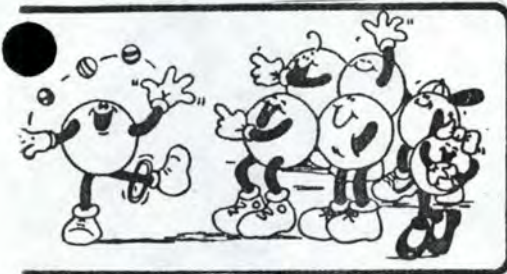


LEADERSHIP IN "ACT"ION

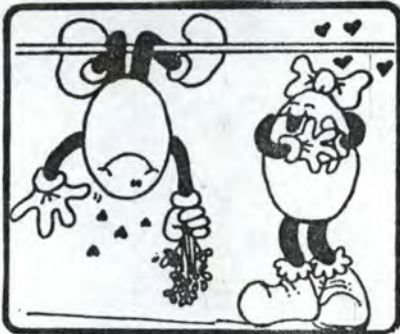
SESSION 1: PANTOMIME- As easy as being yourself!
 Lane leads you through simple exercises to discover your untapped talents.



SESSION 2: WE'RE ON A ROLE WITH ROLE PLAYING
 Patty and Lane show some easy ways to use this skill in a leadership capacity to get your group to work through challenges.



SESSION 3: DON'T SKIP SKITS
 JANET, TERRA, AND LANE keep things lively as the group develops methods of incorporating skits into their next leadership situation.



SESSION 4: LIGHTS, CAMERA, "ACT"ION
 Lane and Terra assist you in developing your very own play, and show the dynamics of proper staging.





EXTENSION YOUTH PROGRAMS

University of Missouri-Columbia

Extension Division

Leading Informal Dramatics

Allan T. Smith

*U.M.C. Extension Youth Specialist
Instructor, Recreation & Park Administration*

Leader's Guide Y584

"Make Believe" and "Let's Pretend" are an important part of growing up for every boy and girl. Do you remember the pleasant hours you and your friends spent as a pirate crew, sailing the Spanish Main with an old sheet for a sail on your sandbox ship? Or perhaps being "Tarzan, Lord of the Jungle" in your treehouse? Or playing house in the cool corner beside the porch? Defending your snow fort against the invading army?

You didn't have any trouble thinking of lines, or making up plots, did you? What happens to all that creative talent and imagination? Can it be kept alive and used to make life more enjoyable?

Many forms of creative dramatic activity and games can help a young person become more aware of himself, of other people, and of the world around him. Informal dramatics are not only lots of fun for the whole group, but they develop a better understanding of body language—how to express feelings and emotions without words. Dramatics create an interest in the world around us by increasing observation and understanding. They offer an excellent opportunity for drawing people out of their serious shells and releasing the imagination.

Planning and conducting creative dramatic experiences helps develop group resourcefulness. Informal dramatics radiate the spirit of group fun, since everyone becomes a part of the ex-

perience. Those who discover the thrill of taking part will not be content to sit and watch.

The production and staging of formal, costumed and fully rehearsed plays may be beyond the aspirations of your group, or your capabilities as a leader. No matter. Every leader of a youth group can use some informal dramatic activities to enrich and add interest to club meetings, parties and get-togethers.

The activities which will probably be most useful to you are pantomimes, improvisations, role-play, and skits and stunts. The suggestions which follow can be used with any age group.

Several principles of dealing with people are basic to leading creative, dramatic experiences. First, every individual is important, and will add something special to the dramatic situation. A leader who believes this will be willing to accept the children's interpretations, even if they don't agree with his initial idea.

Second, the leader does not pass judgement on performance. If a child is told he has done something very well, he may be afraid to do it again for fear of not doing so well. If the leader is judging performance, the children may try to please the leader rather than themselves. So long as the presentation is sincere and honest, there is no right or wrong way to do it. The important thing is for them to do what feels right for them and also to broaden their perception and awareness.

Evaluation may be as important as the actual dramatic process. By asking leading questions, the leader encourages children to analyze, anticipate, think spontaneously and express their ideas clearly. He helps them use their understanding of the thoughts, feeling and actions of the characters to decide what to say.

Children want to feel secure in a group. Help them feel happy, relaxed, and at ease. Encourage their natural abilities. Encourage sincere praise as well as criticism from members toward one another.

Here are a few basic rules of conduct for making creative dramatics a pleasant and memorable experience:

Be a good listener and thinker.

When creating a character, try to be that character by understanding his actions and feelings.

Learn to be open and responsive to suggestions from others about the character you are creating. Learning comes from observation of yourself and of others.

Take turns in letting each character be the center of attention. Appreciate each character for his responses.

Pantomines

Pantomime is the expression of a thought, emotion or action without words. In advanced forms, words may be supplied by a narrator, chorus, or other means, but the actors never speak.

Encourage your group to *think* about how any thought or feeling or action can be shown without words. The leader might ask, "What do you do when you first get up in the morning?" The children may show they would yawn, but there will be various ways that they will handle this yawning process. One will open her mouth, one stretch his arms, another her legs. Another will blink and rub his eyes.

By bringing to the attention of the group how many different kinds of actions there were, the leader helps them to develop their pantomines.

Pantomime is a process which can go on and on, with detail added to detail. It can become superficial unless it is developed this way. The creative leader will observe the various individual interpretations, and weave them together into a more complex experience.

The following can be used as dramatic games in themselves, or exercises which lead up to more complex dramatic efforts.

The five senses

Sit quietly and think how you would feel, then get up and show it.

HEARING-

a sudden thundercrack
a whisper
a faraway bell
dance music
a mosquito buzzing near your ear
the school bus arrive

SEEING-

an old friend approach
a house on fire
a car wreck
a Christmas tree on Christmas morning
a vicious dog
the ocean for the first time

SMELLING-

a burning dinner
smoke from an unknown source
a skunk
Thanksgiving dinner
a rose
scum covered pond

TASTING-

food, to see that it's seasoned properly
too hot soup
an ice-cream cone on a hot day
bitter medicine
grapes full of seeds
a fresh lemon

FEELING-

fresh paint
warmth from a fireplace
sandpaper
waves on a beach
a mink coat
thorns as you pick roses

How would you look?

If someone gave you a ferocious lion?
If someone gave you a beautiful ring?
If you lost the ring? Found it again?
If your cup of hot chocolate was too hot?
If you slipped on the ice?
If your report card showed all A's?
If somebody pinched you?
If you saw someone kicking your dog?

How would you walk?

If you had to go into a room where a baby was sleeping?
If you had done something you were ashamed of doing?
If the street was full of puddles of water?
If you were on skis?
If you had a nail in your shoe?

How would you lift?

A very young baby?
Something very hot?
Something very heavy?
Something very fragile?
Something very big, light and bulky?

If your group has gone through the above exercises, they are probably ready to do some individual pantomime, or "theater

games". In these games, each individual takes his turn in doing a pantomime, as the others try to guess what he is doing. The object of the game is for the active player to show:

1. Where I am.
2. Who I am.
3. What I am doing.

It's that simple. Here is an example.

You decide to "go fishing". It is not fair to the group and you are not playing the "game" if you just stand in the middle of the circle and hold a fishing pole or even cast out your line. Are you fishing from a boat? If you are in a boat, show us. Get in the row boat, row the boat out to a nice weedy spot, bait your hook and then when you start to "fish", the others will have a fair chance to guess what you are doing.

It is probably best if you write down on slips of paper some suggestions for easy pantomines to get them started. Here are a few:

raking leaves
picking apples
driving a car
roasting weiners
tying a necktie
saddle a horse
arrange flowers in a vase
playing with a ball
washing a special dish
chopping wood
brushing your teeth
eating a banana
turning pancakes
setting the table with china and silver

Be sure that the group keeps silent and watches carefully till the pantomimist has completed his performance. Then see how many know what he has been doing. Point out any special or unusual features of the performance. Pay particular attention to facial features. Can you see what he is feeling? Thinking?

After a round or so of assigned topics, you may wish to try some animal pantomines. Younger boys and girls love these. Don't try to be an animal you have never seen. Don't just be a dog, be a special kind of dog in a special

kind of situation. Any one can sit on the floor and say "bow wow".

Try to show a sleepy cat waking up or a sleeping dog being annoyed by a fly or having a dream and growling in his sleep. Play the "game" and have fun. These games are exercises used by many people in theater as "warm ups" or as new ways to experiment with building characters in established plays.

Now your young people should be ready to come up with their own pantomime topics:

- "What I like to do best"
- "What I like to do least"
- "One of my favorite sports"
- "A place I'd like to go"
- "The job I'd like to do"
- "Famous people in history"

Chain Reaction Pantomime

These games are quite versatile. Pantomime can be used very effectively as a "rester" during an evening of social recreation with quite a large group. Here is an interesting variation for this purpose.

Get five volunteers to take part in the pantomime. Explain to the entire group that three of the group will be sent out of the room. The first player will perform the pantomime, as the audience and the second player watch. Then the second player performs the same actions for the third, and so on, till the fifth player has seen the action. Now ask the fifth player to identify the pantomime. Then the fourth. The third and second. You'll get some very interesting results!

For this variation use some challenging topics. Here are a few.

- Washing an elephant with bucket and brush
- Riding the garbage truck, and stopping to pick up cans
- Changing a flat tire
- Diapering a baby

Tableaus

Tableaus are scenes in which the actors hold their position while a song, poem or other type of narration is given by one or more people from the sides, or backstage. They are often given as pictures or paintings, framed in some way. Lighting, color, and costume are important.

Tableaus are effective for both large gatherings and small groups. They are comparatively easy to produce, and they may be presented on a stage with curtains that draw, or behind a pair of double doors or curtained doorway in a private home. Appropriate music played or sung softly can add to the effect.

For tableaus a player stands before the closed curtains and announces each title. The curtains are opened just far enough to show the picture and closed in about 15 seconds.

Tableau subjects are easily found. Familiar advertisements from current magazines are especially adaptable. Subjects may also be found in episodes from familiar books, historical events, or matters of local interest.

Shadow plays

Shadow plays are pantomimes

performed behind a lighted screen, so that the action is in silhouette. With careful production, they can be very effective. At least one rehearsal will make a great difference.

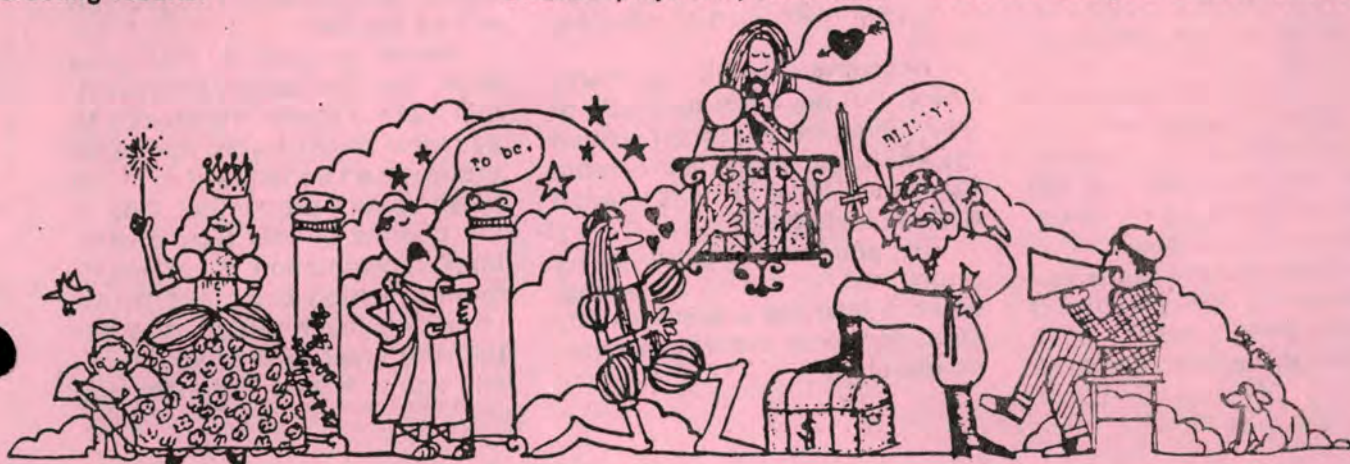
To make a screen for such pictures a sheet may be hung in a double doorway or between the curtains on a stage. If it is slightly damp, it will give best results. A single light source should be placed about six feet behind the sheet, about three feet high. An out-of-focus overhead projector or slide projector makes a good light source. If these are not available, a large electric bulb shaded on the back will work also.

The action should take place as close as possible to the sheet. Gestures should be broad, and movements not too quick.

Familiar folk songs that tell a story, proverbs, historical events, nursery rhymes, or even an operation are good subjects for shadow pictures. When a narrator out in front is speaking the words, be careful to time the action to the words being spoken.

Improvisation

Perhaps the most challenging and rewarding form of creative dramatics is in improvising a complete play or playlet from a story, a ballad, a song or poem, or even from a real-life incident. This can be done just for fun, as an excellent learning activity, or as a full-blown presentation to be given before an audience. Stories can come from many sources, but you should choose



stories with the following qualities:

- The story should have conflict and suspense.
- It should not require too many scenes in getting to the climax.
- The story should involve plenty of physical action that children can do.
- The characters should seem real, whether animal or human.
- Most importantly, the story should suit the interests and tastes of the children who are to play it.

After a story has been selected and read to the group, you and your group should break it into scenes. Ask questions such as, "Where will our scene take place?" "How will it begin?" and "When will it end?"

When the whole story has been divided into scenes and each of the scenes planned out, return to the opening scene and begin working on characterization. Decide what each character will be doing as he enters. It may be helpful to work out each character's actions and feelings in advance before they play a scene.

Once the children have decided how to divide the play into scenes, how the scenes begin and end, what the characters are really like and what they do in the play, the group is free to create their play using their advanced plan only as a guide.

Choose confident and interested volunteers for the first cast for the first scene. If the first scene is successful, playing should remain on a high level throughout. Stress the importance of major and minor characters, as well as the audience. The whole group is a team in the performance.

Before the cast creates a scene, review the sequence of action. If the group understands just what they are to do, they will enjoy creating the scene rather than worrying about playing it.

Don't interrupt the scene, but call "curtain", and discuss it afterwards. Ask questions such as "What made this scene so

good?" "Why was it exciting?" and "What was especially good about the way the cast played it?" Evaluate the characters by name rather than the children playing them. Ask the audience if the play held their interest, if the action was strong, and if the dialog was realistic and in keeping with the original character.

Next, players should evaluate their teamwork. Ask questions such as, "Did you all work together to create this scene?" "How did the players help each other?" "Do you think we did our best?"

Only after the group have decided why the scene was good should you help them see how they can improve their playing. Ask them how they think the scene could be improved. Praise things done well, but make them feel capable of doing even better. As long as you see new avenues for creativity in a scene or the whole play itself, the children will remain interested in making the scene or play better. More subtle meanings, actions, and dialogue should be the result. When all of the scenes have been played to the satisfaction of the children, help them put all of the scenes together into one continuous play.

Skits and Stunts

Skits are brief, humorous dramatic presentations which can usually be performed with only one or two rehearsals. Stunts may involve physical feats and tricks, brief sketches and jokes that feature a punch line, or perhaps tricky, enjoyable games or activities which are unusual enough to appeal more than an ordinary game.

Skits and stunts are primarily funny, but need not be crude or silly. Most are based on written material, but always leave room for original ideas in interpretation and costume design.

To "warm up" a group, or for unplanned fun during a meeting, or as a filler for a break of any kind, try some audience-participation stunt.

To get participation from a large group, use a narrator stunt, with one person reading and the others acting.

Stunts can be used effectively to promote something the club or organization is trying to do. If the group has any life at all, it has some emphasis to be highlighted, or some indifferent members that need just the kind of shot-in-the-arm that a humorous skit can give.

Skit and Stunt nights in clubs or at camps can be great fun. Almost any skit or stunt, especially longer ones, are good for these. If your material is selected so that it relates to your group situation, skits and stunts can help build group spirit and loyalty.

If a problem comes up in the group, one way to solve it may be to do a skit that lays out the problem (sometimes exaggerating it humorously). Then have a discussion, sometimes in several smaller groups, and summarize your findings. Skits and stunts can be used in endless ways. Let your imagination go.

Putting on skits and stunts

It is possible to select a group from the guests at a party, give them half an hour for preparation while the rest of the program goes on, and have an enjoyable stunt performance. When stunts are to be done on such short notice, it is up to the leader to see that all props and materials for costumes are ready.

The more absurd the costumes and props used in most stunts, the better. All that is required is that they resemble the object in question. Imagination will do the rest.

Never hesitate to change a stunt. You can usually improve it, and there is always the chance to add local color for your particular group. Don't try to give too much finish to your production. One of the charms of this type of dramatic presentation is its spontaneity, which does not thrive under too much attention to detail. The chief goal of your skits and stunts is fun. Try them out,

not just to amuse an audience, but because they are fun to do!

Some of the useful kinds of skits and stunts are:

Brief Sketches, Crossovers, Blackouts and Jokes

As you might expect, most of these are characterized by the "punch line" or the snappy ending. Most can be done with very little preparation, and with little costuming.

Dramatic Skits

These are generally longer, and require more advance work. They generally will draw laughs many times during the performance, not just at the end. Many require extensive costuming and props to be effective. Usually several people are in the cast.

Narrator-Audience Stories

The audience is divided into several smaller groups, each of which is assigned a part in the story. They generally provide sound effects, actions, or both. There is an unexpected lull in a meeting, or if the regular skit at a talent show requires scenery changes, use the time with one of these. They are good ways of getting action from a large audience.

Physical Stunts and Tricks

These are novel ways of testing physical prowess, doing "magic", and pulling tricks on "volunteers" from the audience. Many would be good for camps and meetings.

Dramatic Games

Tricky, enjoyable games and activities, which are unusual enough to provide an appeal beyond that of an ordinary game. Good for parties and small meetings.

Musical Stunts and Skits

Some of these involve actual musical presentations. Others just pretend to, or promise to. All are presented in interesting humorous ways.

Where to find skit and stunt ideas

There are many books on recreation which contain ideas for

skits and stunts. Most public and many school libraries have a selection of such books. As you read over the skit and stunt material, adapt the ideas to your special needs. There are very few ideas tailor-made for a specific situation. Be creative and flexible.

Ideas can come from many sources: jokes, comic strips, television and radio, movies, and scenes from daily life. You may want to create a policeman who is being robbed, a man shopping for his wife's "dainties", a thief opening an empty safe.

The possibilities are endless. Open up your mind, adapt, and be creative with an idea that seems to offer nothing, and you'll be amazed at the results. The most important goal is to have fun. If you do this, your chances of making others enjoy themselves are very good.

Play companies have catalogs available free of charge. Each of these companies have a wide variety of skit and stunt collections available.

Contemporary Drama Service
Arthur Meriwether Inc.
Box 457,
Downers Grove, Ill. 60515

Eldridge Publishing Company
P.O. Drawer 209
Franklin, Ohio, 45005

Heuer Publishing Company
P.O. Box 248
Cedar Rapids, Iowa 52406

The most comprehensive listing of all is titled "Books on Parks, Recreation, and Leisure". It is available from:

National Recreation and Park
Association,
1601 North Kent Street
Arlington, Va. 22209

Your library may be able to loan you copies of:

End of Your Stunt Hunt, by H. & L. Eisenberg
Handbook of Skits and Stunts, by Larry Eisenberg
Fun With Skits, Stunts, and Stories, by Larry Eisenberg
The Cokesbury Stunt Book, by A. M. Depew
The Complete Book of Games

and Stunts, by Darwin Hindman

An inexpensive 20 page booklet titled "Skits and Stunts the 4-H Way" is available from:

National 4-H Supply Service, 150 North Wacker Drive, Chicago, Ill. 60605

Role playing

Most informal dramatic activities are intended to entertain—either the participants or an audience. Role playing, though similar in technique, is done for a very different purpose.

Role playing is a way of exploring and feeling what it's like to be faced with a conflict between people, between values, or in other emotional or human relations areas. It consists of briefing the group on the conflict or problem; selecting a few members of the group to try to "really be" the people involved; spontaneously acting out the situation; and discussing as a group what happened.

The intent is to inform, to persuade, to bring about awareness or create a deeper understanding in all the group members. It is one of the newer and most effective tools for improving meetings, conferences, and leadership.

Role playing can be a relaxed, informal way of realistically discussing important problems that could be threatening or embarrassing if done in other ways. It gives group members a chance to identify with the problem, and to see both sides. It allows for practice in dealing with real-life problems before they arise.

When to Use Role Playing Technique:

Many problems each of us face have strong feelings involved. These are hard to talk about, but can readily be expressed by playing a character who is in the situation. The character can express points of view that members themselves might hesitate to mention.

Role playing helps groups grow. They rely less on the leader, and generate more active group

participation in solving problems through role play.

Role playing can be both productive and interesting when it is important that members understand other's views and feelings, and develop a background for solving problems they will probably face.

How to Use Role Playing:

A. First Define the Problem:

Draw from the group an indication of their human relations needs and interests. Try to determine problem areas from these. Consolidate the ideas into categories. Explore and develop one category until you have an example situation which is specific, is important to the members, and sounds real. Your situation should involve conflict, and must set the stage for a decision to be made.

Some types of conflict are not suitable. If you are dealing with sensitive interactions relating to minority groups, start with roles the minority group is willing to explore and analyze. Actual happenings which would embarrass or humiliate some group members should be avoided.

B. Enact the Problem:

1. Casting the Characters

When you can, select volunteers who have identified with the problem to play the characters. Give distasteful roles to those who feel secure in your group. It is often effective to play roles opposite their strongest feelings, i.e. parents as children and children as parents.

Sometimes a group member may be striving for the same role in real life. Playing a role may allow him or her to make mistakes and learn from them. For example, a person not secure in a job interview might be given this role to gain experience.

Watch carefully for those who would like to volunteer, but need encouragement.

2. Briefing and Warming Up

The leader should describe the situation so characters thor-

oughly understand who they are, as well as the problem in which they are involved. Emphasize that they are not to play out the situation as they themselves would do, but as they imagine the character they are playing would do. Try to get the characters emotionally involved in what they are to do. Ask them to show the group how this person feels.

3. Role Playing

Set the scene so that, using imagination, the players can feel like they really are in the situation described. Decide before starting where each player is.

Cut the role playing situation as soon as major points have been brought out. Depend on group discussion following to evaluate the action.

In a conflict if the audience noticeably identifies with one specific actor, cut the scene momentarily and reverse roles when the conflict reaches a high point. This may greatly improve your discussion which follows.

4. Observers, audience roles:

If you have an especially large group and are concerned about starting discussion, you may wish to assign some additional roles such as:

Listeners and Watchers - look for key words and actions.

Identifiers - Assign several to each role. Ask them to record how they would react if they were the person in the situation.

C. Discussion

Start immediately following the role playing while the situation is fresh in everyone's mind. Use your best possible discussion technique. Remind your group of the purposes and problems in the situation.

Discuss what was rather than what might have been. Get the reactions of the role players first, then involve the audience.

It may be desirable to re-play the situation: with a reversal of roles for the players; or casting new members in the same roles. You may wish to continue role

playing after the discussion from where it was cut off.

As you summarize stress the progress made in understanding the problem and the feeling of the group toward it.

Cautions

1. Know your group and make certain they are adequately prepared to accept role playing; do not start too soon with too much.
2. Keep in mind the specific uses for role playing. Don't ruin it through overuse.
3. Choose a valid problem in human relations which is not too complex.
4. Select persons to portray the roles who have had experiences that enable them to "feel" the roles, or who seem to need the experience.
5. Beware of overpreparation of role players. It may cause actors to "ham" their parts. When "hamming" starts, cut the scene and explain.
6. Be sure your analysis concerns the characters and their actions, not the real players or how they played the part.
7. Don't force the group to reach your own preconceived conclusions. Role play should help them reach their own.

Acknowledgements:

Much of the philosophy and content of this unit has been adapted and condensed from a wide variety of earlier works. The following were the most important sources:

Introduction to Skits and Stunts by Glen Thompson, Allan Smith, and Roger Heimstra (Iowa State University, 1969 Pm-454)

Handbook for Recreation by Virginia Musselman (Children's Bureau, HEW, 1960)

Role Playing by Wayne Bartruff and Harlan Geiger (Iowa State University 1966)

4-H Creative Dramatics by Cynthia Morphew (Indiana State University)

DON'T SKIP SKITS!

A Workshop on Group Leadership

by Participatory Involvement

There are lots of ways to get information across to a group. Lectures, flyers, presentations, speeches, videos and overheads are but a few of the possibilities. However, the information that will stay with people the longest is that in which they participate. Skits can be a very effective leadership tool, as they have group members actively involved.

Some of the elements of good skits are:

props	action
concept	situation
tone	diversity
theme	setting
characters	

When initially introducing skits to a group it is helpful for the leader to provide some of these elements to the group. Ways to effectively do this are:

1. Costumes- give your group a suitcase of costumes so the characters can be easily determined, and they can spend their time on plot development. This could be as simple as hats or shoes, or as complex as stage costumes.
2. Props- a bag of items (either random or Planned) to form a skit from. These can be suggestive of different concepts, such as a clock or mixing bowl.
3. Setting- a simple background on butcher paper can often set up a scenario for the players. A painted tree or cactus gives them a background which will get their creative juices flowing.
4. Theme- An index card with a rule or idea that needs presented will let them fill in all the details with their creativity, but insure the concept you want addressed is foremost.
5. Time- Even giving the group something as simple as the time of day will provide a jumpoff point. For example, say your 4-H camp is starting off, and the counselors want to cover the rules with the campers. Have them hand out plates drawn to show the time of day that different rules apply. An example- 7:30 a.m.- Out of bed, rise and shine,

Let the group warm up to the idea of acting out their ideas. For children, play constantly focuses on make believe. Teens and adults become more inhibited. You may start by having a few members who are comfortable presenting a concept. Or perhaps an action story will get them going. Here is one to try:

EVERY MAN A TIGER

To keep everyone alert, announce that whenever you shout, "Every man a tiger!" they are to yell back, "Every man a tiger!"

CIRCLE HANDSHAKE

Have the group form a circle, facing in. Tell them each person will be given a chance to meet every other person. Select a "guest" in the circle and ask the person to his left, "A," to shake hands with him and introduce himself. Then A takes a position to the right of the guest. Player "B" repeats A's actions and takes his place to the right of A in what now becomes a reception line. Other players follow, introducing themselves to every person in the line.

CHAMPION HUMMER

Have the group pair off. On signal, each person is to look his partner in the eye and start humming a tune. Continue until one laughs or has to take a breath. Each winner finds another winner until one person is the "champion hummer."

FLOATING SAUSAGE

Tell every one to put his forefingers together on the tip of his nose. Then have him move them away from his face, at eye level, while keeping his eyes fixed on some distant object. A sausage, floating in mid-air, will appear.

INDIAN BATTLE

Divide the group into four sections. Ask the first to repeat, "Soda water bottle." Have the second say, "Buffalo wallow"; the third section, "Rhubarb and soda"; and the fourth, "Muddy water." Practice with each section, and then have all begin together softly. As you raise your hand, the volume becomes higher until all are shouting. Stop them and say, "You're the best looking bunch of Indians I've seen."

THERE WAS A MAN

Instruct the group to repeat each line after you as you sing or chant this poem:

There was a man
From old St. Paul
He had a goat
And that was all.
One day this goat
Was feeling fine
Ate six red shirts
Right off the line.
The man he screamed
And then he swore

This doggone goat
Shall live no more.
He grabbed him by
His woolly back
And tied him to
A railroad track.
The goat he cried
Then used his brain
Coughed up those shirts
And flagged the train!

STICK OUT YOUR TONGUE AND TOUCH YOUR NOSE

Ask how many can stick out their tongues and touch their noses. Have them try. Then show how it's done by sticking out your tongue and touching your nose—with your finger.

Leadership in ACTION SKITS

Youth and adults of all ages love to get into the middle of the action. Why not capitalize on your creativity and make learning dramatically fun for your group! The use of creative drama in a camp program, club meeting or social event can be entertaining as well as educational. Use your own imagination to find ways to turn a lecture into a dramatic situation that will spark audience involvement and keep them tuned in for the fun.

Creative drama such as skits, improvisation, or characterization allow the imagination to explore and expand. It is sometimes easier to communicate in a make-believe world. Feelings and ideas can flow easily when the inhibitions are removed. Individuals learn in many ways. As children develop an awareness of SELF, they begin to understand their feelings, emotions and individuality. By using creative drama as a teaching tool, you can strengthen communication skills and allow individuals to explore emotions and personality in a safe make-believe world.

Ideas for dramatic situations can come from just about anything you say or do. Many of the same ideas used for pantomimes can also be used as skits. If your imagination hits a snag, look to the world around you for ideas. Creative drama can be very impromptu.

Let's look more specifically at skits, keeping in mind that drama can become a component of nearly any learning situation. Skits can come from commercials. Given the idea of making up their own commercial for a make-believe product, individuals can suddenly have an abundance of imagination. Have them make up weird names for the products. Making a list of ideas can often help get the process started. Once the product is identified, the rest will come easily.

Skits can come from fairy tales that the audience already knows. You can read the story as a group and then have them act it out or you can have them try to re-tell the story in their own words. With older groups you may want to have them put well known fairy tales into the future or past, or into a specific location or culture. There can be lots of variations for the tale if you just let your imagination run wild.

Skits can come from a familiar situation for the audience. A skit can evolve from a situation that happened at camp or a club meeting, or a television show. The most important thing about a skit is that something has to happen. A conflict has to occur so that a solution can be found.

In a group setting there are guidelines to keep in mind for skits to be successful. Try to involve everyone in the group and do not ridicule anyone. Make sure that the skit is in good taste. Humor must be fair to everyone or it is not fun. Remember to speak loudly and clearly so everyone can enjoy the skit. The use of a few simple props can help beginners get into the idea of dramatics. Costuming and make-up need not be detailed. The imagination can take over in the absence of supplies.

Skits come from the imagination. Let it run WILD!!!

SKIT IDEAS

The Hat Skit

Give each person a hat. Have them think about what kind of person would wear that hat. How would they walk? How would they talk? Have them over-exaggerate their characters to the point of being unreal. Then put these characters into a situation--such as a teenage party, a dance, an airport hijack, on a train, a wedding or anything else they think of. Change hats and switch characterizations as the ideas multiply. Get participants used to performing in groups gradually. Start with pairs and add one person at a time until they are comfortable working with others.

Paper Bag Skit

Divide the group so that there are 2-5 people in each group. Give each group a paper bag with various odd objects inside. (key chain, play money, a shoe, toys, etc.) Each group must make up a skit using the objects in the bag. They must include every person in the group and use every object in the bag. The group can use pantomime or talking. They may use the object as what it really is or they may pretend that it is something else. For example, a turkey baster can be a nurses hypodermic needle. If you have several groups presenting skits, be careful that they do not get too long. Five groups doing ten minute skits will require the audience to be attentive for 50 minutes. That may be too long for any audience!

Machines

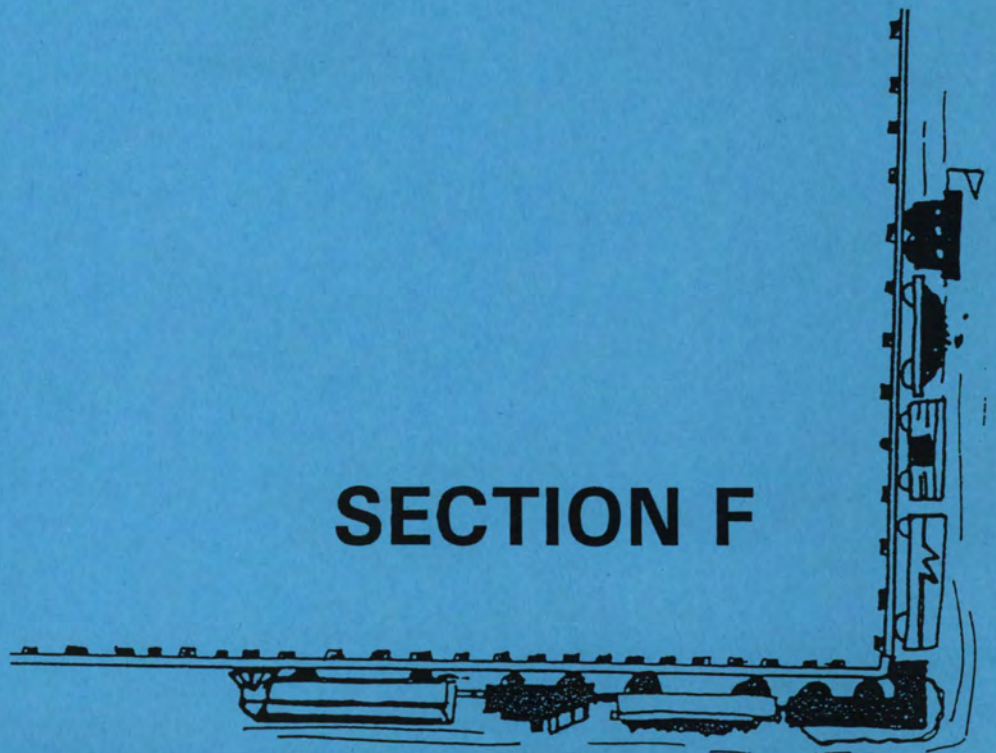
Have the group think of how machines work. Has anyone seen the inside of a clock? A car? Or any other machine? Start with one person and have him do some sort of physical activity like moving arms up and down or his head sideways. He must continually do this activity throughout the machine--he shouldn't change what he does except in a sequence. Then each child in turn should add on to the first one to form a chain of actions like a machine. Once you get a machine going, try slowing it down and then speeding it up and try adding noises. Try different machines and work on refining the actions. You can also do a sequence of activities such as one person starting a ball game and each one taking a position. Or a restaurant scene where you have people all doing different things. This can be a take-off for a skit, and can be exciting because each person decides for himself where he would like to be and what he would like to do.

Match Pass

This is a good activity to learn how to communicate without the use of voice and to introduce how to pantomime as part of dramatics. Make a circle and sit on the floor. Explain that you are going to light a "pretend" match to be passed around the circle. Watch for common mistakes such as the match making it all the way around the circle without going out or holding hands too close to the "lighted" match. Discuss with the group these errors then pass around a lighted match so the kids see what it does and how people react. Repeat the fake match process in order to practice what was learned. (Keep the fire bucket near!)

MINI WORKSHOPS

SECTION F



I'd Rather Be Quilting QUILTERS

create tomorrow's heirlooms today

Patchwork

Threads from the heart

Sampler

Quilting

Adelany Lind

Scrapbook

Scraps on Parade

MANY QUILTS

!mysteryg

Tomorrow's Treasures

Quilters

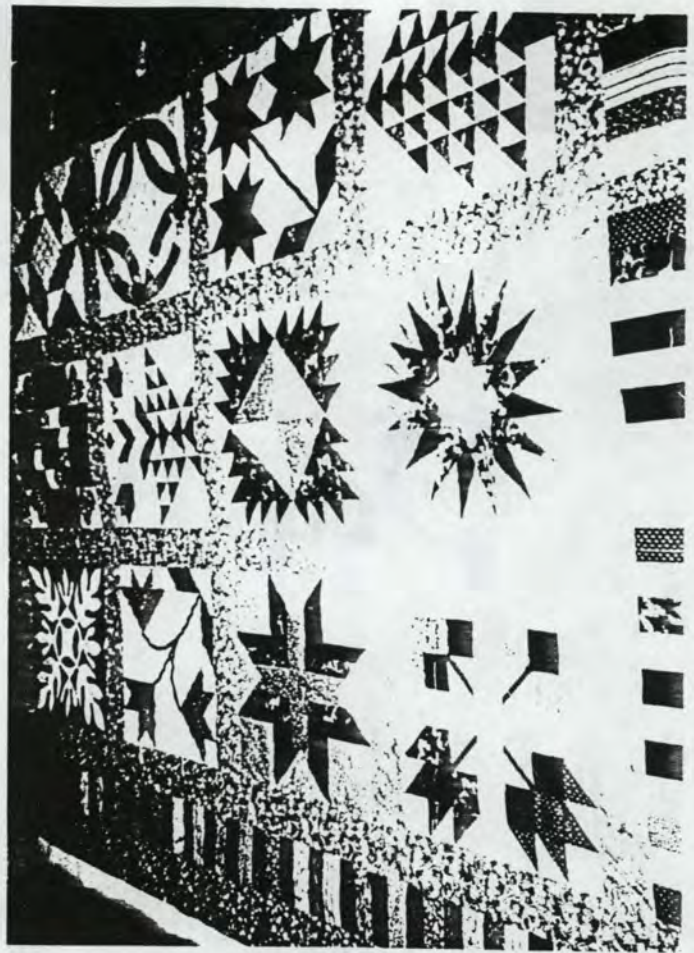
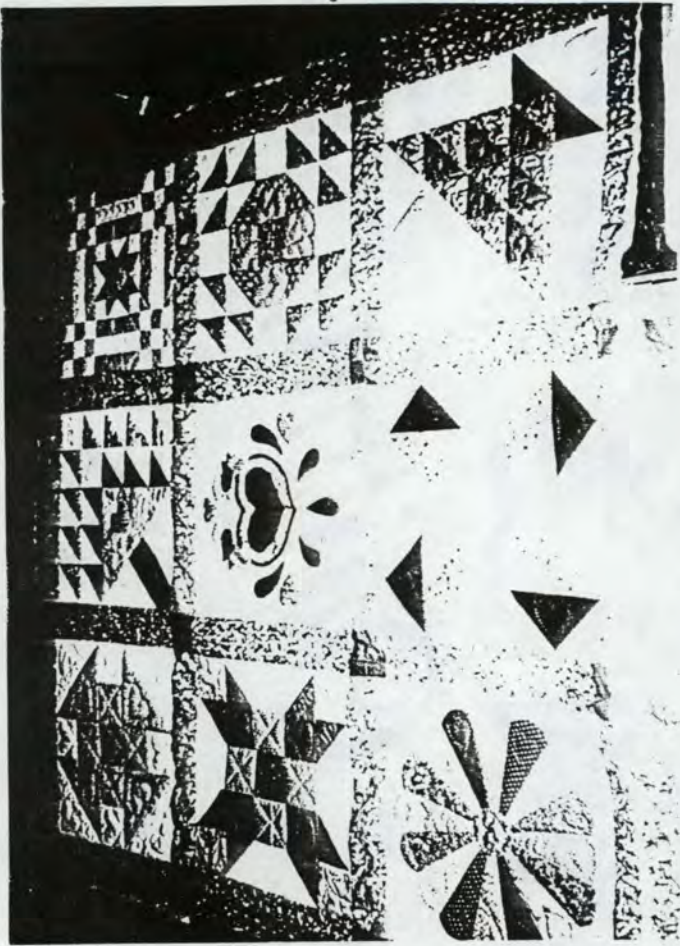


FINO

Pillow Talk

Time

TRIANGLE



QUILTING WORKSHOP

GOALS, AIMS

1. To make a quilted piece to take home as a sample of what was done or learned at this workshop.
(This will be a 10" square which can be made into a pillow, carry bag, etc.)
 - A. Provide some basics to quilting, history, why, uses, differences in piecwork, patchwork, applique.
 - B. Share info on fabrics, batting, equipment.
 - C. Demonstrate the PPT method of making triangle-pieced squares to make a "Sisters Choice" design with a heart in the middle.
 - D. Demonstrate sewing pieces together, directions for pressing, adding lattices & posts.
 - E. Show techniques for applique, share ideas.
 - F. Demonstrate technique for quilting, using a frame or hoop.
 - G. Provide ideas for finishing project.

2. To enjoy the fellowship, friendship of the others in the group.

3. To provide ideas for passing on this learning experience to others, considering leadership skills, techniques, preparation, etc.
 - A. What preparation is needed for project?
decide on color, prewash, pre cut, put in kits ,
 - B. What demonstrations will be needed to make it effective?
ppt's, rotary cutting, applique, quilting, putting on frame, and maybe others,
 - C. What visual aids will be needed?
pictures of examples, fabric and batting samples, posters of samples, personal notebook, etc.
 - D. What equipment, space and supplies are needed?
good light, several tables, plug ins for iron, portable light, chairs,
 - E. How to help others?
 - if left handed, tell them, then know where to stand with them - in front or beside
 - explain carefully, using familiar words, not a lot of abbreviations,
 - provide samples, good and bad
 - be prepared, know what you are doing - practice
 - be aware of problem areas
 - allow enough time to work
 - have patience

The Quilting Bee

By Susan Warrick Brisbin

I walked into the room that day
From an outside white with snow.
And was enchanted by a lovely quilt,
A sunburst all aglow.

There was my Auntie busy quilting,
So picturesque and sweet.
And Leona busy baking beans,
And fixing things to eat.

I was cordially asked to join them,
And my little family, too.
So I started to quilt with Auntie.
There seemed so much to do.

We stitched and chatted and hours fled,
But my stitches seemed so few.
It made me think of old-fashioned days,
Days that I never knew.

Soon supper was ready.
Baked beans near the window where snow
Fell silently out of the heavens.
God must have been there, I know.

And with pity I thought of many of us,
As we sipped our last cup of tea,
Who are always too busy to bother
With such things as a quilting bee.

QUILT WORLD February / March 1991

California state laws prohibit raffles, but anyone attending our annual October quilt show in Danville may donate one dollar for an "opportunity" to win this beautiful quilt.



ials that are left over from other sewing projects. It is truly amazing to see just how many ways the simple square can be arranged to make a large collection of different quilt blocks. Occasionally, a square must be divided in half to create triangles and then re-sewed into a square, but even this exercise is worth the effort as our zig zag quilt attests.

A TREASURE

It's more than a coverlet,
More than a spread,
This beautiful quilt
That graces my bed.

It's laughter and sorrow,
It's pleasure and pain,
It's small bits and pieces
Of sunshine and rain.

It's a bright panorama
Of scraps of my life—
It's moments of glory,
It's moments of strife.

It's a story I cherish
Of days that have been
It's a door I can't open
To live them again.

It's more than a cover
It's much-treasured quilt,
Its parts pieced together
Of the life I have built.

Mildred Hatfield

Copyright 1991 Leman Publications, Inc.

Bobbi
Bower
&
Cynthia

Quiltmania

By Barbara S. Wright

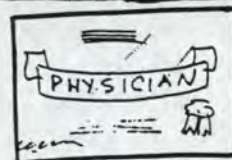
My home has gone to rack and ruin
all because of what I'm doin'.
But I can't muster any guilt,
'cause what I love to do is quilt.

With trusty needle and some thread,
I stitch until my eyes are red.
My husband's getting mighty sour
as I quilt on by the hour.

He may gripe and he may moan,
but, my, how my collection's grown!
He says he won't know what to do
if he sees just one more Sunbonnet Sue.

It seems I'm always on the go,
driving to the next quilt show.
I haven't won a raffle yet;
but I'll win one soon, I bet!

I may not be the perfect spouse.
I may not keep a tidy house.
But I don't let it bother me.
My quilts will be my legacy.



It's not a serious back injury but in the future don't lift any more wet quilts."

Making a quilt is something we do for ourselves, even if we give it away. Time spent in the various stages of stitching has different meanings for each of us: it's restful, productive, reflective, or creative time. We benefit as much from the making of the gift as from the giving of it.

Time spent at guild meetings is just for us, too. We go to get recharged, inspired, encouraged, enlightened. And we go to socialize.

If we just wanted to make a quilt, we'd make it and be done with it. But nobody makes just one quilt! We make many and we become quilters for life. We go through stages of learning every technique we can, becoming interested in quilt history, sometimes becoming a leader. Sometimes we don't quilt as much as we used to want to, but we still surround ourselves with quilts and quilters.

In a day filled with noisy kids or office paperwork, time in the sewing room or the studio or at a guild meeting is just what we need to slow the pace and bring us back to earth. Women have always made quilts...I'll bet many quilts were made in "simpler" times for the same reasons we make quilts today: because we need to.

NEEDS (from home)

1. Printed directions and info
2. Cutting boards, rotary wheels; rulers
3. Sharp scissors, pencils for marking
4. Template plastic, pens, scissors for plastic
5. Choice of fabrics in kits, cash box for \$\$
6. Needles, thread, pins, pins, pin holder
7. Batting, backing muslin, hoops and frames
8. Ironing boards, irons, water spray bottles. wash cloths
9. Portable sewing machines, extension cords
10. Washable ink pens for quilt stencils
11. Used balloon for pulling needle
12. Back-up material (quilting magazines, my collection of pictures, samples, my quilt and table runner, pot holders posters, etc etc)


CONSIDERATIONS for this workshop

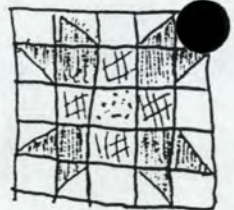
1. How much time is allowed? How many sessions?
2. What will they want to learn, to do? To some in the session everything will be new, some in it will have done a lot of quilting, so there will be a variety of experience.
3. What can be made in this limited time that will be most beneficial?
4. Which techniques should be included?
 - they can easily cut squares
 - the ppt method of doing bias cuts is important to know
 - one should know which way to press seams and butt them to each other, eliminate bulk
 - some do, some don't know about using a cutting wheel
 - one can always use time to learn or perfect quilting skills
 - applique is a technique one should know
5. Of course I'll teach something I've done myself - that has all(or most - add applique heart) of these techniques, so we'll make a square of "Sister's Choice" pattern.
6. How many people can I handle in this class?
7. Now, what will I need and need to do?
 - I'll need samples of finished design
 - need to make some step-by-step samples and color variations
 - need to decide on colors to provide and how many choices
 - need to decide how much to buy (how many might I have in the class and what will I do with what's left - if I keep them are they colors I like?)
 - make up direction sheets and hand outs

8. I'll need batting - keep eyes open for bargains - buy left-overs from quilt store (from workshops and projects they do) need pieces about 11 or 12 inches square.
9. As I'm finishing my quilting class I'm taking step-by-step pictures of doing my pieces to help show process. Also pictures taken of other quilts to show color combinations, and finishing off, quilting designs, etc. helpful
9. Buy fabrics for pattern top and muslin for backing, (decided that blue's, pinks, and browns would be three choices that should please most people.
10. Wash, rinse and machine dry, iron fabrics, pre-cut pieces to be put into a kit.
11. Add batting, backing, needle, thread to packet kit.
12. Decide on cost of materials in kit so this can be relayed to persons interested in the class.
13. Collect materials and equipment to be used in the workshop.
14. If more sewing machines, scissors, hoops, irons, boards, etc. are needed, who can help provide them, ask people to bring their own. I like my quilting frame - can I have someone make me some for the class?

