

A Journey into Leadership



Section A

WHO AM I?

DIRECTIONS: Choose the ten items that you feel are your best qualities. Rank order the ten in the order of their importance to you.

1. A COMFORTABLE LIFE (A PROSPEROUS LIFE) 1. 5 -
2. A SENSE OF ACCOMPLISHMENT (LASTING CONTRIBUTION) 2. 4
3. APPRECIATION OF BEAUTY
(BEAUTY OF NATURE AND THE ARTS) 3. 7 -
4. AMBITION (HARD WORKING AND ASPIRING) 4. 8 -
5. SENSITIVE TO ABILITIES OF OTHERS (OBSERVANT) 5. 9 -
6. BROADMINDEDNESS (OPEN-MINDED) 6. 12 -
7. CAPABLE (COMPETENT, EFFECTIVE) 7. 11
8. ATTITUDE (CHEERFUL, LIGHTHEARTED, JOYFUL) 8. 14 -
9. COURAGEOUS (STANDING UP FOR YOUR BELIEFS) 9. 13 + 15 -
10. EQUALITY (BROTHERHOOD, EQUAL OPPORTUNITY FOR ALL) 10. 16 -
11. FREEDOM (INDEPENDENCE, FREE CHOICE)
12. FORGIVING (WILLING TO PARDON OTHERS)
13. HAPPINESS (CONTENTEDNESS)
14. HELPFUL (WORKING FOR THE WELFARE OF OTHERS)
15. HONEST (SINCERE, THOUGHTFUL)
16. IMAGINATIVE (DARING, CREATIVE)
17. INDEPENDENT (SELF-RELIANT, SELF-SUFFICIENT)
18. INNER HARMONY (FREEDOM FROM INNER CONFLICT)
19. INTELLECTUAL (INTELLIGENT, REFLECTFUL)
20. LOGICAL (CONSISTENT, RATIONAL, PERSONAL ORGANIZATION)
21. LOVING (AFFECTIONATE, TENDER)
22. TOLERANCE (RESPECTFUL)
23. POLITE (COURTEOUS, WELL MANNERED)
24. RESPONSIBLE (DEPENDABLE, RELIABLE)
25. SELF-CONTROLLED (RESTRAINED, SELF-