FABRIC NEEDED FOR SISTER'S CHOICE

each sq is 2½"

A. Center sq.	1 □	3x3	1 sq
B. "Arms"	4 □	6x6	4 sq
C. Corners	4 □  > 8 □	6x12	4x4 sq
	4 whole 8 ▽		
D. Corners,	8 □ >	6x12	8 sq
Edges	4 whole 8 ▽ >	6x6	4 sq
			<u>25 sq</u>
E. Applique	1 sq	3x3 cut to shape	
F. Muslin backing	1 lg sq	(10½)	12x12
G. Batting	1 lg sq		12x12



If I make 6 kits of each color, and if material is only 36" wide at \$3.00

A.	3 x 3	x 6 = 6 x 9	= 1/6 yd. = \$.25
B.	6 x 6	x 6 = 12 x 18	= 1/3 yd. = \$.50
C.	6 x 12	x 6 = 12 x 36	= 1/3 yd. = \$1.00
D.	6 x 12 + 6 x 6	x 6 = 12 x 36 12 x 18	= 2/3 yd. = \$2.00
E.	6 x 6	x 6 = 12 x 18	= 1/3 yd. = \$.50
F.	12 x 12	x 6 = 12 x 36	= 2/3 yd. = \$2.00

For 6 kits \$6.25
 or \$1.35 per kit
 plus batting, thread, needle

FIRST SESSION

Time is a limiting factor so here goes!

- _____ min. a. History, why, uses of quilting, (can be on a hand-out sheet). Talk on it briefly
- _____ min. b. Show samples of pieced, applique work,
- _____ min. c. Info on fabrics, batting, equipment (on paper hand-out)
- _____ min. d. DO - show cutting template and squares using rotary cutter, have templates cut ahead of time
- _____ min. e. DØ - show ppt method of measure, sew, cut, press.
- _____ min. f. Show step-by-step samples, patterns. Tell about pressing directions. Show finished square, give directions hand out. Questions?
- _____ min. g. Tell and show lattices and posts for in between squares (they may or may not want to do this - if it is an option I should have the material available)
- _____ min. h. Hand out kits, collect money, (or sign up, pay later) and have each check to see that all have the right pieces, Put name on kit.
- _____ min. i. Let the work begin. They will have time before next meeting to get them sewn and pressed.
- _____ min. j. Hang up or make available samples and step-by-step procedures so they can refer to them (when I'm not available)

SECOND SESSION

Hopefully everyone has square all sewn and pressed.

- _____ min. a. Talk about how it went to this point - any problems? what did they learn? how could the learning-teaching techniques be improved?
- _____ min. b. Demonstrate the applique method, have input from experienced ones, use circle cardboard, etc.
- _____ min. c. Show cut outs from back of work.
- _____ min. d. Demonstrate quilt design template and washable pen.
- _____ min. e. Pin (or have ready pinned) muslin to frame, lay on batting, and quilt top.
- _____ min. f. Show technique of knots and quilting through layers, how far apart, ending thread, use balloon for pulling needle through hard spots.
- _____ min. g. Give hand-out on finishing project (to do at home)
- _____ min. h. Rest of time work on project and time before next session

A THIRD SESSION or get-together

This would be for checking progress and evaluation - talk about leadership skills.

- min. a. Did you learn something from this project?
 about quilting?
 about other people?
 about teaching it?
- min. b. Was it made easy or hard for them?
- min. c. What did I do to make it so?
- min. d. Is this something you want to teach or pass on to others?
- min. e. What will you need to do to prepare yourself for leading a class?
- min. f. Review my notes for "Considerations for this class"
- min. g. Review my aims and goals for the class.
- min. h. Thank them for taking the class and sharing.
- min. i. Remind anyone who hasn't paid to pay up, return hoops or pay for them.

BRIEF QUILTING HISTORY

The first quilts, as we have known them, were found to be used as padding under armory used during the crusade years. Uses have changed over the years as we now use them for warmth and decoration.

Ancient craftsmen found that 2 layers of fabric with an insulating filler held together with a few sturdy stitches would make a warm coverlet to keep out the bitter cold of winter. Pilgrims brought from Europe sets of quilts to set up households.

American women who did patchwork quilting worked at a true art. So poor were the settlers and cloth was too scarce and expensive to waste so every piece of material was used, and re-used to be sewn to another piece to make a larger piece. These pieces sewn together became the scrap patchwork quilts. First they were added any way, with no patterns, then they became more planned in their designs and color combinations.

The planned patchwork developed in roughly this pattern:

1. light and dark pieces alternated for design
2. certain simple designs became apparent.
3. it was a matter of pride to never copy the exact pattern of a friend so there have developed many variations of patterns in color, shapes, light and dark spaces.
4. some patterns are the same - with different names according to locale - Ships Wheel from Cape Cod is same as Harvest Sun or Prairie Star from the west, in different colors.

Tradition has it that young girls made 12 - 13 quilts before they were married. At the time of her announcement to marry she or the community would start her bridal quilt to be presented at the wedding.

The coming of machine-made goods marked the end of the quilt-making era. It was revived in the 1930's and 40's, ignored for a while and revived again in the 60's and has gained much popularity since then in a more planned and refined manner.

SIGN AND DATE

A quilt is really a portrait of the life of the quilter, shown by the designs, colors and fabrics chosen or used in the quilt. Experts can trace back to years the fabrics were printed by fiber content, available dyes used, printing processes used at certain times. Now new calico's are dated, some printed only certain years.

Quilts very often are passed on down the generation line to a legacy of relatives. Therefore, to keep the history of the quilt alive and meaningful, the quilt should be dated and signed. You are important and your work deserves to be remembered. Quilt historians agree that quilts with signatures are more valuable than unsigned quilts and that dated quilts are even more of a treasure. This information will be invaluable for future generations who will see and enjoy the quilt.

USES FOR AND TYPES OF QUILTING

Quilting is the technique of fastening (by hand or machine sewing) a top piece, batting and backing together into one piece. The top piece may be a naturally whole piece of material, or a top of many pieces sewn together into a larger piece.

These pieces may then be used to be made into garments to be worn such as skirts, vests, jackets, collars and bibs, hats, fanny packs or belts, or carried (purses, tote bags, backpacks), or used as pot holders, table runners, place mats, pillows, blanket or bed spreads or looked at as wall hangings, murals or framed pictures.

The use intended for your quilted pieces dictates 1. materials used (cottons, denims, knits, silks, kind of batting. 2. how it will be finished (tied or quilted, hand or machine quilted, to be framed or bound, etc. You will want to know how often it will be laundered (a baby quilt, college students bedding, stuffed animal, placemats are laundered more than guest room bedding, framed wall hangings, etc.

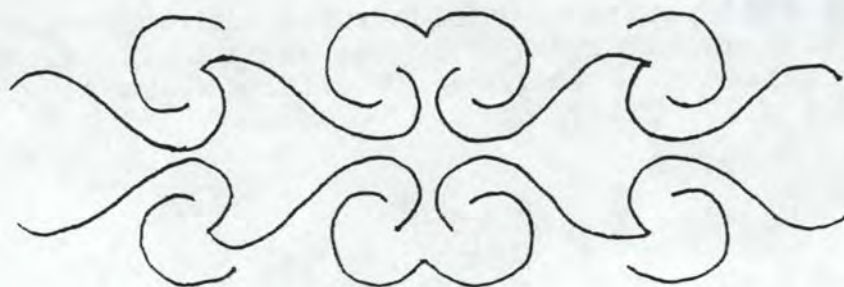
With these factors in mind how much time, money and effort are you willing to put into the piece?

Scrap patchwork pieces are sewn together using random placement of random pieces. This is a good way to use up every little piece collected over many years. They are economical (material already paid for before!) and bring on memories of what the pieces are from originally.

Patchwork is a term used for sewing together fabric shapes to form a geometric whole called a block. Because this involves piecing together shapes it also is called piecwork. Pieced quilt tops have a definite pattern; Log Cabin, 9 square, Sister's Choice, Trip Around the World and are generally geometric and symmetrical, generally straight lines. There are numerous patterns and designs for this type of work.

Much can be said and learned about this type of work involving drafting designs, color choices and fabric combinations, strip or quick sew methods - but that's another set of lessons!

Applique means cutting a shape from one piece of fabric and applying it to another, with endless possibilities.



MATERIALS & SUPPLIES

Fabrics - The use of the quilted piece dictates what materials or fabrics will be used. Will this be worn or hung on a wall? Will this be for the guest bed or in the teen agers room? How often will this need to be cleaned? Select fabrics that are closely woven so seams will hold and won't fray, and they should be fairly soft. Wash and dry new fabrics to remove any sizing, pre-shrink them and to check for any discoloration. Use 100% cotton, if possible as they are easier to quilt through, ravel less, hold crease or press better (good for applique work), slip less than blends, easier to mark on designs, they machine stitch more smoothly. Cottons blended with 50% or less polyester will look and behave more like cotton than blends with more polyester. Blends wrinkle and shrink less than 100% cottons, have a shinier finish, slip or "scoot" more on other fabrics. Consider these qualities if you think you may want to mix fabrics.

Batting - Polyester is better than cotton as it adds loft (fullness) and is warmer to sleep under and comes in various thicknesses. The thicker battings are for tied quilts, the thinner ones for quilting.

Templates - (Patterns) - A rigid pattern (on firm clear or grid plastic) to trace around repeatedly for accurate shapes are the templates. Templates for machine piecing usually include seam allowances, for applique they do not include the seam allowance.

Pens, Pencils - Be careful. Use a sharp lead pencil when marking the grid on the back side for ppt work. New water-erasible pens are available for marking quilting designs and applique work. Be sure to test them first before using on your good fabric.

Scissors, cutting tools - Will need some not-so-sharp scissors for cutting templates. Need good sharp scissors for cutting squares and a small pair for the quilting and applique processes. A rotary cutter (like a pizza cutter) and special mat and a clear plastic ruler and more popular for the straight lines.

Iron (make sure sole is clean) and iron board

Quilting Fun //

Sewing machine - Make sure it has a good, accurate marking for $\frac{1}{4}$ ".
If it doesn't, use a bandaid or masking tape to mark the spot.

Thread - Cotton-covered polyester or #50 cotton is good for piecing. Plain polyester, if stronger than fabric used, may cut into the fabric, and builds up static electricity, causing skipped stitches. For quilting use Dual Duty Quilting thread. (Coats & Clark). Cut the end at a slant for easier threading. Thread the needle as it comes off the spool to utilize the natural twist.

Needles - For quilting use Betweens, sizes 8 - 12. These are short, but allow for greater control and a smaller needle allows for smaller stitches. For applique use a Crewel (embroidery) 7 or 8, it's longer than a quilting needle, larger eye. But a between needle can be used for both quilting and applique work. HINT - A deflated balloon held between the fingers and needle can help pull needle through tough areas.

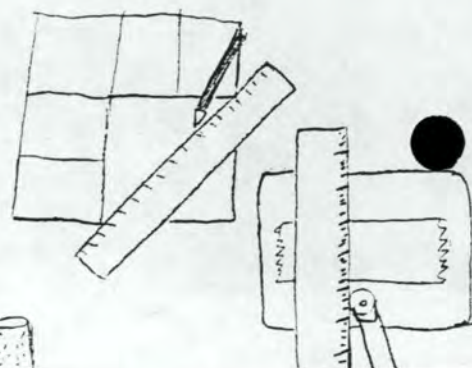
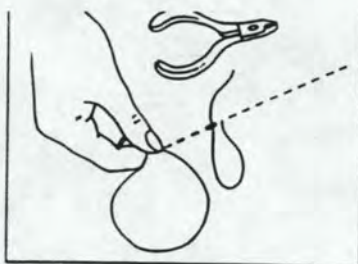
Pins - Thin, smooth, sharp, long ones are best.

Thimble - Some kind of protection is needed for fingers while quilting so they don't become "puncture sore". A needle worn on the middle finger will help. Some people use a spoon on the "underside" to guide the needle.

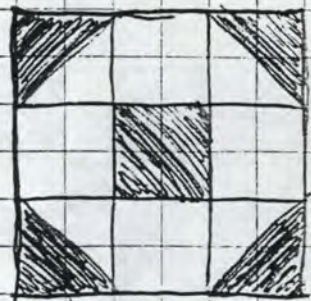
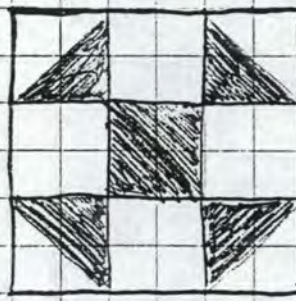
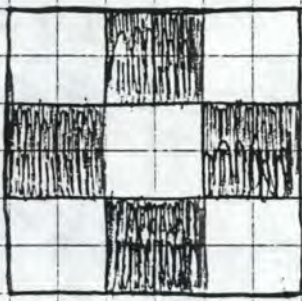
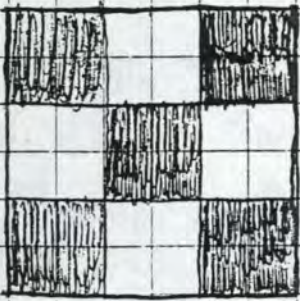
Frame or hoop - When these are used they help to produce a smoother finished product, helps keep the 3 layers tight for nicer work. For small projects these can be an embroidery hoop of good size (12 - 14"), Q-Snap pipe frames, adjustable board and twill type frames.

QUILTING SECRET

Ever have trouble pulling the needle through the layers of fabric after you've made a series of quilting stitches? Use pliers or a deflated balloon to grip the tip of the needle and pull it through.

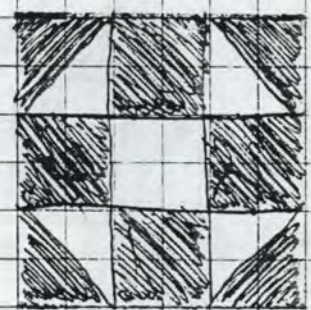
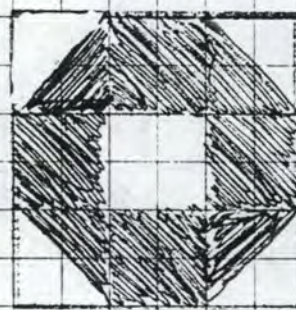
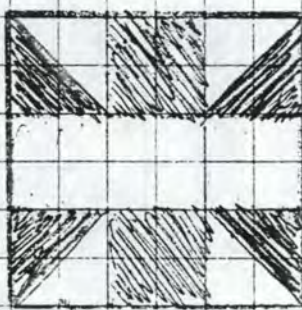
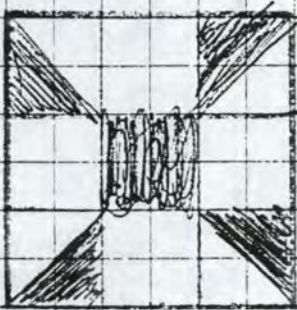


3 Square - or Nine Patch

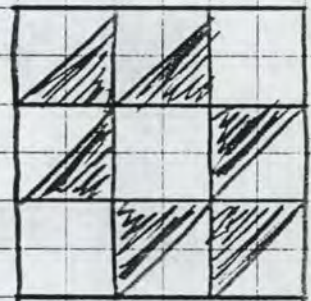
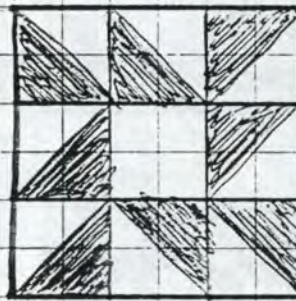
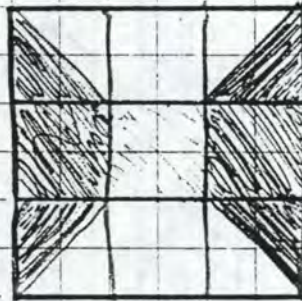
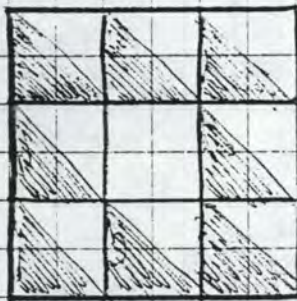


Shoe-Fly

Snowball
Variation

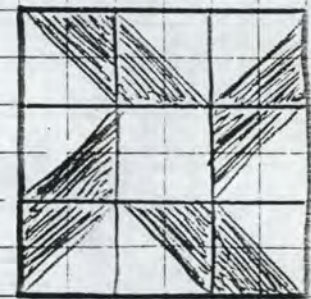
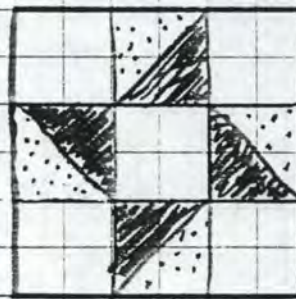
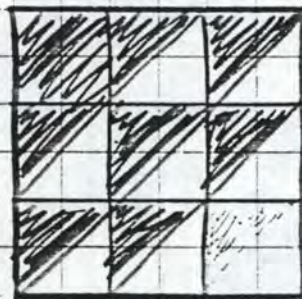
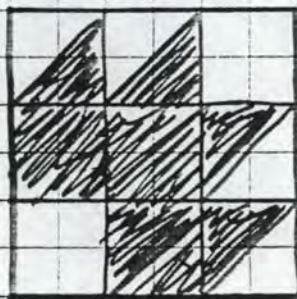


Calico Puzzle 1



Spools

Double Pyramid
or
Double X



Maple Leaf

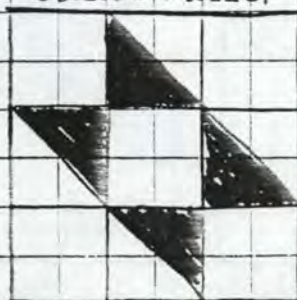
North Wind
or Tree

Windmill
or
Friendship Star

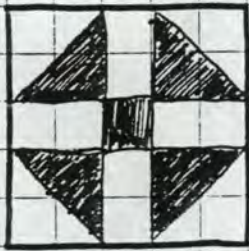
Eccentric Star

Jacob's Ladder

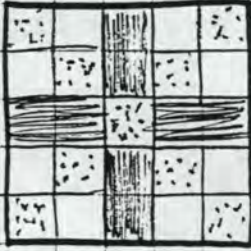
Patience



5-Square Designs



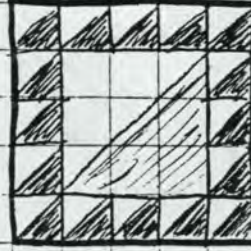
Shoe-Fly



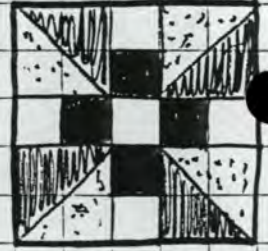
Country Roads



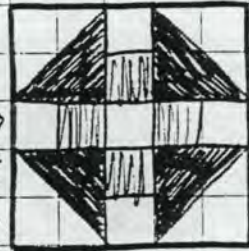
Red Cross



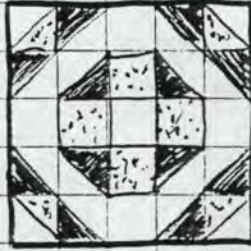
Lady of the Lake



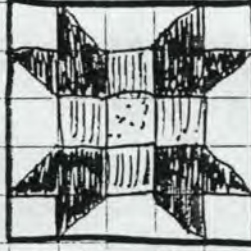
Propeller



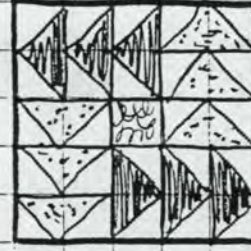
Mon Key Wrench



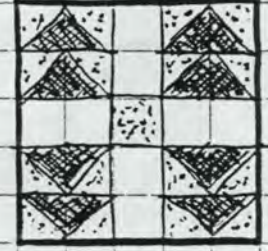
→ Wedding Ring



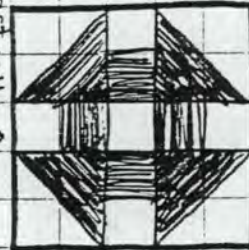
Sisters Choice



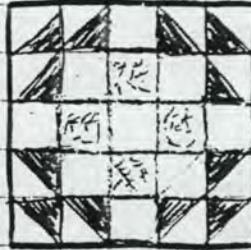
Flying Geese



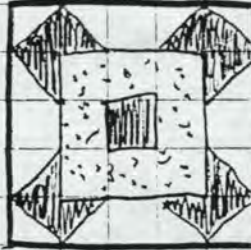
Geese on the Square



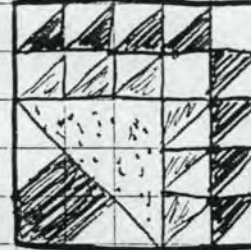
Churn Dash



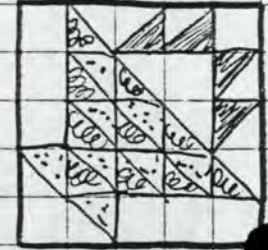
English Wedding Ring



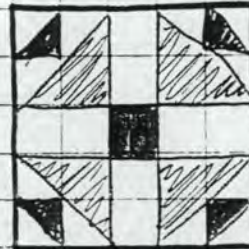
8 Hugs & Kisses



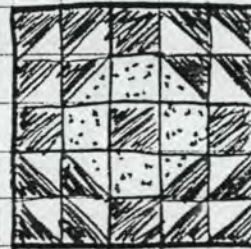
Pine Tree



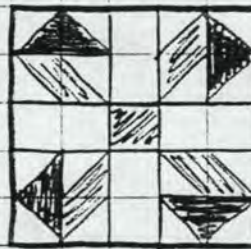
Flower Basket



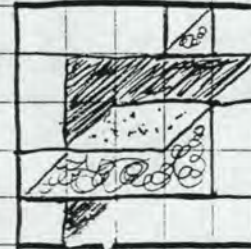
Fox & Geese
Duck & Duckling



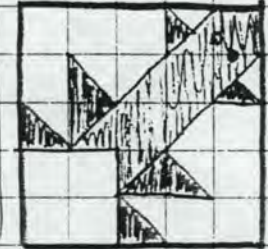
Crown of Thorns



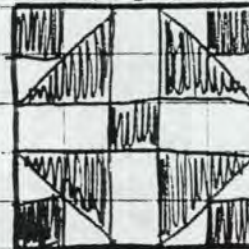
Jack in the Box



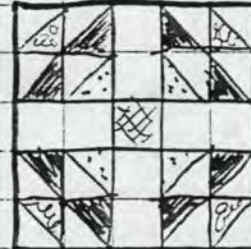
No name



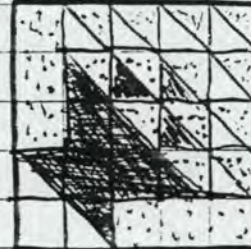
Leap Frog



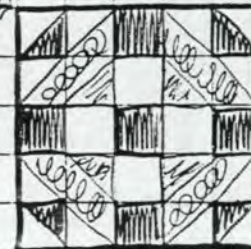
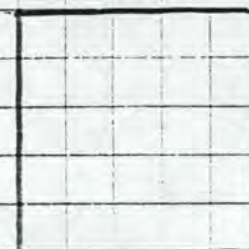
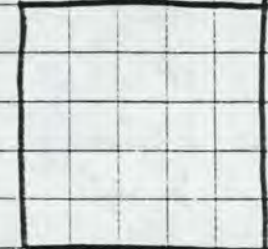
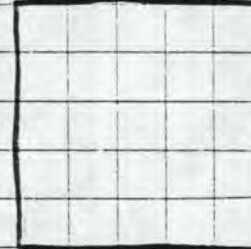
Grandmothers Choice



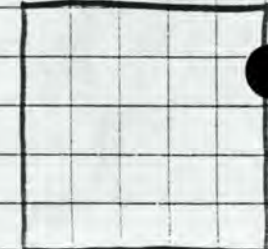
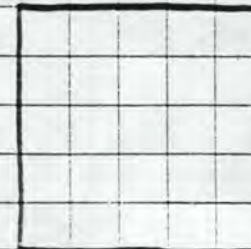
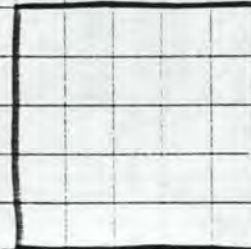
Handy Andy



May Basket



Wedding Ring



← the same, actually →

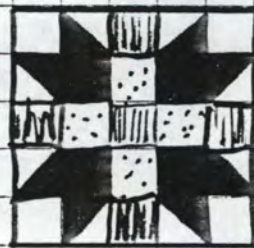
50 Sister's Choice Pattern - Color Variations



A



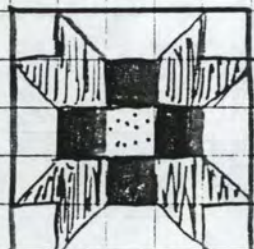
B



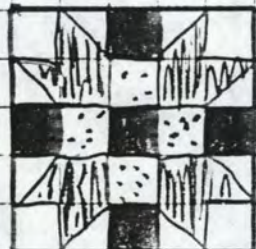
C



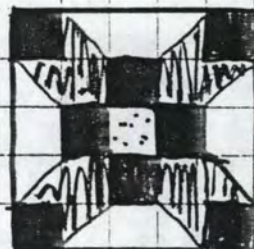
D



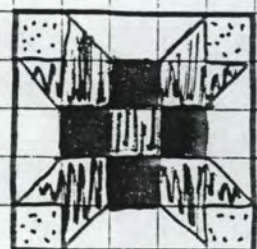
E



F



G (see N below)



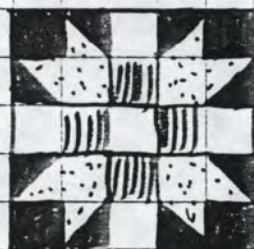
H



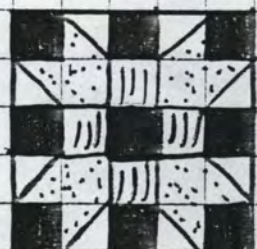
I



J



K

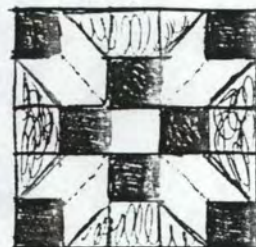


L

These are some ~ you can design more!



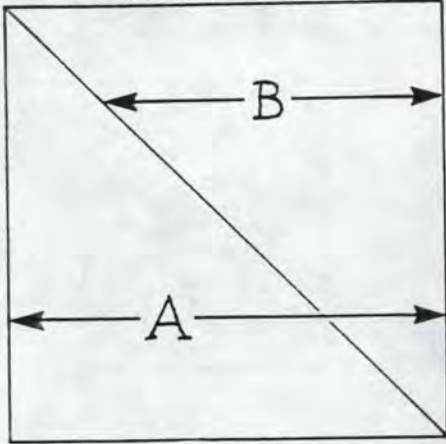
M Four X Star



N Farmers Daughter

FABRIC & CUTTING

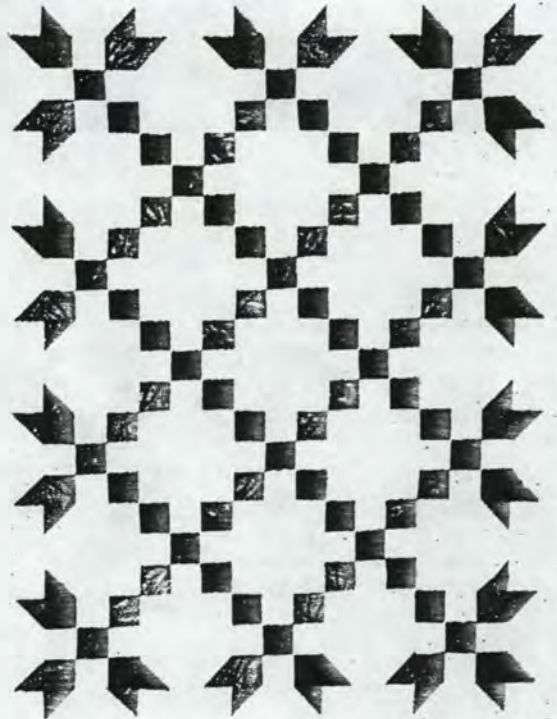
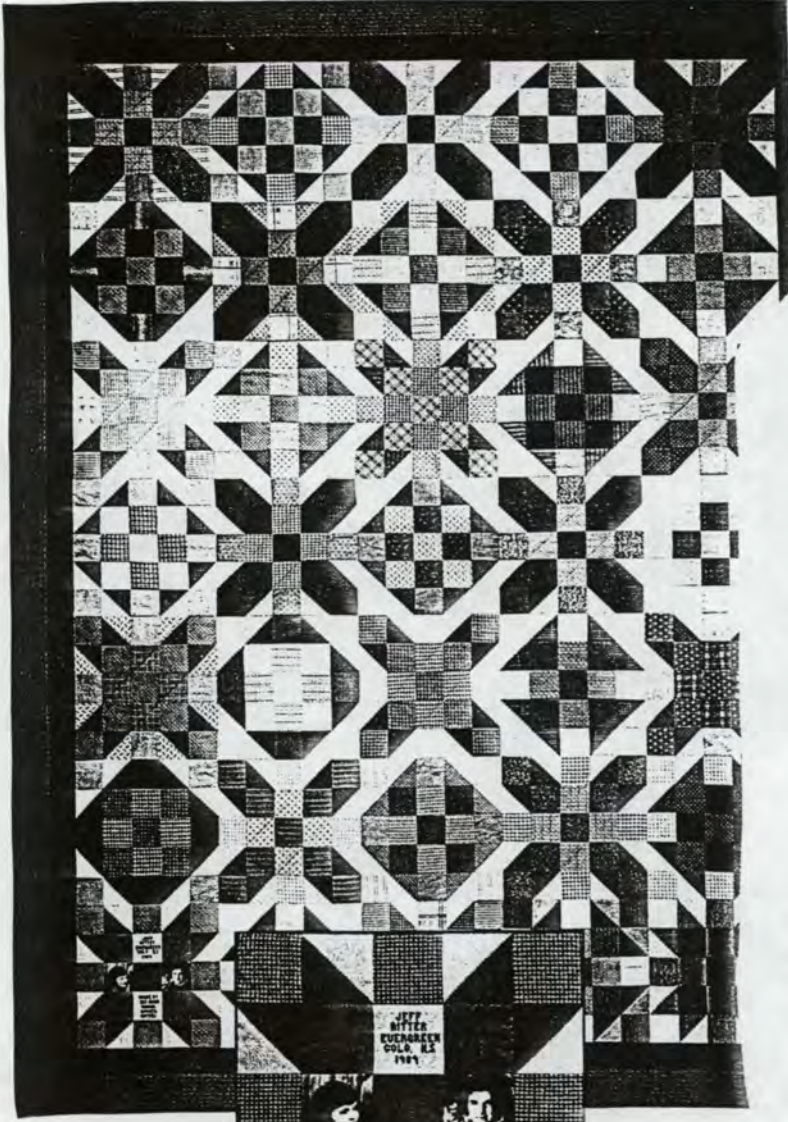
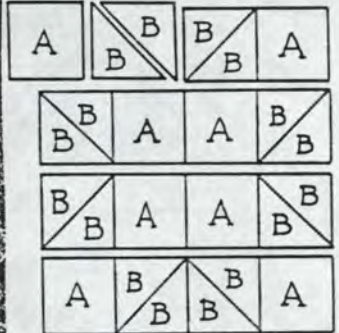
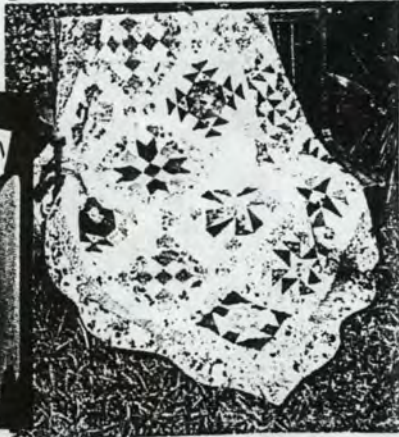
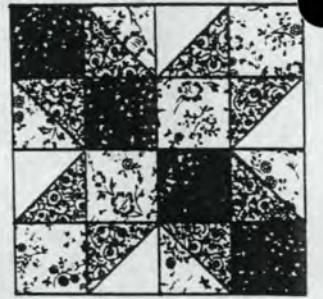
- BLOCK SIZE: 9".**
YARDAGE REQUIRED:
 Dark Print (cut 396 A) 2¼ yds.
 Medium Print (cut 792 B) 3¼ yds.
 Light Print (cut 396 A; 396 B) ... 3¾ yds.
 Light Solid (cut 396 B) 1¾ yds.
 Lining 5¾ yds.
 Binding 1½" x 10½ yards
 Batting 85" x 103"



CROSSING PATHS PATCHWORK QUILT—This charming quilt is easy to make, with each block requiring only four different fabrics. A double-bed size quilt, 81" x 99", needs 99 of these simple blocks, set 9 x 11. Follow the block drawing for fabric placement and the block diagram for construction. Make 99 blocks, and join them in 11 rows of 9 blocks each. Join rows. Quilt and bind as desired.

FREE PATTERNS

SISTER'S CHOICE
 Pattern used
 in various ways

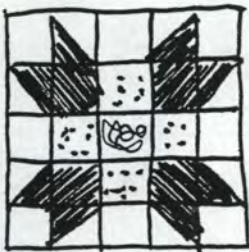


The illusion of two colors blending into one another is achieved wherever the purple and blue chains overlap. At these points, a blue and purple fabric is used, which creates a "transparent" effect.

Traditional Quiltworks - Issue No. 15

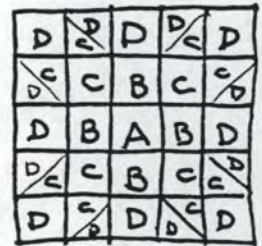
Above left, ROYAL GARDEN, 73" x 97", made by Vivian Ritter of Evergreen, Colorado, from the Fall/Winter '88 pattern commemorates the high school graduation of her son, Jeff.

Kon Jacques



SISTER'S CHOICE PATTERN

This is a 5 patch design, good for a 5", 10" or 15" block. Three or four color patterns carry out the design very nicely.



Templates - A - a finished square - 1", 2" or 3", depending on size of quilt, plus $\frac{1}{2}$ inch for seam allowance. Template used to cut out 17 squares.

B - a triangle (diagonally half the square, plus seam allowance of $\frac{1}{4}$ " on all 3 sides. Or, use the PPT method,

Fabric 1 (center square) need 1 square

Fabric 2 (4 sides near center) need 4 squares

Fabric 3 (pointed corners) need 4 squares, 8 triangles or 4ppt squares

Fabric 4 (outer edges and corners) need 8 squares and 8 triangles or 4ppt squares

Step 1 - Cut the quares needed

Plain cut method

Cut the following using templates

of Fabric 1 cut 1 square

of Fabric 2 cut 4 squares

of Fabric 3 cut 4 squares, 8 triangles

of Fabric 4 cut 8 squares, 8 triangles

PPT method

See on another page for "how to"

If use this method, just cut the squares as listed, the ppt method does the triangles

Step 2.- Sew triangle pieces into squares.

Step 3 - Press seams towards the darker piece.

Step 4 - Arrange squares in rows according to the diagram.

Step 5 - Assemble in rows by twosies and foursies, plus one, sew seams.

Row 1 Press A+B C+D then B+C, D+E

Continue sewing together rows 2 - 5.

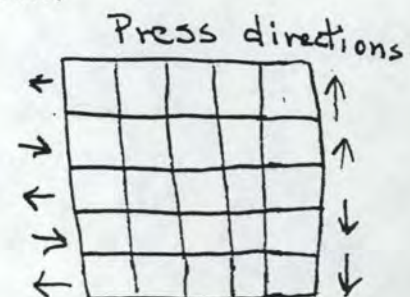
Step 5 - Press seams alternately, rows 1, 3, and 5 press to the left (or right), rows 2 and 4 to the right (or left). I doesn't matter which first, but be consistent.

Step 6 - Join rows together to complete blocks, snuggling seams together (they should be alternated to make seam more accurate and less bulky).

Step 7- Press rows away from the center, up or down.

Row 2 Press →

Row 3 Press ←

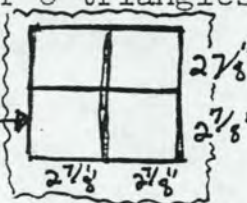


P P T METHOD or PERFECT PIECED TRIANGLES

Cutting and sewing triangles means a bias is involved and this means stretching. By using this method there will be less stretch and it takes less time in the long run than cutting and sewing together each piece.

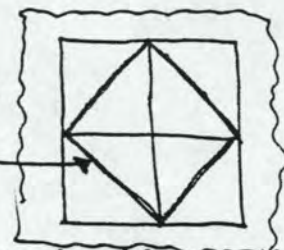
For a 10" finished square use $2\frac{7}{8}$ " for size, for 15" finished piece use $3\frac{7}{8}$ ".

Lay the two fabrics (Fab. 3 and Fab 4) together, right sides together with the lighter color on top. Using a ruler measure squares of $2\frac{7}{8}$ " on fabric. For 8 triangles you will need 4 squares - mark in a square as: be cutting lines. (use pencil)

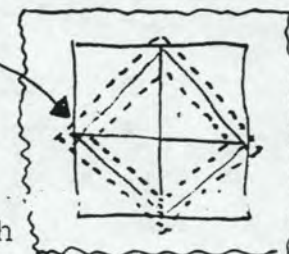


These lines will Then, with pencil

draw a diagonal line through each square to form a diamond (these to be cutting lines too) as in:



Now, using ruler for accuracy, draw a $\frac{1}{4}$ " line on each side of this diamond line to mark the stitching lines. These will extend beyond the original pencil square lines.



Pin fabrics together in enough places to secure pieces.

Using 12 stitches per inch on machine sew a continuous line along stitching lines (on both sides of the diagonal cutting line) going down one side and back on the other. May sew out beyond pencil lines at the points.

Using a rotary cutter or scissors cut the squares apart, cut away outside excess, cut diagonal seams apart. Should now have 8 double triangles. Press open with seam towards the darker fabric.

Now you are ready to start with step 4 of plain cut method.

Note: When using PPT method it is best to use fabric with a non-directional patters. If you have a definite line of direction in the fabric you may want to cut them with a template to get the line going in the direction you want them to go.

APPLIQUE

This is the art or technique of cutting a shape from one piece of fabric and applying it onto another, larger piece, giving it a layered effect. These may be as simple or as complicated as you want to make it, depending on your abilities and time. Beautiful intricate pieces can be created by this method.

Finding designs is limitless - cookie cutters, coloring books, magazine pictures, pattern books, geometric or free form shapes are sources for designs.

Use template or shape to trace around onto fabric, using a water-soluble pen that washes out. When this is cut, then allow for and cut the $\frac{1}{4}$ seam allowance.

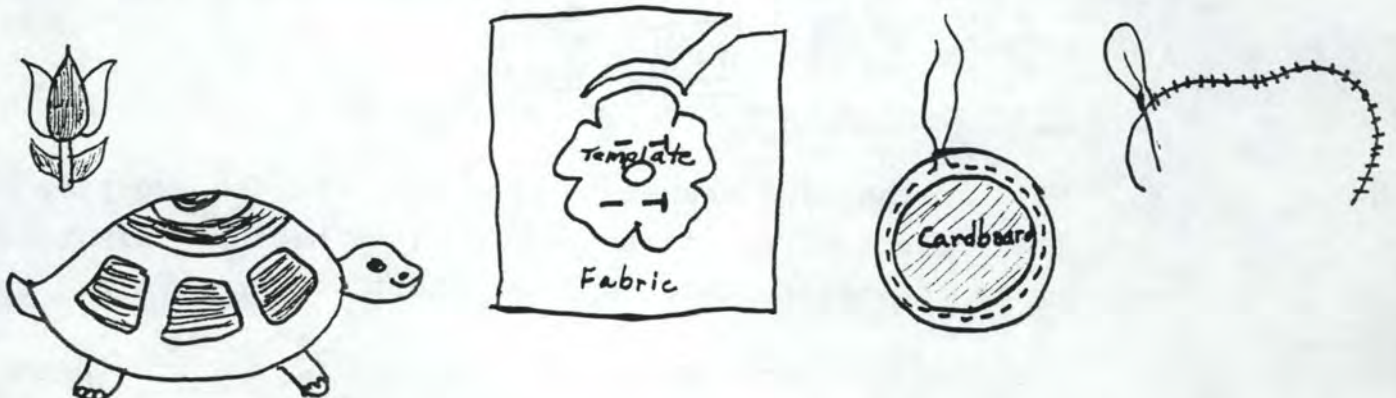
Trace this same shape onto background fabric using washable pen. Then, place small piece directly over larger piece and pin in place.

Carefully turn under seam allowance as you go, pinning if necessary, clipping concave seams as you stitch up to them. (less chance of raveling) Using thread matching the fabric of the smaller applied piece, sew on this piece using invisible hemming stitches about $\frac{1}{8}$ " apart, closer on curves and corners where stitches need to be stronger.

After a piece has been applied, you need to cut away the back side to reduce bulk and also to allow batting to puff up in the applique area to give it loft. Cut to within $\frac{1}{4}$ " of the stitching. Do this before another piece is sewn over the area.

HINT - If appliqueing on a circle, sew a gathering thread all around the seam allowance, put a cardboard (not plastic) template in the circle on the back side and pull the gathering up. Press the circle, remove template and pin in place. This makes rounder edges.

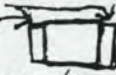

There is more that can be said about using bias strips, more layering, freezer paper tricks, etc., but this is enough for now.

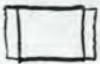

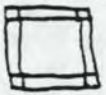


ADDING BORDERS

When the quilt square has been completed as for piecing and/or appliquéing then it should have a border - to show it off and give it a finished look like a pretty picture in a frame.

There are a variety of ways to add a frame. Here are a few to get you started. Remember, to set off a complex design block use plain material and vice versa. These strips of "framework" are sometimes called "sashings", "divider strips", "lattices and posts" and mean all about the same thing.

Simple borders - 1. Cut 2 strips of fabric the desired width (like 2") and the length of the sides of the square or quilt, plus a little to allow for seam and errors. 2. These are sewn to the 2 sides of the block  with $\frac{1}{4}$ " seams. 3. Measure the total length of this piece (measure the top and bottom to see they are the same) add an inch and a half or so for error or stretch, cut 2 pieces this length, and the same width as the other pieces and sew one across the top and one across the bottom. Trim off excess. 

Simple border, pieced corners - Steps 1 and 2 of above proses are the same. To add the top and bottom borders make sure that the pieced corners are the same width as the side border. 3. Cut 4 square blocks the same width and depth as side piece is wide, allowing for seam allowances. 4. Measure the top and the bottom of the quilt square but do not include the side border dimensions - add a little to allow for error. ^{Cut 2.} 5. Sew a block to one end of each of the 2 strips. 6. Pin border in place across top, or bottom, carefully matching seams and sew from end with added block towards the other end, stopping short of where the other block needs to go, (where side border begins). 7. Stop machine, measure and cut off excess of strip, add by seaming corner block on end of strip, continue sewing strip to edge of block. Repeat with other strip. Press seams away from center.   

Mitered corners - are possible, but more complicated.

This is the last chance to iron or press the project. Never iron the project after it has been quilted because this bonds the batting to the outer pieces and the "loft" of the project is lost.

When cutting backing and batting need to be sure the measurement includes the border pieces.

QUILTING (not tying)

There are two types of quilting - by hand or by machine (and now by machine there are 2 kinds - home machine or commercial set pattern machine that almost works by itself.).

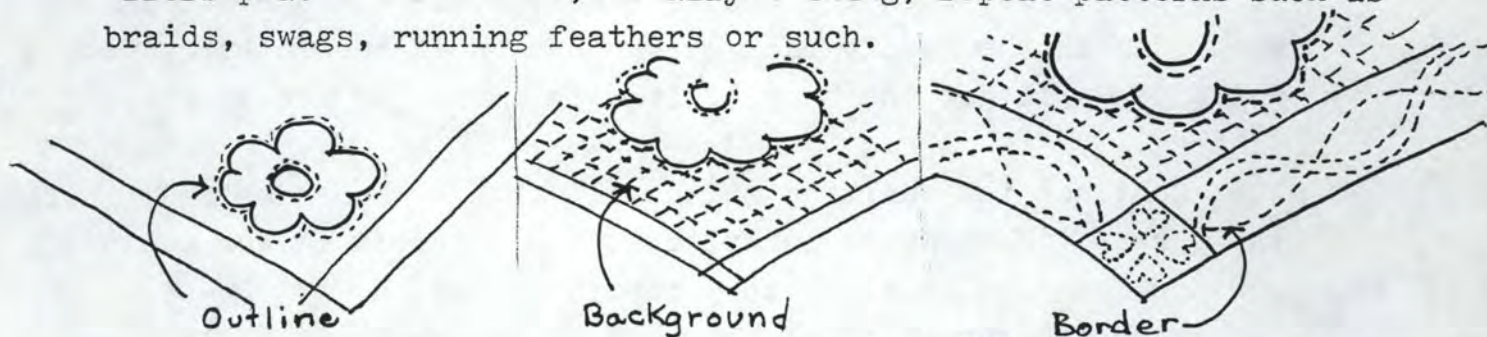
Quilting is the process of stitching together 2 layers of fabric with padding between them. This process affects the surfaces of the piece in amazing ways, by producing added patterns that when light hits just right, gives richness to both sides.

To keep the batting from shifting when completed, there should not be places larger than your fist where there is no stitching.

Outline quilting follows the contours of applique designs accentuating the shape or on either side of seam lines in patchwork. It is best to stitch on the side where the seam is not pressed.

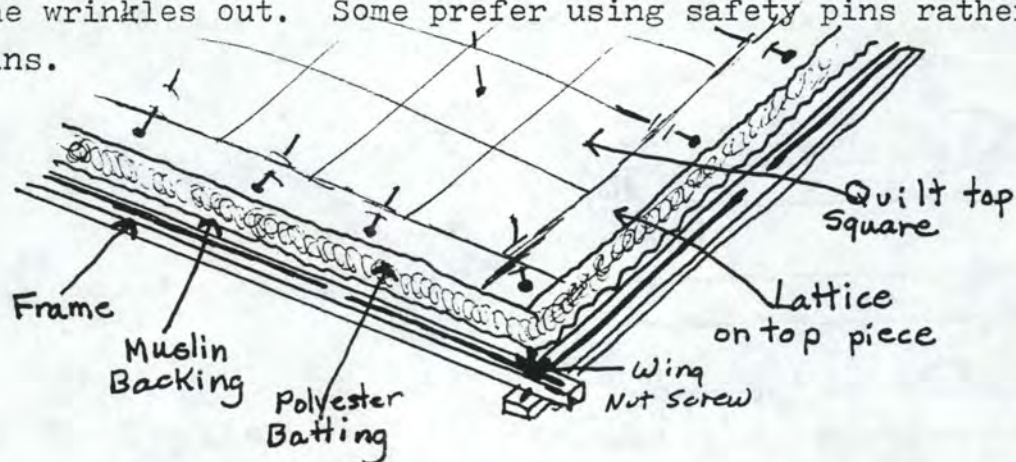
Background quilting goes all over to fill in the areas, giving strength and texture to the quilt. Sometimes these are "echo lines" or a grid or added designs. Motifs may be intricate as feather wreaths, flowers, fans or such to fill in the spaces.

Border quilting finishes and frames the rest of the quilt and offers places for motifs, usually twining, repeat patterns such as braids, swags, running feathers or such.



Patterns may be drawn or traced on using stencils or templates and water-soluble pens - before putting on the quilting frame.

Pin muslin on frame or lay it on the table. Lay the batting on top of muslin and then place the finished top piece on top. Pin or snap securely in place, being careful to get everything straight and all the wrinkles out. Some prefer using safety pins rather than straight pins.



In hand quilting strive for short, even running stitches, with knots burried so one can't tell where threads start and stop. The goal is to have stitches look as even and neat on the bottom as they are on the top.

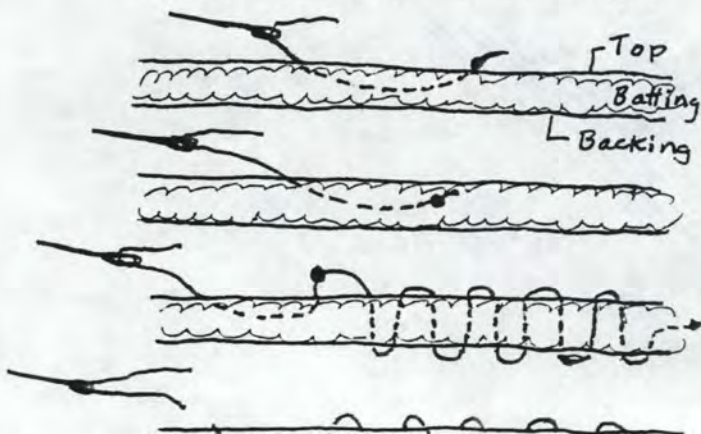
Thread the quilting needle with no more than 18" of thread and make a small (one loop) knot. With a comfortable chair, good light and scissors nearby you are all set. Start at the center of the piece (unless on a huge quilting frame) and work out to the edges - it works excess and wrinkles out, not into the middle.

Insert the needle through the quilt top only, and bring it up exactly where you will begin your first stitch. With a gentle tug, pop the knot through the fabric, burying it in the batting. Begin quilting just in front of the thread, using a short even running stitch, then do 2-3 stitches at a time. Use thimble middle finger to push needle through the fabric. Position other hand under the quilting to feel when the needle barely comes through all 3 layers, then to push the needle back up to the top of the quilt. After a while you will get the hang of it with a rocking motion of your fingers.

Continue the quilting stitch all around where desired. Pull the thread tight enough so stitches don't merely lay on top of the surface, but not so tight they become distorted.

When the thread is almost used up make a small (1 loop) knot in the thread about $\frac{1}{4}$ to $\frac{1}{2}$ " from fabric, push needle in as if to stitch, run it between layers to embed the knot and bring needle up through top layer about $\frac{3}{4}$ " away, tugging gently to pop the knot into the batting. Cut thread close to the fabric. See, no knot!

HINT - If quilting through seams where it's hard to pull the needle through, use a balloon between fingers and needle to grip needle and pull it through.



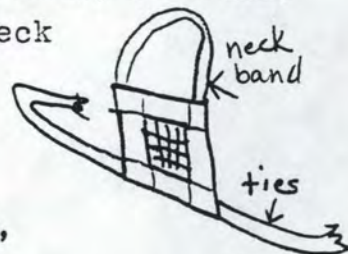
1. Insert needle into material

2. "Pop" Knot into batting

3. To end, make a Knot, insert needle into fabric and out.

FINISHING

This project piece can be used as a pot holder (finish by adding a bias binding), as a placemat (by adding more pieces to the sides and back side too, and binding off), as a bib front by adding side strips all around, a neck piece and waistband ties.



Side strips could be added, center the piece in a wooden hoop, trim off excess, glue on lace and use as wall hanging.

Or, it can be sewn to the front of or made into a tote bag. Sew on with hem tape or flat bias tape. It could be made into a pillow top by adding borders, a pillow back and pillow stuffing.



If you like this pattern and want to make more of the same you could add this one to some more and make a baby or doll quilt or wall hanging or to many more and make a bed quilt.

You can probably come up with some more ideas on your own. I've given you a start for ideas.

There is more to be said about finishing like border designs, how much to add for certain size beds, etc. - but that too could be another parcel of workshop sessions.

This square might be just enough to "get you hooked".

Have fun!
Pass it on!

Doing Evaluations

By Ruth Moe

What is Evaluation and Why Do We Do It?

Program evaluation is using information to determine the value or worth of a program. You should also take into consideration the objectives, intentions, and/or expectations involved in program delivery and impact.

Reasons for Program Evaluation

Program improvement--To provide information for decisions concerning future programs (Should this program be continued, expanded, terminated? How could it be improved? What new programs should be added?)

Program accomplishments--To determine program results (What impact did the program have on the participants? How did they react? What did they learn? What practices have they adopted or changed? What effects did the program have on communities?)

Program reports--To provide information to key individuals or groups concerned with program effectiveness (such as administrators and bosses).

Professional improvement--To build confidence and competence (to develop a sense of accomplishment, satisfaction, and personal growth.)

How Does Accountability Fit Into Evaluation?

Accountability shows program supporters that their **resources have been used as intended**.

Accountability indicates the **extent to which stated goals or objectives are being met**.

Accountability implies an "external" rather than an "internal" orientation--**evaluation for others rather than evaluation for ourselves**.

Overlapping Organizational Functions

Evaluation can be considered as contributing to two overlapping organizational functions: **program management**, where the focus is on internal decision making; and **accountability**, where the focus is on external audiences.

Ways to Do Evaluations

Surveys--Provides information on a questionnaire.

Group Discussion--Facilitated by a moderator and recorded on tape or by notes.

Direct Observation--Participant behavior or performance is evaluated and recorded by trained observer.

Program Reviews--An entire program, including its impact, is studiously examined by a committee or panel of experts.

Cost-Benefit Analysis--The economic costs and benefits of a program are estimated to determine the program's overall value.



Focusing the Evaluation



The first task in planning an evaluation is to bring into focus those nebulous ideas you have floating around in your head waiting for an evaluation to happen. The process of shaping these ideas into a workable plan involved three overlapping questions that sound easy, but which require considerable thought:

1. What are you going to evaluate?
2. Who is the evaluation for?
3. What do you want to find out?

What Are You Going to Evaluate?

Let's evaluate this Chatcolab! It is something we are all interested in, and a place we have come to for one reason or another.

Who Is the Evaluation For?

Why do we do an evaluation of Chat? Who needs information about it? The Board of Directors? Your boss back home? Your family? You?

What Do You Want to Find Out?

What are some of the questions you might want to ask?

--Was the program good?--Were the resource people knowledgeable?--Will the information I received help me with my job back home?

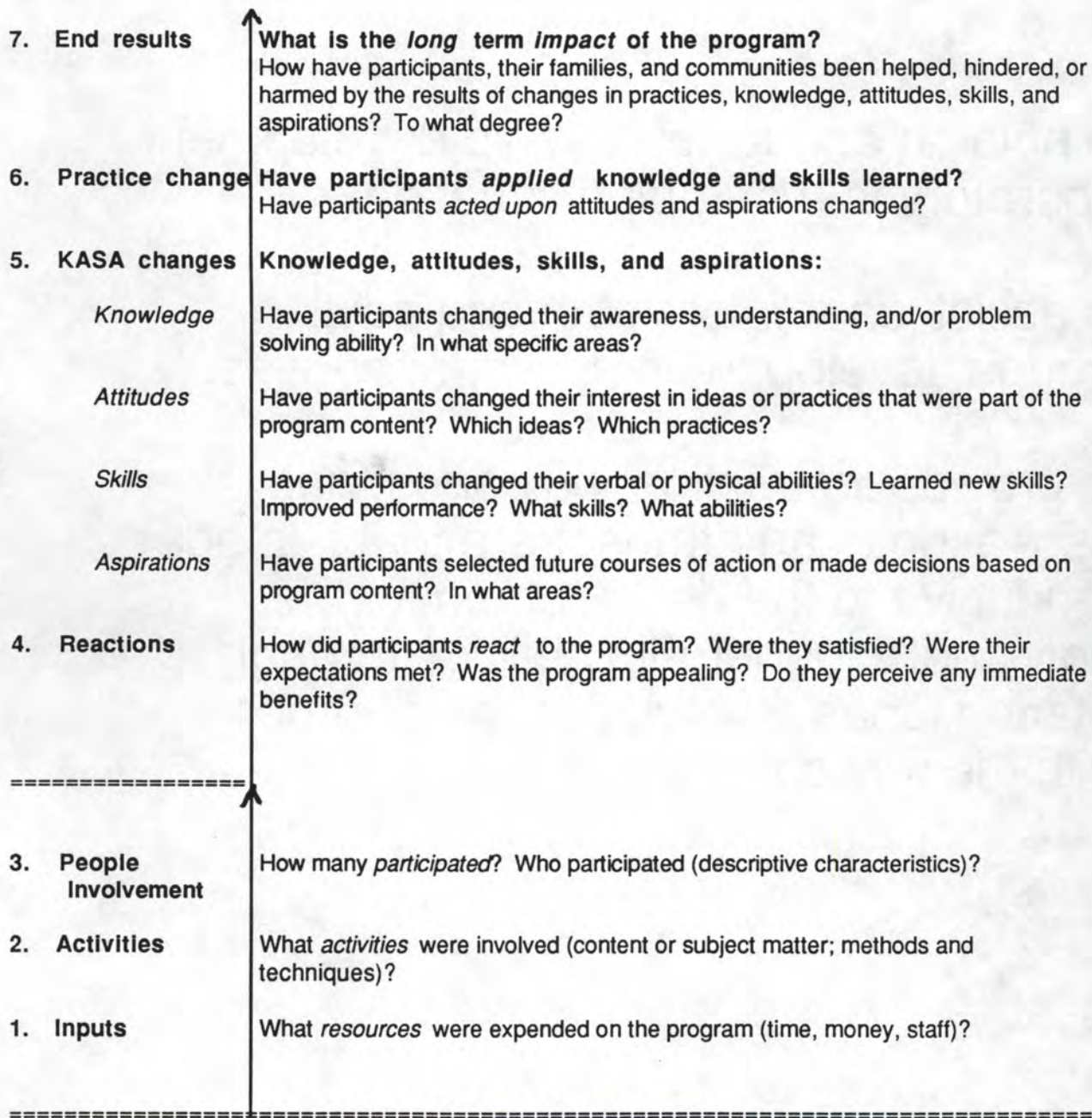
--Can I justify my coming to this Lab, to my boss? to my family? to myself?

--What do I learn here--skills, leadership, how to work with people?--Are the facilities conducive to learning?

Would it be better at a Convention Center where I didn't have to make my own bed or help sweep the floor or wash the dishes?--Is Lab meeting the stated objectives in their Constitution?



A Hierarchy for Program Evaluation



Chatcolab Objectives

1. To hold an annual leadership development laboratory in a camping situation.
2. To assist leaders of youth and adult groups develop their individual abilities.
3. To provide instruction, guidance, and inspiration in an atmosphere that is made conducive to the development of the individual's leadership abilities through sharing ideas, knowledge, and humor, with friendly concern.

Sample Questionnaire

1. What should a Rec Lab include in its program? Check all that apply.

- | | |
|---|--|
| <input type="checkbox"/> Dance? | <input type="checkbox"/> Environmental education |
| <input type="checkbox"/> Crafts? | <input type="checkbox"/> Games |
| <input type="checkbox"/> Music? | <input type="checkbox"/> Party/Ceremony planning |
| <input type="checkbox"/> Drama? | <input type="checkbox"/> Discussions? What? |
| <input type="checkbox"/> Self esteem? | |
| <input type="checkbox"/> Communication? | |
| <input type="checkbox"/> Leadership techniques? | |
| <input type="checkbox"/> Other? What? _____ | |

2. What kind of program do I need to help me in my job?

My occupation _____

Need training or ideas in: _____

3. Does the facility have any bearing on learning? Why?

Beauty of location? _____

Getting away from the world and problems at home? _____

Learning to live with others? _____

Having to help with chores? _____

Cost--weighing advantages and disadvantages of maid service, indoor bathrooms, living in a dorm situation? _____

Classier facility? _____

4. Are the objectives of Chatcolab being met as listed in the Constitution? Yes _____ No _____

Why or why not? _____

5. Are the objectives as listed in the Constitution adequate to describe what happens at Chatcolab?

Yes _____ No _____ What should they include? _____

6. How long should Lab be to best serve your needs? (Check one)

Weekend

4 days

6 days

3 days

5 days

Other- what? _____

7. What are the best methods for learning? (Categorize them 1 to 5)

Hands-on

Discussion

Practice times

Demonstration

Lecture

Other-what? _____

8. Schedule:

a. Length of workshops should be:

One hour 2 hours 3 hours
 1 1/2 hours 2 1/2 hours longer-what? _____

b. How much is the right amount of free time? _____

c. Should there be a half day free time in the middle of the week? _____ A full day? _____

d. Breakfast should be at _____

(Remember, when breakfast is late that program time is sacrificed.)

e. Evening programs should last until _____

f. Hooter time should be: _____

Hooter programs should include: _____

g. To be best for your schedule, Lab should start on:

Sunday Tuesday Thursday Saturday
 Monday Wednesday Friday

9. What type of information do you need to tell your boss about Lab? _____

10. Are resource people teaching you:

skills?

leadership techniques?

how to work with people?

"Little Body" Measurement or Evaluation

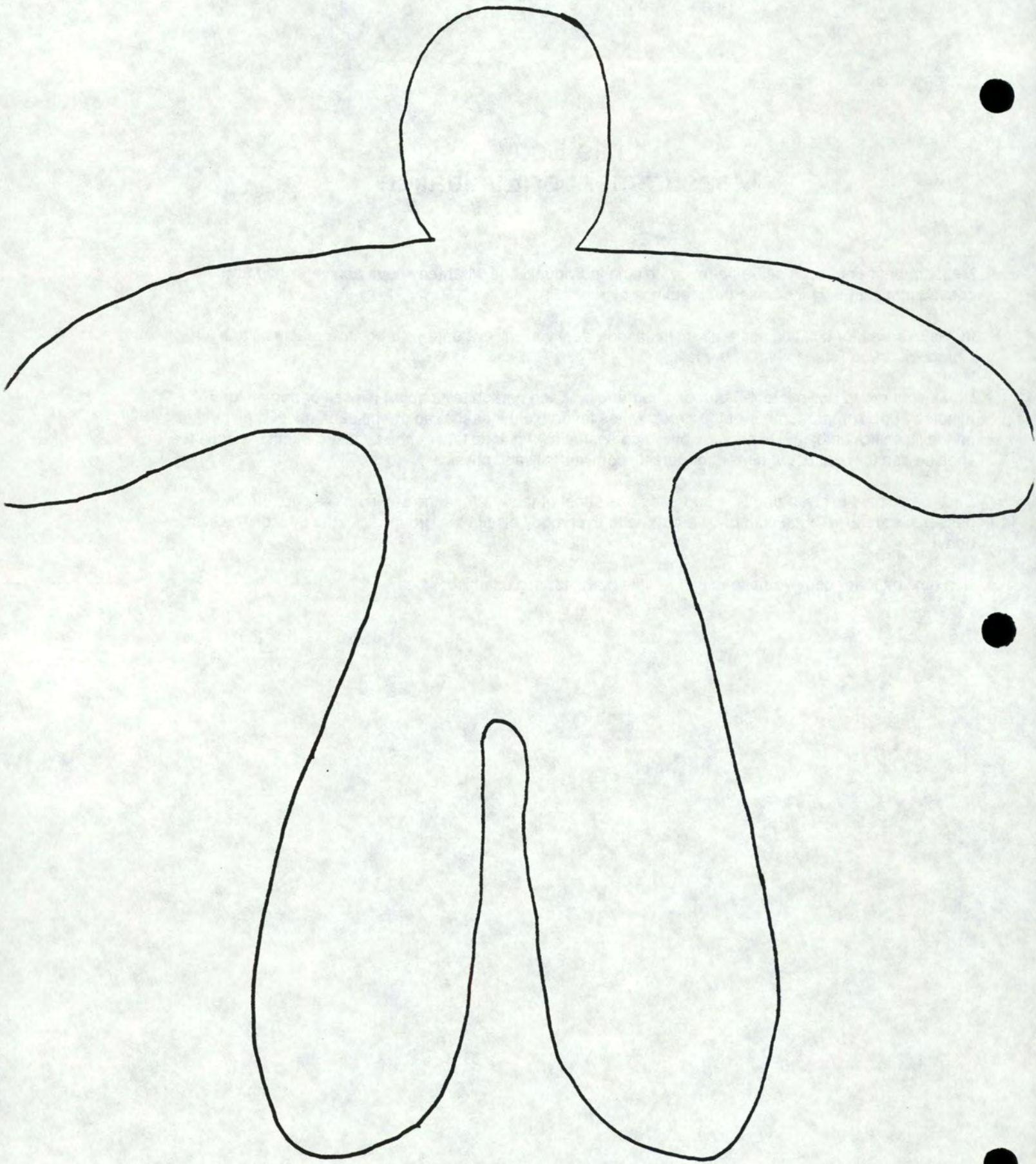
Measurement enhances self-esteem by helping individuals see what they have accomplished and, consequently, to help increase their feelings of capability.

In this exercise for building self-esteem in an individual you will evaluate your positive reactions to each individual as you listen to him or her talk.

Break your group down into 4-5 person subgroups. Each person talks about himself or herself for 5 minutes. Each other member of the group writes favorable things that he or she sees about the speaker on the little sticky tabs. Five minutes of talking seems a long, long time to the speaker, but in that time the speaker can tell a lot about himself or herself, both verbally and physically.

Each participant is given one little body and one sheet of tabs. When the 5 minutes are up, the speaker passes his sheet with the little body around and everybody else in the group sticks the tabs on the little body!

See next page for copy you can use of a "little body" for this exercise.



My name is Justine Aguilar but everyone calls me Tina. I am an enrolled member of the Confederated Tribes of Warm Springs Reservation. I am Wasco, Warm Springs, Puallup and Yakima tribes. I was raised by my grandparents until I went away to high school in Chilocco, Oklahoma at an Indian boarding school.

I have never thought of being "talented" in one way or another because I had grown up around my grandmother sewing beaded bags, necklaces and other items. She also used her talents to quilt and make baby boards and Indian outfits. I more or less picked up on the beading and board-making from her. On my father's side of the family, my grandmother was also talented in cultural aspects. I learned alot from her regarding beadwork and native foods (roots and wild celery etc. etc.)

I am married to Easton Aguilar and have one adopted son, Perry Kalama age 23; one son, Aaron Aguilar age 20; one deceased son, Martin age 22; one stepson, Regan Calica, one granddaughter, whom we are raising and her name is Shanell Kalama age 3 years. I also have 2 step-granddaughters, Shardae 5 yrs and Doriann 4 years and two new grandchildren, Colleen 15 months and Perry III 4 months I work with the OSU Extension office as a 4-H Aide. My husband and I are also ordained ministers (non-denomination evangelists). I love working with and meeting new people, among being involved in sports and other new things that are interesting and challenging.

BEADWORK

There are many ways to work with beads. The more you work on projects the better you become. It isn't something that you pick up and presto, you have a nice beaded item. It takes practice and patience. Not all beads are the same size. There are different sizes, also there are seed beads, cut beads, bugle beads, pony beads and many others to choose from. It depends on the project that you may be working on at the moment.

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

The projects chosen, are simple, yet challenging enough for the beginner. There will be many various styles of beadwork that will be taught.

IMPORTANT NOTES:

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

KEYCHAIN

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

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

THE PEYOTE STITCH

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

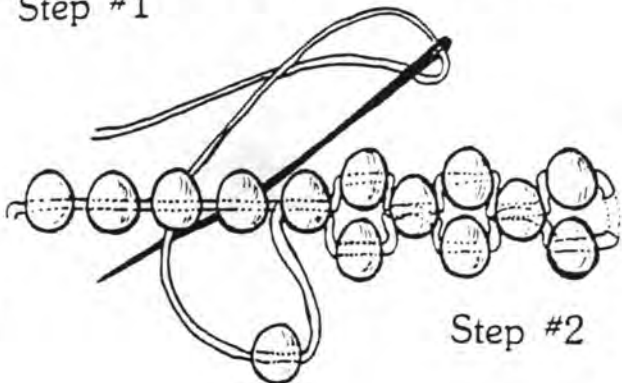
When beading a cigarette lighter or key chain, the best thing to do is to cover the object with leather, felt or baby wet pad all work fine.

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

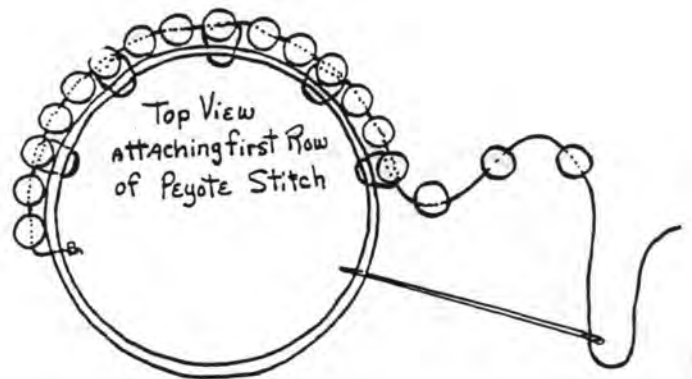
Pick up one bead on the needle, skip one bead (of the row that is sewn on) and bring the needle through to the 3rd bead. Continue until you are finished. Practicing with different colors to make designs and patterns.



Step #1



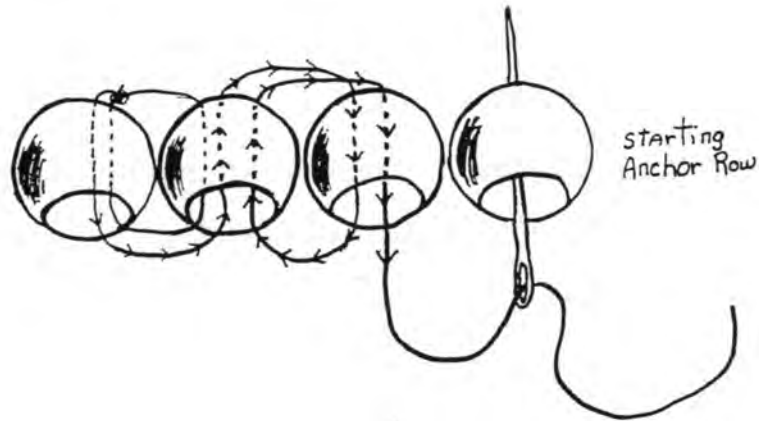
Step #2



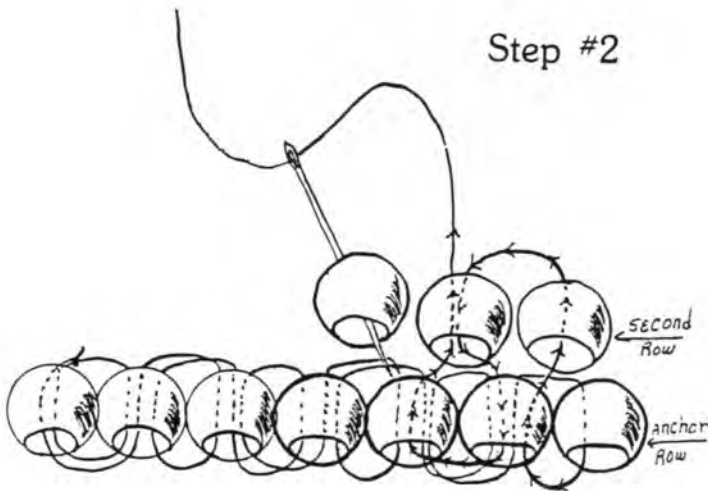
THE BRICK STITCH

The brick stitch is easier than it looks, this stitch is usually used in the making of earrings. It might be easier if you use bugle beads for the anchor row when you first begin.

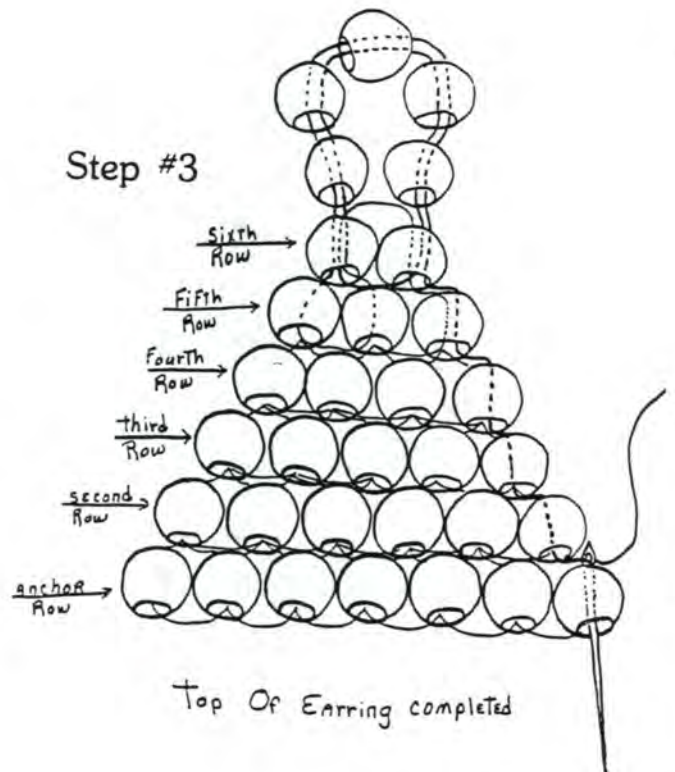
Step #1



Step #2



Step #3



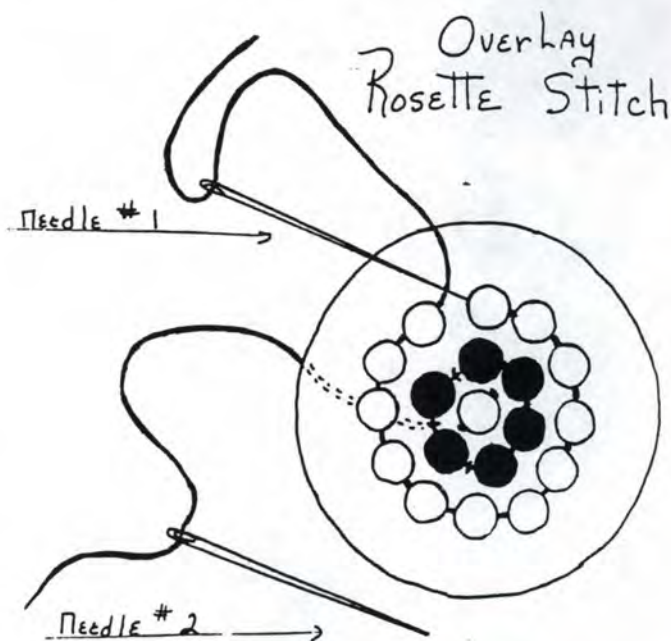
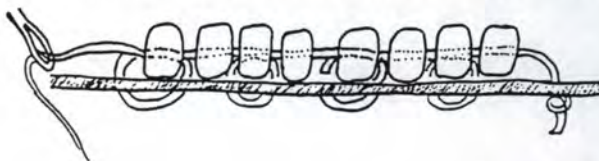
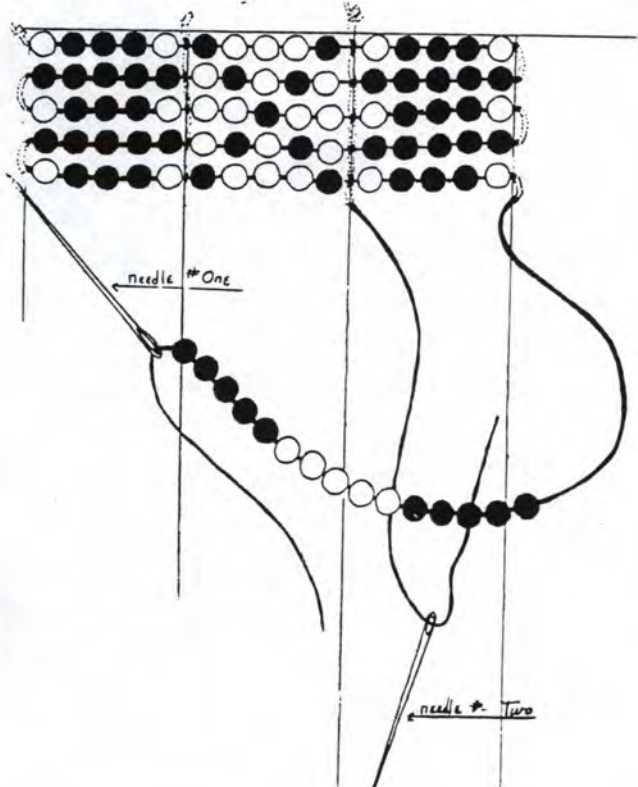
OVERLAY OR APPLIQUE STITCH

The overlay stitch is sometimes confused with the lazy stitch. The finished beadwork appears to be the same but the technique is different. This is used with two needles.

STEP 1: To keep your stitches straight, tack a piece of lined notebook paper to the material you have your pattern on (felt, canvas, wetpad).

STEP 2: Thread two beading needles. Tie a firm knot in the end of the thread; push needle through the material, with lined paper on top and using lines vertically, pick up the first row of beads the pattern calls for with your needle. Lay strung beads across the vertical lines on the paper. When beads are straight, take a stitch to the back side of the felt, make five rows across, following each pattern row. With second needle, stitch down the vertical lines of the notebook paper.

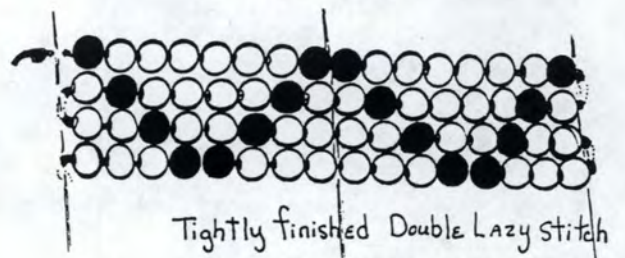
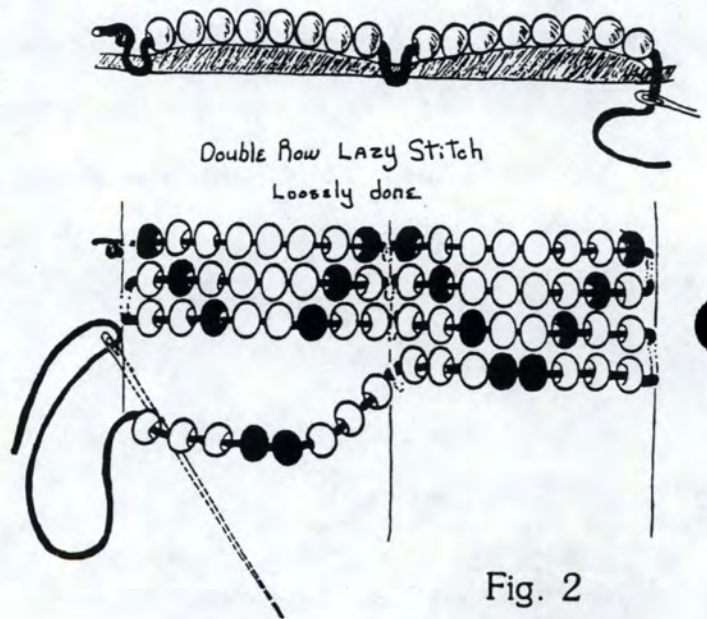
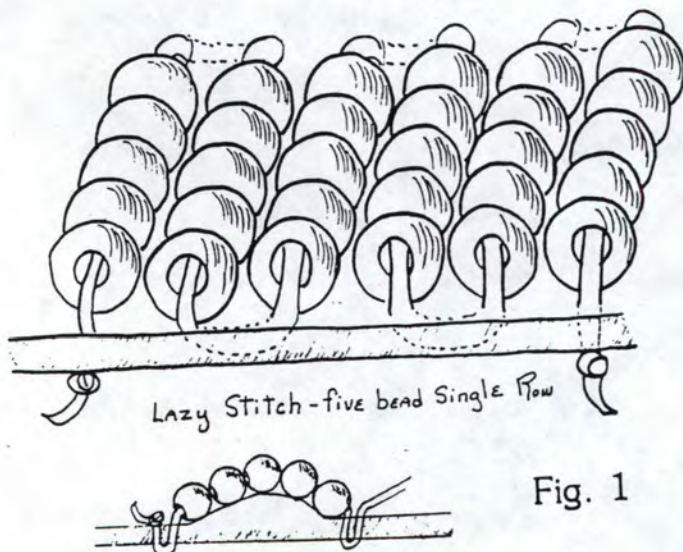
STEP 3: When pattern is complete, trim the material about 1/2 inch from beadwork.

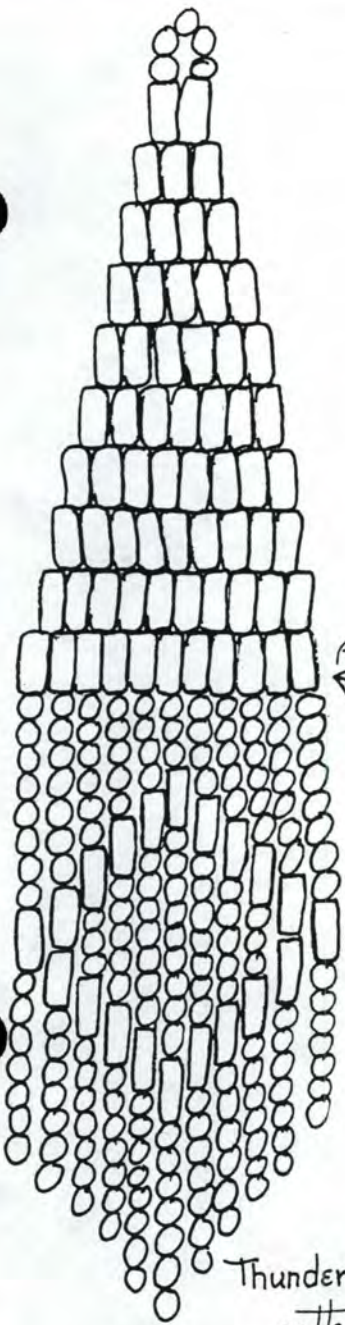


THE LAZY STITCH

The lazy stitch is a quick method of covering a lot of area in the shortest period of time. As many as eight to ten beads can be sewn on with one stitch. The lazy stitch is basically done in straight lines.

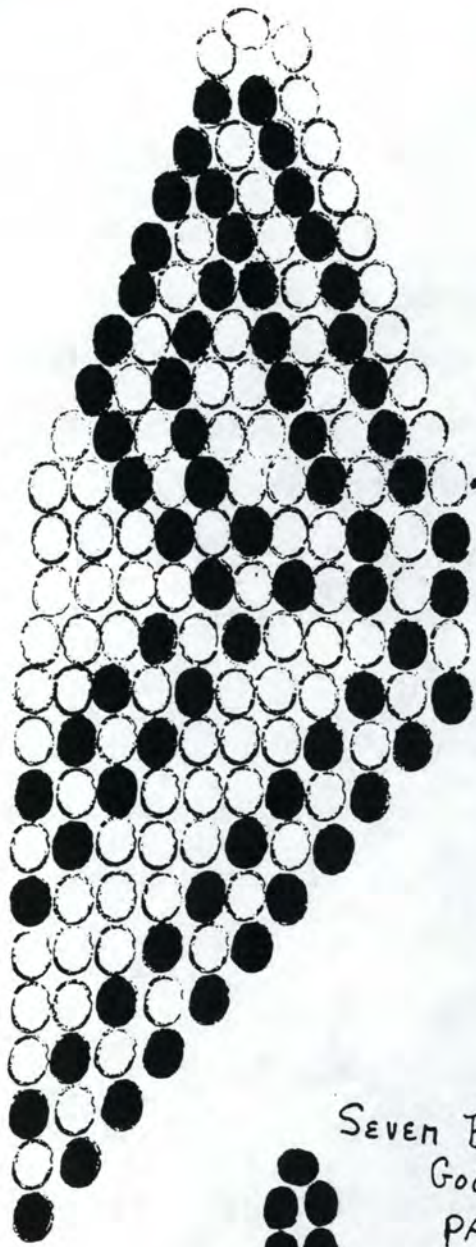
The tightness of the beaded stitch determines how well the beadwork holds and how long it will last. Loose stitches have a tendency to catch and break the string.





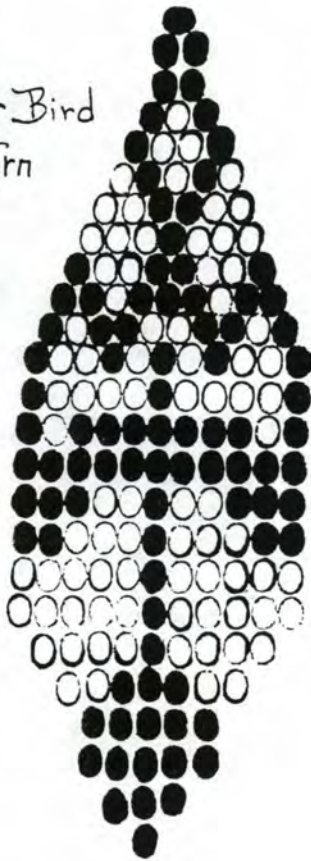
Anchor Row
using
Bugle Bead

Thunder Bird
pattern

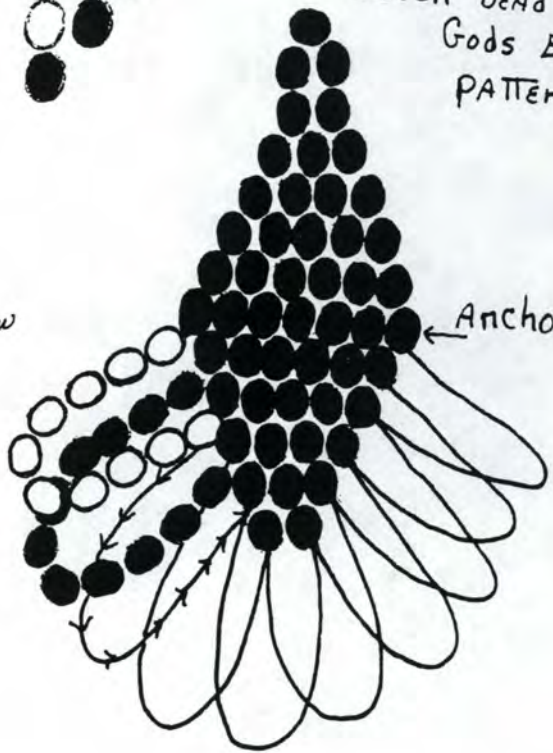


Anchor Row

Seven Bead across
Gods Eye
PATTERN



Anchor row



Anchor Row

BEADWORK

There are many ways to work with beads. The more you work on projects the better you become. It isn't something that you pick up and presto, you have a nice beaded item. It takes practice and patience. Not all beads are the same size. There are different sizes, also there are are seed beads, cut beads, bugle beads, pony beads and many others to choose from. It depends on the project that you may be working on at the moment.

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

The projects chosen, are simple, yet challenging enough for the beginner. There will be many various styles of beadwork that will be taught.

IMPORTANT NOTES:

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

**3rd ANNUAL
CHATCOLAB
POW WOW**
Wednesday night



THE CLOWN

The clown, without deserving it, is constantly dumped on, like the biblical Job: his car blows up, his house burns down, his pants catch fire. He gets knocked down, punched, run over by a steamroller.

Despite the tragedy, he endures. The sweetness and love in him make him indestructible. His tragedy becomes comedy. The clown, in its symbolism, effectively represents the indomitable human spirit.

clown \ˈklaʊn\ *n* [perh. fr. MF *coulon* settler 1. a person able to create laughter from inner pathos. Effectively represents the indomitable human spirit.



Clown Etiquette

Being a clown is more than painting on a face and wearing a funny costume. Professional clowns have a strict code of ethics. The following are suggestions that will make you a better clown and help you maintain a professional image.

Check List for Clowns

1. Allow ample time to apply your makeup and to start thinking about your clown character. Mentally become the character you represent as a clown.
2. Be sure to stay in clown character when clowning in public.
3. Practice—perfect your skits, routines, pantomime and use of props.
4. Never use bad language, smoke, drink alcoholic beverages or advertise these products.
5. Always to be on time for any activity for which you are clowning.
6. Always be considerate of others and in full control of yourself.
7. Make others feel good!
8. Demonstrate good sportsmanship.
9. Be understanding and "back off" from someone who doesn't wish to be approached by a clown.
10. Be at a child's eye level when talking to them.
11. For safety reasons never throw candy or other items into a crowd. Pass candy or other items directly to people on a one-to-one basis.
12. To avoid getting overheated in a parade—slow down and sit on the curb if necessary, and have someone meet you at the end of the parade with transportation and a refreshing drink.
13. Take care of yourself—be in good physical and mental condition.
14. Be neat, clean and well groomed.
15. Costumes should be neat, clean and appealing to the eye.
16. Wear white gloves and carry an extra clean pair to change when necessary.
17. Remember that, as a clown, you are a representative of all clowns throughout history when you perform.

one for powdering white and at least one for powdering colors

- I. Clown grease white
- J. Color grease paint in sticks or jars
- K. Swab sticks or makeup brushes for applying color grease paint
- L. Eyebrow pencil—black
- M. Eyelashes, glitter, bulb nose, etc. (optional)
- N. Latex glue or spirit gum for application of eyelashes, glitter nose, etc. (optional)

Assemble supplies before you apply your makeup.

Applying the White Face Makeup

Cover your hair or tie it back away from your face. To apply the white face, first make sure your face and hands are clean and dry; men should be smooth shaven. If you have dry skin, oil should be applied first and wiped off.

Apply clown white with fingers, starting with your forehead and applying to just below the neckline of your costume. To get a smooth look, "pat and slap" your face and neck using fingers. **NO NATURAL SKIN COLOR SHOULD SHOW** after your wig and costume are on.

Next, powder your face and neck with a powder sock or powder puff that has been generously dusted with white talcum powder. Don't be stingy with the powder. The powder sets the clown white so it will not fade or run, especially in warm temperatures. **POWDER ENTIRE WHITE AREA.** Let the powder set

for a minute or two before removing excess powder with brush.

Refer to your sketch and, using eyebrow pencil, lightly draw facial features—mouth, eyes, etc., on your face.

Now you're ready to fill in your features with the desired color. The color may be applied over the clown white with color grease paint or the clown white can be removed in the area to be colored. If you choose to remove the clown white, use oil to remove the white and apply color directly onto the skin in the area to be colored. To apply color, use a colored stick, or, for better control, use a swab stick or makeup brush. Powder the colored areas generously to set the grease paint. Wait a moment, then brush off excess powder.

Outline colored features with black eyebrow pencil.

If you want to add a nose you can use an artificial bulb nose, small pom-pon, button, etc., and apply it with latex glue, spirit gum or with clear fishing line. (Make sure the nose does not have any sharp edges which can cut your face.) You can also draw a small circle or design on the end of your own nose.

Next apply your eyelashes, glitter, etc., with latex glue or spirit gum. You may wish to do this after you have put on your costume.

Thoroughly remove your makeup each time. Apply either oil or cold cream, remove with tissue, and then wash as usual. Put on a moisturizer if needed.

Keep practicing the application of your clown makeup until your face is exactly the way you want it. Once your face is on, **DON'T TOUCH IT!**



Make a Crocheted Loop Wig

Material: 4 oz. skein, Knitting Worsted Yarn is recommended. Sayelle yarn has a tendency to stretch. Or 1½-3 oz. skein rug yarn.

More than one color can be used for a more attractive wig by using 2 skeins and alternating colors. Size F crochet hook.

Cardboard of desired width for loops.

(Recommend double crochet as wig will be cooler and more comfortable.)

Chain 5. Join with a slip stitch to form a ring.

Chain 3. (Yarn over hook, insert hook in ring. Yarn around cardboard [of desired width] clockwise.)

Pick up with hook, work off 2 stitches, work off 2 more stitches (Double Loop Crochet made).

Repeat 11 times. Join and Chain 3-12 loops made.

Row 1. Work 2 DLC in each st around. Join.

Row 2. Ch. 3. *Work 1 DLC in 2 sts, 2 DLC in next st*, Continue around. Join and ch 3.

Row 3. *Work 1 DLC in 2 sts, 2 DLC in next st.* Repeat around, join and ch 3.

Row 4. *Work 1 DLC in 3 sts, 2 DLC in next st.* Repeat around, join and ch 3.

Row 5. *Work 1 DLC in 4 sts, 2 DLC in next st.* Repeat around, join and ch 3.

You should have 72 sts. Now you put 1 DLC in each st around, join and ch 3. Repeat this until wig covers your ears. You will have from 13 to 15 rows, depending on the yarn you use.

SOME 3 BALL JUGGLING VARIATIONS

1. Cascade (normal)
2. Reverse cascade (outside in)
3. Cascading clockwise (counter clockwise)
4. Mixing (every third ball over the top)
5. The pause (One ball up the center, then two balls straight up)
6. Knee bounces
Fore-arm bounces
Foot bounces
Head bounces
Teeth bounces (not recommended if you still have teeth)
General body bounces (You have 206 bones, find them)
7. Half-claw right-hand
Half claw left-hand
8. Full claw (theoretically you can do all the normal cascade variations claw style)
9. Under leg tosses
Left hand under left leg
Left hand toss under right leg
Right hand toss under right leg
Right hand toss under left leg
10. Behind the back tosses
Right hand toss behind the back to left hand
Left hand toss behind the back to right hand
11. Floor bounce juggling
12. Off the wall juggling
13. Rapid 3 balls clockwise
Rapid 3 balls counter clockwise
14. Variations on 3 ball starts:
2 balls up - then one up the center
3 balls up at same time

BIBLIOGRAPHY OF CLOWN BOOKS

- Cline, Paul. Fools, Clowns & Jesters. La Jolla, Ca. A Star & Elephant Book, 1983.
- Feder, Happy Jack. Clown Skits for Everyone. New York, Arco Publishing, 1984.
- Hugill, Beryll. Bring on the Clowns. Seacaucus, N.J. Chartwell Books, 1980.
- Litherland, Janet. The Clown Ministry Handbook. Downers Grove, Ill., Meriwether Publishing Ltd., 1982.
- Mc Vicar, Wes. Clown Act Omnibus. New York, National Board of Young Men's Christian Association, 1960/1970
- Moynahan, Micheal E. Once upon a Parable, Drama for Worship and Religious Education. Ramsey, N.J. Paulist Press, 1984.
- Sanders, Toby. How to be a Compleat Clown. New York, Stein and Day, 1978.
- Shaffer/Sewall, Floyd/Fenne. Clown Ministry- A How to Manual with Dozens of Skits for Service and Worship. Loveland, Co. Group Books 1984.
- Snowberg, Richard "Snowflake". The Clown in You a Basic Textbook. Wi. Visual Magic, 198
- Speight, George. The Book of Clowns. New York, Macmillian Publishing Co., 1980.
- Stolrenberg, Mark. Clown for the Stage and Circus. New York, Sterling Publishing Co., 1983.
- Swartzell, Lowell. Here Come the Clowns. New York, Viking Press, 1978.



Lapidary

with Leila #

COPPER ENAMELING
SHARED BY
LEILA STECKELBERG

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

BASIC STEPS OF ENAMELING ON COPPER

1. Clean the copper with very fine steel wool. (000)
2. Brush a covering coat of Copper Scale-Off or Smear-On on the back of the piece to be enameled. Allow to dry thoroughly. Drying is a MUST if they are to do the job of absorbing oxidation which forms on copper during firing. (This protector is applied on the back side before each firing when only one side of the copper is enameled.)
3. Brush copper Prep-O or 7001 oil on the front of the copper piece, sieve on the powdered glass with 80-mesh sieve to about the thickness of a postcard. Start around the outside edge or the powder will pile up too thick in the center. Place on a trivet and place in a kiln which has been preheated to 1450 or 1500. When melted and glossy, but not quite smooth (similar to orange peel), remove from kiln and allow to cool.
4. When cool enough to handle with bare hands, remove Scale-Off or Smear-On by touching the edge of the piece. It will drop off in a sheet, removing all fire scale. If it doesn't, clean with steel wool again or soak in a solution of 1/2 cup vinegar & 1/2 tsp. salt for several minutes or overnight. Then dry and steel wool if needed.
5. File all of the oxidation from the edges of your piece. If this is not done between each firing, pieces will pop off and come down on top of your work (making black spots) during the next firing.
6. Counter enameling. Repeat step 3 on the back side of your piece. It is not necessary to apply Scale-Off again since the front is now protected with the enamel and will not burn. The reason for counter enameling is that enameling both sides of the copper will prevent rapid temperature changes from popping off some of the enamel after your piece is finished.
7. Repeat Step 5!
8. Apply a light coat of Prep-O to the enameled face of the piece, and sieve on a second coat of enamel. All coats after the first should be fired until JUST glossy and smooth instead of like orange peel. DO NOT FIRE YET; instead, choose one of the decorating ideas described below.

DECORATING IDEAS

LUMP AND THREAD ENAMEL

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

STENCILING

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

SGRAFFITO

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

SLUSH (also known as crackle)

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

SOLDERING

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

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

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

ENAMEL BEAD MAKING

Leila Steckelberg

The ultimate in fashioning your own jewelry.

The bead making process is not at all complicated and you probably already have the required tools. The process is one which is easy to master and allows you to be as creative as you like, turning out beads at the rate of one every three or four minutes.

TOOLS AND MATERIALS REQUIRED:

- TORCH:** Propane torch is my first choice. Alternates are a butane torch or an acetylene torch with a #4 tip. The oxy-acetylene torch is NOT suitable as it is too hot.
- TORCH HOLDER:** This may be made from a heavy wire coat hanger or styrofoam to hold the torch firmly laying in a cradle slightly elevated at the nozzle end (2 or 3 inches) -- it is easier to use this way than if the torch is sitting upright. An alternative could be clamping the torch to a board.
- BEAD TOOL:** The bead tool or holder is made of 1/16" low-carbon stainless steel welding rod for 1/8" copper tubing; 1/8" low-carbon stainless steel welding rod for 3/16th" copper tubing; larger welding rod or a welding rod "Fork" (two tines) for larger tube.
- TWEEZERS:** Tweezers serve as a bead removal tool. It works best because both sides of the bead are pushed at the same time.
- OLD PARING KNIFE:** May be preferred as a bead removal tool. It may also be used to flatten or shape the bead.
- ALUMINUM FOIL:** Small aluminum foil squares to serve as enamel trays. (Paper squares may be used).
- BEAD RECEIVER:** A heavy crockery dinner plate or oven-wear pie dish.
- WORK SURFACE:** A stove hot pad or cookie sheet (with newspaper padding underneath) to protect your work surface from hot beads if dropped.
- COPPER TUBING:** 1/8th" to 3/16th" copper tubing serve as the base upon which the bead is built. The length of the tubing determines the length of the bead.
- TUBE CUTTER:** Available in hardware, auto parts, plumbing or discount stores.
- ENAMELS:** Various colors (opaque or transparent) of 80 mesh enamel (ground glass) and 6/20 mesh enamel (small lumps). Enamel threads may also be used to decorate beads.

SAFETY INFORMATION:

All enamel products are glass of one form or another. Care should be taken not to ingest them. These products can be used quite safely if you follow the following housekeeping and hygiene rules:

1. Keep your work area neat and clean. Keep your cloths clean.
2. Use your enamels in a well ventilated work area. Wear a protective dust mask if you are working with enamel powders for an extended period of time.
3. Wash your hands before eating. Do not smoke or handle food when working with enamels.

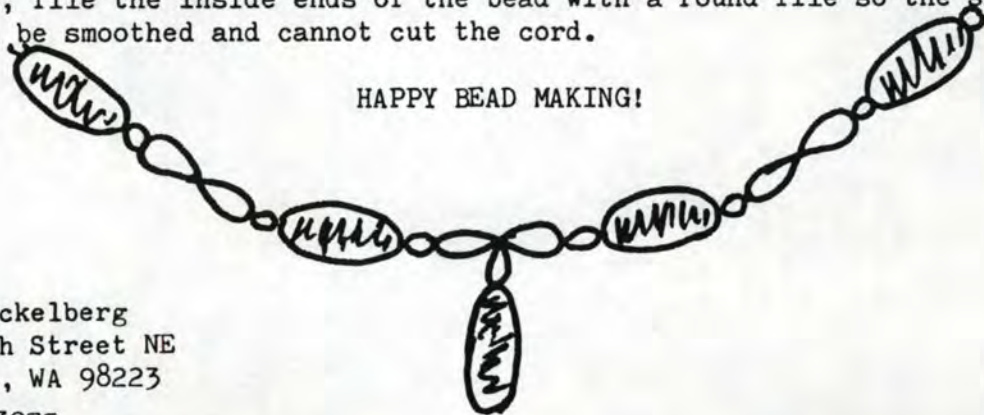
PROCEDURE:

1. Pour small amounts of the powders and enamel lumps and/or threads on the aluminum squares (one color per square) you desire to make your beads. Line up the squares so they are easily reached and in the sequence to be used.
2. Place the bead receiver and a container (tin can) of water in a convenient and easy to reach location.
3. Cut the copper tubing into 1/2" to 5/8" lengths. If round beads are desired, cut the tubing shorter.
4. Insert stainless steel rod into a copper tube base for a snug fit. Make sure the rod extends a bit beyond the end of the tube (about 1/8") to assure a nice clean hole from one end to the other. Press the tubing on the rod firmly enough to prevent it from turning but not so hard that you will have difficulty in removing the completed bead.
5. Secure the torch in the torch holder so when lighted, the flame is directed away from anything combustible.
6. Place the bead tool with the copper tubing tipped end in the flame 1/2" to 1" away from the pointed end of the blue center part of the flame (this is the hottest part of the flame) and heat until the copper tubing is hot - red in color, rolling the rod at all times. Remove from the heat as soon as the copper turns red for if over-heated, it will melt the rod or the copper.
NOTE: When heating the tubing, hold the rod between the thumb and fingers of both hands so that you can rotate the rod. The rotating is important in applying the enamel as it distributes the heat around the tubing and prevents the melted enamel from dropping off the rod.
7. Rotate the hot copper tubing in the flux (clear transparent powdered enamel) taking care not to get the flux on the bead tool as this will cause the tubing to stick to the rod and will be difficult to remove. Rotate until the rod is well covered. Remove any flux from the rod with the paring knife before reheating. Work on a heat-resistant surface such as the stove hot pad.
8. Reheat copper tubing, rotating continuously, until the flux melts and the tubing is red in color again. Flux is used to assist the enamel in adhering to the copper tubing. You probably will want to put on a second coat of powdered glass since this is the base coat and you want an even covering. Quickly rotate the hot tubing in the powder and melt as before.
9. Now add additional layers of a base color such as white opaque enamel to build up the shape of your bead. Use four or five layers if your base is to be white. If your base is to be a color, use two or three layers of white and then two or three layers of the color desired. Slow rotation will form a round or barrel shaped bead if the rod is held level. If the rod is tipped, the enamel will run toward the lowered end and bead will be tear drop or pear shape. Enamel build up is what determines the diameter of the bead but too many layers (over 10 or 12) will become unmanageable.
10. Different colored 6/20 lumps, threads or powders may be added as the final layer for decoration purposes. Dab the hot bead into the lumps, etc., so you do not pick up too many pieces, return the work to the flame and begin rotating. You have an almost unlimited choice of glass colors to use, so you can be as creative as you know how.
11. At this point you can control the texture of the bead to suit your taste. Just a small amount of heating will leave the bead surface rough or lumpy, a little more will smooth it, and more will make it all smooth.

12. While in the molten state, the glass bead can be given a variety of shapes with very simple tools. The tip of a discarded ball point pen may be used to create artistic grooving. The paring knife may be used to create flat surfaces. Flat, square or triangular shaped beads may be made by simply touching the melted bead to the clean knife blade or a spatula to flatten into the desired shape.
13. When the bead has reached the state of perfection you desire, remove it from the heat and continue rotating slowly so that the bead will retain its shape while cooling.
14. When cool enough for the enamel to be firm (a few seconds), use the tweezers or paring knife to remove the bead from the rod by sliding the tweezers or knife on the rod and against the tubing pushing the bead onto the plate. If the tweezers or knife hits against the enamel and the enamel is not firm, the bead will be marked. If this happens, reheat to remove the mark. Also, if the enamel is not firm when removed from the rod the bead will flatten on the down side from its own weight or will go pear shaped if the bead is standing on end. I have found that you have better control of the bead if you hold the rod at right angles to the plate when removing the bead. In this way the bead will not roll or jump out of control as it leaves the rod. If the bead should stick to the rod, reheat and force the bead off with the tweezers or knife. Knowing just when to remove the bead comes with practice and experience. Don't give up if it takes several tries! Reasons for the bead sticking may be from the flux or enamel between the tubing and the rod or because it was pressed too tightly on the rod.
15. The enamel bead is still super hot so do not touch for some time. A crockery dish or oven-wear pie dish is best because the hot bead will cool more slowly than if removed to an aluminum foil pan. Beads seem more prone to chipping if they cool too rapidly.
16. After the bead is removed, place the hot rod into the beaker of water to cool it and remove the residue. You may need to reheat the rod sometimes to soften and clean off excess enamel on it. Now you are ready to begin the process all over again.
17. DECORATION HINTS: Many pleasing patterns and color combinations will result from the simple process of adding different colored lumps or threads. Swirling is another technique that may be used. Swirling is accomplished by adding a few lumps of different colored enamel and heating. This time do not rotate the bead but allow the enamel to droop slightly and then roll it back up and rotate for a time to allow the bead to resume its round shape.
18. These beads are very effective used on leather thongs or spaced between gold or silver chain lengths such as shown. If the beads are to be strung on bead cord, file the inside ends of the bead with a round file so the sharp edges will be smoothed and cannot cut the cord.

HAPPY BEAD MAKING!

Leila Steckelberg
9406 164th Street NE
Arlington, WA 98223
206-435-3075



Hiking as a Camp Activity

Items to remind your hikers to bring.

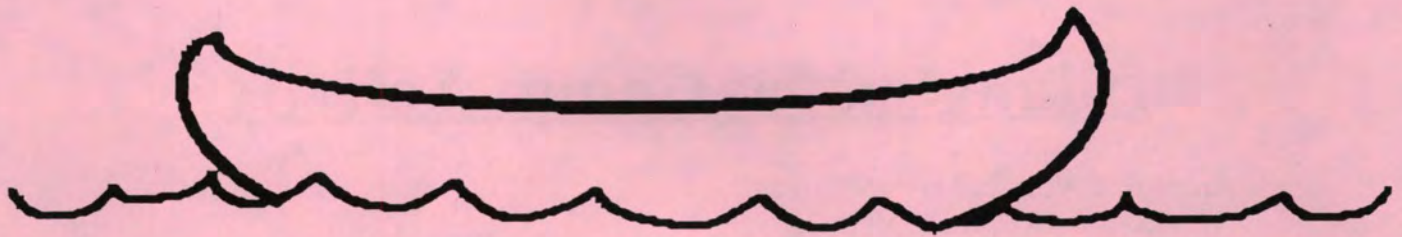
1. Good pair of hiking shoes.
2. Shirt and hat to keep sun at bay, or to keep warm if it could get cool.
3. Liquid to drink.
4. Snack to eat.

Your responsibilities.

1. Know the trail! Hike it before hand so that you know what to expect and can cope with any unexpected problems on the trail, i.e. downed trees, snow, washed out or over grown trails etc.
2. Keep track of your group. Know who is in front of you and who is behind. If dealing with small children or large groups recruit people to help lead.
3. Rotate through the group with each person having a chance to be the point and each being the rear guard.
4. Bring a first aid kit.
5. A camera to document that you really made it. This also will allow you to send prints to the hikers at Christmas time as an easy present.

When you hike the trail before hand you can observe the flora and fauna for items of interest to point out, such as flowers, spit bugs, berry plants, etc. You can also time how long it takes for the round trip to make sure that it fits in the time available.

Larrie Easterly



Canoeing

Equipment

The canoe

Size - Typical lengths are from 14' to 18'. Bigger boats will float higher and be more stable under heavy loads, but they don't steer as quick. Three people are too many for a 14' canoe. No canoe can handle four very well.

Material - Wood boats are fast expensive, and pretty, but are not suitable for fast flowing rivers (can easily break). Fiberglass and aluminum canoes aren't good for fast rivers for the same reason. Plastic boats are best for rivers. They will just spring back.

Paddles

Size - They do come in different sizes for different sized people.

Life Jackets

Size - A life jacket that is too big for a small person will slip off over the head.

Safety

Life Jackets - Always wear one. A boating accident can render even the best of swimmers unconscious. Also, cold water can sap much or all of your strength.

Paddling under control Racing and playing games can easily cause an upset canoe. If your going to get wild in your boat, be prepared to preform rescue operations.

Basic Strokes

J-Stroke - Make the stroke in the exact shape of a "J", using the finish of the stroke to backpaddle a bit or use it as a rudder to straighten the boat back out.

Sculling - Used to pull the boat sideways into shore.

Rescues

Linking up - If 2 or more canoes can come to the rescue of an upset canoe, link up the boats as a raft and have canoeists hold on tight to the boat next to them for stability. This will provide enough stability to allow those in the water to crawl into a dry canoe without tipping it over also. The canoe can then be drained by lifting (this is difficult) one end up onto one of the other canoes.

Where to Paddle

Rivers - Guide books are usually available on floating rivers in your area. See the local canoe, mountaineering, or bike shop.

Lakes - Never stray to far from shore. If a strong wind suddenly picks up, you'll want to be close enough to swim to shore if you are tipped over.

References

The Library will have a book, or 10, or 20 that will tell you all you need to know.

The local canoe shop look up canoes / kayaks in the yellow pages.

Dan Moe (307) 745-4238
818 Beaufort St.
Laramie, WY 82070

VIDEO

VIDEO STORY TELLING

A video production is a series of individual scenes linked together.

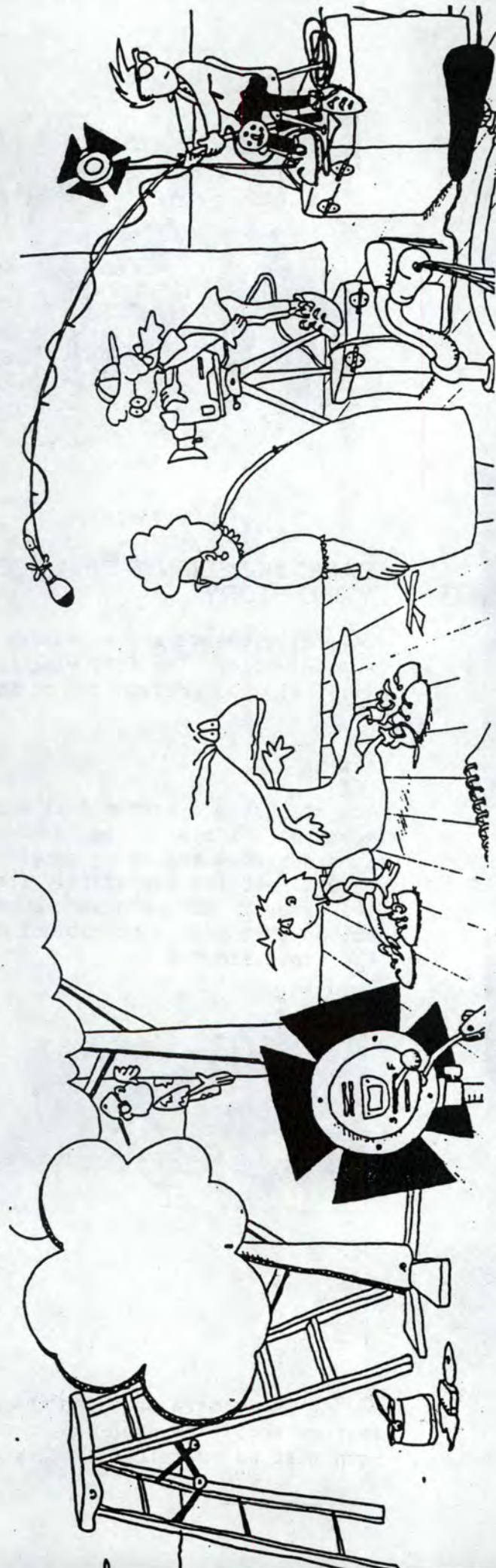
We call the basic building block of a video story a scene. A scene is a single run of the camera and recorder. It begins when you depress the record button to start the VCR and ends when you release the button to stop the recording. Some scenes can last 3 to 4 seconds, others can last 13 seconds or longer.

A sequence is two or more scenes that relate to the same subject matter, usually shot at the same location. A single scene often does not tell a complete story. A sequence, however, can tell a story or at least part of a story. Let's start with the picture we used to illustrate a scene and add other scenes to it to make a sequence.

Most stories are a series of sequences. We can start with the sequence on the next page and add other sequences to it to make a complete video story.



The basic unit is a scene.



STORY TELLING MADE EASY

Before making video movies, it is a good idea to become familiar with the basic elements of taping: light, camera, recorder, tape and subject.

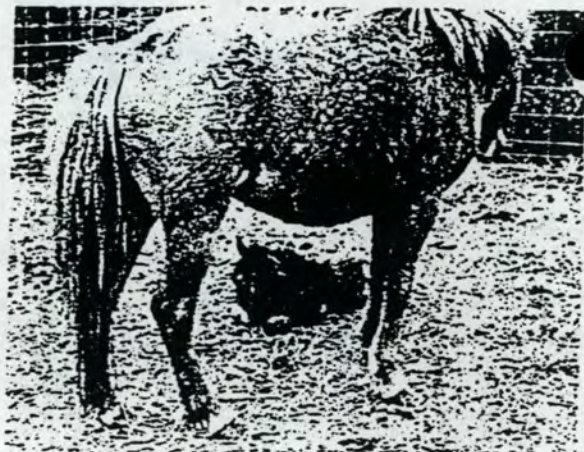
You must have an adequate amount of light available to shoot the scene. When adequate light is not available, the camera's automatic exposure system will show a low light situation, resulting in poor picture quality.



Underexposed



Properly exposed



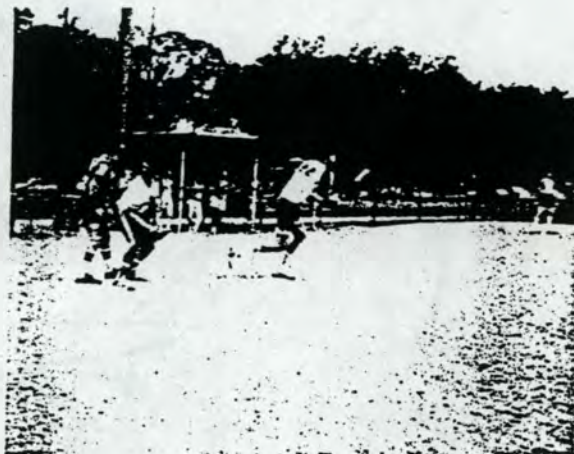
Overexposed

BASIC INGREDIENTS OF A GOOD VIDEO STORY

Several elements are necessary to make a good video. The following techniques will help you produce a good story.

Action

You are using a system that records movement. Subjects should move! Make sure subjects are doing something natural and are not stiffly staring at the camera. Here are some examples of action that make good subject matter for video stories.

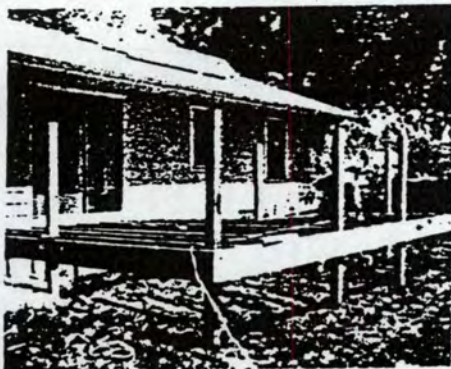
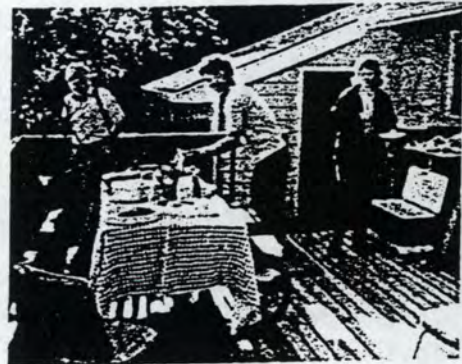
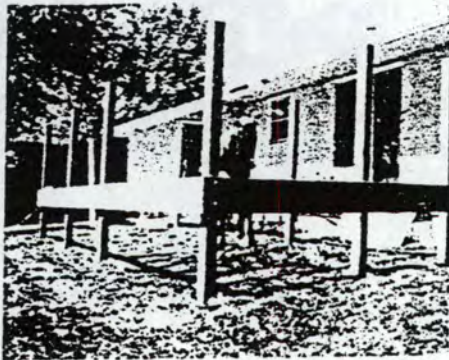
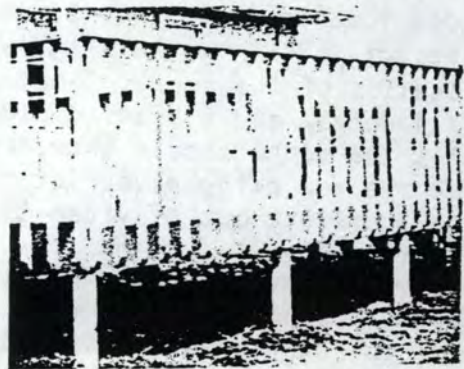
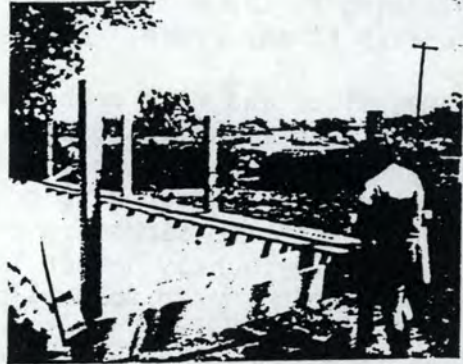


Moving the camera or using the zoom feature should be used only rarely. Both must be practiced if they are to

be used effectively. Neither is required nor encouraged for the video.

Story Value

A video is a story. Your video should be a sequence of scenes that together tell a story. The video story shown below could be used as a 4-H demonstration on building a deck. Take your pictures in proper sequence. Editing videotapes requires additional equipment which probably will not be available to you.



PLANNING YOUR VIDEO MOVIES

Planning is the most important key to success in any video. Plan ahead!


The easiest and most economical way to make a good video is to plan each scene carefully before you do any taping. You can use planning cards to organize your movie. Planning cards are plain pieces of paper (4-inch by 6-inch file cards are a good choice) used to outline each scene.

Each card represents one scene and should include all the information that will help you film that scene. For example, it is a good idea to draw a simple sketch of the subject. Next to the sketch, show the location of the scene, length, lighting, if indoors, and a brief explanation of what the scene should show. Each card becomes a working blueprint that takes the guesswork out of video taping.

After you have prepared all the planning cards, arrange them in order. You may have to rearrange the cards a few times, discarding some and perhaps adding others, before you select the final order of scenes. Next, number each of the cards. The card for the first scene (most likely the title of your video) should be No. 1. The second scene is No. 2, and so on. Tape the scenes in order.

Opportunities for additional scenes may present themselves as you are taping. Shoot these scenes also. There is always the possibility that unexpected events will provide high-lights and human-interest elements for your video.

Scene 2..



Shot Length:
 Lighting:
 Location:
 Subject:
 Camera Angle:

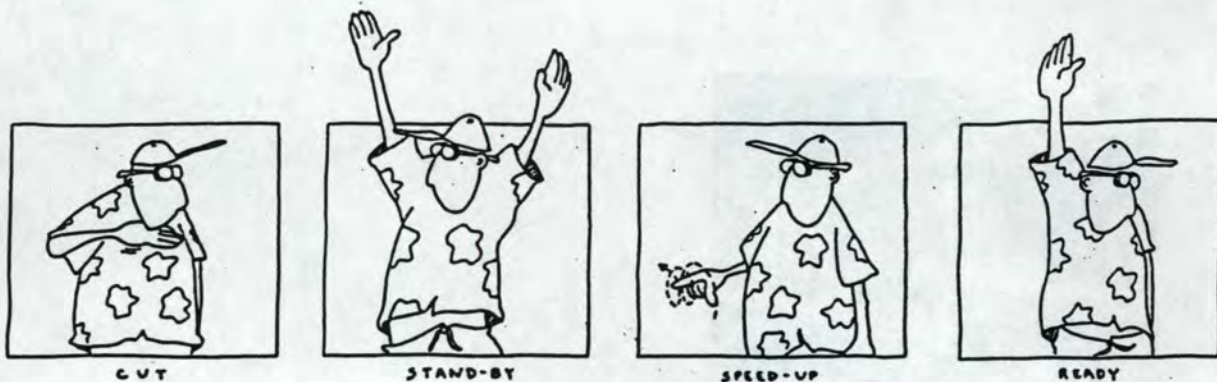
Audio:

Scene Length:

Here is an example of a planning card. Note that it includes a rough sketch of the scene along with pertinent information to help you with taping. (If your video includes sound, add audio information too).



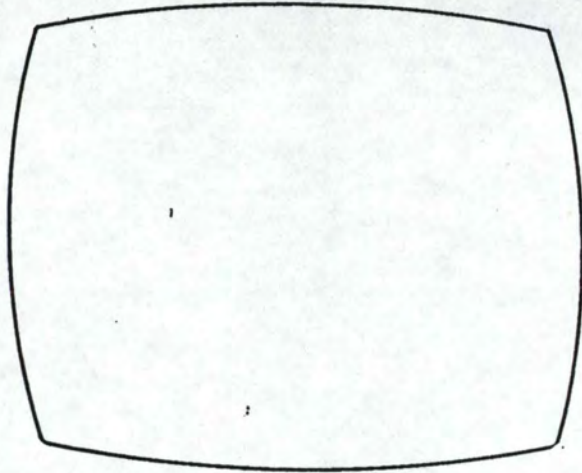
Here is the scene that was created using the planning card as a blueprint.



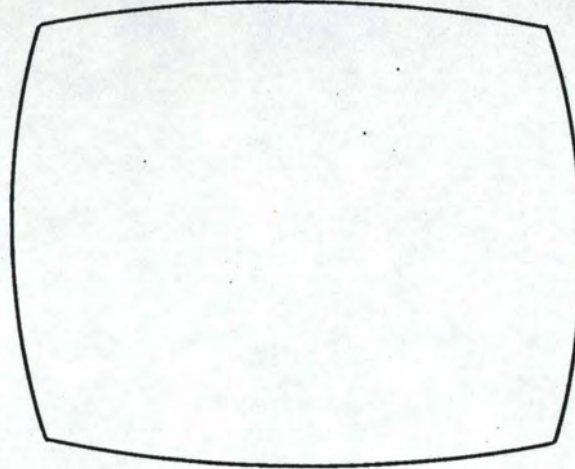
STORYBOARD SHEET

Program _____

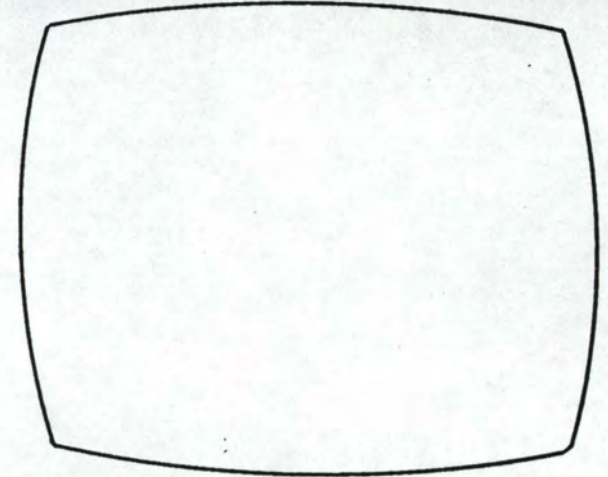
Producer/Director _____



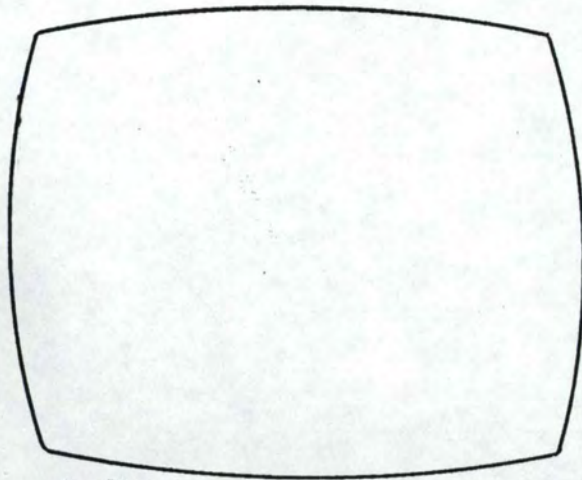
Audio



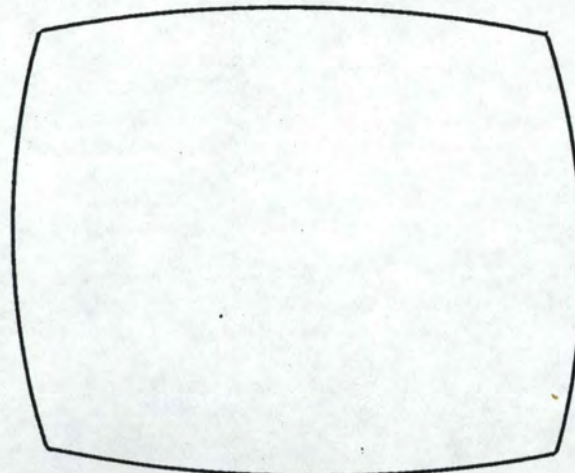
Audio



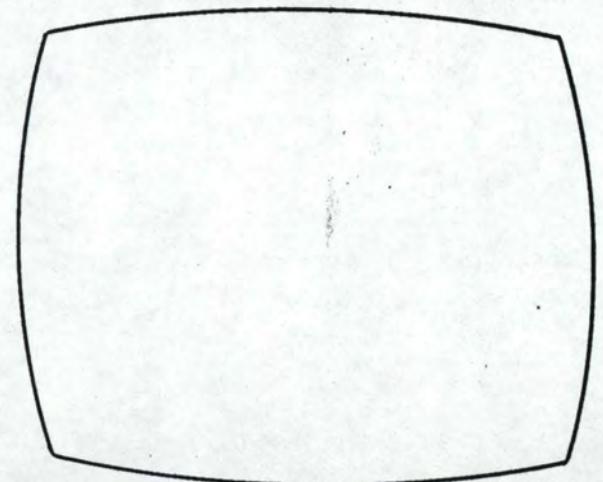
Audio



Audio



Audio



Audio

Outdoor Cookery

Shared by Leila Steckelberg

Rock Roasted Chicken*

(*Performed "to perfection" at Chat by Leila)

Heat for at least two hours in the campfire three firm smooth rocks about the size of very large baking potatoes. Wash a large roasting chicken and sprinkle cavity with salt (celery and/or onion salt, if you like). Lay chicken on large piece of heavy broiler foil and brush with barbecue sauce or mixture of soy sauce with a little molasses and lemon juice. Remove hot rocks from fire and wrap in foil; drop one inside the chicken, lay one under each wing and wrap chicken in the foil, closing package tightly. Wrap chicken package in 4-6 inches of newspaper and place in large cardboard carton, or bury in a pit. Chicken will roast in about three hours with no fire needed.

Roasted Onions

Use medium-sized dry onions, cored in the middle (use the cores for seasoning soup or stew later - freeze in sandwich bag til needed). Place onions in large bowl and pour beer over to cover; marinate in refrigerator for 24 hours. Remove from beer, wrap in heavy foil with a pat of butter and salt and pepper to taste. Grill over medium coals for one hour, or until soft. Great with steak.

Onioned Potatoes

Scrub six medium-size baking potatoes; slice in three lengthwise slices. Mix together one cube margarine with one envelope onion soup mix; spread the mixture between potato slices and reassemble each potato. Wrap in heavy foil with drugstore fold; roast in hot coals 30 to 45 minutes or until package is soft when squeezed. Good with steak or salmon.

Fireless Cookery

Shared by Leila Steckelberg

Introduction by Dr. Heidi Kirschner, author of the book, Fireless Cookery.

Fireless cooking is an old and very useful method of food preparation that has been generally overlooked since World War II. The purpose of this book is to help revive it.

The fireless cooker works on the principle of keeping a container of food hot after a short initial cooking period on a heating unit. A fireless cooker may be any kind of enclosed container stuffed tightly with insulating material around a hollow space that is large enough to hold the average pot of soup or stew.

I grew up in Europe in a home with a variety of fireless cookers in daily use and have used one or more in my kitchen in the U.S. for more than forty years while raising a family and working as a pediatrician.

MAKING A PORTABLE FIRELESS COOKER
(Sufficient for a 2-quart pot)

Materials

- 2 1/4 yards of denim or similar sturdy material 35" wide
- 2 3/4 yards of cord for drawstrings (3-ply cotton or similar nylon cord)
- Enough corrugated cardboard to make a rectangle 10" x 44" (to curve inside the portable cooker so sides will stand up), and a 12 1/4" circle to give strength to the bottom. Not necessary with foam-rubber lining.
- Stuffing. Any kind works; here I've used newspaper because it's easily obtainable, inexpensive, and neat.

Making the cooker

1. Cut the denim. The main piece will be 36" wide and 42" long. Cut 2 strips 36" long and 5" wide; 2 circles 18" in diameter; and 2 circles 13" in diameter.
2. The 2 strips will be handles. For each handle, fold the sides inward, one edge overlapping the other. Fold the top edge so it has a narrow hem. Stitch. You should have a handle about 2" wide. For added strength, stitch along the sides as well. Attach to the sides of the bag at slight angles about 4" from what will be the bag bottom and 4" from what will be the sides (indicated in step 1). Make a narrow hem on both sides of the 25" slit in the bag, and make a hem the same length on the two edges parallel to the slit.

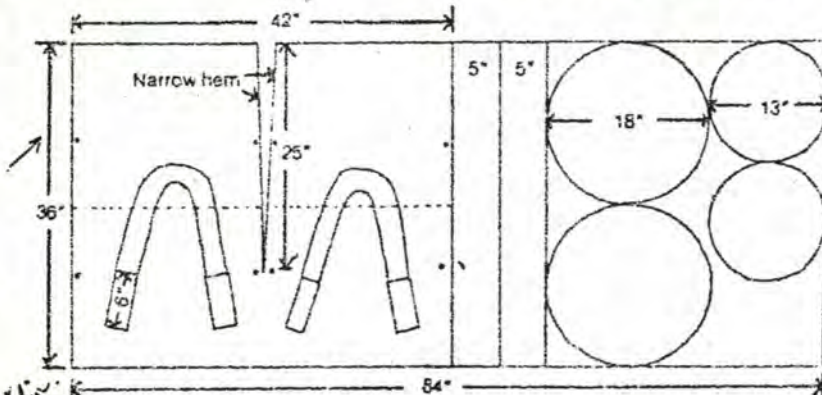
3. Fold the material in half on the dotted lines indicated in step 1. An inch from the fold, pin and then make a row of stitching; parallel to this, about 1" away, make another row of stitching to form a tunnel for the cord (step 3). With the right sides together, pin, baste, and stitch the bottom of the portable cooker (the 42" length) to a 13" circle. Allow a 3/4" seam allowance for the bag's side seam, which has not yet been stitched.

Stitch the side seam up to point X where the narrow hem ends (step 3). You now have, in effect, a bag with a round bottom and two loose flaps that will serve as a lining.

4. If your insulation is soft—it will be unless you use foam rubber sheets—line the sides of the cooker with the rectangle of cardboard, stapled together at the ends, and lay the cardboard circle on the bottom. The lining flaps fold in to cover the insulation on the sides. On each side, run a short cord through the eyelets (step 4) to hold the lining in place (just above the cardboard). Eyelets are indicated by 8 small circles in step 1.

Cut the drawstring cord in half and run the cords through the tunnel in opposite directions to make drawstrings. Knot the ends together on each side.

Step 1

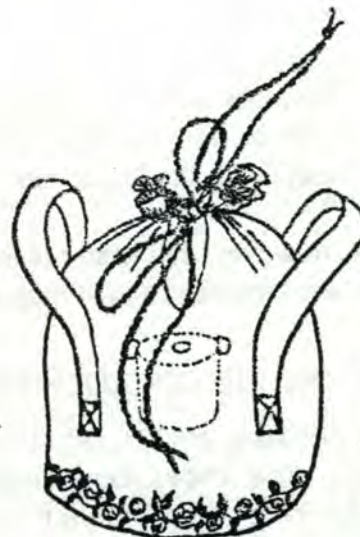


Must be higher if cardboard is 14"
bottom flaps - 21" dia.
top flaps - 24" dia.
25" flaps

stuff less than 1/2 full.

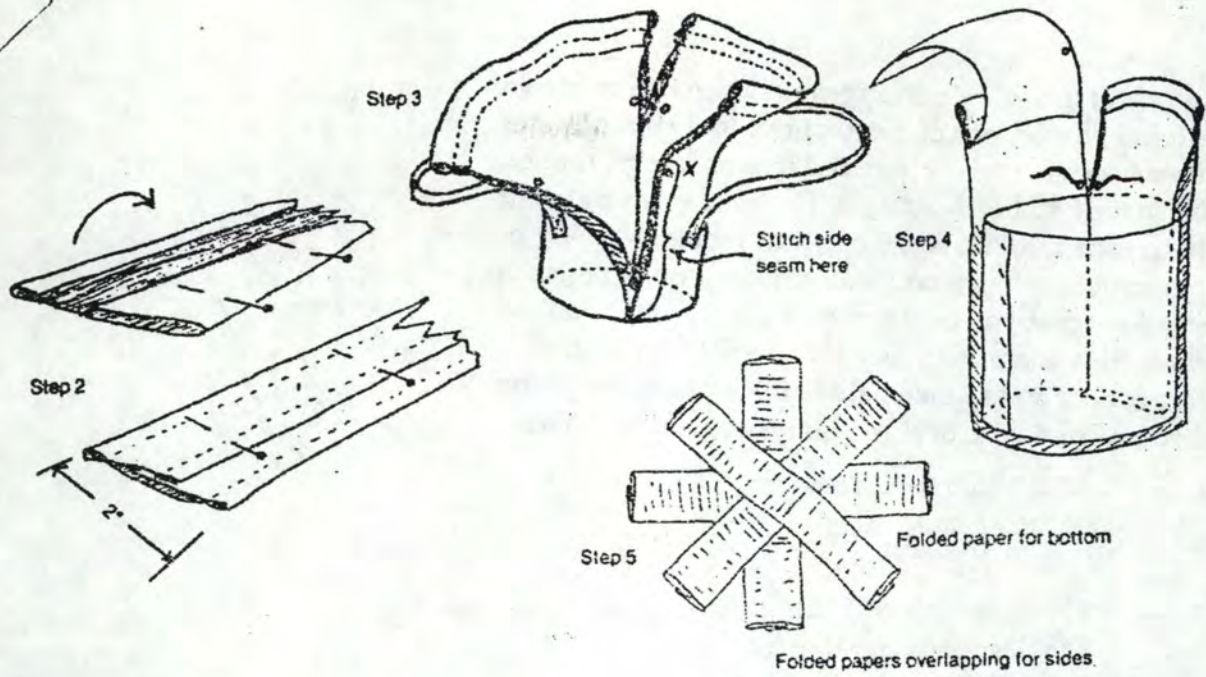
Stuffing the cooker

5. Turn the lining out, exposing the cardboard. Take 7 layers of an open newspaper and fold them into thirds lengthwise, making a strip about 7" x 27". Make several such strips (you'll need 1 or 2 Sunday papers for the total job) and lay 3 strips across the bottom of the bag; the centers will intersect and they'll look like an asterisk, as in step 5. To line the sides, place two strips, long sides down and ends overlapping, to make one circle against the cardboard. Make another asterisk and, above that, one more side layer. (As the bottom is built up, the sides will get higher.) Continue to add newspaper strips on the bottom and sides until you have insulation about 3" thick. Fold in the lining, which will hold the papers in. Hem the second 13" circle to cover the bottom. Make a pillow for the top from the 18" circles and stuff them with shredded newspaper. Make a washable pillowcase to cover.



Works best with large quantities of food because it retains the heat better.

May need cardboard up to 14" high depending on the pot you use.



STUFFING

Any materials on hand in your home that are usable for packing fragile objects or for stuffing pillows or soft toys can also be used for stuffing a fireless cooker. The basic criterion is that the stuffing fill all the space around the pot, so a soft material—for example, polyester fiberfill—works best.

- Hay or straw works well. Probably the oldest stuffings for the fireless cooker, they're nice for traditionalists!
- Lawn clippings will work—if thoroughly dried.
- Excelsior or shredded newspaper is excellent.
- Feather or dacron pillows are fine for the top.
- Sawdust or wood shavings can be used, but only in pillow-cases—otherwise they are messy.

Polystyrene pellets (the kind used for beanbag furniture) are widely available at stores where yard goods are retailed, and in my opinion are the best stuffing available. Their insulating qualities are superior, they adapt particularly well to the size and shape of different pots, and they can be readily washed in case there is a spill. (But they must be line dried because an automatic dryer may melt them.) Their static electricity makes the pellets hard to handle, however. When you put them into a pillow, stuff them loosely, and sew the pillow securely. *Pillows stuffed with polystyrene pellets drape so well that only a top and bottom pillow are needed—your cooker won't need a middle one.*

Polyester fiberfill also gets my highest recommendation.



Rice

6.

Most of the time, I use standard long-grain white rice or brown rice, in the usual proportions of 1 cup of rice to 2 cups of water or broth. Prepackaged rice is clean and free of foreign matter, and I am not in the habit of washing it. There are many different types of rice on the market, some of which require washing or different proportions of rice and water. I have no experience with these and suggest you experiment if the standard method does not work. Rice is a particularly suitable food for preparing in the fireless cooker and I would hate to think of anyone giving it up just because one type of rice requires somewhat different handling.



SIMMERING TIME: 5 MINUTES

COOKER TIME: 1 TO 2 HOURS

*

- 1½ cups long-grain white or standard brown rice
- 2 tablespoons cooking fat
- 3 cups water or broth
- 1 small onion, peeled
- 1 teaspoon salt

In 2-quart pot, fry rice briefly in fat or until a few grains turn white or translucent. Add water and onion, and bring to boil; cover, reduce heat, and simmer for 5 minutes. Place in fireless cooker for 1 to 2 hours. Serves 4 to 6.

Note: If you want to use the rice as a cereal with milk or to make a rice pudding, omit the onion and use water. For any dish, I prefer to use the brief frying method because it prevents the rice from turning mushy. But other methods work too.

Split Pea Soup

SIMMERING TIME: 10 MINUTES

COOKER TIME: 3 TO 4 HOURS

- 1 cup split peas
- 5 cups cold water
- 3 medium carrots, cut into 1-inch pieces
- 1 medium onion, sliced
- 1 stalk celery, cut into 1-inch slices
- 1 outside cabbage leaf, if available, chopped
- 2 tablespoons any cooking fat



- 1 tablespoon fresh or 1 teaspoon dried rosemary, sage, or oregano
- 1 pound ham shank, or 1/2 cup coarsely chopped ham, or 1/2 cup fried bacon ends (optional)
- 1/4 teaspoon pepper
- 1 tablespoon paprika
- 1 tablespoon butter
- 1 tablespoon flour
- 1 cup milk
- Salt to taste
- Chopped chives or parsley, for garnish

Soak peas in cold water for 2 hours in 3-quart pot. Sauté vegetables in fat over medium heat for 3 or 4 minutes or until onion is transparent; add herbs and sauté 1 more minute. Add water that peas were soaked in, or substitute broth for some of it if no meat will be used. Stir and add peas, meat, pepper, and paprika. Bring to boil, cover, reduce heat, simmer for 10 minutes, and place in cooker for 3 to 4 hours. At serving time melt butter in small frying pan, add flour, and stir 2 to 3 minutes. Remove from heat, and stir in small amount of milk, return to medium heat, and gradually stir in rest of milk. Bring soup to boil and add thickening mixture gradually. Add salt to taste, cover, and simmer soup for 5 to 7 minutes. Garnish with chopped chives or parsley and serve with croutons. Serves 4 to 6.

Note: If a thicker soup is desired, increase the amount of butter and flour for thickening. If you prefer your pea soup puréed, lift the meat out of the soup with a slotted spoon before puréeing soup in blender or passing it through a sieve. Split peas can also be served as a vegetable. They are very good in winter or whenever there are no fresh vegetables available, served with ham, pork, or sausage cooked with the peas or heated in the pea mixture at serving time. Use the above recipe, but reduce the amount of liquid used by 1 or 2 cups, depending on the consistency you like. A large peeled and grated potato can be added before simmering, as thickening, to substitute for the flour and butter.



Pot Roast

SIMMERING TIME: 20 TO 30 MINUTES

COOKER TIME: 3 TO 5 HOURS

2 tablespoons flour
1 teaspoon salt
¼ teaspoon pepper
2 to 3 pounds pot roast (chuck or rump)
2 tablespoons butter or shortening
½ teaspoon sugar
1 onion, sliced
2 cups broth or water
2 carrots, cut into 2-inch pieces
1 stalk celery, cut into 2-inch pieces
2 tablespoons flour or 2 teaspoons cornstarch
2 tablespoons cold water



Mix flour and seasonings and roll meat in this mixture. Melt butter in 3-quart pot, add sugar, and brown meat slowly but thoroughly on all sides. Add onion and liquid and bring to boil. Cover, reduce heat, and simmer for 15 minutes. Add carrots and celery and bring again to boil. Cover, reduce heat to simmer 5 minutes more, and place in fireless cooker for 3 to 5 hours. At serving time, bring to boil, simmer for 5 minutes; correct seasoning. To thicken gravy, rapidly beat cold water into flour with fork; add this mixture to liquid while stirring, and bring to boil briefly. Slice meat and serve with gravy, plus rice, potatoes, or dumplings. Serves 6.

Note: Potatoes cut into 1½-inch cubes can be added about 7 to 10 minutes before serving and simmered; if added at simmering time, they easily get overdone.

Boston Steamed Brown Bread

This method is used by Women for Peace, in South Africa.

SIMMERING (STEAMING) TIME: 30 MINUTES

COOKER TIME: SEVERAL HOURS OR OVERNIGHT

Have all ingredients at room temperature. Thoroughly grease 1-quart tube mold and its tight-fitting lid with butter. Bring water to boil in 6-quart pot. In the meantime, combine dry ingredients in one bowl, and stir buttermilk and molasses together in another. Mix liquids with dry ingredients and stir until batter is smooth. Add raisins to batter, pour batter into mold, and securely fasten lid. Place mold in center of pot with boiling water, cover, and return water to boiling. Reduce heat, and steam for 30 minutes. Place large pot containing mold in fireless cooker for several hours or overnight. At serving time, loosen bread from sides and stem of mold at upper edge only, then turn out onto plate or cutting board. Slice and serve warm or cold. Serves 6.

Butter, for greasing mold
½ cup graham flour
½ cup whole wheat flour
½ cup yellow cornmeal
½ teaspoon salt
1 teaspoon baking soda
1 cup buttermilk
6 tablespoons molasses or corn syrup
½ cup chopped raisins
5 cups boiling water, for steaming



BOX OVEN BAKING BASICS

Children always enjoy outdoor cooking experiences. The Spokane County 4-H camp volunteers have perfected a new cooking adventure for 4-H members. Children in grades 3-8 have enjoyed baking cakes, brownies, muffins and pizza in simple cardboard box ovens. The ovens are simple to make and easy to use at a camp class or at a club meeting.

EQUIPMENT NEEDED:

- Sturdy Cardboard Box - about 10" to 12" deep, 14" long, 10" to 12" wide. This size can handle pans 9" x 13", 8" x 12", 9" or 10" round.
- Cardboard Piece - to fit bottom of oven.
- Heavy Duty Aluminum Foil
- Charcoal Briquets
- Tin Cans - 4, same size. Empty soup cans are good.
- Tongs - to handle hot briquets.
- Oven Thermometer
- Pot Holders
- Baking Pan
- Can Opener
- Ingredients For Recipe - DUMP CAKE recipe is given below, but brownies, biscuits, muffins and pizza also work well.

MAKING YOUR OVEN:

All sides of the box are needed for the oven. If lid or top of box has been cut off, tape on another piece of cardboard for your oven door. This top of the box should have a hinge-type side (3 sides cut and the other attached). The box will set on a long side (oven bottom) with the original top facing you. This original top is the oven door with the hinge along the upper edge. You lift the oven door up from the bottom as you open it.

The box should be completely lined with aluminum foil, shiny side out to reflect the heat. Use at least 2 layers of foil, 3 are better. Extend the foil at least 4 inches over the edge of each side. Tape the edges of the foil or the outside of the box. Place your BOX OVEN on a level surface.

Completely cover cardboard piece with foil, shiny side out, 3 layers on top side. Place inside oven on bottom. This piece serves as a protection sheet under the hot briquets.

Punch ventilation holes of about 1/4" diameter, 1 1/2 inches above the oven bottom on the ends (or sides) and back of oven: 3 holes in each end and 4 across the back. These holes provide oxygen for the burning briquets. If briquets don't burn well, enlarge holes slightly, or add 2 or 3 more.

Place the four cans inside the box. One can should support each corner of the baking pan. Check your pan size. At least an inch of space on all sides is best for heat circulation.

Place a heavy object, such as a rock, against the oven door to hold it shut. If door doesn't fit real snug, don't worry. Hot briquets need the air.

REMINDER: THIS IS AN OUTDOOR COOKING EXPERIENCE

USING YOUR BOX OVEN:

Bake cake or food at normal temperatures for regular time period. Here's how: Pre-heat oven 5 to 10 minutes. Place HOT charcoal briquets (really burning, gray ash on outside) on the protection sheet, spacing them evenly around, beside and between the 4 tin cans. This will "even out" the heat. One briquet provides 50 degrees of temperature. Determine the number of briquets needed, then add one for good luck. Place oven thermometer on protection sheet, not touching a briquet. Don't hurry baking time by adding extra briquets. Food will burn. Part way through baking, if temperature seems low, jarring ash off of each briquet with tongs helps enliven your heat source. Remove briquets from oven when baking times is over.

DUMP CAKE:

Dump the following into ungreased 8" x 12" cake pan. Spread or even them out but DO NOT STIR: 1 can pie cherries or pie filling, 1 can crushed pineapple, 1 box yellow or white cake mix. Optional - sprinkle with nuts and/or coconut, then dot with margarine slivers. Set pan on cans in pre-heated oven. Bake at 350° for 45 to 50 minutes. (Apple pie filling or can of drained peaches may replace cherries.)

OUTDOOR COOKERY

Breakfast in a Paper Bag by Joan Street

Use a small paper bag on the end of a pointed stick to cook your bacon and egg for breakfast. Cut the strip of bacon in half and cover the bottom of the bag with it. Break the egg into the sack over the bacon. Roll the top of the sack halfway down in one inch folds and push a stick through the roll at the top of the bag. Hold the bag over the coals, and grease will coat the bottom of the bag as it cooks. The egg will cook in about 10 minutes. Be careful. If the sack gets too near the coals, it will burn. When the eggs and bacon are done, roll down the sides of the sack and eat your breakfast.

Cooking Eggs in a Paper Cup

When liquid is heated in a paper cup or bag, the container will not burn. You can boil an egg in the fire as long as the cup does not have wax in it. In a cup where there is no liquid, the cup may become dry. If the fire touches where there is no liquid, it will scorch or burn.

Cake or Muffin Inside Orange

Pour cake or muffin batter into a hollowed out orange until it is about half full. Replace the lid of the orange, wrap it in foil if available, and bake it on the coals. The cake or muffin will have an orange flavor.

Dutch Oven Stew

shared by
Joan Street

Dutch Oven cooking is one of the oldest and is still one of the most popular types of cooking in the out-of-doors. A Dutch Oven is probably the most versatile piece of cooking equipment available. It is ideal for shallow frying, deep fat drying, roasting, baking and stewing.

I will be making an underground stew. The Dutch Oven works well in pit cooking for variety meals, one pot meals or stewing. The Dutch Oven is a heavy, flat bottomed cast-iron or aluminum kettle with a close-fitting lid and a sturdy handle. Varying in size from eight to sixteen inches in diameter and four to six inches in depth. It has heavy sides (about one-third inch thick) which hold heat evenly for a long period of time. If a Dutch Oven is not available, a large kettle from a camp cooking set can be used in many ways, similar to the Dutch Oven; however, it will not hold heat as well and will burn more easily.

Cleaning:

Cast iron should never be scrubbed with soap and water or it will rust. Place a dirty Dutch Oven on the fire. Let the food burn off, then wipe it with an oiled paper towel. If your oven at home has a self-cleaning temperature, use that for cleaning a cast-iron Dutch Oven.

Pit Cooking:

Although it takes time and effort to dig the pit and prepare the coals and ingredients for pit cooking, after the food has been placed into the pit and has been buried, all of the hard work is done. Food wrapped in foil or leaves and placed in a Dutch Oven cooks well in a pit. This is one of the few methods of cooking large items such as whole chickens, hams, turkeys or roasts. By layering foods in the pit, meats then potatoes, then vegetables, then even desserts, a whole meal can be cooked underground.

Care of Equipment:

Although it is very heavy, the cast-iron Dutch Oven can be broken if it is dropped or hit with something very heavy. Cold water on the hot oven might also break it or warp it. Thus, proper preparation and care of a Dutch Oven is important.

Seasoning:

Seasoning a cast iron Dutch Oven when it is new will help prevent rusting. Place the oven in the campfire or in your oven at home and warm it. Remove it from the heat and rub every area inside and outside with cooking oil or shortening. A cloth swab tied to a stick works well for this. Place the Dutch Oven back in the fire or in your oven at 400 degrees for 20-30 minutes. Turn the oven off and do not open the door. Allow it to cool slowly. An old, rusty Dutch Oven can be renovated by cleaning it well and seasoning it as first described.

Principle:

Heat is retained in the rocks and coals buried in the ground just as heat is retained in an oven at home. The main difference is the variation of heat. The pit starts very hot and gradually cools, while a commercial oven has a constant heat. Foods can be cooked to perfection in a pit oven with this variance in heat.

Fire:

Build a crisscross fire which will produce many coals. Burn logs two to four inches in diameter. Unless you want an extremely hot pit to cook a turkey or a pig, logs longer than four inches in diameter will take too long to burn down. Add logs to the fire as it burns, many coals are necessary.

It takes about one hour to heat the rocks and to fill the pit with coals and ashes.

Equipment needed :

All that is needed to prepare a pit is a long-handled shovel and some flat rocks. Do not use rocks which retain moisture, such as rocks from stream beds or limestone or sandstone. They may explode.

Preparation:Underground Pit

Dig a hole two to three times larger than the Dutch Oven or the total size of the foil package that will go into the pit. Remember that there should be room for rocks, and that the smaller packages of food should have two to three inches of coal between each of them.

Line the pit with flat rocks. I use a pit 24" by 24" . Build a fire in the pit and let it burn rapidly for at least an hour. The pit should be almost filled with coals and is now ready for the food to be placed in it.

Remove the hot coals from the center of the pit and place them to the side of the pit. Do not spread the coals out any more than necessary because you will waste some of the heat.

Allow meat about the size of a chicken to cook from 3 to 3 1/2 hours.

5 Hour Stew

1 lb. beef stew meat

1 big onion

1 C. celery

2 C. carrots

6 potatoes

3 T. tapioca

1 can cream of mushroom soup

dash sugar

salt & pepper (to your taste)

Orienteering

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

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

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

Getting Started in Orienteering

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

Buy -- A good orienteering compass (Polaris, type 7) can be bought from:

Silva Company
1 Marine Midland Bldg. Box 1604
Binghamton, NY 13902

They have a starter compass for \$5.85 or another one for \$8.00 (1986 prices) but they will give you a 20% discount for youth group use.

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

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

Other Equipment Needed

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

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

How to Use a Compass

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

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

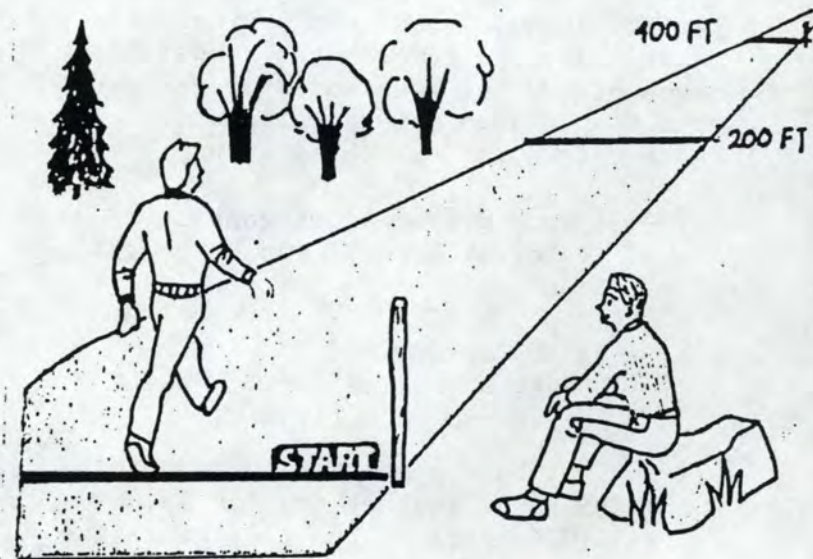
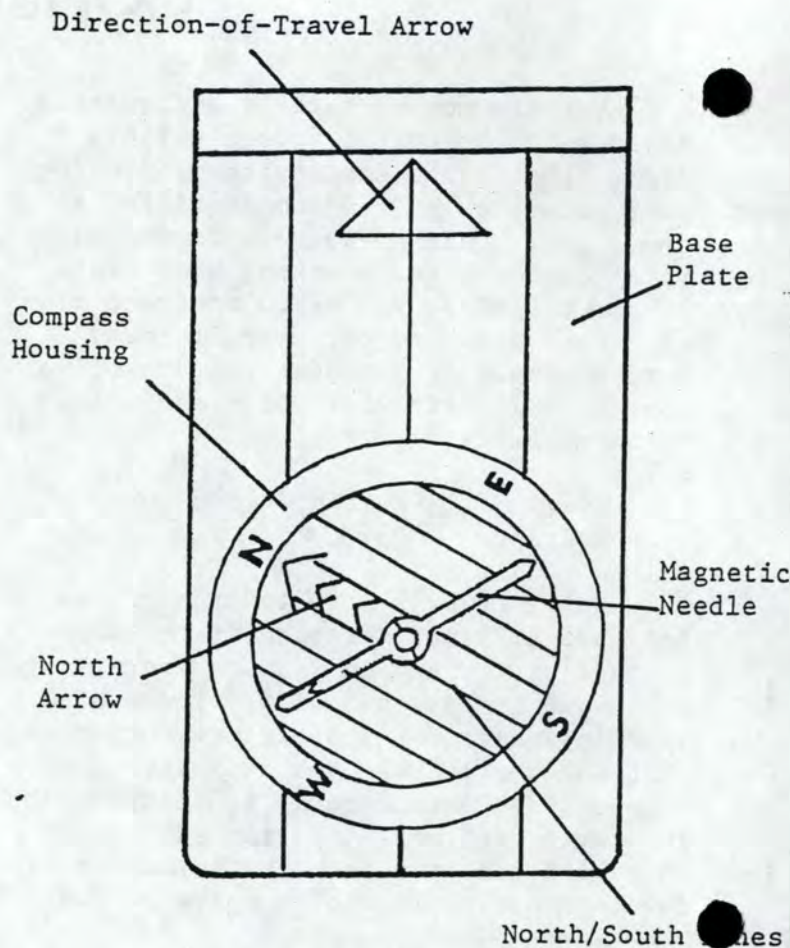
Determining Distances

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

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

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

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



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

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

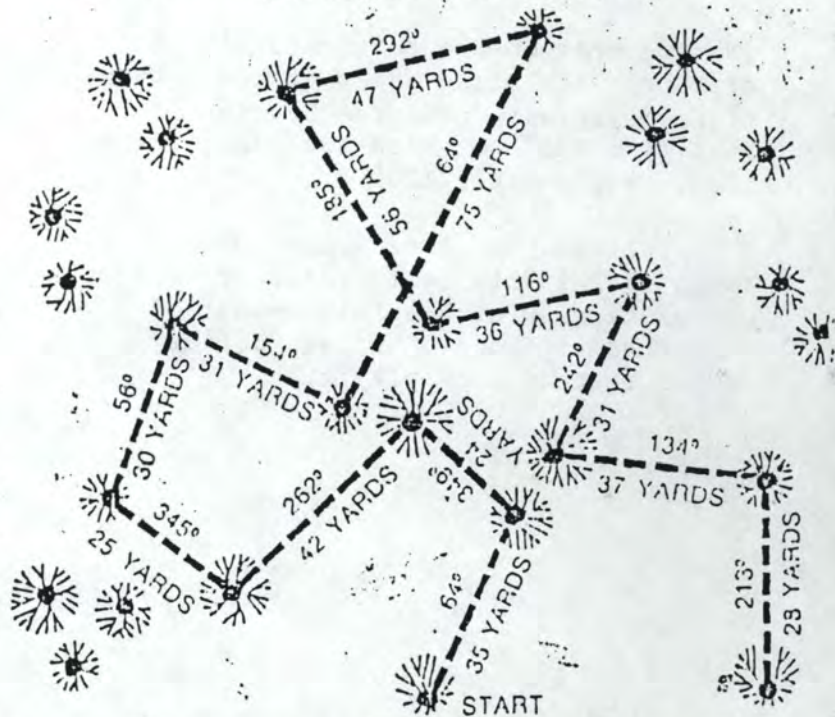
The participants are started at two-minute intervals and each of them is provided with an orienteering compass. Fastest time around the course wins.

Mini-Orienteering

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

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

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



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

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

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

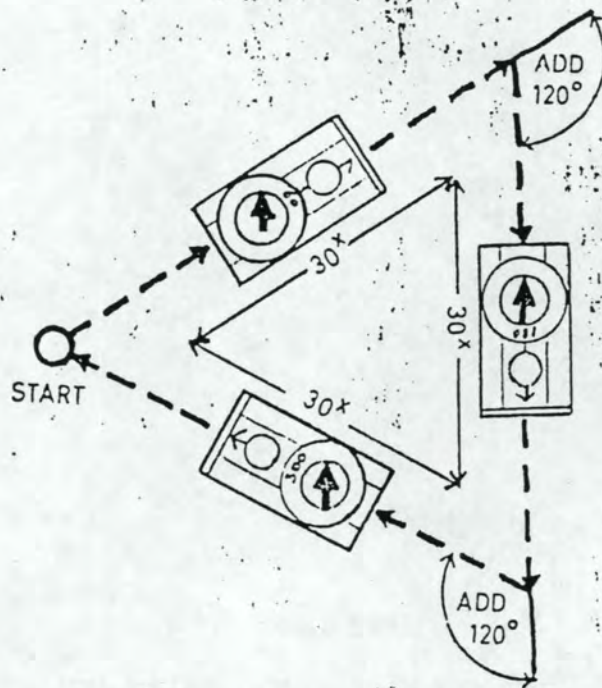
Silver Dollar Hunt

Make up as many "silver dollars" (2-3 inch lids cut from tin cans) as there are participants, and a number of instruction cards with distances and directions, such as:

- 40 steps 90° , 40 steps 210° , 40 steps 330°
- 50 steps 45° , 50 steps 165° , 50 steps 285°
- 45 steps 18° , 45 steps 138° , 45 steps 258°

(Notice that on the same card all the distances are alike and that the directions start with a degree bearing of less than 120° to which are added first 120° , then another 120° .)

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



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

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



SHARE AND TELL

SECTION G

THE CHATCO ARTISTS

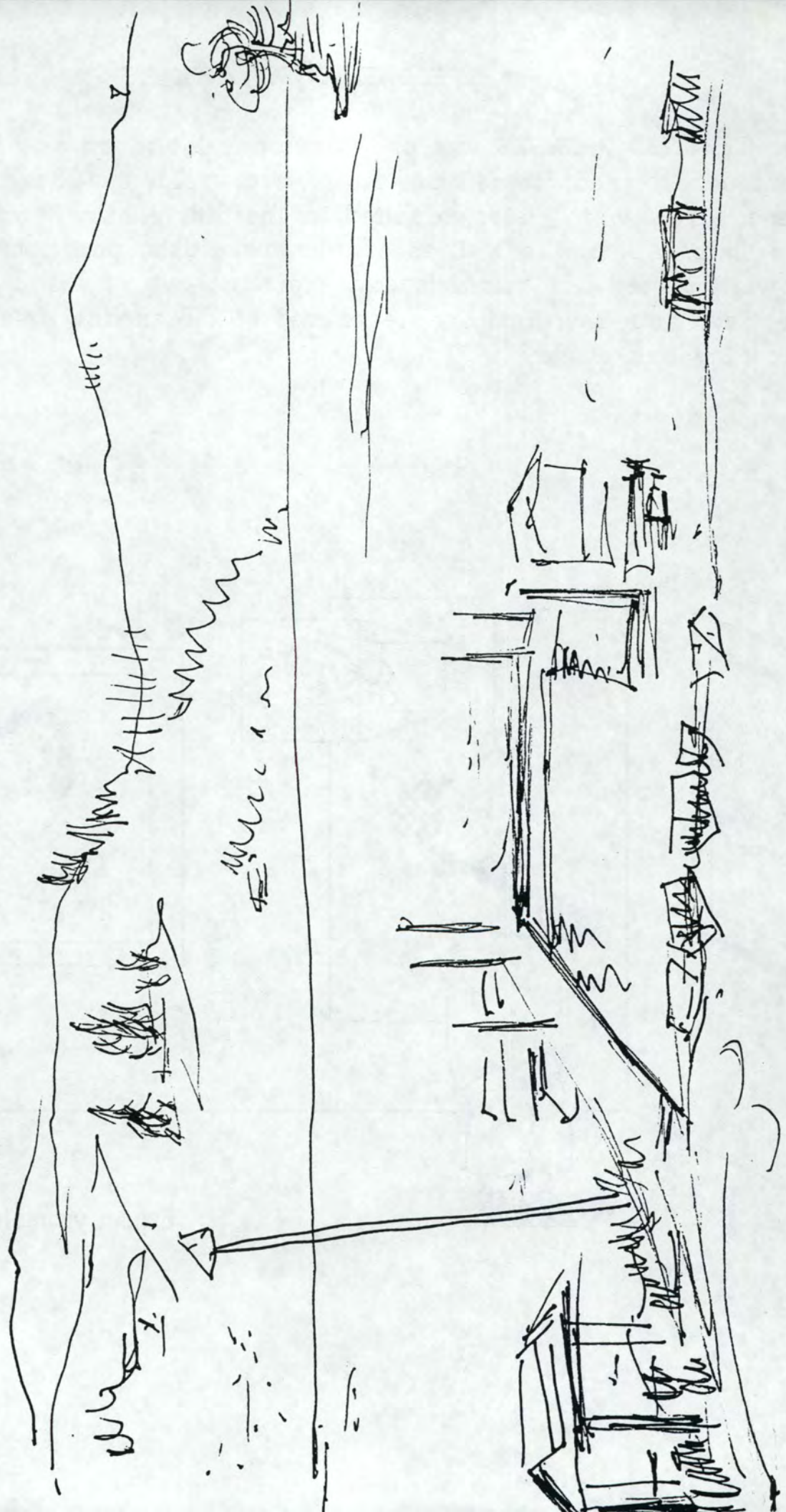
The CHATCO ARTISTS met on Wednesday afternoon at 2:30 p.m. at the front portico, and created pastel and watercolor sketches of the Chatco scene. They were later exhibited in the dining hall; Margie McCornack and Carol Allison, as well as anonymous artists, participated. Nancy Howard shared her materials and expertise; two of her pastel sketches of the view from the portico were offered at the auction presented on Thursday and Friday.

Submitted by Nancy Howard



Expose yourself to ART II

By Dorit Rauch



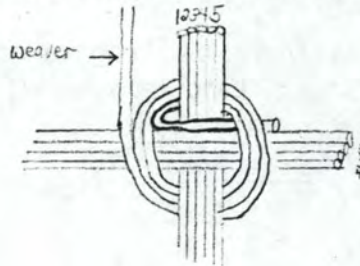
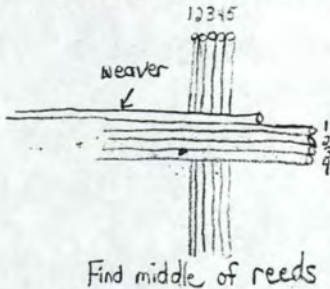
● A View of the dock at Chato Lab.

ITTY BITTY BASKETS

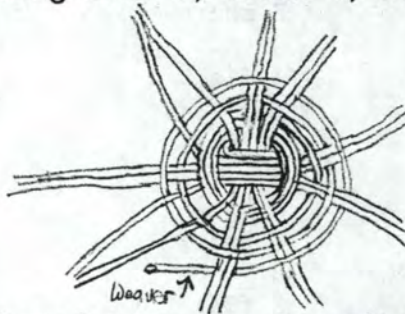
presented by Lori Chitty

Supplies needed: Size 0 round basketry reed
Scissors
Water (warm if it's winter, cold if it's summer)

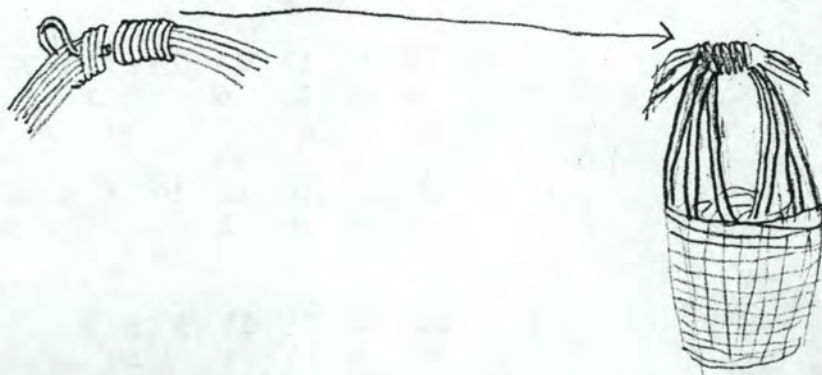
Cut 9 lengths of reed 18 inches long and soak for a minute or two until pliable. Also soak a long piece of reed to use as weaver.



Place 4 lengths of reed across remaining 5 reeds at right angles. These are the spokes. Take a long weaver and lay it next to the 4 spokes leaving about 1/2 inch at the end. Wrap weaver under 4 spokes and back over the end to secure it. Continue weaving over 5, under 4, over 5, under 4, until there are 3 or 4 rows.



Separate spokes into groups of 2 and start over 2, under 2, over 2, under 2, etc. until you have the size of base you want. Turn up spokes and keep weaving while trying to keep sides forming. Continue to weave over under to the desired height is reached. Group spokes into 4 and 5 groups and bend into handle. Wrap a strand of reed around all the spokes to anchor and take a sharp instrument (such as an ice pick) to make a path under wrapping. Pull end through and clip it off close.



MUSICAL PIPE CHIMES

Materials:

2 each of 10 ft., 1/2" electrical conduit
 Cord or string to hang by
 Pipe cutter or hack saw
 Measuring tape
 Electric drill

How to do:

Cut conduit appropriate size as given below. Length of each piece must be exact to have a good tone. Drill hole 1" from the top for stringing. Label each pipe with number and note name.

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

Songs

Happy Birthday

3 3 5 3 8 7
 3 1

3 3 5 3 10 8
 1 3 3

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

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

I Heard the Bells

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

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

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

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

EXPANDED DECOUPAGE

shared by

Diana MacRae-Marsden

Purpose: To bring a picture into maturity through refinements, using ideas that expand the picture beyond its obvious boundaries through individual expression.

Please read all instructions before beginning.

Materials needed:

- 1 piece of flat wood 1/2" to 1 1/2" thick
- 1 picture from any magazine, newspaper, etc.
- 1 cup hook
- 1 set acrylic paints (art supply or office supply store)
- 1 one inch brush for medium
- 1 small stiff artist brush for paints
- 1 jar Polymer Medium (Gloss) or Modge Podge
- 1 jar Lanolin Plus, or Balsom creme rinse (cosmetic dept.) *acrylic extender best*
- 1 piece medium and fine sandpaper
- 1 rag

Optional:

Felt and Elmer's glue for back

Tools needed:

- 1 hammer
- 1 file rasp
- 1 old plate or palette

Picture: When choosing a picture be sure it is one that is special. Do not try to expand one that has no real interest. Avoid colored pictures with an all white or all black background unless planning to use only achromatic colors.

Choose a board that is at least 1 1/2" to 2" larger than the picture. Check the grain of the wood to see which direction it travels. Check the lines of your picture for flow, or what you wish to accent, and try laying the picture on the wood. If the top of the picture is to be expanded more, place the picture lower on the board, and visa-versa. Try to include any knot holes or texture in the arrangement. After the decision is made where the picture is to be, set the board aside.

Preparing picture: Tear around the edge of the picture so that the edges will not be a straight line. (This allows the added paint to flow in and out of the picture without being obvious.) With a brush, coat the entire front of the picture with Polymer Medium. Let it dry for 15 minutes. (Be sure the back does not stick to anything while drying.) The coating gives the paper the strength of cloth and makes it stronger to withstand the rolling. If the paper is very thin (like newspaper), give the picture another coat of medium. Be sure the coating is dry before working with the picture again.

Preparing wood: Decide how much of the grain of the wood is to be worked up into

the picture. If you want some of it to come through where the picture will be placed, sand very lightly. If you want it smooth, sand heavily. At this time the back of the board should be sanded lightly. Leave the edges until the picture is mounted.

Mounting picture: Get a *damp* rag and set aside. Coat the back of the picture with medium, and coat the board heavily with medium where the picture will be placed. Be sure to get in the cracks of wood. Arrange the picture in place and roll it on from the center to the edges, hard, with a roller. Be sure to get out any air bubbles. Wipe off excess medium on edges only with the damp rag. If the board is rough, work the picture into the rough spots with your fingers while the picture is wet so that the grain will come through. Roll again and check for air pockets. If the picture, or roller becomes sticky before you are through, add some medium. If an air pocket develops, stick a pin in it, and roll again. Do not try to take the picture off the board and rearrange. When picture is mounted, set aside to dry, and wash roller and brush.

Deploying picture: When picture on the board is thoroughly dry, set the picture in front of you and study the lines of the whole scene. Decide what is to be brought forward and continued, therefore showing what should be diminished, such as behind mountains or trees:

Where the lines of the picture point, it may be accented by diminishing the edge or sky away from the point of interest. The limited outline of the board may be dissolved by varying the straight edge of the board. This gives the appearance that the picture may continue even beyond the artist's view. File with a sharp rasp.

Some pictures, such as canyons, will require deep filing. Others may be filed out for flow. Take into consideration any object that may come to you to be added to the picture; such as in a house picture, a chandelier above, or an Afghan on a table. Work from the outside in, so that filing will be heavier on the edges. When the filing is finished, sand the edges of the board, and if you wish, the edges of the picture, gently.

Hammer in, part way, 1 or 2 cup hooks, depending on the width of the picture. Then screw them in the rest of the way. (At this point consider ways that the board could be hung; maybe with a rope, a ribbon from color in the picture, fish line, leather thong, etc.)

Painting picture: Use the plate or palette on which to squeeze acrylics from tubes. Look at the picture and determine the background colors. On earth scenes, start with the color of the ground, then later can be added the things upon it. The same with a room. The furniture can be added later. Shadows and tints may also be added later. (If this is a first experience with paints it is suggested that the definition of *color* be looked up in a dictionary and that a free color wheel be picked up at the same time the paints are purchased. This will help you to understand how colors can be mixed.)

Painting wash: After the background color has been mixed, to make it a wash, pour in about 1/3 of the amount mixed of ~~ereme~~ *acrylic extender* rinse, and mix it together with the paint. If the

acrylic extender

board is very porous, go over it first with *creme-rinse* just before applying wash. A brush or rag may be used. Take the background colors all the way over the edge of the board, as though the picture went right on. Set aside and wash brushes.

The color of the original sky can be added to or changed. As the painting proceeds, ideas naturally come into focus. (Don't forget the sides.) If a tree develops, start with the base, trunk, branches and then leaves. Creation always has an order. Have fun mixing and trying different colors. If there is a mistake on the picture, wipe it off with more *creme-rinse* on a rag and start again. When the painting is finished, wash brushes and pallet. If painting dries and there needs to be a change, paint over it. Hang the picture by the cup hook to dry. Be sure the back is wiped off.

Finishing Coat: When the picture is completely dry (overnight), quickly apply a coat of medium. If you already have a lot of texture, put the medium on thin. If you do not have much texture, put the medium on fairly heavy. Immediately take a small brush and with quick strokes, remove any bubbles, leaving bush strokes as an oil painting might have. The picture will dry to touch in about 1/2 hour. Dry overnight.

Optional: Cut a piece of felt the approximate size of the board, picking up a color in the picture. Trim it later. Coat the back of the wood with thinned Elmer's glue. Lay a piece of felt on the back and trim as you would a pie with scissors. Let dry.

Title: The picture should be titled. Often times a favorite poem, hymn, proverb or biblical quotation will bring forth the inspiration of the artist. Because the picture will not be entirely the work of one artist, the picture is presented by the name of the individual doing the expanded work. It may be typed thus, and glued on the felt and coated with medium.

Title: _____

(source of title)

Presented by: _____

For the teacher: If you are assisting the artist with the picture, it is important to remember to share the ideas, that you may see the whole expression together. The manufacture of acrylics has a gel they use for slowing the drying as I have used the *creme-rinse*, but it does not come off the fingers easily in water.

SAND CANDLES - INEXPENSIVE EASY CAMP CRAFT

* A sandbox on the campsite makes this an easy activity - or a sand dune or beach works equally well.

* Acquiring old, used candles makes this an inexpensive craft. Candlewick is the only expense.

With a plea for donations of old candles in our Extension newsletter, we received enough candles for about 300 sand candles! It is hard to throw out perfectly good, faded, mismatched, partly burned candles - so people are very willing to donate to a "good cause". Just ask and you will receive!

Large cans, institutional size vegetable and fruit cans, squeezed a little at the top are good to melt candles in and to pour from. These should be placed in a larger kettle with water in it to melt wax. (NEVER heat wax can over direct heat - it is very flammable!) Number of cans needed depends on number of colors of candles you will make. Divide your donated candles by like colors - reds, pinks - blues, greens - yellows, oranges - whites or any combination that will produce a pretty color. As the candles melt, take a stick and "fish" out the candlewicks. Save these if they are long enough to be used again.



To Make Candles:

Prepare a mold. Pour about 2 cups of water in a small spot on the sand and form a mold. An example is a heart shape about 2.5 inches across and 1.5 inches deep.

Select a twig the width of the mold plus about 2 inches. (4.5 inches for heart above.) Tie a small piece of candlewick to the middle of the twig, with a piece to go directly down to the bottom of the mold in the center. (1.5 inches in heart.) Place twig, with wick attached, across the mold.



Pour hot, melted wax to within 1/4" of top of mold. Let set until wax solidifies. When set, carefully dig out candle and cut the wick at the twig.

Tip: The hotter the wax the more sand on the candle. Rotate cans if doing quite a few.

For safety's sake, don't let young children pour the hot wax.

HAPPY MOLDING!!!

Straw horn

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

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

MATERIALS

plastic drinking straw

TOOLS

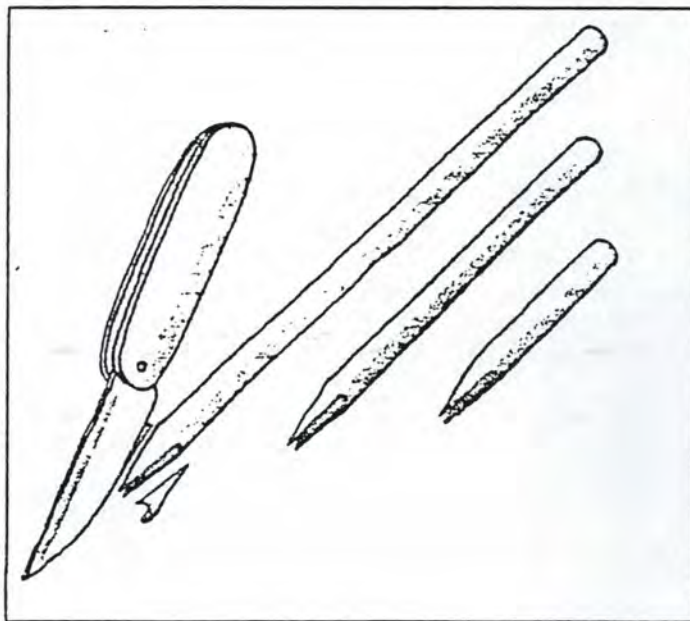
scissors

CONSTRUCTION

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

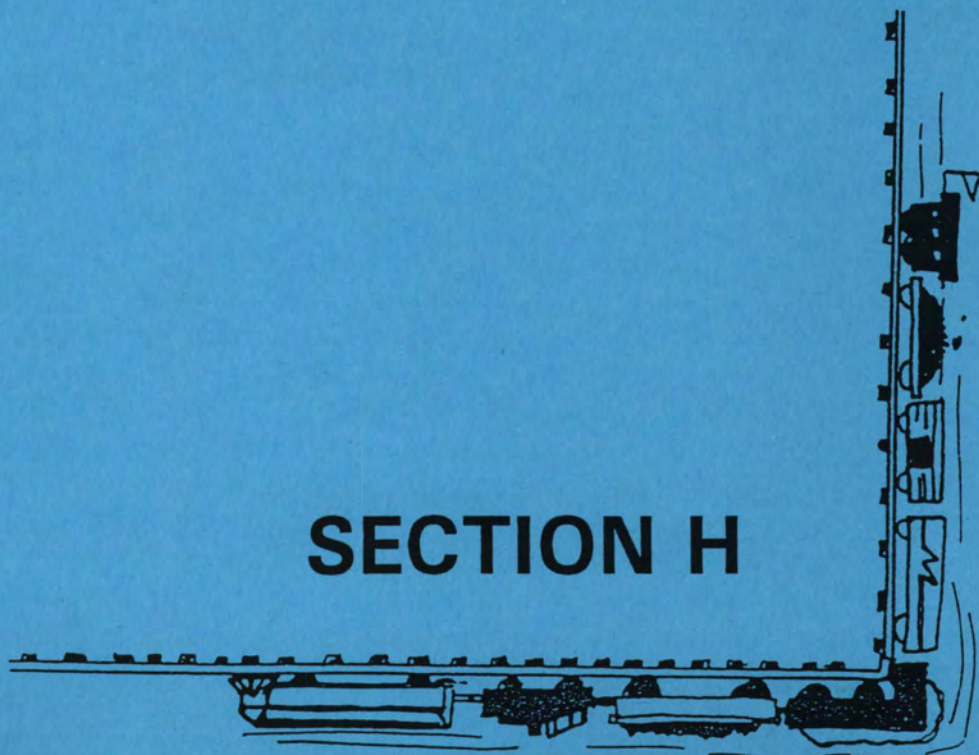
PLAYING

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



SONG AND DANCE

SECTION H



ME AND MY DINOSAUR

1. One day when the weather was stormy and gray
And I wished someone would come over and play,
I heard a "Knock-knock" and I opened the door
And there stood the loveliest big dinosaur.

Chorus: Me and my dinosaur, I never had such a friend before.
Big as a house, 20 times and a half,
And 50 times taller than any giraffe.
Legs long as Sequoia trees, teeth big as piano keys.
No two people are buddies more than
Me and my dinosaur.

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

Repeat Chorus:

Me and my dina,
Nothing's as fine as
Me and my dinosaur.

ME AND MY SINODOOR

Done way when the weather was gromy and stay
And I sished wum one would plum over and cay
I heard a hock-hock and I dopened the ore
And stair thood the bovliest liq sinodoor.....
Me and my sinodoor
I hever nad fuch a send feebore
Hig as a bouse twenty himes and a talf
And tixty times saller gen any thiraffe
Segs. trong as lequoia lees. Beeth. tig as kiano pees
Poe two neeple are muddles bore
Man thee and my sinodoor.

EDELWEISS GRACE

(to the tune of Edelweiss)

*Bless our friends
Bless our food
Come, dear Lord and sit with us.
Make our hearts
Glow with peace
Bring you love to surround us.*

*Friendship and love
May they bloom and grow
Bloom and grow forever.
Bless our friends
Bless our food
Bless our dear land forever.*

LET THERE BE PEACE ON EARTH

*Let there be peace on earth
And let it begin with me;
Let there be peace on earth,
The peace that was meant to be.
With God as our father,
Brothers all are we
Let me walk with my brother
In perfect harmony.*

*Let peace begin with me,
Let this be the moment now
With every step I take
Let this be my solemn vow;
To take each moment
And live each moment
In peace eternally.
Let there be peace on earth
And let it begin with me.*

LET THERE ALWAYS BE A SONG

Words and Music by Mark Baldwin
Used with permission
© 1983, R.R. 1, Huntsville, Ontario

The musical score is written on four staves in G major (one sharp) and 4/4 time. The melody is simple and uses quarter and eighth notes. Chords are indicated above the notes: D, F#m, G, A, D, F#m, G, A, G, A, D, F#m, Bm, G, A, D.

Let there al-ways be a song - A song down in your
heart, Let there al-ways be a song - A song down in your
heart, When you sing you say, Life is good to-day So keep
sing-ing 'til we meet - a - gain.

2. Let there always be a smile for everyone you see
Let there always be a smile for everyone you see
When you smile you say, Life is good today
So keep smiling 'till we meet again.
3. Let there always be a laugh to share with everyone
Let there always be a laugh to share with everyone
When you laugh you say, Life is good today
So keep laughing 'till we meet again.
4. Let there always be some love, some love to give away
Let there always be some love, some love to give away
When you love you say, Life is good today
So keep loving 'till we meet again.
5. Repeat first verse.

PUT FRIENDS FIRST

Words & Music by Mark Baldwin, Tom Knowlton, Jack Pearse
© 1982 Jack Pearse Limited

The musical score is written on three staves in a treble clef with a key signature of one flat (Bb). The melody consists of quarter and eighth notes, with some phrases extending across bar lines. Chord symbols (F, Bb, C7) are placed above the notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes or bar lines.

Put friends first to make friends last — On
this you can de - pend — Through thin or — thick — you'll
be my — pick — You'll al - ways be my — friend — .

2. Slap your knees, smile and say "Cheese
(SLAP YOUR KNEES)
On this you can depend
3. Clap your hands, 'cause I understand
(CLAP YOUR HANDS)
On this you can depend
4. Make them snap through any mishap
(SNAP YOUR FINGERS)
On this you can depend
5. Just say "Hi", now don't be shy
(WAVE YOUR HAND)
On this you can depend
6. Repeat the first verse doing all of the actions in sequence while you are singing the verse — slap knees, clap hands, snap fingers, wave hand.

WE'RE GREAT

WE'RE GREAT but no one knows it
No one knows it so far
Someday they'll realize how wonderful
we are!

They'll look at us and point at us
and then they'll shout HOORAY!

WE'RE GREAT but no one knows it
but they will someday!!

WE'RE GREAT, let's tell the whole world

Tell the whole world today.

We love ourselves and know

we're absolutely okay.

We're working and we're growing

So we're proud to say--

WE'RE GREAT and we all know it

Now hear us shout hooray!

(HOORAY)

I THINK YOU'RE WONDERFUL

I think you're wonderful.

When somebody says that to me,

I feel wonderful, as wonderful can be. REFRAIN

It makes me want to say,

The same thing to somebody new.

And by the way, I've been meaning to say,

I think you're wonderful, too.

verse 1.

When we practice this phrase in the most honest way,

Find something special in someone each day.

We lift up the world one heart at a time.

It all starts by saying this one simple rhyme:

REFRAIN

verse 2.

When each one of us feels important inside,

Loving and giving and glad we're alive.

Oh, what a difference we'll make in each day.

All because someone decided to say:

REFRAIN

ENDING WITH REPEAT

And by the way, I've been meaning to say:

I THINK YOU'RE WONDERFUL, TOO.

WE'RE HERE AT CHAT



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

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

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

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

FREIGHT TRAIN

chorus: FREIGHT TRAIN FREIGHT TRAIN GOING SO FAST. (repeat whole line)
PLEASE DON'T SAY WHAT TRAIN I'M ON SO THEY WON'T KNOW WHERE I'VE GONE.

FREIGHT TRAIN FREIGHT TRAIN COMING ROUND THE BEND
FREIGHT TRAIN FREIGHT TRAIN GONE AGAIN
ONE OF THESE DAYS I'LL TURN THAT TRAIN AROUND AND GO BACK TO MY HOME TOWN.
(repeat chorus)

ONE MORE PLACE I'D LIKE TO BE ONE MORE PLACE I'D LOVE TO SEE
TO WATCH THOSE BLUE RIDGE MOUNTAINS RISE AS I RIDE OLD NUMBER NINE.
(repeat chorus)

WHEN I DIE PLEASE BURY ME DEEP DOWN AT THE END OF BLEEKER STREET
THEN I CAN HEAR OLD NUMBER NINE AS SHE GOES ROLLING BY.
(sing chorus twice using last line of verse 1 the second time)

GET ON BOARD

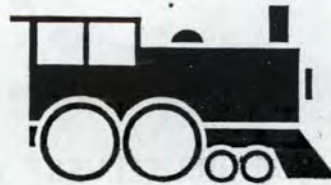
THE GOSPEL (CHAT-LAB) TRAIN IS COMIN'. I HEAR IT CLOSE AT HAND.
I HEAR THE WHEELS A MOVIN' AND RUMBLIN' THROUGH THE LAND.
chorus: GET ON BOARD. CHILDREN. CHILDREN GET ON BOARD. CHILDREN. CHILDREN
GET ON BOARD. CHILDREN. CHILDREN. THERE'S ROOM FOR MANY A MORE.

THE FARE IS CHEAP AND ALL CAN GO. THE RICH AND POOR ARE THERE:
NO SECOND CLASS ABOARD THIS TRAIN. NO DIFFERENCE IN THE FARE. Chorus

I HEAR THAT TRAIN A-COMIN'. SHE SURE IS SPEEDIN' FAST.
SO GET YOUR TICKETS READY AND RIDE TO HEAVEN AT LAST. Chorus (twice)

THIS TRAIN

THIS TRAIN IS BOUND FOR GLORY. THIS TRAIN (repeat whole line)
THIS TRAIN IS BOUND FOR GLORY.
DON'T CARRY NUTHIN' BUT THE RIGHTEOUS AND THE HOLY
THIS TRAIN IS BOUND FOR GLORY. THIS TRAIN.
THIS TRAIN DON'T CARRY NO GAMBLERS. THIS TRAIN (repeat whole line)
THIS TRAIN DON'T CARRY NO GAMBLERS. NO CRAP SHOOTERS. NO MIDNIGHT RAMBLERS
THIS TRAIN IS BOUND FOR GLORY. THIS TRAIN.



THE WRECK OF THE OLD NINETY-SEVEN

WELL THEY GAVE HIM HIS ORDERS AT MONROE VIRGINIA
SAYIN' STEVE YOU ARE WAY BEHIND TIME
THIS IS NOT "THIRTY-EIGHT". BUT IT'S OLD "NINETY-SEVEN"
YOU MUST GET HER TO DANVILLE ON TIME.

HE TURNED AND SAID TO HIS BLACK GREASY FIREMAN
"JUST SHOVEL ON A LITTLE MORE COAL"
AND WHEN WE CROSS THE WHITE OAK MOUNTAIN YOU CAN WATCH OLD '97' ROLL.

IT'S A MIGHTY ROUGH ROAD FROM LYNCHBURG TO DANVILLE.
ON A LINE ON A THREE MILE GRADE
IT WAS ON THIS GRADE THAT HE LOST HIS AVERAGE.
YOU CAN SEE WHAT A JUMP HE MADE.

HE WAS GOIN' DOWN THE GRADE MAKIN' NINETY MILES AN HOUR
WHEN HIS WHISTLE BROKE INTO A SCREAM
THEY FOUND HIM IN THE WRECK WITH HIS HAND ON THE THROTTLE
HE WAS SCALDED TO DEATH BY THE STEAM.
(repeat first verse)

LINE & CIRCLE DANCES
presented by Lori Chitty

<u>NAME OF DANCE</u>	<u>FORMATION</u>	<u>BASIC STEPS</u>
Hallelujah	Free formation or circle	Sway L, R, L, R - walk right 2, 3, 4 Sway L, R, L, R - Walk left 2, 3, 4 Walk fwd 2, 3, 4, touch R heel fwd (lean back, hands up in praise attitude) Walk bkwd 2, 3, 4, touch L toe in back Walk fwd L, R, cut L over R, step back on R Repeat last line (Box step) Repeat for balance of dance
New York, New York (Theme from)	Chorus lines	Step L, kick; step R, kick - repeat Back 2, 3, touch with R foot Foward 2, 3, touch with L foot Two step left, two step right - repeat Turn left, 2, 3, touch Turn right, 2, 3, touch Repeat for balance of dance
Butterfly	Partners in open position facing CCW	Outside foot - Walk 2, 3, brush, Walk 2 3 bru Away 2, 3, clap; together 2, 3, and face Step, close, step, touch (moving CCW) Step, close, step, touch (moving CW) Turn away 2, 3, 4 to a new partner
Patty Cake Polka	Double circle, man on inside in two hand position Can also be done as line or circle dance with no partners. Face CCW with hands on shoulders of person in front.	Starting on men's left foot Heel, toe, heel, toe; slide 2, 3, 4 Repeat to right Clap right, right, right Clap left, left, left Clap both, both, both Clap knee, knee, knee Swing 2, 3, 4, 5, 6, 7, 8 on to new partner Everyone starts with left foot Heel, toe, heel, toe; slide 2, 3, 4 Repeat to right Clap shoulders in front with a right, right, right left, left, left both, both, both knee, knee, knee 4 two-steps starting to the left
Good Old Days	Free formation	Left heel, right heel Spread heels, together, spread heels, together 4 flexive walks fwd L, R, L, R Repeat all of above but walk backwards Charleston step - step on L ft, swing R ft fw Step on R ft, swing L ft bkwd Repeat Charleston step Turn in place 2, 3, 4, 5, 6, 7, 8

White Silver Sands	Double circle, man on inside, start with outside foot	Walk 2, 3, turnaround Back up 2, 3, 4 Fwd 2, 3, turnaround Back up 2, 3, 4 Balance away, and together; away and together Turn 2, 3, 4 to a new partner Balance L, balance R
Tennessee Wig Walk	Double circle, man on inside, right hands joined	Left ft - point forward, point side Step behind, side, close (Ladies move to inside circle and men to outside, change hands) Repeat using opposite feet Around 2, 3, hop; around 2, 3, hop Forward 2, 3, hop (wave to first person and grab next) Chug forward and back with new partner
Teton Mountain Stomp	Double circle with men on inside, both hands joined	To men's left Side, close, side, stomp To right - side, close, side, stomp Left side stomp; right side stomp (Banjo position - right hips side by side) Walk 2, 3, turn; walk 2, 3, turn Walk 2, 3, turn; right elbow swing Boy advances fwd to new partner
Amos Moses	Free formation	Right heel, left heel, Step right, left behind right and right again as you make a $\frac{1}{4}$ turn to the right. Repeat for balance of dance
California Strut	Free formation	Start with left foot - walk 2 3 kick right Back 2 3 kick left Touch left foot to side twice, turn left 2 3 4 Touch right foot to side twice, Turn right 2 3 4 Repeat for balance of dance

FOLK DANCE SYLLABUS

<u>NAME OF DANCE</u>	<u>COUNTRY</u>	<u>FORMATION</u>	<u>LEVEL</u>	<u>STEPS USED</u>
Alunelul	Romania	Circle, no partners hands down	Moderate	Step-behind, stamp
Bannielou Lambaol	France	Circle, no partners pinky hold circling	Easy	Side close, point
Ersko Kolo	Serbia	Broken circle hands in V position	Easy	Side close or side behind, schottische
Guhnega	Armenia	Broken circle, hands locked shoulders close	Easy	Pivot on left heel, heel step
Ma Navu	Isreal	Broken circle Hands in V position	Moderate	Point, rocking step, yemenite
Misirlou	Greek American	Broken circle Pinky hold	Moderate	Grapevine, two-step
Savila Se Bela Loza	Serbia	Broken circle	Easy	Run, schottische
Tzadik Katamar	Isreal	Circle, hands W position	Easy	Walk, sway, 3 step turn
Zemer Atik	Isreal	Broken circle, left hand on left circle	Easy	Walk, clap
Pata Pata	African	Line - solo	Easy	Point, knee, kick turn
Kendime	Turkey	Broken circle	Easy	Walk, step bend
Legnala Dana	Macedonia	Broken circle	Easy	Step hold, lesnoto step
S'sulam Ya'akov (Jacobs Ladder)	Isreal	Broken circle	Moderate	Box two step, step hop, grapevine
Ciuleandra	Romania	Broken circle or circle, arm shoulder hold position	Moderate	Step, grapevine, stamp
Setjna	Serbia	Open circle, escort handhold	Easy	Walk, step-hop
Gei Gordons	Scotland	Couples in varsouv- ienne position	Moderate	Two-step, walk, turning two-step
At Va Ani (you and me)	Isreal	Circle, hands joined, face center	Moderate	Brush, Yemenite, Side step, crossarms, turn

CHIAPANECAS (Mexican)

Formation: Double circle
 Position: full-open
 Footwork: opporsity
 Music: Chiapanecans
 Record: MacGregor 608, OT/8100
 Rhythm: 4/4 and 3/4 measure: 4 of 4/4, 16 of 3/4

Meas.	Call	Instructions
	Walk and clap	Walk and Clap: Beginning with outside foot, walk forward three steps. On third step turn to face partner, clap own hands twice. Repeat against line of dance.
	READY WALK	
1	One two three reverse	Balance: Facing each other with both hands joined, both put R ft. back, balance away from each other, balance together, balance away. Clap hands twice. Both hands joined, balance together, away together as a man places arms around and behind partner's waist. Clap hands twice. Girl places arms around man's neck and claps twice.
1	One two three balance	
1	Away together AWAY clap-clap together, away around rock	
4	Forward, back forward, back	
4	Forward, back, forward, back	Rock Turn: 12 times, take closed dance position and in twelve measures, rock forward and back, as to make two complete revolutions in the twelve measures turning left, in place on the spot. Men raise l. hand, turn girls under arm. Ladies go ahead to next man.
4	Forward, back, forward, back	
2	Under the arm, clap twice	
2	Take a new girl, NOW TALK	

DISCO DUCK

Formation: Mass
 Position: Full-open R-L, hand contact
 Footwork: Opposite (man L, lady R)
 Music: Disco Duck
 Record: Stafree Publ. Co. RS-857
 Rhythm: 4/4

Meas.	Call	Instructions
2	bump, bump	bump hips twice, hold 2 counts, repeat
2	foot touch	Man starts on L, lady R. Point in front, side, back, side front, in place then hold, hold.
1	clap clap	Lightly clap each other's R then L hands, repeat.
2	chug chub	Take right-right hand contact and pump twice. Dump right hips twice, repeat.
1	chub & arch	Pump hands twice, again, then girl arches by turning left.

(REPEAT)

THE LITTLE SHOEMAKER

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

Record: The Little Shoemaker, Windsor 4141-A
 Formation: Double Circle, L shoulders together.

Part I	Meas.	Call	Instructions
2 meas. (8 ct.)		Intro.	
	4 meas. (16 ct.)	W march CCW around circle M march CW around circle Reverse-	
4 meas. (16 ct.)		M march CCW around circle W march CW around circle M find a new partner by stopping at W in front of original partner--face partner	

Part II	Meas.	Call	Instructions
2 meas. (8 ct.)		Clap own hands Clap partner's RH Clap own hands Clap partners LH Clap own hands 5 times	
	2 meas. (8 ct.)	Swing partner around 2 times-	
	(Leader may indicate type of swing to be used)		
	Repeat - Part II		

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

Mexican Shuffle

Formation: Double circle Music: La Balsa
 Position: Two-hand, right side Record: MIA Dance record #50 R
 Footwork: Right foot
 Rhythm: 4/4 Measures: 16

MEAS.	CALL	INSTRUCTIONS
1	Kick kick left side	Kick: Changing sides 8 times. Start in right side position.
1	Kick kick right side	Start with right foot forward, bring R back to place and kick left foot forward.
1	Kick kick left side	Kick R foot forward and bring L back to place. Repeat in left side position. Rhythm is quick quick SLOW. Repeat 7 times.
1	Kick kick right side	
1	Kick kick left side	
1	kick kick R side	Right Arm Turn: Hook right arms with partner, turn once around in seven running steps. Clap on count eight, join left arms with next girl's ahead. Turn once around. Alternate right and left turn to fourth lady. Repeat dance.
1	Kick kick L side	
1	Kick kick R side	
1	Right arm turn	
2	1-2-3-4, -5-6 left hands around	
2	1-2-3-4, -5-6 right hands around	
2	1-2-3-4, -5-6 left hands around	
2	1-2-3-4, -5-6 start over.	

PATTY CAKE POLKA

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.

TETON MOUNTAIN STOMP

Music: Teton Mountain Stomp
 Record: Windsor 4615-A
 Rhythm: 4/4
 Formation: Double Circle
 Position: Two-hand
 Footwork: opposite

Measures	Step	Description
1-2	Side & stomp	Step left with the left foot, close the right to the left. Step left with the left foot. Stomp the right foot next to the left foot. Repeat to the right.
3-4	Step Stomp	Step left with the left foot, stomp the right foot next to the left. Step right with the right foot and stomp the left foot next to the right foot. Repeat
5	Ride Side Walk	Turn so the men face counter-clockwise and the ladies face clockwise around the hall. The men walk forward and the ladies walk backward four steps.
6	Left Side Walk	At the end of the above step, the dancers turn towards their partner turning half around so that the men face clockwise. They continue around the circle with the men backing up and the ladies walking forward. Repeat the action of measure 5.
7	Right Side Walk	
8	Ladies Arch	The ladies arch under the men's raised left arms going counter-clockwise around the next man for a new partner in four walking steps.

Virginia Reel

Formation: Double circle Music: Turkey in the Straw.
 Position: Shine six feet apart
 Record: Folk Craft Fz067A, J/704Wc
 Footwork: Opposite Rhythm: 4/4 Measures: 16

Meas	Call	Instructions
	READY <u>DOWN</u>	Bow: 8 counts. Four short steps toward your partner, bow and four back to place.
1	Bow to partner	
1	And back you go	<u>Right Hand Up</u> : 8 counts. Around your partner with right hands joined and back to place.
1	Right hand up & around your own	
1	And back to place.	<u>Left Hands Up</u> : 8 counts. With left hands joined, walk once around your partner and back to place.
1	Left hand up and around again	
1	Back to place	<u>Both Hands</u> : 3 counts. Turn to your right as you walk once around your partner and back to place.
1	Both hands up and around you go	<u>Reel</u> : The usual elbow reel, or forearm grip, using right arms. On to the next as in "grand right and left" using left arms turn each girl a full turn, eight counts to turn each lady all the way around.
1	Back to place everybody reel. Reel your own and on to the next.	
	Fill in with:	<u>Promenade</u> : 4 measures. Young folks like to two step, older people shuffle on this promenade.
4	16 counts of patter. Take the third gal & Promenade the hall	
4	Fill 16 counts of promenade patter. Start over.	

WHITE SILVER SAN'S MIXER

By: Manning & Nita Smith, College Station, TX
 Position: Open, facing LOD
 Footwork: Opposite throughout, Directions H

Meas.	Instructions
1-4	<u>WALK, 2; 3, TURNAROUND: BACK UP, 2; 3, 1;</u> In open pos walk four steps fwd in LOD doing an about face turning in toward partner on 4th step still traveling in LOD walk backwards 4 steps.
5-8	<u>WALK, 2; 3, TURNAROUND: BACK UP, 2; 3, 4;</u> Repeat above in RLOD
9-12	<u>BALANCE AWAY: BAL, TOGETHER: BAL AWAY: BAL TOGETHER</u> In open pos facing LOD you can do any one of 3 different types of balance steps depending upon ability of dancers. (1) step to side on L, touch R toe to instep of L foot, or (2) step to side on L, close R to L, step in place on L, or (3) Pas de bas. . . step to side on L/step on ball of R foot in front of L, step in place on L. Repeat above to M's R toward partner. Repeat all of above.
13-16	<u>TURNAWAY, 2; 3, 4; BALANCE, L; BALANCE, R;</u> M turns away from partner to his L, and in 4 steps walks in a small circle to take a new partner (W who was behind his partner) W turns R and moves fwd to M ahead; face new partner and take butterfly pos (with both hands joined and extended to side) say "Howdy" and balance to M's L and then to M's R using either (1) side, touch; side, touch; (2) side/close, step; side/close, step; or (3) backward Pas de bas in which you step side on L/step on ball of R foot in behind L, step in place on L; side on R/step on ball of L foot in behind R, step in Place on R. REPEAT. . .

TZADIK KATAMAR
(Israeli Circle Dance)

Formation: Circle, hands held at shoulder level

- | <u>Meas</u> | <u>Pattern/description</u> |
|-------------|---|
| 1 | Moving in LCD, step on R, L, R, L (1-4). Face center. Sway on R to R (1). |
| 2 | Sway on L to L (2). Sway on R to R (3). Sway on L to L (4) |
| 3-4 | Repeat action of Measure 1-2. |
| 5 | Facing center, step on R to R (1). Cross L in front of R (2). Step on R to side (3). Step on L crossing in back of R (4). |
| 6 | Make complete CW (right) turn with two steps R, L (1,2). Step on R to R (3). Step on L in place (4). |
| 7 | Step on R in place (1). Step on L to L (2). Step on R crossing in front of L(3). Step on L in place (4). |
| 8 | Repeat Swaying action of measure 2 |
| 9-12 | Repeat action of measure 5-8. |

DIRLADA
Greece

Record: Peters International 16 beat introduction
"Greek Dances"
Nine 2502 "Oh Dirlada"

Formation: Free formation

- Part Beat:
- | | |
|----|---|
| I | SIDE, BACK, SIDE, FRONT; SIDE; LIFT, STEP, SLAP; STEP, SLAP, STEP, CLAP |
| 1 | Step R swd Right |
| 2 | Step L crossing behind Right |
| 3 | Step R swd Right |
| 4 | Step L crossing in front of Right |
| 5 | Step R swd Right |
| 6 | Leg lift L in front of R |
| 7 | Step L swd Left |
| 8 | Raise R, knee bent, crossing behind Left
Slap R shoe with L hand |
| 9 | Step R next to L |
| 10 | Lift L fwd and slap inside of L shoe with L hand |
| 11 | Step L turning 1/4 turn left |
| 12 | Raise R fwd and clap both hands under R leg |

ALLEY CAT

Record: Atco 45-6226

Formation: lines, individual

- | <u>Meas</u> | <u>Instructions</u> |
|-------------|--|
| 2 | SIDE TOUCH, SIDE STEP, SIDE TOUCH, SIDE STEP.
Touch RF to R side, touch RF next to LF, Touch RF to R Side, step on RF which is next to LF. Repeat using left foot. |
| 2 | BACK TOUCH, BACK STEP, BACK TOUCH, BACK STEP.
Touch RF back of LF, touch RF next to LF side, Touch RF back of LF, step next to LF with RF. Repeat with left foot. |
| 2 | UP TOUCH, UP STEP, UP TOUCH, UP STEP.
Raise R knee up in front of body, touch RF next to LF, Raise R knee up in front of body step with RF next to LF. Repeat using left foot. |
| 2 | UP, STEP, UP, STEP, JUMP & CLAP
Raise R knee in front of body, step RF next to LF, Raise L knee in front of body, with LF xxxx step next to RF, jump by turning 1/2 to R. Clap once on count 8.

Repeat dance facing a new direction |

LITTLE BLACK BOOK

Record: Columbia 4-33051

Formation: Lines, individual

- | <u>Meas</u> | <u>Instructions</u> |
|-------------|---|
| 2 | SIDE BEHIND, SIDE KICK, SIDE, BEHIND, SIDE, KICK.
Step to side with RF, step behind RF with LF side with RF; kick LF X in front of RF. Reverse, side with LF, step behind LF with RF, step side with LF, kick X in front LF with RF. |
| 2 | STEP HOP, STEP HOP, WALK, WALK, WALK, STEP HOP.
Step forward with RF, hop on RF, hop on LF, walk fwd with RF, fwd LF, fwd RF, then hop on RF as you turn 1/2 to R. |
| 1 | BACK, BACK, BACK, HOP.
Step back on LF, back on RF, back on LF, then hop on LF.

Repeat all measures |

ALINELUL
"Little hazelnut"

Pronunciation- Ah-lee-neh-loo
Record-Folk Dancer M1120
Nationality-Romanian
Steps-Sideward step, stamp

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

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

PATTERN

Measures

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

II

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

III

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

HINTS FOR LEARNING

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

DOUBLESKA POLKA

Nationality - Czechoslovakian
Record - Folk Dancers M13016
Steps - Polks, walk.
Formation - Couples in shoulder-waist position any place on floor.

Pattern in Brief - 1. polka in LOD
2. Form stars.
3. In circle face center and clap while W polks around outside.
4. Repeat entire dance.

PATTERN

Meas Introduction, no movement.

I
1-16 Take 16 polkas, LOD, anywhere on the floor. Partners turn CW as they move CCW around the dance floor.

II
1-16 M make a L-hand star, retaining hold of partner with R arm around her waist. W's L hand is on M's R shoulder. (It is preferable to make many small stars rather than one large star. If all M go into one star, it is necessary to put L hands on L shoulders of M in front.) Walk around singing "Tra-la-la-la-la-la" to the rhythm of the music.

III
1-16 M face center and clap own hands twice on cts 1, &. On ct 2, extend hands to side and clap hands of M on each side once. W reverse LOD (CW) and take 16 polka steps around the circle of M as they clap. When the music starts over, W dances with the M in front of her as he turns to find new partner.

Repeat entire dance with new partner.

Hints for Learning

An easy way for the class to learn the polka is to form a single circle, facing the center. Then do the following: (1) Slide six times facing center of circle, turn R with a hop and slide six times facing the wall. Turn L to face center, repeat this sequence. Use the same techniques, doing only 4 slides, then do it with only two slides. (2) Perform the two slides progressing CCW around the hall. (3) Repeat the second routine in time with

AMOS MOSES

Music: RCA 0896 "Amos Moses", by Jerry Reed
Formation: No partners, all face the music.
Introduction: Wait 4

Measures:

1-2 R heel, stand (Place R heel forward and touch. Bring R foot back and stand on it.)

L heel, stand (Place L heel forward and touch. Bring L foot back and stand on it.)

* 3-4 Grapevine Turn $\frac{1}{4}$ left with first step of the grapevine. (Step sideward with R foot. Step behind R with L foot: Step sideward on R and clap.)

Repeat till record ends.

*Variations:

1. Triple step grapevine
2. Turn R with turn
3. Triple step grapevine w/Right turn.

ELPHANT WALK

Formation: Double Circle
Position: non hand contact
Footwork: left foot

Step Description	Count
1. Step touch left foot to side, then touch to side of right foot. Repeat again.	1-4
2. Repeat #1 with right foot.	1-4
3. Step touch left foot back of right foot then touch to the side of right foot. Repeat again.	1-1
4. Repeat #3 with right foot.	1-1
5. Lift left foot up and touch right elbow with left foot. Repeat.	1-4
6. Repeat #5 with right foot & left elbow.	1-1
7. Step to the side with left foot and kick across in front with right foot. Repeat to right side.	1-1
8. Jump to the left side. Hold one count then clap hands together.	1-1

BOP

Right Foot - step to right, close with left, clap with closing

Repeat four times

Feet together - toes, heels, toes, heels

Touch right hand to right foot

Touch left hand to left foot

Right - heel, toe

Left - heel, toe

Right - heel, toe

Left - heel, toe

Slap knees, clap, roll hands

Turn 360° to left around four beats

Start over

Monkey on the saxophone parts

MISERLOU
Greek

The origin (Holden and Vouras 1965) of Miserlou is most interesting inasmuch as it originated at Duquesne University, Pittsburgh, Pennsylvania. In 1945, Professor Brunhilde Dorsch, hoping to find a Greek dance for a program, contacted a Greek-American student, Mercine Nesotas, who taught several Greek dances to their dance group. The group enjoyed the dance Syrtos Haniotikos the most; Miss Nesotas called it the Kritikos. Since the appropriate music was not available, someone suggested that the steps be adapted to a slower piece of music, Miserlou. This dance was taught by Monty Mayo, Pittsburgh, Pennsylvania, at Oglebay Folk Dance Camp, Wheeling, West Virginia, in 1948. It is danced all over the world now, and by Greeks, too!

Music: Record: Folkraft 1060; RCA LPA 4129, LMP 1620; Kolo Festival 45-4804, LP 1505; Elektra LP EKS 7206; Festival 3505. Piano: "Miserlou" by M. Roubanis, Colonial Music Publishing Company, 168 West 23rd, New York, New York.

Formation: One large broken circle, hands joined, lead dancers at right end of line.

Steps: Two-step, grapevine.

DIRECTIONS FOR THE DANCE

meter 4/4

MEASURES

- 1 Beginning right, step in place (count 1). Hold (count 2). Pointing left toe in front of right, describe an arc to left toward right heel (counts 3-4). Circle moves counterclockwise.
- 2 Step left behind right (count 1). Step right to side (count 2). Step left across in front of right (count 3), and pivot counterclockwise a half-turn on left to face reverse line of direction (count 4).
- 3 Beginning right and moving clockwise, take one two-step.
- 4 Step back on left (count 1). Step right to side, body facing center (count 2). Step left across in front of right (count 3). Hold (count 4).

NOTE

The dancer at the right end of the broken circle leads the line in serpentine fashion, coiling it counterclockwise, then reversing and uncoiling it clockwise, while executing the dance pattern.

VARIATION

Measure 4: Beginning left, take one two-step backward, moving counterclockwise, and on last step pivot right on ball of left foot to face center.

Tunnel Contra done to any reel

(ladies facing men in lines)

Both lines go forward and back } Repeat
Pass through + turn alone

Head couple sashays down the middle, others form arch behind them

Lady comes up the tunnel, ma. goes on outside

switch at head - man goes into tunnel, lady on outside

Everybody right elbow swing

Repeat

LA BASTRINGUE
Canada - Québec

B-Beginning

This dance is also known as "La Bistringue" or "Les Confitures". It is usually danced as part of a long quadrille from Quebec and is most often seen in the Eastern and Northeastern regions of the province. The dance enables every man to dance with the bride or the partner of his choice. The dance was collected by Jean Trudel.

Pronunciation: lah-bahst-RAHNG
Formation: Couples (W on partner's L) in a single circle facing center.
Position: Hands are joined at shoulder height in "W"
Music: French Canadian Fiddle Songs, Legacy (Electra) 120.
Sequence:
A. Walk FWD and touch, walk BK and touch.
B. Two-steps to L and R.
C. M turn W under and swing
D. Two-step LOD with partner

Dance Description Meter 4/4

Meas	Counts	
5	1-20	Wait through foot-tapping
		<u>Part A</u>
1	1-4	Facing center walk FWD R-L-R, touch L
2	5-8	Walk BK L-R-L, touch R
3-4	9-16	REPEAT 1-8
		<u>Part B</u>
1-2	1-8	Beginning R, face CW and dance four two-steps
3-4	9-16	REVERSE direction and two-step CCW
		<u>Part C</u>
1	1-2	With L arm M lead W toward center
	3-4	M raise L arm and turn W under once (R turn)
2-4	5-16	Swing your partner in closed position doing a <i>buzz turn</i> , Quebec style W end on the right of the M, all facing LOD. (M's R arm around W's waist, W's L hand on M's R shoulder.)
		<u>Part D</u>
1-4	1-16	Couples two-step LOD. On counts 15-16, M sweeps W to face center so that all are again in a single circle.

REPEAT THE ENTIRE DANCE FROM BEGINNING

Dance Notes

This dance is a mixer. The W will move around the circle swinging with a different M each time. Quebec styling is very smooth, not bouncy. Don't pick feet up off the ground too much.

Song Text

Mademoiselle, voulez-vous danser
La bastingue, la bastingue ?
Mademoiselle, voulez-vous danser ?
La bastingue va commencer !

Oui, Monsieur, je voudras danser
La bastingue, la bastingue
Oui, Monsieur, je voudras danser
C'est pour vous accompagner !

Mademoiselle, il faut arreter
La bastingue, la bastingue
Mademoiselle, il faut arreter
Vous allez vous fatiguer !

Non Monsieur, j'aime trop danser
La bastingue, la bastingue
Non Monsieur, j'aime trop danser
Je suis prete a r'commencer !

Mademoiselle, je n'peux plus danser
La bastingue, la bastingue
Mademoiselle je n'peux plus danser,
Car j'en ai des cors aux pieds !!

My lady, would you like to dance
La bastingue, la bastingue?
My lady, would you like to dance
La bastingue is going to begin!

Yes sir, I would like to dance
La bastingue, la bastingue.
Yes sir, I would like to dance
In order to accompany you !

Madame, you should stop
La bastingue, la bastingue
Madame, you should stop
You will get tired !

No sir, I love to dance too much
La bastingue, la bastingue
No sir, I love to dance too much
I am ready to begin again !

My lady, I can't dance anymore
La bastingue, la bastingue
My lady, I can't dance anymore
I have corns on my feet !!

SOMOGYI KARIKAZO
Hungary

A-Beginning

This is originally a girls' dance from the Somogyi district in Southern Hungary. It was learned from Sandor Timar, choreographer of the Bartok Ensemble, by Andor Czompo who then created this arrangement. It is a circle dance belonging to the "old layer" of Hungarian folk dance. Recreationally in the United States, men also join in this dance.

Pronunciation: SHOH-moh-gee KAH-ree-kah-zoh
Formation: W form a single circle. M form short lines a comfortable distance from the girls' circle.
Position: W "front basket" hold, R arm over L. M shoulder-shoulder hold.
Music: Qualiton LPX 18007
Sequence: A. Swaying, individual R turn
 C. Csardas steps (slow, then double-time)
 D. Cifra variations
 E. Closed rida to L

Dance Description Meter 6/8

Meas	Counts	
		<u>Introduction</u>
	1-24	Begin swaying by shifting weight to R, then to L
		<u>Part A</u> (Lepo)
	1	Step R (FWD) of L
	2	Step L diagonally (BKWD) L
	3- 6	REPEAT 1-2 twice
	7-10	Making a complete individual R turn, walk R-L-R-L
	11-12	Two closed rida to the L (Dancers rejoin the front basket hold) REPEAT 1-12 five times
		<u>Part B</u> (Csardas)
	1	Step R to R
	2	Close L to R
	3	Step R to R
	4	Touch L to R
	5	Step L to L
	6	Touch R to L
		REPEAT 1-6 three more times REPEAT 1-6 four more times (double time)
		<u>Part C</u> (Cifra Variation #1)
	1.	Small leap FWD onto R (almost in place)
	&	Step L next to R
	2	Step R in place

Part C, continued

3 Large leap diagonally (BKWD) L onto L
 & Step R next to L
 4 Step L in place
 REPEAT 1-4 five more times

Part D (Cifra Variation #2)

1 Same as count 1 in Part C
 & Bring L behind R ankle
 2 Pause
 3 & 4 Same as counts 3 & 4 in Part C
 REPEAT 1-4 five more times

Part E

1 Step R FWD (XIF) of L
 2 Step L to L
 3-24 REPEAT counts 1-2 eleven times

REPEAT PART C
 REPEAT PART D
 REPEAT PART E (Only do counts 1-2 ten times and finish the dance with a run, run, close in place)

Dance Notes

This dance moves to the L continuously throughout the entire dance.

Rida Step: R crosses in front of L, step L to L. Continue
 Csardas Step: Step R to R, close L. Step R to R, touch L. Step L to L, touch R
 Cifra Step: Small leap FWD on R-2-3, large leap BKWD on L-2-3 (comparable to a balance step)
 Cifra with a touch: Small leap FWD on R, touch L behind the R ankle and pause. Large leap BKWD on L-2-3

KOROBUSHKA

Russia

A-Beginning

Korobushka, also spelled Korobochka, translates as "little basket" and has sometimes been referred to as "peddler's pack". According to Michael Herman, the dance originated in the United States through a group of Russian immigrants following World War I.

Pronunciation: koh-ROH-bush-kah
Formation: Double circle, M with back to center, W facing center.
Position: Partners facing with both hands joined
Music: Folkraft 1170, Folk Dancer MH 1059, World Tome 10005, National 4523
Sequence:
 A. Schottische, Bokazo
 B. Three step turn R, balance and change places with partner

Bokazo Step (W Reverse footwork)

- 1 M hop L (touching R toe XIF)
- 2 Jump to both, slightly apart and toes in
- 3 Slide feet together clicking heels
- 4 Pause

Dance Description Meter 2/4

Meas	Counts	
		Part A M begin L, W begin R
1- 2	1- 4	M, 3 walks (FWD), 1 hop
3- 4	5- 8	REVERSE 1-4
5- 6	9-12	REPEAT 1-4
7- 8	13-16	Bokazo
		Part B M and W begin R
1- 2	1- 4	Three-step turn. R, L, R- clap (turning R 1 full individual turn, hands on waist)
3- 4		REVERSE 1-4
5- 6	1&2, 3&4	Joining R hands, balance (FWD) balance (BKWD)
7- 8	5- 8	Change places with partner by M walking (FWD) raising R hand and W turning (CCW) under, 4 walks
9-16		REPEAT 1-16

REPEAT THE ENTIRE DANCE FROM THE BEGINNING

Dance Notes

This dance becomes a delightful mixer by having the dancers complete the last three-step turn in place. They then balance and continue the dance with a new partner.

Several dance briefs indicate that the three-step turn can also be replaced with a schottische step performed individually (FWD & R away from partner, then FWD & L moving toward partner). The three-step turn seems to be a version introduced in California.

ROAD TO THE ISLES

Scotland

I-Beginning

Phillip Aldrich, in researching the origins of this dance, found the music, "Bens of Jura", to be a favorite marching song of Scottish pipe bands. The dance is relatively new and is similar to the Scottish Polois Glide and to the Douglas Schottische.

Formation: Double circle, couples face LOD
Position: Varsoviene
Music: Folkraft #1095, Folk Dancer MH 3003
Sequence:
 A. Point, Grapevine
 B. Schottische

Dance Description Meter 2/4

Meas	Counts	
		Part A
	1	Point L and touch (FWD) to L
	2 & 3	Step L (XIB), step R, step L (XIF)
	4	Point R and touch (FWD) to R
	5 & 6	Step R (XIB), step L, step R (XIF)
	7	Touch L (FWD)
	8	Touch L (BKWD)
		Part B
	1 & 2	Schottische (FWD) Step L - R - L
	&	Hop L
	3 & 4	Step R - L - R
	&	Hop R (without releasing hands, turn R 1/2 to face RLOD)
	5 & 6	Step L - R - L
	&	Hop L
	7 - 8	Stamp R - L - R (in place)

REPEAT THE ENTIRE DANCE UNTIL THE MUSIC ENDS

Dance Notes

Scottish styling includes pointed toes, small precise movements and an upward fling of the heel on each hop.

ARMENIAN MISERLOU

Armenia

B-Beginning

Armenian Miserlou is also known by the title of the music, Sirdes. It was introduced to many folk dancers John Filcich who learned it from Frances Ajoian Schleadewitz, leader of Armenian dance groups in Fresno, California. Tom Bozigian lists it as a second variation in his dance description of a dance under the same name.

Pronunciation: mih-ser-loo
 Formation: Open circle
 Position: Hands held in "W" and linking little fingers
 Music: Festival 3505, Express A 101-B
 Sequence: A. Touches
 B. 2 cross steps and grapevine

Dance Description Meter 4/4

Meas	Counts	
<u>Part A</u>		
1	1-2	Facing center, touch L across in front of R
	3-4	Touch L to L about twelve inches from first point
2	5-8	REPEAT 1-4
<u>Part B</u>		
1	9-10	Step L (XIF)
	11-12	Step R (XIF)
2	13-16	Step L (XIF), step R to R, step L (XIB), step R to R
REPEAT THE ENTIRE DANCE FROM THE BEGINNING		

Dance Notes

During the touches the knees remain flexible and pulse with the music.

ERSKO KOLO

Yugoslavia/Serbia

B-Beginning

Ersko kolo was first presented in 1955 by Richard Crum who learned it in, Uzice, Yugoslavia.

Pronunciation: AIR-skoh KOH-loh
 Formation: Open or closed circle
 Position: Hands joined low in "V"
 Music: Folk Dancer MH 3020, Folkraft 19498, Festival 4814
 Sequence: A. Side-behinds R and L
 B. "Schottische-like" step

Dance Description Meter 2/4

Meas	Counts	
<u>Part A</u>		
1	1-2	R to R, step L (XIB)
2-14		REPEAT 13 more times
15	1-2	Step R to R
16	1-2	Stamp L
17-32		REVERSE 1-16
<u>Part B</u>		
1-2	1-4	Walk (LOD) R-L-R, hop R
3-4	5-8	Walk (BKWD, RLOD) L R L, hop L (face center)
5-6		REPEAT 1-4 towards center
7-8	13-16	REPEAT 5-8 from center
9-16		REPEAT 1-16
REPEAT THE ENTIRE DANCE UNTIL THE MUSIC ENDS		

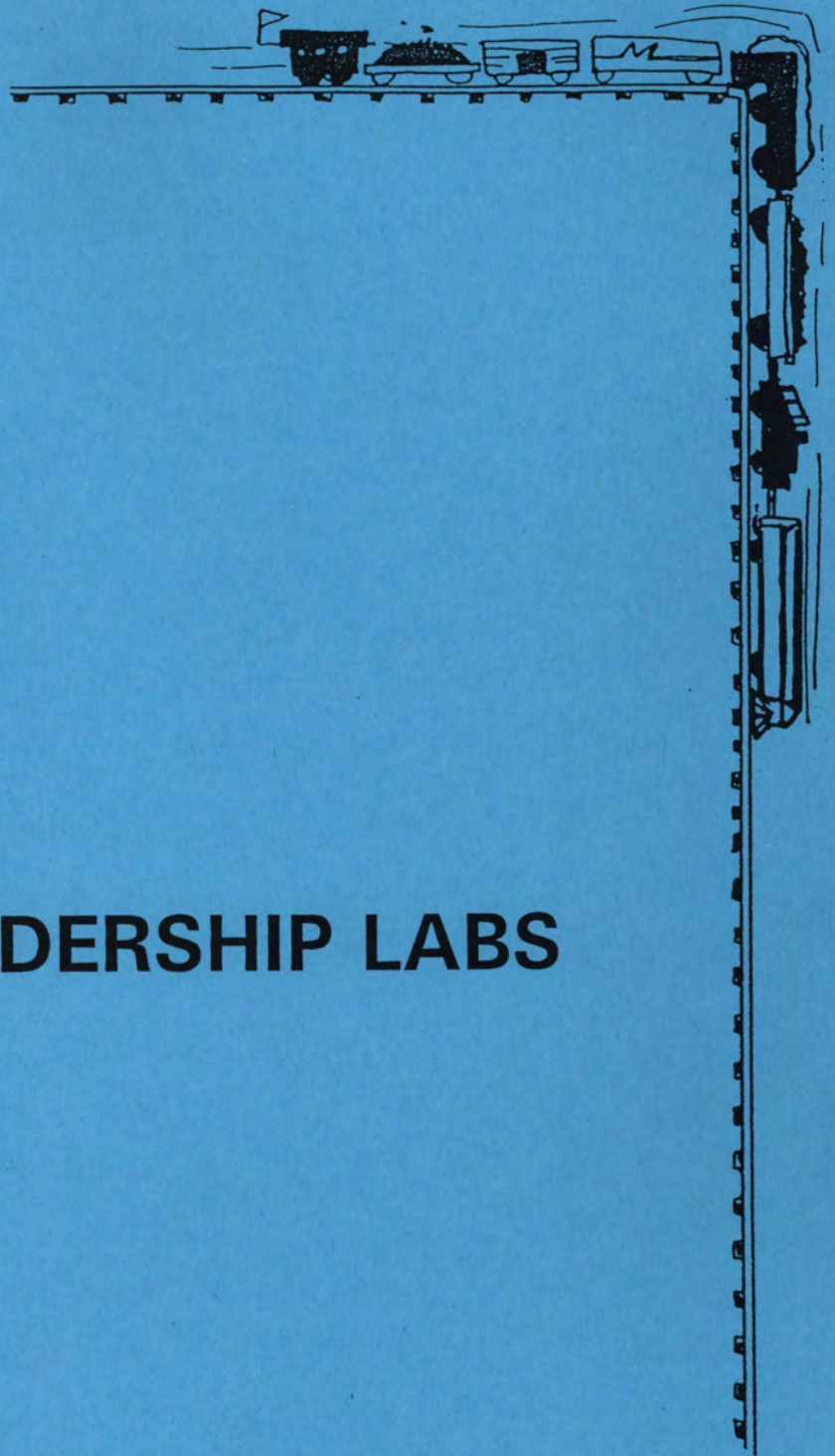
Dance Notes

Tine Rozanc, a dance ensemble from Yugoslavia, taught the following directional variation to Part B: drop hands, every other person begins toward center 1st and LOD 2nd.

Song Text

Ya br-dom br-dom br-dom
 A dye-voy-ka do-lom do-lom
 Ya br-dom br-dom br-dom
 A dye-voy-ka do-lom

Ya o-kom o-kom o-kom
 A dye-voy-ka sko-kom sko-kom
 Ya o-kom o-kom o-kom
 A dye-voy-ka sko-kom



OTHER LEADERSHIP LABS

SECTION I

HOW TO COMMUNICATE WITH OLDER ADULTS

It is unwise to categorize people just by their age, but it is also true that certain physiological and psychological changes are associated with aging. These changes affect a person's ability to receive a message. If your goal is to reach older Americans, you need to know how aging affects all facets of understanding.

As people age, they typically become more farsighted. They have greater difficulty adapting to sharp changes in light. They have a harder time seeing colors at the green-blue-violet end of the spectrum, and they lose their ability to hear the high-pitched tones found in a woman's voice.

Older people also have greater difficulty coordinating information that is hitting their eyes, ears, and other senses all at once. This can cause real problems in communication. The following guidelines for effective communication with the elderly will help you better reach this important market.

Keep the message simple. With increasing age, adults react more slowly and less accurately to sensory stimulation. Because the central nervous system's capacity to process information is reduced, the elderly often miss messages if their attention is divided. Don't overload your messages with unnecessary information. "Keep the message simple" is a timeless principle of advertising, and it is never more appropriate than when communicating with the elderly.

Make the message familiar. Familiar experiences are easier for older people to process. The elderly find comfort and security in seeing and hearing events in the usual way. Repeated exposure to a message reduces the effort needed to interpret it. As a message becomes more complex, this principle becomes more important.

Make the message concrete. Older people rely more on concrete than on abstract thinking. As people age, their problem-solving abilities typically decline. Because emotional appeals in advertising tend to be vague, they may not be as effective in reaching older adults as hard-hitting rational appeals. You should avoid using nonsense syllables in brand names and advertising copy. Visual aids improve recall for all adults. As people age, visual memory declines more slowly than verbal memory. A combination of words and pictures is especially effective when targeting older Americans.

Take it point by point. When designing a message for the elderly, space out each point you want to make. Older people concentrate on the first part of a message longer than do younger people. If you present information too quickly, the earlier cues will overpower the points you make later. Spacing the message allows older people to process each piece of information individually. While no scientific standard exists, the general rule is: the slower the better.

Give preference to print media. Deadlines and time limits create anxiety for anybody, and this is especially true for elderly people. When older adults are allowed to process information at their own rate, their learning abilities improve. Print media let consumers set their own pace; television and radio do not. Though elderly people watch a lot of television, it may be less effective than print as a way to get their attention. Point-of-purchase displays can reinforce the messages you introduce in broadcast media.

Supply memory aids. Older adults don't organize or recall information as readily as do younger adults. But when you trigger their memories, the difference between young and old disappears. Visual cues are especially effective. Ask them to remember what the old product looked like, then show them the new product. Get them to visualize something, and then show them how it could be.

Make good use of context. The more pleasant the memory, the more easily it can be recalled. Whenever possible, your presentation to an elderly consumer should stir recollections of pleasant events like graduations, weddings, and births. Any audience that feels personally involved will remember your message better. But evoking positive images of family, health, social interaction, and the accomplishment of tasks is a particularly good way to engage older people.

For more information on how physical changes affect older consumers, see the article "Marketing to Our Aging Population: Responding to Physiological Changes" in The Journal of Consumer Marketing, Vol. 5, No. 3, Summer 1988, Santa Barbara, California; (805) 564-1313.

- Charles D. Schewe

Charles D. Schewe is a consultant and professor of marketing at the University of Massachusetts in Amherst.

RECREATION WORKSHOPS/LABORATORIES--USA/CANADA

3-11-92

There are recreation workshops/laboratories in practically all locations of the United States (and one in Canada). If you are interested in securing training in SOCIAL RECREATION, attend one of these workshops or laboratories. They are from three to seven days in length. Listed for each Lab is a contact person, location of Lab, approximate cost (includes room and board), and approximate dates. (If dates for this year don't appear it's because we don't have a current brochure.)

Lab/Workshop

Location

Baptist Sunday School Bd.-Rec Labs

Church Recreation Dept.
P.O. Box 24001
Nashville, Tennessee 37202

Lake Yale, FL - Jan. 3-9, 1992
T Bar M Conf Ctr, New Braunfels, Tx
Feb 28-Mar 4, 1992
Registration fee: \$150
Room and Board: \$330/\$360

Badger State Lab

Jim McChesney
1590 Maria St.
Racine, Wi 53404
Phone: 414-633-0324

Folklore Village, Rt 3, Dodgeville, Wi
?
Fee: \$110

Black Hills Recreation Leaders Lab

Ruth Moe
205 Corthell Road
Laramie, WY 82070 Ph. 307/745-7227

Placerville Camp, SD (near
Rapid City, SD in the Black Hills
September 20-27, 1992
Fee: \$145

Buckeye Leadership Workshop

Mary Brenner
16721 Hartford Rd.
Sunbury, Oh 43074

Pilgrim Hills Conf. Center
Brinkhaven, OH - Mar 20-25, 1992
Fee: \$200

Chatcolab--Northwest Leadership Lab

Jean Baringer
520 So Maryland
Conrad, Mt 59425; Ph 406-278-7716

Camp Larson on Coeur d'Alene
Lake, near Worley, ID
June 7-13, 1992
Fee: \$115

Eastern Cooperative Rec. School

Arnie Zacharias
2210 Panama Street
Philadelphia, Pa 19103
Ph: 215-735-4523

Painted Post, NY--Dec 27-Jan 1, 1992
Warwick, NY--Aug 25-Sept 1, 1991
Several weekend workshops also
Fees: Variable

Great Lakes Recreation Leaders Lab

Barb Collins
1433 22nd St.
Pt. Huron, MI 48060

Camp Cavell
Lexington, Mi--May 1-6, 1992

Fee: \$150

Great Plains Arts and Crafts Workshop

Mrs. Henry Schneider
Box 187, Cody, Ne 69211
Ph: 402/823-4247

Camp Comeca, Cozad, NE
April 8-11, 1992
Fee: \$125

Hawkeye Recreatory Mini Lab

M. Ewing
3800 10th St.
Des Moines, Ia 50313

Dayton Oaks Camp, Dayton, Iowa
Every third weekend in Feb.
and August (Feb 20-23, 1992)
(Aug 15-18, 1991)Fee: \$75

Hoosier Recreation Workshop

Charles Bradley, Executive Secretary
112 West Jefferson, Room 304
Plymouth, In 46563
Ph: 219-935-8545

Bradford Woods, Martinsville,
Indiana--April 24-26, 1992
Fee: \$65

Kansas Recreation Workshop

Cecil Eyestone
2055 Jay Ct.
Manhattan, Ks 66502
Ph: 913-539-2627

Rock Springs Ranch, Junction
City, KS (11 mi. southwest)
April 4-7, 1991
Fee: \$90

Laurel Highlands Creative Life Lab

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

Jumonville Training Center
Uniontown, PA - Oct 15-20, 1990
Fee: \$190

Leisurecraft and Counseling Camp

Olga Young, Business Manager
Rt. 1, Box 306
Hudson, Il 61748
Ph: 309-726-1466

4-H Memorial Camp, Allerton
Park, Monticello, Illinois
April 26-30, 1991
Fee: \$85
Crafts/1991; Counseling/1992;
Camping/1993; Leisure/1994

Leisure/Recreation Workshop

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

Camp Sumatanga, Gallant, AL
April 16-21, 1990
Fee: \$195

Longhorn Recreation Laboratory

Danny Castro
C/O Northwest Recreation Center
2913 Northland Dr.
Austin, Tx 78731
Ph: 512-458-4107

Texas 4-H Center, Brownwood,
TX - Mar. 13-17, 1992
Fee: \$155

Mid-Atlantic Recreation Workshop**Mid-Night Sun Lab**

Chris Pastro
1514 S. Chushman, Rm 303
Fairbanks, Ak 99701
Phone: 907-479-5903

Mechanicsville, Va
Oct 23-25, 1992

Alaska
June, ???

Missouri Recreation Workshop

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

Rolla, MO
Oct. 7-12, 1986
Fee: \$50-adults, \$30-children
(family recreation)

Northland Recreation Lab

Jo Hecht
3420 48th Place
Des Moines, IA 50310

Camp Onomia, 90 miles NW of
Minneapolis on Lake Shakopee
April 24-May 1, 1992
Fee: \$225

Ozarks Creative Life Lab

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

Camp Mound Ridge
Cook Station, MO
Second week in October

Presbyterian Annual Rec. Workshop

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

Assembly Inn, Montreat, NC
May 4-9, 1992
May 3-8, 1993
Fee: \$325

Redwood Recreation Leadership Lab

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

Old Oak Youth Ranch
Near Sonora, California
April 12-17, 1992;
Fee: \$140

Rocky Mountain Leisure Workshop

Lori Chitty
149 So. Iowa
Casper, Wy 82609
Phone: 307-234-6127

Farmers Union Center
Bailey, Colorado (near Denver)
April 2-4, 1992
Fee: \$100

Showme Recreation Leaders Lab

Smoke Lanser
412 W. Liberty
Farmington, Mo 63640

Rickman Conference Center
Jefferson City, Mo
March 14-17, 1991
Fee: \$151

Southern Annual Recreation Workshop**Southwestern Rec. Leaders' Lab**

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

Rock Eagle, Ga

Camp Summer Life
Vadito, NM
Not currently in operation (1988)

Winter Creative Life Lab

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

Camp Onamia Retreat Center,
Onamia, MN Jan 26-31, 1992
Fee: \$140

MAPLE LEAF Recreation Workshop

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

Bolton Conference Centre
Toronto, Ontario CANADA
Feb. 10-12, 1989
\$100 U.S. dollars

**Recreation Laboratories and
Workshops Cooperative**

Mary Lou Reichard
21983 Crosswick Court
Woodhaven, Mi 48183

5th national conference
Nov. 18-22, 1992
Place: Life Enrichment Center,
Leesburg, Florida

Kentucky Heritage Institute

P.O. Box 4128
Frankfort, Ky 40604

Summer Dance School
Ky Leadership Conf Center,
Lake Cumberland--June 23-29, 1991
Winter in the Woods--?
Fee: \$285-\$315

Plan Now for National Rec Lab Conference

Dates: November 18-22, 1992

Where: Life Enrichment Center, Leesburg, Florida

Who: All interested Rec Lab people

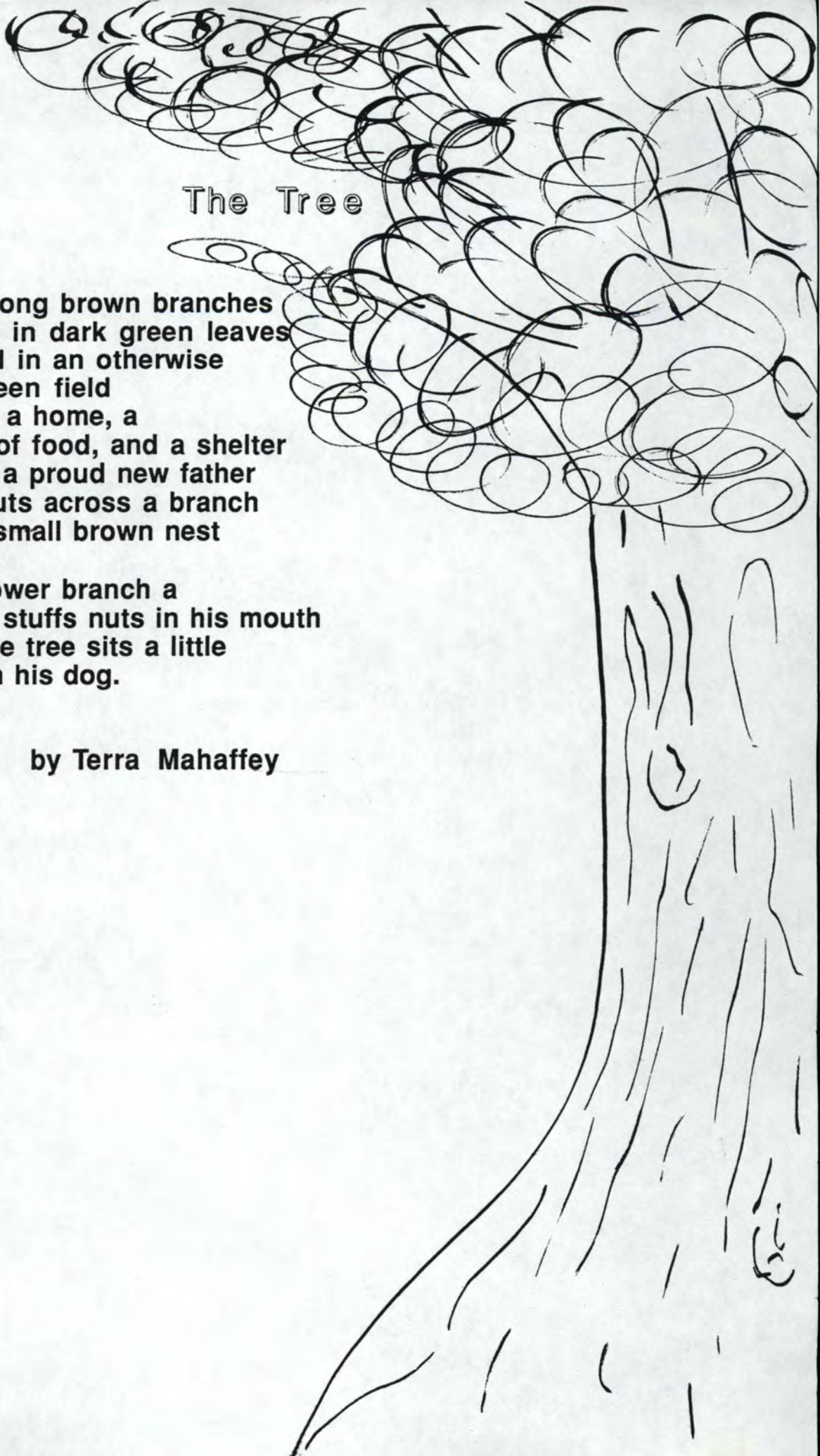
Program: Major resource people at this fifth National Gathering will be:

- Maggie Finefrock, Kansas City, Missouri -- expanding on the diversity of the world
- Glenn Bannerman, Montreat, North Carolina -- leadership development, low-cost games
- Nelda Drury, San Antonio, Texas -- dance, festivals

For further information: Write or call your National Board of Directors:

- President: Mary Lea Bailey, Life Enrichment Center, PO Box 490108, Leesburg, Florida;
Phone: 904-787-0313
- Vice-president: Deb Jackson, 1030 Dolane, White Lake, Mi 48383-2401; Phone:
- Permanent secretary: Mary Lou Reichard, 21983 Crosswick Ct, Woodhaven, Mi 48183;
Phone: 313-676-1120
- Treasurer: Jim McChesney, 1590 Maria St, Racine, Wi 53404; Phone: 414-633-0324
- Newsletter editor: Joel Thiebaut, Rt 3, Box 835, Spring Green, Wi 53588;
Phone: 608-935-9542
- Bill Alkire, 5214 Clear Creek Valley, Wooster, Oh 44691; Phone: 216-345-7308
- Lori Chitty, 149 S Iowa, Casper, Wy 82609; Phone: 307-234-6127

Put it on your calendar now!



The Tree

A tree, with long brown branches
covered in dark green leaves
Stands proud in an otherwise
bare green field
For man it is a home, a
source of food, and a shelter
Way up high a proud new father
bird struts across a branch
Keeping his small brown nest
in sight
Down on a lower branch a
squirrel stuffs nuts in his mouth
And under the tree sits a little
boy with his dog.

by Terra Mahaffey

50 Years Together

Honoring ^{ALE}~~DA~~ and Leila Steckleberg

Date Sunday, June 28, 1992

Time 2:00 to 5:00 P.M.

Place Stillaquamish Senior Center
Arlington, Washington

Given by Son David

R.S.V.P. Please come if you can! No
gifts please.

50 Years Together

Honoring *Jim and Miriam Beasley*

Date *May 15 1993*

Time *2:00 to 5:00 P.M.*

Place *St. Pauls Episcopal Church*
9th Washington Street
Oregon City, OR 97045

Given by *Ann, Bob, Katharine, and John*

R.S.V.P. *Please come if you can! No*
gifts please.

But Who Cares?

It was raining in Oregon today,
But who cares?
It was snowing in Montana today,
But who cares?
School was in session today,
But who cares?
A boat was on the river today,
But who cares?
A tree was cut down today,
But who cares?
A 15 year-old girl was raped today,
But who cares?
A drunk driver killed a family today,
But who cares?
A teenager was killed by drugs today,
But who cares?
A child became an orphan today,
But who cares?
A woman was beaten by her husband today,
But who cares?
One small voice answers, "I do."
In a world of "Who Cares."

By Cathy Mitchell

I wanted to include this in the notebook, because of this year's theme. I feel it is through support of Chatcolab that we are making the voice of "I do" a larger one. By our cooperation, love and strength we have the power to make a difference across the world! It all starts here!

I am not an Indian



I am not an Indian
I was not raised on a reservation
nor was I exposed to your culture.
Yet I feel Indian.

I have been given my own name,
a name to be treasured, lived by,
and remembered, as will all of you.

My blood is not tribal,
yet my heart beats with Native
American spirit.

I believe in the way of the Indians.
I am willing to learn of your culture.
Although I am not raised by your
people.

you are my family



Much love,
Dennis B. "Whispering
Fawn"

The following poems are shared by Kathy McCrae:

A Born Rainbow

Have you ever watched
a rainbow be 'born'?
Or did the drops that
fell from the bare branches
catch your attention?

There was a time I collected
what water drops I could
find, didn't seem to
tell me, that you really
want what I can give.

c Knina
'91

Has IMPROVED

You say that you really do understand, and
accept the fact that 'I Love You'; And yet
You still wonder at why I do.

I'll say that you 'might' just quit wondering,
and accept the loving fact. Hard?
Well, yes it's difficult, I know that,

Mainly because before the knowledge of your
love came to me; I was 'thinking wrong', that
You were using me, just as a play thing.

although I 'know' now that what happens
between us, Pleases, and improves your life,
'kinda' in the many ways that your Love for me

'HAS'
IMPROVED
My Life.

c Knina
'92

The Guitar Strings. Don

Play, yes play, but
not only with the stretched out
Guitar Strings!

Although, as it will be seen, or
known when I get stretched out,
More is coming than just what

the Guitar Strings bring.
Although there should be time
when more is given that just the strokes of

The Guitar Strings, Don.

c Knina
'91

Flabbergass

I've heard you say,
'I Love You';
when I hear it
coming from your mouth, out of your Heart,
flabbergasses me.

Being fladdergassed is not
What most want, although you'd
better come now
And Hope that what we have,
Needs to be treated like there's no
desire to drive flabbergass moments

away.

c Knina
'92

braces, and wheelchair Included

Perhaps you wonder at why I Love you.
Well, you're not alone,

because I wonder at why you
Love me.

Am I 'sure' of it?

Well not really.

Why so I say not really?

That's mainly because it both pleases,
and makes me feel better,

and like a woman, that I used to
'think' I couldn't be.

I now realize that I needed a Lover

like you; one who'll accept me,
as I am, braces, and
wheelchair Included.

c Knina
'92

Thoughts of you have come, come, and are
COMING;

when they ended it made
me feel as though I wanted
more together times

than what we've already
spent, and pleased each other
both body wise, and emotionally,
you have made me #1 happy

#2 almost feeling more than I ever thought I could;
Therefore with #3 I want you to know that when
I'm with you I feel both wonderful, and WHOLE!

You've said that I'm worth it. Although there've
been times when

I've WONDERED what IT was

then I learned that your

Love you're giving

won't go away, unless I
force you out of my emotions.
Therefore it shows, at least to
me that the thoughts of you

are very important.

c Knina
'92

The following blurb from Dear Abby
is shared by Leila Steckelberg

DEAR ABBY: You ran a piece about the benefits of
hugging. I believe it was in 1988. Will you please
run it again? B. REAVES, WINTERVILLE, N.C.

DEAR B.R.: Here it is:

Hugging is healthy: It helps our body's immune
system, it keeps you healthier, it cures depression,
it reduces stress, it induces sleep, it's invigorating,
it's rejuvenating, it has no unpleasant side effects,
and hugging is nothing less than a miracle drug.

Hugging is all natural: It is organic, naturally sweet,
no pesticides, no preservatives, no artificial
ingredients and 100 percent wholesome.

Hugging is practically perfect: There are no
movable parts, no batteries to wear out, no periodic
checkups, low energy consumption, high energy
yield, inflation-proof, nonfattening, no monthly
payments, no insurance requirements, theft-proof,
nontaxable, nonpolluting and, of course, fully
returnable.

To: Guy
From: The Board

(This poem was recited to Guy because he and
Shana forgot to bring "soap".)

Roses are cheap
Violets cost more
You never get anything
'Free' at the store

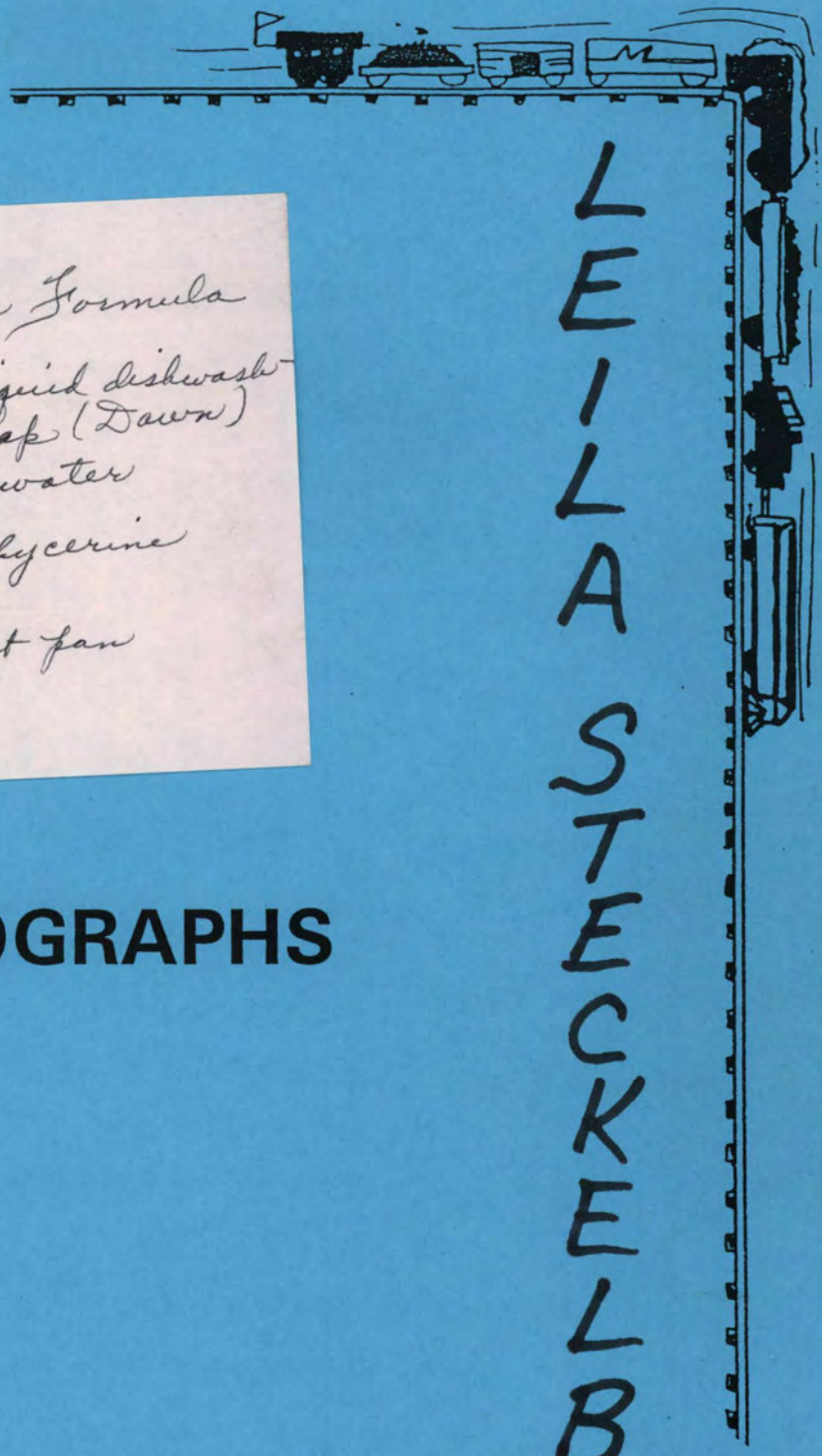
But someone is desperate
At the end of their rope
So the Board finally voted
To give Guy some free soap

Traffic Jam

Solution to problem

1. Move RIGHT to LEFT
2. Jump LEFT over RIGHT
3. Move LEFT to RIGHT
4. Jump RIGHT over LEFT
5. Jump RIGHT over LEFT
6. Move RIGHT to LEFT
7. Jump LEFT over RIGHT
8. Jump LEFT over RIGHT
9. Jump LEFT over RIGHT
10. Move LEFT to RIGHT
11. Jump RIGHT over LEFT
12. Jump RIGHT over LEFT
13. Jump RIGHT over LEFT
14. Jump RIGHT over R LEFT
15. Move LEFT to RIGHT
16. Jump LEFT over RIGHT
17. Jump LEFT over RIGHT
18. Jump LEFT over RIGHT
19. Move RIGHT to LEFT
20. Jump RIGHT over LEFT
21. Jump RIGHT over LEFT
22. Move LEFT to RIGHT
23. Jump LEFT over RIGHT
24. Move RIGHT to LEFT





Bubble Formula
2/3 cup liquid dishwashing soap (Dawn)
1 gallon water
1 tbsp glycerine
large flat pan

L
E
I
L
A
S
H
E
C
K
E
L
B
O
M
B
G

AUTOGRAPHS

SECTION K

For you, I care. certain days happen
and then along come June days
that seem like a good experience at
Chatcolab because of you.

Kathy McCrae

Leila,
Happy 40th! Keep coming
back, please! We want and
need your help and
love for Chat.
- Mike &.

Congratulations
on your
40th year!
Carol Allison

Thank you
for all the help
on my earnings.
I thought that was
a fun class and
congratulations on your
40th year and your 50th
wedding anniversary.
Love Linda M.

Leila -
Thanks so
much for the exam-
eling work. It's a huge
commitment & I appreciate
your efforts.
Congratulations on your
40th & your 50th!
Love,
Katherine
Wilson

Love ya
May Mc Cormack

Leila,
you're such a beautiful lady.
It's been a real joy being
around you.
Love
Nona Anderson

Leila -
I really enjoyed getting to
know you + hearing about
the WPA music teacher.
Thanks!
Freddy Mitchell

Leila,
you are sooooo
talented! I hope
to see you beautiful
red hair again!
next year!
Dicky

Glad I
was here for
you
hope I will be
here for you
love & hugs
Dana

LEILA,
THANKS FOR THE
OPPORTUNITY TO DO THE
COPPER EXHIBIT. I'M
SURE THE LEAF AND THE
BUTTERFLY WILL BECOME
TREASURED ITEMS FOR
SOME SPECIAL FRIENDS
OF MINE.
DAN

[Faint, illegible handwritten notes at the bottom of the page]

Leila
Congrats on your
40th year at Chat
& also your 50th wedding
Anniversary. You're
Great!
Patti S.



I think you're
wonderful
Sally

Like, you are
such a remarkable
person. It's a joy
to just be around you!
Love 'n' hugs,
Beth

Leila -
Sorry you had so
much trouble getting
home. Hope the trip
was better! Thanks for your
support and help. See ya
next year!
Mike &

Leila,
You are so talented -
your jewelry is beautiful.
I was very pleased w/ my
projects and next time
hope to try some beads.
Thanks for your help
and patience.
Brenda

Leila -
Thanks again
your treasures.
PEACE
Kevin Lauthman

Leila,
Thanks for sharing your
talents with us. It
was great learning to
do copper enameling!
Leila

Leila,
You are wonderful
person, thanks for
teaching me the art of
Copper enameling.
Errol

Dear Lelia,

Sue enjoyed chat this year. Thanks for your many contributions. I love my earrings. Everyone sure enjoyed your classes. I never did get to taste that chicken! Happy 40th Chat & 50th wedding anniversary. Hope you have a fantastic celebration! Love Jenny Early (Blowing Sunset)

Thank you for your patience & excellent teaching & your countless hours!
Shana
Forsen


DEAR LELIA!

THANK YOU FOR TEACHING ME IN ART!
I LIKE YOU & WORK A LOT, KEEP ON GOING.
YOUR FRIEND
DORIT!

Dear Lelia,
I've really enjoyed your friendship and your low-keyed humor this year.
Love, Nancy Howard

I really enjoyed your class. I hope you had a great time. Thanks for your help and for the earrings. Love, Nancy Howard

Leila
What a little firecracker!
Pat Farr

 Leila - We've
had another great year,
Congrats on 40!
Jan B

Leila,
You have worked so hard
to make Chat a better place
to be. I can't imagine
Chat without you. Hope
to see you next year!
Hall K.

Leila -
Hope you had a
real good time!
You make beautiful
jewelry. Keep it
up. See you next
time

Paula Brisbois
"Lucky" (Mouse)

Leila -
Thanks so much
for being you!! you
add so much to Chat
with all your wonderful
talents - your jewelry
is wonderful!!

Love + Hugs
Patty L.

Leila,
Thanks for sharing
your knowledge in
Copper enameling in
just being you!
Congratulations
on 40th Chat Anniversary
& 50th Wedding.
H.C.

It was great to see you again!

Love -
Jennifer Baringer

Leila,

Thanks for all you do! You're a big part of chat.

Love
Tera

Katey

Leila, Happy anniversary to Chat & your marriage. You are an inspiration to me & God bless you & mine.

Thanks so much for saving the copper & enrolling class, it inspired me to join if you happen to see it anytime, give her a big hug for me!

Leila,
Thank you so much for sharing, You have many wonderful talents, but most of all, you have a very big heart. Thank you for being you! You are wonderful!!
See you next year at Chat!

P.S. Love, Glenda (Maddu) Garnet - that is very special to me!
Leila,

Dear Leila
What a great year you each do at Chat. Thanks for all your dedication & inspiration! What love you are!

1

9

9

2

Camp & Program Leader Catalog

Books

Health Forms

Teaching Tools

Management Tools

Camp Store Items

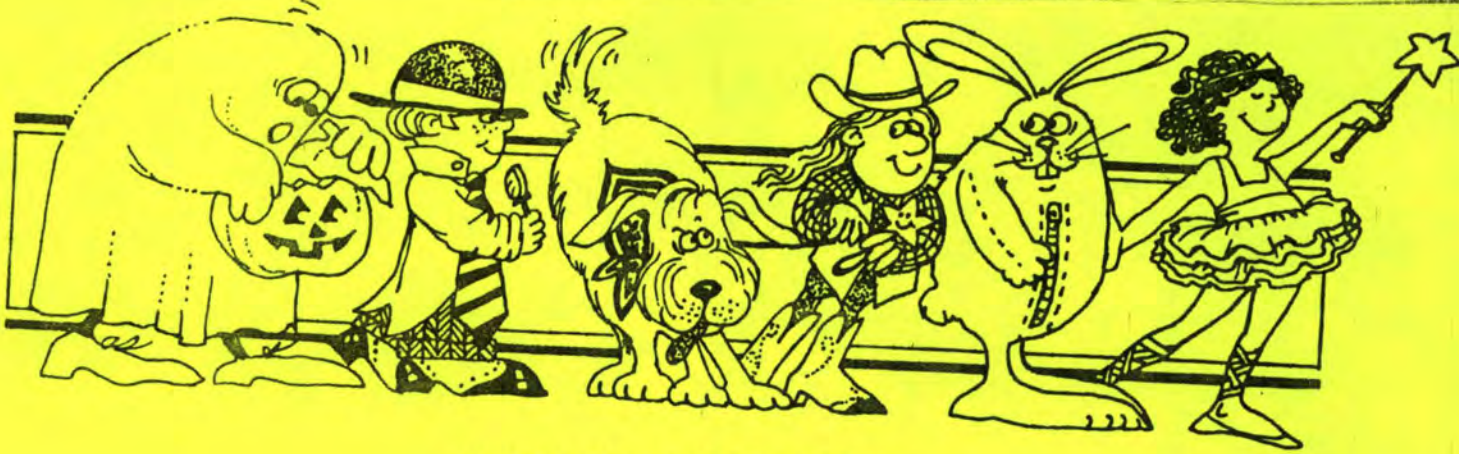
Video & Audio Tapes

Props, Gizmos, Gadgets, & Gifts

Over 100 New Items

Directors • Administrators • Staff • Volunteers • Educators • Day Camps
Resident Camps • Outdoor Education Programs • Schools

American Camping Association® The Professional Camp People



LEADERSHIP IN "ACT"ION

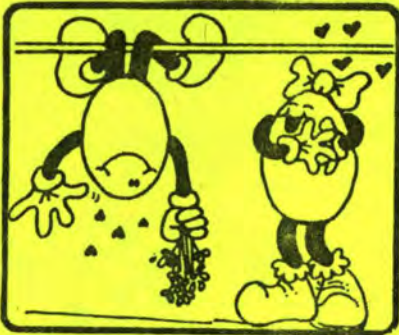
SESSION 1: PANTOMIME- As easy as being yourself!
 Lane leads you through simple exercises to discover your untapped talents.



SESSION 2: WE'RE ON A ROLE WITH ROLE PLAYING
 Patty and Lane show some easy ways to use this skill in a leadership capacity to get your group to work through challenges.



SESSION 3: DON'T SKIP SKITS
 JANET, TERRA, AND LANE keep things lively as the group develops methods of incorporating skits into their next leadership situation.



SESSION 4: LIGHTS, CAMERA, "ACT"ION
 Lane and Terra assist you in developing your very own play, and show the dynamics of proper staging.



WE'RE HERE AT CHAT



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

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

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

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

FREIGHT TRAIN

chorus: FREIGHT TRAIN FREIGHT TRAIN GOING SO FAST. (repeat whole line)
PLEASE DON'T SAY WHAT TRAIN I'M ON SO THEY WON'T KNOW WHERE I'VE GONE.

FREIGHT TRAIN FREIGHT TRAIN COMING ROUND THE BEND
FREIGHT TRAIN FREIGHT TRAIN GONE AGAIN
ONE OF THESE DAYS I'LL TURN THAT TRAIN AROUND AND GO BACK TO MY HOME TOWN.
(repeat chorus)

ONE MORE PLACE I'D LIKE TO BE ONE MORE PLACE I'D LOVE TO SEE
TO WATCH THOSE BLUE RIDGE MOUNTAINS RISE AS I RIDE OLD NUMBER NINE.
(repeat chorus)

WHEN I DIE PLEASE BURY ME DEEP DOWN AT THE END OF BLEEKER STREET
THEN I CAN HEAR OLD NUMBER NINE AS SHE GOES ROLLING BY.
(sing chorus twice using last line of verse 1 the second time)

GET ON BOARD

THE GOSPEL (CHAT-LAB) TRAIN IS COMIN'. I HEAR IT CLOSE AT HAND.
I HEAR THE WHEELS A MOVIN' AND RUMBLIN' THROUGH THE LAND.
chorus: GET ON BOARD. CHILDREN. CHILDREN GET ON BOARD. CHILDREN. CHILDREN
GET ON BOARD. CHILDREN. CHILDREN. THERE'S ROOM FOR MANY A MORE.

THE FARE IS CHEAP AND ALL CAN GO. THE RICH AND POOR ARE THERE:
NO SECOND CLASS ABOARD THIS TRAIN. NO DIFFERENCE IN THE FARE. Chorus

I HEAR THAT TRAIN A-COMIN'. SHE SURE IS SPEEDIN' FAST.
SO GET YOUR TICKETS READY AND RIDE TO HEAVEN AT LAST. Chorus (twice)

THIS TRAIN

THIS TRAIN IS BOUND FOR GLORY. THIS TRAIN (repeat whole line)
THIS TRAIN IS BOUND FOR GLORY.
DON'T CARRY NUTHIN' BUT THE RIGHTEOUS AND THE HOLY
THIS TRAIN IS BOUND FOR GLORY. THIS TRAIN.
THIS TRAIN DON'T CARRY NO GAMBLERS. THIS TRAIN (repeat whole line)
THIS TRAIN DON'T CARRY NO GAMBLERS. NO CRAP SHOOTERS. NO MIDNIGHT RAMBLERS
THIS TRAIN IS BOUND FOR GLORY. THIS TRAIN.



THE WRECK OF THE OLD NINETY-SEVEN

WELL THEY GAVE HIM HIS ORDERS AT MONROE VIRGINIA
SAYIN' STEVE YOU ARE WAY BEHIND TIME
THIS IS NOT "THIRTY-EIGHT". BUT IT'S OLD "NINETY-SEVEN"
YOU MUST GET HER TO DANVILLE ON TIME.

HE TURNED AND SAID TO HIS BLACK GREASY FIREMAN
"JUST SHOVEL ON A LITTLE MORE COAL"
AND WHEN WE CROSS THE WHITE OAK MOUNTAIN YOU CAN WATCH OLD '97' ROLL.

IT'S A MIGHTY ROUGH ROAD FROM LYNCHBURG TO DANVILLE.
ON A LINE ON A THREE MILE GRADE
IT WAS ON THIS GRADE THAT HE LOST HIS AVERAGE.
YOU CAN SEE WHAT A JUMP HE MADE.

HE WAS GOIN' DOWN THE GRADE MAKIN' NINETY MILES AN HOUR
WHEN HIS WHISTLE BROKE INTO A SCREAM
THEY FOUND HIM IN THE WRECK WITH HIS HAND ON THE THROTTLE
HE WAS SCALDED TO DEATH BY THE STEAM.
(repeat first verse)

WE'RE GREAT

WE'RE GREAT but no one knows it
No one knows it so far
Someday they'll realize how wonderful
we are!

They'll look at us and point at us
and then they'll shout HOORAY!

WE'RE GREAT but no one knows it
but they will someday!!

WE'RE GREAT, let's tell the whole world

Tell the whole world today.

We love ourselves and know

we're absolutely okay.

We're working and we're growing

So we're proud to say--

WE'RE GREAT and we all know it

Now hear us shout hooray!

(HOORAY)

I THINK YOU'RE WONDERFUL

I think you're wonderful.

When somebody says that to me,

I feel wonderful, as wonderful can be. REFRAIN

It makes me want to say,

The same thing to somebody new.

And by the way, I've been meaning to say,

I think you're wonderful, too.

verse 1.

When we practice this phrase in the most honest way,

Find something special in someone each day.

We lift up the world one heart at a time.

It all starts by saying this one simple rhyme:

REFRAIN

verse 2.

When each one of us feels important inside,

Loving and giving and glad we're alive.

Oh, what a difference we'll make in each day.

All because someone decided to say:

REFRAIN

ENDING WITH REPEAT

And by the way, I've been meaning to say:

I THINK YOU'RE WONDERFUL, TOO.

SPREAD A LITTLE SUNSHINE

Written by Jack Pearse
© Jack Pearse Limited, 1984

The musical score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with a treble clef. The lyrics are written below the notes. Chords are indicated by letters G, D, and Am above the staff. The lyrics are: "Spread - a lit - tle sun - shine with an af - ter - glow
Spread a lit - tle sun - shine, every where you
go; cause if you spread some sun - shine clouds will go a -
way, It will bring you hap - pi - ness to -
day, So why not give your best in every thing you
do, It will bring some sun - shine right back to you."

2. Spread a little laughter, toss it to and fro
3. Spread a little caring, it's easy don't you know
4. Spread a little friendship, see how it will grow
5. Spread a little sunshine, with an afterglow

IF I WERE FREE

Words by Jack Pearse and Jane McCutcheon

Chorus: If I were free — to speak my mind — I'd bridge the
gaps — that plague man-kind — so every one could share their
views — And all the world — could hear the news —

The musical score is written on three staves in G major (one flat) and 4/4 time. The first staff contains the melody for the first line of the chorus, with a C chord above the first measure and an F chord above the fifth measure. The second staff continues the melody for the second line, with a B^b chord above the first measure, a C chord above the fourth measure, and an F chord above the eighth measure. The third staff continues the melody for the third line, with a B^b chord above the first measure, an F chord above the fourth measure, a C7 chord above the sixth measure, and an F chord above the eighth measure.

1. If those who have begin to share
With those who need our love and care
We soon could prove beyond a doubt
What brotherhood is all about.
2. To understand our fellow man
To share our wealth as best we can
This is our goal for each new day
And we at Camp can lead the way.
3. Each day is new, it's ours to hold
Let's give our love to young and old
And then my friend, we'll all be free
To live our lives in harmony.

NOTE: An easy way to teach this song is to have the leader say a line at a time while the group is singing the previous line.



Gallery of Arts and Performing Arts

presents

CHAT 1992 Afternoon Review

3:30 p.m., Thursday , June 11, 1992

at

the Northeast Portico of Castle Larson

on the green.

Your Hosts -- The Gracious, Mellow Pieces

.50's Slumber Party

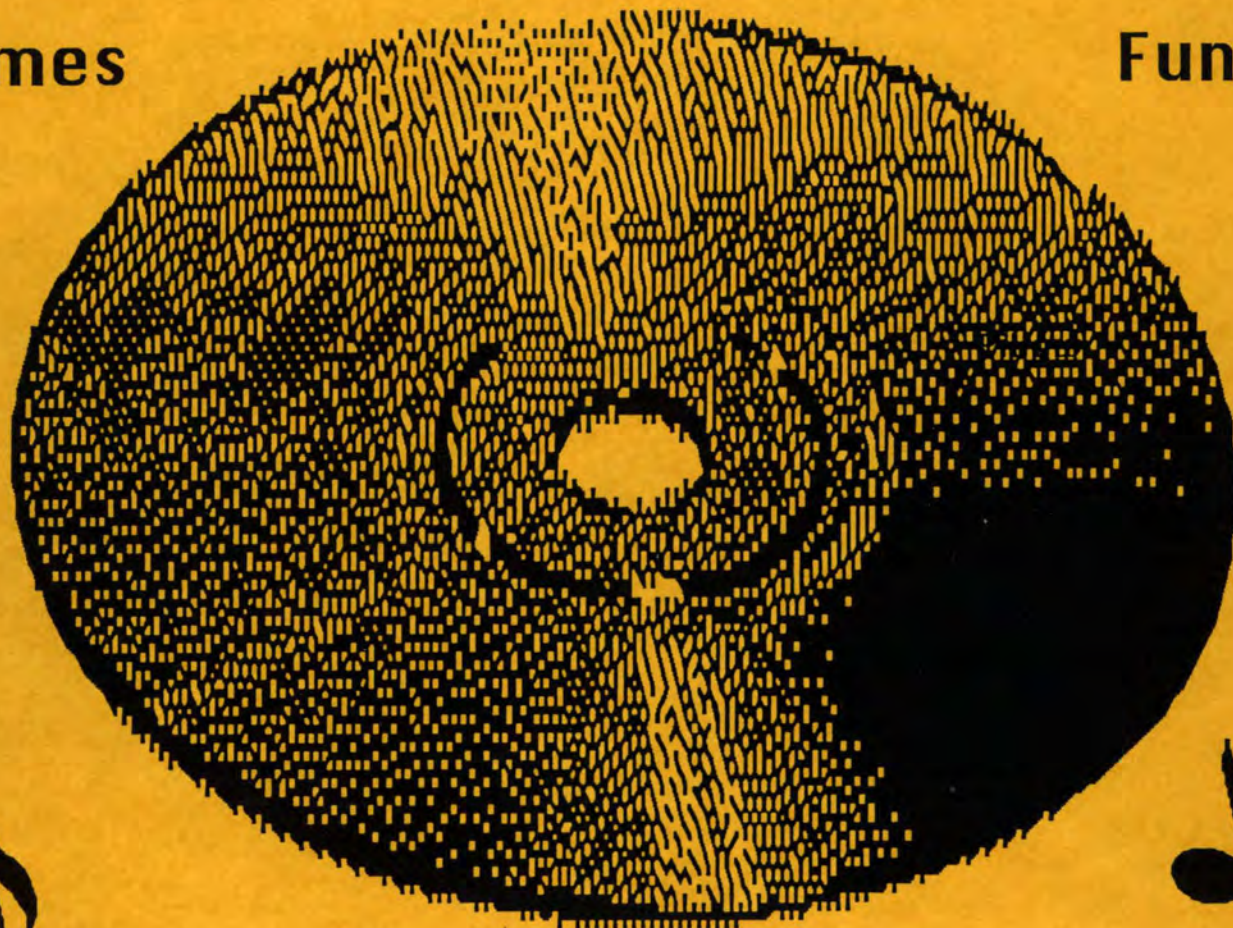
Rock the Nite Away



Games



Fun!!



Pillow talk

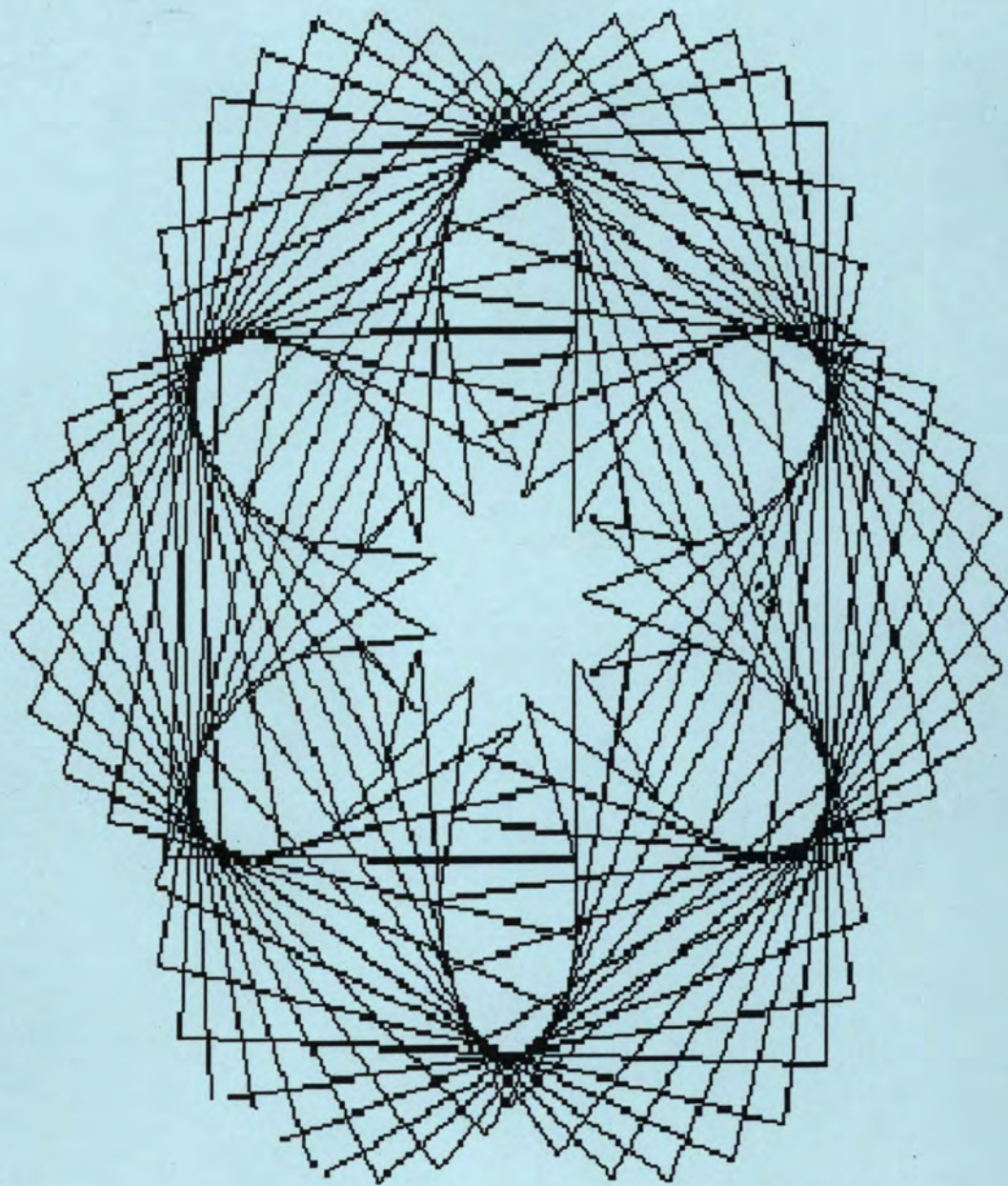


Tuesday

7:45 Pm - PROMPT!!

In Dining Hall

Wear Appropriate Nite Attire!



*D ' Olde Family
Tradition
June 1992*

3rd ANNUAL



CHATCOOLAB



POWWOW



Hi Leila

Activity:
Leadership skill:
What to do:





Your Coat of Arms⁶

Understanding self
Complete your coat of arms.



This activity will help you decide what you are doing and what is important to you. On the coat of arms below, draw pictures, designs, or symbols in the different sections to show the ideas listed on them.

A large, stylized coat of arms template is centered on the page. It has a decorative, scroll-like border. The central shield is divided into six rectangular sections. Each section contains a numbered prompt and a drawing made with colored markers.

<p>1. A favorite way to spend my time:</p> 	<p>2. One thing other people can do to make me happy:</p> 
<p>3. My biggest disappointment:</p>	<p>4. Three things I am good at:</p> 
<p>5. Something I would like to become:</p>	<p>6. One thing I'd like to be known for:</p> 

Looking back:

Think about your answers. You may wish to share them with your Helper. What do your answers tell you about yourself and the things that are important to you? How have the things you put on your coat of arms changed your life?

Activity: **Who Are You? 1**
Leadership skill: Understanding self: Self-concept
What to do: Discuss "Who are you?" questions with your Helper.



This activity will give you an idea of how you "see" yourself. Self-concept is the word used to describe how we see ourselves.

Choose a partner. This can be your Helper, a friend, parent, or other family member. Find a spot where you can visit quietly.

Begin by asking your partner the question, "Who are you?"

Your partner will answer by saying **one** thing. Sample answers are: "I'm Chris;" "I'm happy;" or "I'm a 4-H member."

You may write down your partner's answer to help you remember it.

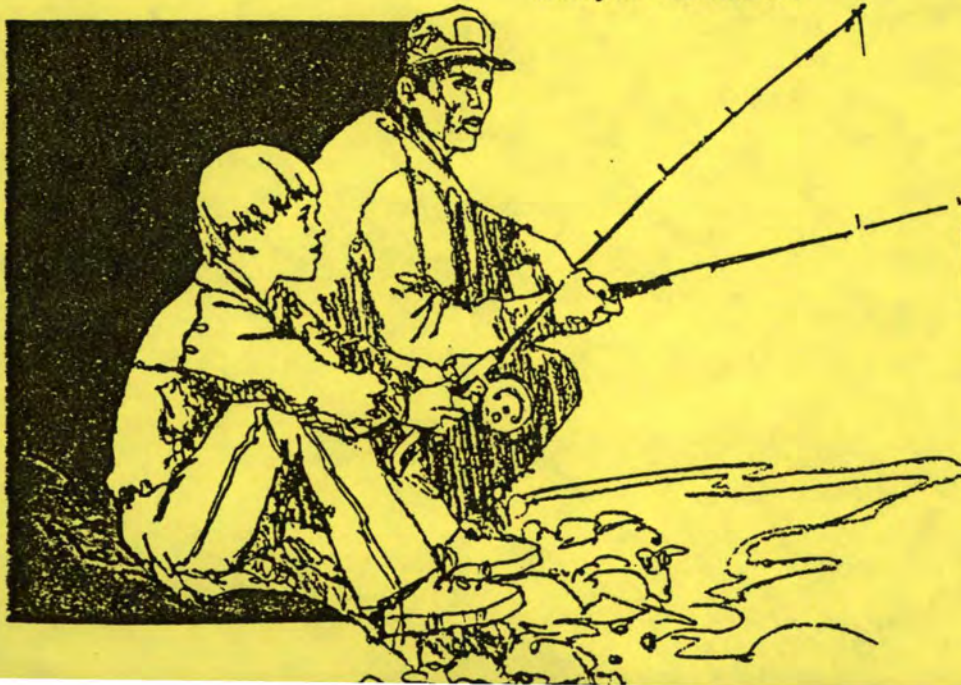
Now switch jobs. Your partner asks you the same question, "Who are you?" and writes down your answer.

Continue until both of you have answered the question ten times.

After you have finished, exchange lists and look at what you have said about yourself.

Looking back:

Discuss your thoughts with your Helper. Is what you said about yourself correct? How do you feel about the way you described yourself? If you could, would you change any parts of yourself that you mentioned?



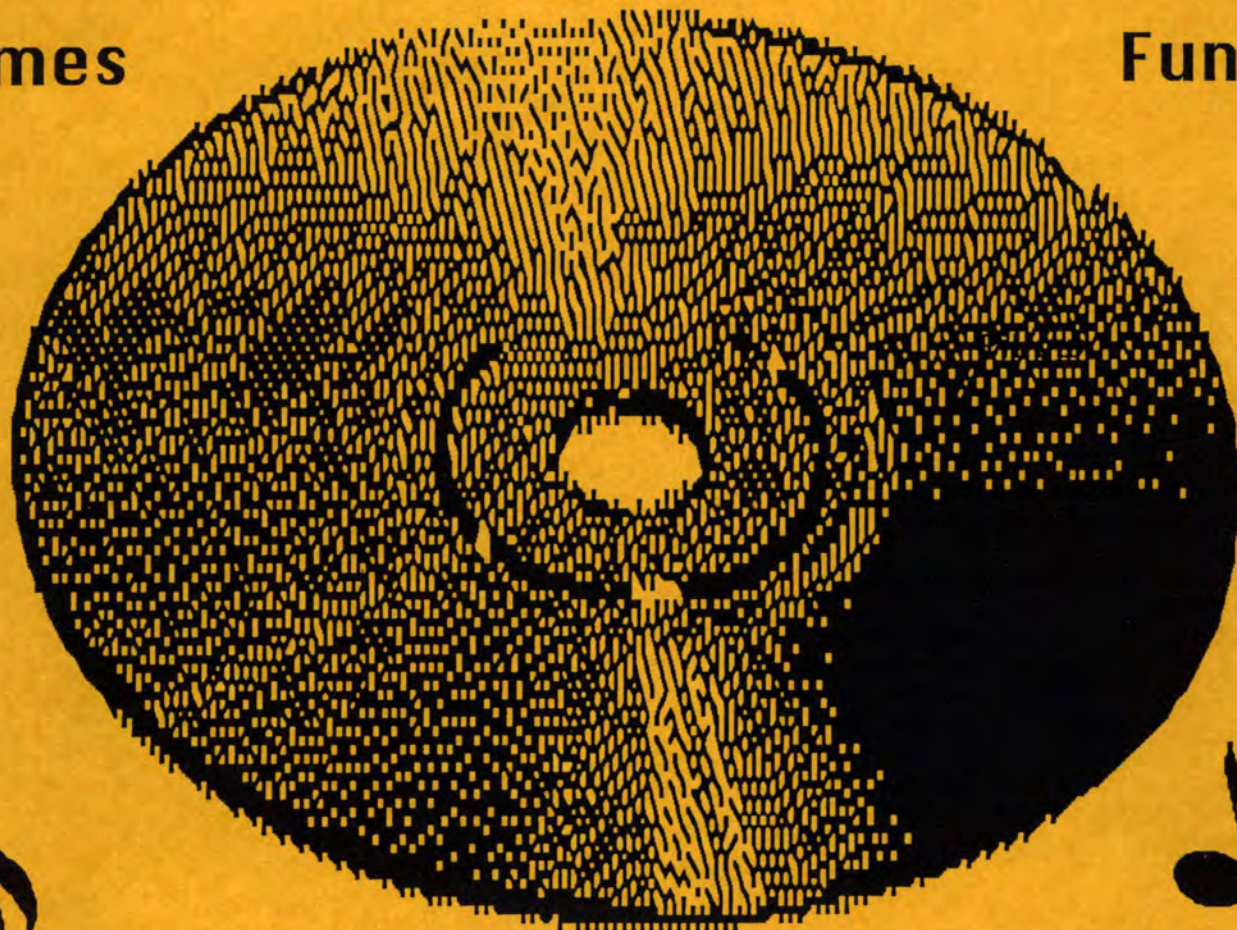
.50's Slumber Party

Rock the Nite Away



Games

Fun!!



Pillow talk



Tuesday

7:45 Pm - PROMPT!!

In Dining Hall

Wear Appropriate Nite Attire!

FLASH FLASH FLASH FLASH

3rd



ANNUAL

Chatcolab

POWWOW



RedWhiteBlueRedWhiteBlueRedWhiteBlueRedWhiteBlue

Friday AM Flag Ceremony

Show your Colors!!!

Wear Red, White or Blue
Clothing to the Flag Raising.

Because it's
TRADITION,
that's why)!

Sponsored by: D' Olde Family

Meet in the Main Dining Hall
At 8:15

• Walk with us
in

Imagination

through
the

TONIGHT

TONIGHT

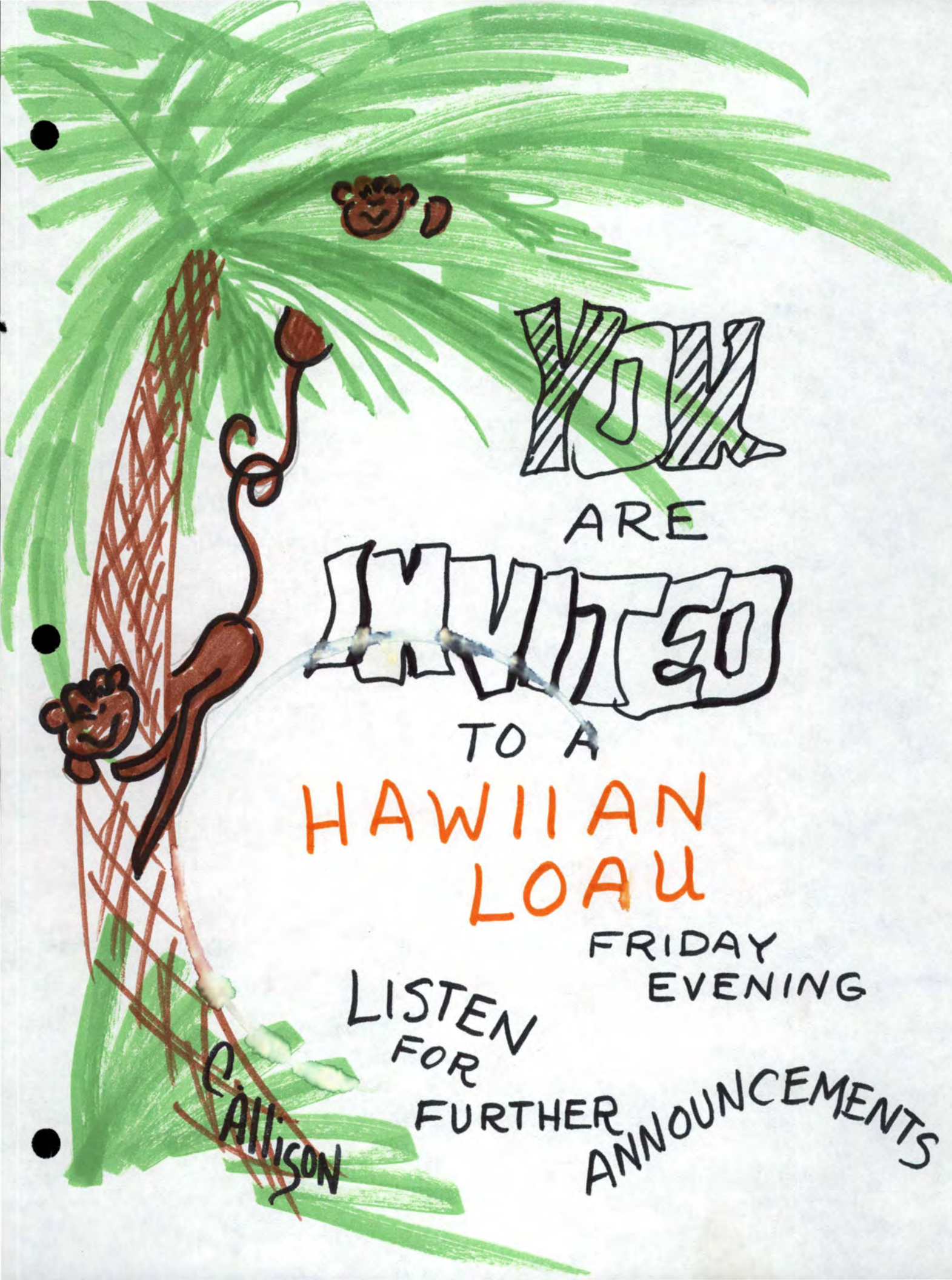
• Rocking years

Bring your 'rock'

meet at 8 p.m.

in the

Imaginarium



YOU

ARE

INVITED

TO A

HAWAIIAN
LOAU

FRIDAY
EVENING

LISTEN
FOR

FURTHER
ANNOUNCEMENTS

Allison

LEILA



Thank

Chat-Chat

SPRING EDITION, MARCH 1992



WE CAN MAKE A DIFFERENCE

By the width of our smiles
 People know we are there
 By the depth of our love
 We show others we care
 We can make a difference -
 you and I
 We can make a difference -
 if we try.

For as much as we give
 People know we are there
 For as long as we live
 We show others we care
 We can make a difference -
 you and I
 We can make a difference -
 if we try.

Not a minute to lose
 People know we are there
 And the hour has come
 To show others we care
 We can make a difference -
 you and I
 We can make a difference -
 if we try.

When our love multiplies
 People know we are there
 When we add to their lives
 We show others we care
 We can make a difference -
 you and I
 We can make a difference -
 if we try.

Words by Jack Pearse
 Music by Joanne Bender
 ©1986 Jack Pearse Limited

CHATCOLAB BROCHURES MAILED

Did you receive yours plus one for a relative, friend or co-worker? Remember, each one - reach one! Bring someone with you to Chat this year! Set aside \$10/week between now and May 15 and you'll nearly pay for Chat by the early registration deadline! Go for it!



MESSAGE FROM MIKE

Only three and a half months 'til Chatcolab! The holidays sped by us and I hope you had an enjoyable time with your families. Now's the time to start "thinking Chat" and looking forward to the wonderful activities that we'll share.

The theme for Chatcolab '92 will be We Can Make a Difference and, in keeping with that theme, some of our in-house facilitators will lead us in learning how we can make a difference. Chat teaches each of us how to lead so we can make the best use of the resources we have. Not every minute is planned to the Nth degree so you'll get a chance to implement those activities into which you are roped (!) and learn more about how to make a difference in your life back home.

Remember, each new person that attends Lab brings with them a new set of experiences and ideas that we can all benefit by. Let's get those new folks the information early so they can start saving up. Should they need scholarship support to attend, the Board has authorized ten half-scholarships this year for new folks. Let's use them all.

Let's make this year one of the best lab's yet - because you and your friend(s) will be part of it!

Mike Early, Chair

P.S. The Board has planned a neat surprise for Lab this year! You'll have to come to Lab to see what it is! See you there!

GRANT WRITING FOR CHAT

ADDRESS CHANGES

I'll accept the assignment of writing a grant from the Chatcolab Board. I should have a preliminary draft for you in May, 1992. I feel that we will not get a grant, in reality, until 1993 however.

A student, Byron Ferguson, is spear-heading the search. Ruth Moe has sent a preliminary budget estimate. I feel it wise if we break the possibilities into two grants, i.e. one for promotion (Alaska and other labs) and the other for capitol outlay (games, materials and supplies).

Do you have any more ideas? If you have leads, changes or additional needs, send them along rather soon. Thanks!

Dr. Clem Brigl, Professor
Dept. of Human Performance,
Sport & Leisure Studies
Campus Box 25
Metropolitan State College
PO Box 173362
Denver CO 80217-3362

CHAT - CHAT

Published quarterly by
CHATCOLAB, INC.
Miriam Lowrie, Editor
1991-92

Send Copy for Spring Issue to
Miriam Lowrie
PO Box 640
Dallas OR 97338
by April 15

Chat-Chat

Miriam Lowrie
1735 23rd St NE
Salem, OR 97303



Nancy Kennedy
1012 Ridgewood Dr
Bolingbrook IL 60439-1650

Nel Carver
1668 Appaloosa Rd
Moscow, ID 83843

Betsy Carver
112 S. Lilley St
Moscow, ID 83843

LOST & FOUND

You all did a great job in taking home all your "junk" from the '91 Chat. I've got a men's watch with black band here that doesn't go with any of my out-fits! Any takers?

Miriam Lowrie

THOUGHTS TO PONDER

Man does not cease to play because he grows old; man grows old because he ceases to play.

G.B. Shaw

So few of us really recognize what our assets are, or even what they are not, and too often we want what we haven't got, and fail to see what we have. And many of us impoverish our lives by failing to recognize that our resources are greater than we think.

Merle Shain



Leila Steckelberg
9406 164th St, NE
Arlington Wa 98223

SPREAD A LITTLE SUNSHINE

Written by Jack Pearse
© Jack Pearse Limited, 1984

The musical score is written on a single staff in G major (one sharp) and 4/4 time. It consists of seven lines of music. The lyrics are written below the notes. Chord symbols (G, D, Am) are placed above the staff at various points. The melody is simple and repetitive, with a consistent rhythm of quarter and eighth notes. The lyrics are: "Spread - a lit - tle sun - shine with an af - ter - glow", "Spread a lit - tle sun - shine, every where you", "go; cause if you spread some sun - shine clouds will go a -", "way, It will bring you hap - pi - ness to -", "day, So why not give your best in every thing you", "do, It will bring some sun - shine right back to you."

Spread - a lit - tle sun - shine with an af - ter - glow

Spread a lit - tle sun - shine, every where you

go; cause if you spread some sun - shine clouds will go a -

way, It will bring you hap - pi - ness to -

day, So why not give your best in every thing you

do, It will bring some sun - shine right back to you.

2. Spread a little laughter, toss it to and fro
3. Spread a little caring, it's easy don't you know
4. Spread a little friendship, see how it will grow
5. Spread a little sunshine, with an afterglow

IF I WERE FREE

Words by Jack Pearse and Jane McCutcheon

Chorus: If I were free — to speak my mind — I'd bridge the
gaps — that plague man-kind — so every one could share their
views — And all the world — could hear the news —

The musical score is written on three staves in G major (one flat) and 4/4 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature 'C'. The melody consists of quarter and eighth notes. Chords are indicated by letters C, F, and Bb above the staff. The second staff continues the melody with similar note values and chords. The third staff concludes the chorus with a final note on a half note, with chords Bb, F, C7, and F indicated above the staff.

1. If those who have begin to share
With those who need our love and care
We soon could prove beyond a doubt
What brotherhood is all about.
2. To understand our fellow man
To share our wealth as best we can
This is our goal for each new day
And we at Camp can lead the way.
3. Each day is new, it's ours to hold
Let's give our love to young and old
And then my friend, we'll all be free
To live our lives in harmony.

NOTE: An easy way to teach this song is to have the leader say a line at a time while the group is singing the previous line.

1991 CHATCOLAB EVALUATION

We, the Board members of Chatcolab, have enjoyed putting Chat '92 together for you. Thank you very much telling us how you feel about this year's lab. Your evaluation will help us plan for the future - for you.

1. We have offered a wide variety of workshops. Which topics were most helpful? Which Resource people helped you learn and, in turn, prepared you for sharing with others?
2. How can we make the "All Lab" theme session as helpful to you as possible? What topics would most interest you in the future?
3. This year we had "In-Depth Workshops" on a variety of topics so that you could really get into a topic of your choice. What changes in format, timing or subjects would you have us make in this area? Should we continue to offer this format?
4. Please list any new ideas/programs you would like to see offered. Please list any names of resource people as well.
5. What changes would you make for next year's lab?
6. Was Chatcolab helpful to you? Yes ___ No ___ Why or why not?
7. What suggestions do you have for marketing Chatcolab to new audiences/age groups/communities?
8. We would appreciate it if you would please share any other ideas, suggestions, criticisms or comments with the Board, too. Thanks! (Use the back for additional space).

CHATCOLAB 1992 WORKSHOP LOCATIONS

<u>WORKSHOP</u>	<u>DAY</u>	<u>TIME</u>	<u>LOCATION</u>	<u>ALT. LOCATION</u>	<u>PRESENTER</u>
All Lab Session	T,W,TH	8:45-10:15	Dining Hall		Janet E., Miriam L, Tina A., Arlene B.
<u>In Depth Workshops</u>					
Games and Recreation	M,T,TH,F	2:00-3:30	Dining Hall		Ruth Moe
Leadership in ACTION	M,T,TH,F	2:00-3:30	Library		Lane Mahaffey
Leadership Skills	M,T,TH,F	4:00-5:30	Admin		Kevin Laughlin
Outdoor Challenges	M,T,TH,F	4:00-5:30	Field		Burton Olsen
<u>Mini Workshops</u>					
Beginning Beadwork	Monday	2:00-3:30	Crafts Room		Tina Aguilar
Beginning Quilting	Monday	2:00-3:30	Pamona		Jean Baringer
Clowning	Monday	4:00-5:30	Admin		Lane Mahaffey
Copper Enameling	Tuesday	10:15-11:45	Library		Leila Steckelberg
Dance	Tuesday	10:15-11:45	Dining Hall		Ladd Olsen & Lori Chitty
Hiking as a Camp Activity	Tuesday	2:00-3:30	Fire Pit	Veradale	Larrie Easterly
Canoeing	Tuesday	2:00-3:30	Water front	Admin	Dan Moe
Video Techniques	Tuesday	4:00-5:30	Veradale		Janet Edwards
Advanced Quilting	Wednesday	10:15-11:45	Pamona		Jean Baringer
Outdoor Cooking	Thursday	10:15-11:45	Fire Pit		Jane H., Toni G, Joan S., Leila S., Arlene B.
Dance	Thursday	10:15-11:45	Dining Hall		Ladd Olsen & Lori Chitty
Doing Evaluations	Thursday	10:15-11:45	Admin		Ruth Moe
Advanced Beadwork	Thursday	2:00-3:30	Crafts Room		Tina Aguilar
Outdoor Cooking	Thursday	4:00-5:30	Fire Pit		Jane H., Toni G, Joan S., Leila S., Arlene B.
Orienteering	Friday	2:00-3:30	Fire Pit	Dining Hall	Dan Moe
Teaching Quilting	Friday	2:00-3:30	Pamona		Jean Baringer
Dance	Friday	4:00-5:30	Dining Hall		Ladd Olsen & Lori Chitty

THESE ARE AS OLD AS THE HILLS,

BUT CAN YOU ANSWER THEM?

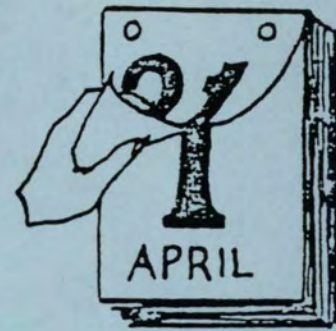
- | | | | | | |
|----|---------------|-------|----|-------------------|-------|
| 1 | As fresh as a | _____ | 22 | Limp as a dishrag | _____ |
| 2 | Brown as a | _____ | 23 | As slow as | _____ |
| 3 | Neat as a | _____ | 24 | As quick as a | _____ |
| 4 | Smart as a | _____ | 25 | As funny as a | _____ |
| 5 | As right as | _____ | 26 | Sly as a | _____ |
| 6 | As pleased as | _____ | 27 | Cold as | _____ |
| 7 | As vain as a | _____ | 28 | Cool as a | _____ |
| 8 | Meek as a | _____ | 29 | Warm as | _____ |
| 9 | As brave as a | _____ | 30 | Quiet as a | _____ |
| 10 | As stiff as a | _____ | 31 | Playful as a | _____ |
| 11 | As heavy as | _____ | 32 | Good as | _____ |
| 12 | Light as a | _____ | 33 | Blind as a | _____ |
| 13 | Fit as a | _____ | 34 | Fat as a | _____ |
| 14 | Green as | _____ | 35 | Thin as a | _____ |
| 15 | Black as the | _____ | 36 | Hungry as a | _____ |
| 16 | White as a | _____ | 37 | Dead as a | _____ |
| 17 | Frisky as a | _____ | 38 | Clean as a | _____ |
| 18 | Pale as a | _____ | 39 | Innocent as a | _____ |
| 19 | Happy as a | _____ | 40 | Blue as the | _____ |
| 20 | Hard as | _____ | 41 | Poor as a | _____ |
| 21 | Easy as | _____ | | | |

THESE ARE AS OLD AS THE HILLS,

BUT CAN YOU ANSWER THEM?

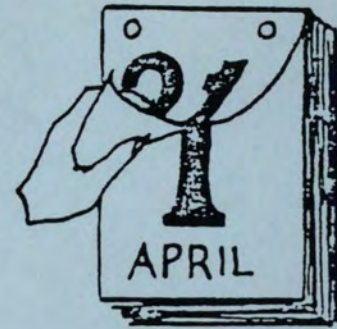
- | | | | | | |
|----|---------------|-------|----|-------------------|-------|
| 1 | As fresh as a | _____ | 22 | Limp as a dishrag | _____ |
| 2 | Brown as a | _____ | 23 | As slow as | _____ |
| 3 | Neat as a | _____ | 24 | As quick as a | _____ |
| 4 | Smart as a | _____ | 25 | As funny as a | _____ |
| 5 | As right as | _____ | 26 | Sly as a | _____ |
| 6 | As pleased as | _____ | 27 | Cold as | _____ |
| 7 | As vain as a | _____ | 28 | Cool as a | _____ |
| 8 | Meek as a | _____ | 29 | Warm as | _____ |
| 9 | As brave as a | _____ | 30 | Quiet as a | _____ |
| 10 | As stiff as a | _____ | 31 | Playful as a | _____ |
| 11 | As heavy as | _____ | 32 | Good as | _____ |
| 12 | Light as a | _____ | 33 | Blind as a | _____ |
| 13 | Fit as a | _____ | 34 | Fat as a | _____ |
| 14 | Green as | _____ | 35 | Thin as a | _____ |
| 15 | Black as the | _____ | 36 | Hungry as a | _____ |
| 16 | White as a | _____ | 37 | Dead as a | _____ |
| 17 | Frisky as a | _____ | 38 | Clean as a | _____ |
| 18 | Pale as a | _____ | 39 | Innocent as a | _____ |
| 19 | Happy as a | _____ | 40 | Blue as the | _____ |
| 20 | Hard as | _____ | 41 | Poor as a | _____ |
| 21 | Easy as | _____ | | | |

DATING GAME—Everybody knows that Columbus crossed the ocean blue to discover America in 1492, and perhaps you might even recall that the battle of Hastings was fought in 1066. Do you know the dates of each of the 21 events listed below? To play the game, put the letter of the alphabet which appears in the right hand column, with the correct event in the left hand column. Time limit 5 minutes.



- | | |
|----------------------------------|-------------------------------|
|Pearl Harbor | A—Fourth Thursday in November |
|Valentine's Day | B—October 31 |
|St. Patrick's Day | C—December 7 |
|Memorial Day | D—February 14 |
|Independence Day | E—June 14 |
|Labor Day | F—April 1 |
|Mother's Day | G—First Monday in September |
|Hallowe'en | H—July 4 |
|Thanksgiving | I—Second Sunday in May |
|Christmas | J—May 30 |
|Columbus Day | K—March 17 |
|Father's Day | L—Third Sunday in June |
|Washington's Birthday | M—December 25 |
|V E Day | N—October 12 |
|Lincoln's Birthday | O—November 11 |
|V J Day | P—February 12 |
|Veteran's Day | Q—May 8 |
|Ground Hog Day | R—August 14 |
|April Fool's Day | S—February 2 |
|Flag Day | T—February 22 |
|Buzzard Day, Hinckley, Ohio | U—March 15 |

DATING GAME—Everybody knows that Columbus crossed the ocean blue to discover America in 1492, and perhaps you might even recall that the battle of Hastings was fought in 1066. Do you know the dates of each of the 21 events listed below? To play the game, put the letter of the alphabet which appears in the right hand column, with the correct event in the left hand column. Time limit 5 minutes.



- | | |
|----------------------------------|-------------------------------|
|Pearl Harbor | A—Fourth Thursday in November |
|Valentine's Day | B—October 31 |
|St. Patrick's Day | C—December 7 |
|Memorial Day | D—February 14 |
|Independence Day | E—June 14 |
|Labor Day | F—April 1 |
|Mother's Day | G—First Monday in September |
|Hallowe'en | H—July 4 |
|Thanksgiving | I—Second Sunday in May |
|Christmas | J—May 30 |
|Columbus Day | K—March 17 |
|Father's Day | L—Third Sunday in June |
|Washington's Birthday | M—December 25 |
|V E Day | N—October 12 |
|Lincoln's Birthday | O—November 11 |
|V J Day | P—February 12 |
|Veteran's Day | Q—May 8 |
|Ground Hog Day | R—August 14 |
|April Fool's Day | S—February 2 |
|Flag Day | T—February 22 |
|Buzzard Day, Hinckley, Ohio | U—March 15 |

3rd ANNUAL



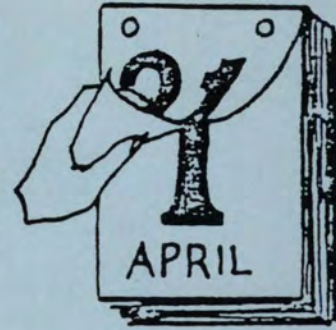
CHATCOLAB



POWWOW

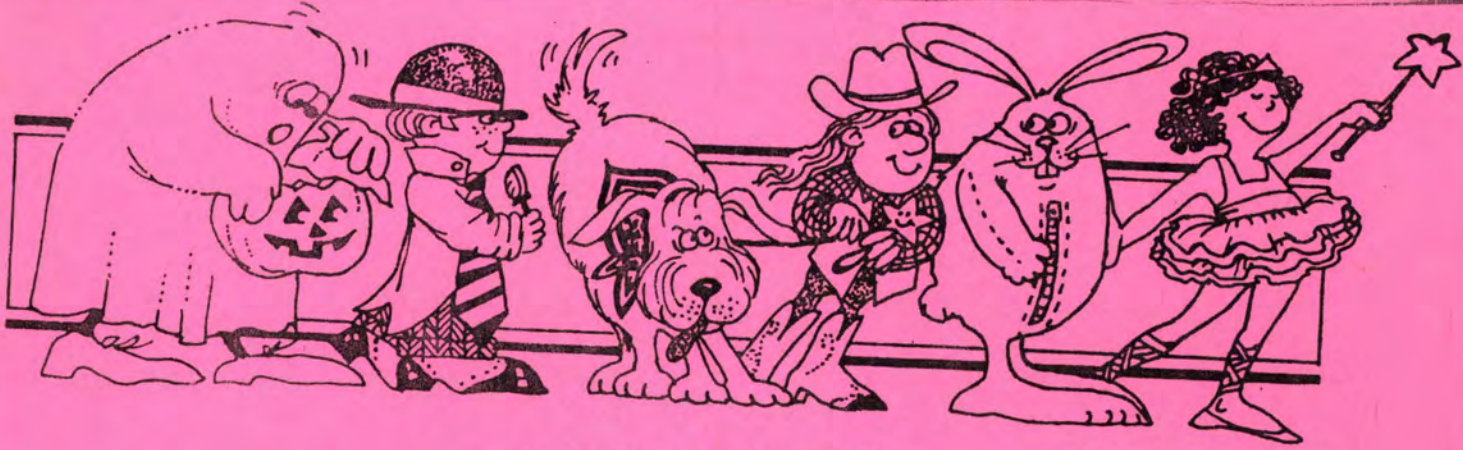


DATING GAME—Everybody knows that Columbus crossed the ocean blue to discover America in 1492, and perhaps you might even recall that the battle of Hastings was fought in 1066. Do you know the dates of each of the 21 events listed below? To play the game, put the letter of the alphabet which appears in the right hand column, with the correct event in the left hand column. Time limit 5 minutes.



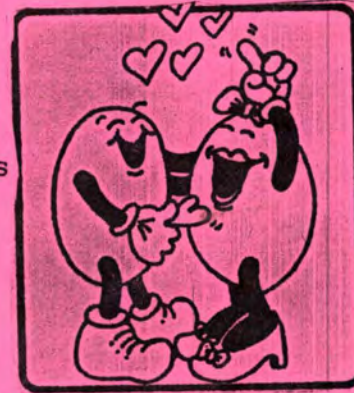
- | | |
|---|---|
| CPearl Harbor | A —Fourth Thursday in November |
| DValentine's Day | B —October 31 |
| KSt. Patrick's Day | C —December 7 |
| JMemorial Day | D —February 14 |
| HIndependence Day | E —June 14 |
| GLabor Day | F —April 1 |
| IMother's Day | G —First Monday in September |
| BHallowe'en | H —July 4 |
| AThanksgiving | J —Second Sunday in May |
| MChristmas | K —May 30 |
| NColumbus Day | L —March 17 |
| LFather's Day | M —Third Sunday in June |
| TWashington's Birthday | N —December 25 |
| EV E Day | O —October 12 |
| PLincoln's Birthday | Q —November 11 |
| RV J Day | P —February 12 |
| OVeteran's Day | R —May 8 |
| SGround Hog Day | S —August 14 |
| FApril Fool's Day | T —February 2 |
| QFlag Day | U —February 22 |
| UBuzzard Day, Hinckley, Ohio | V —March 15 |

Handwritten letters in brown ink: G, B, O, F

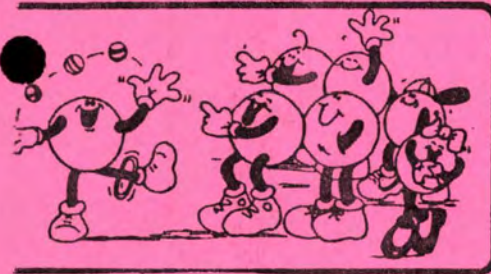


LEADERSHIP IN "ACT"ION

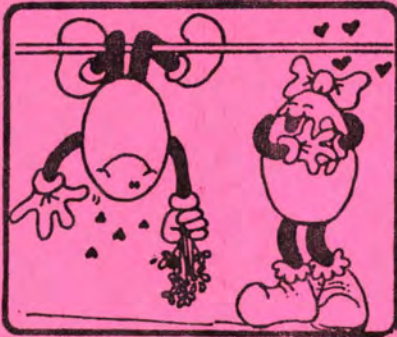
SESSION 1: PANTOMIME- As easy as being yourself!
 Lane leads you through simple exercises to discover your untapped talents.



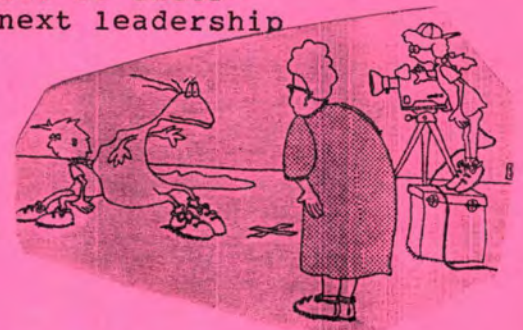
SESSION 2: WE'RE ON A ROLE WITH ROLE PLAYING
 Patty and Lane show some easy ways to use this skill in a leadership capacity to get your group to work through challenges.

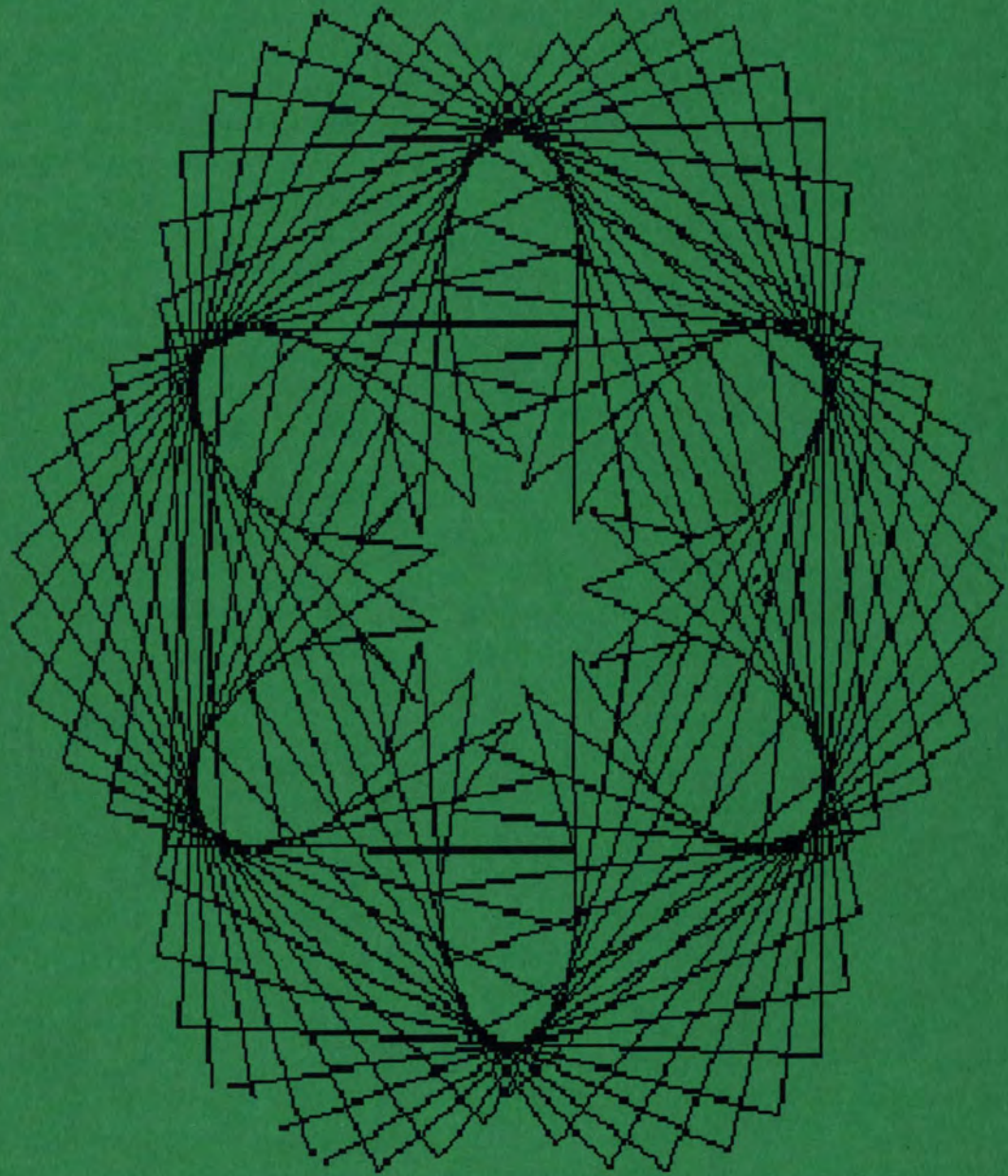


SESSION 3: DON'T SKIP SKITS
 JANET, TERRA, AND LANE keep things lively as the group develops methods of incorporating skits into their next leadership situation.



SESSION 4: LIGHTS, CAMERA, "ACT"ION
 Lane and Terra assist you in developing your very own play, and show the dynamics of proper staging.





*D ' Olde Family
Tradition
June 1992*

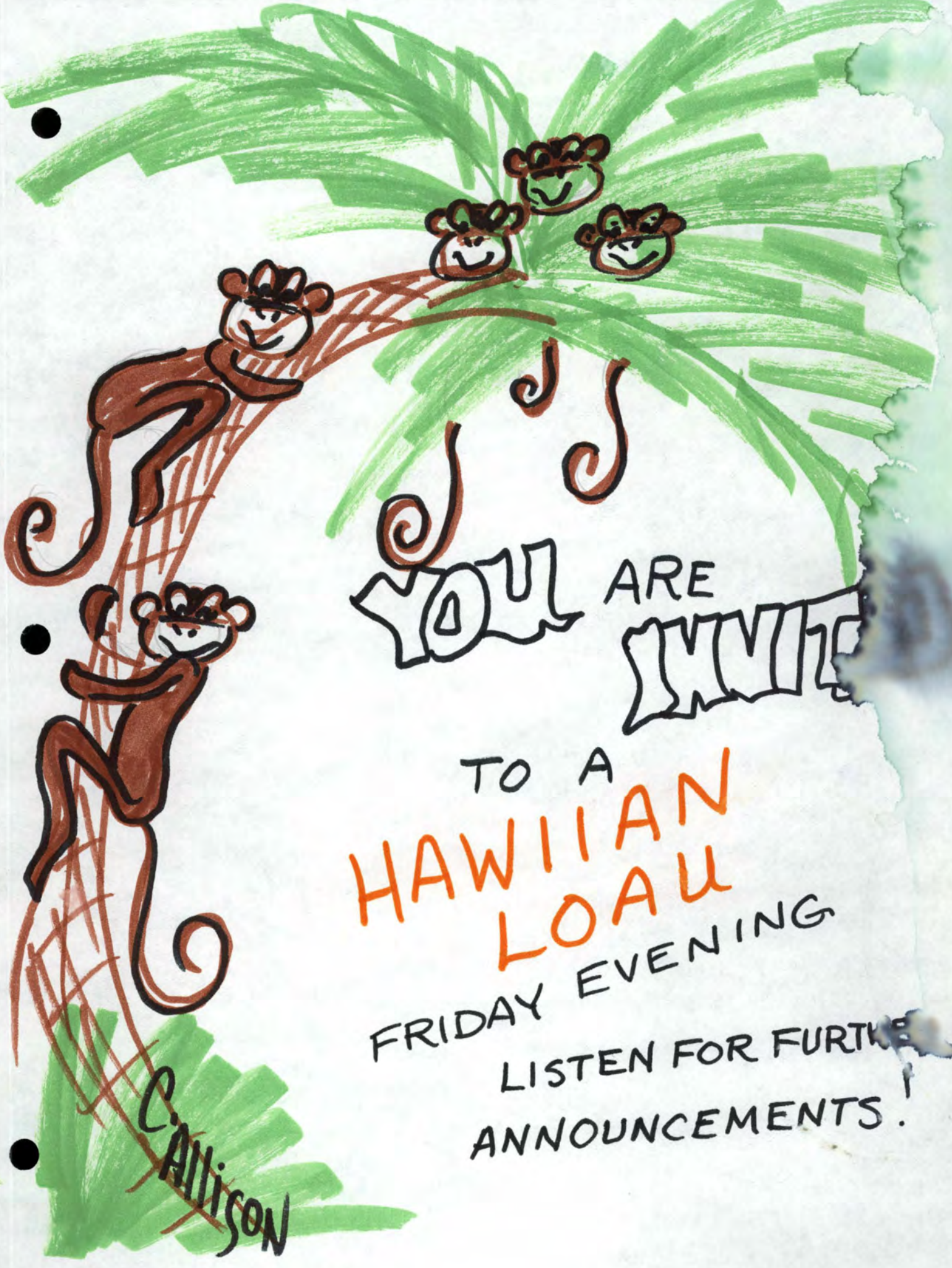


YOU
ARE
INVITED
TO A
HAWAIIAN
LUAU

FRIDAY
EVENING

LISTEN
FOR
FURTHER
ANNOUNCEMENT

C Allison



YOU ARE INVITED

TO A
HAWAIIAN
LOA U
FRIDAY EVENING

LISTEN FOR FURTHER
ANNOUNCEMENTS!

C. Allison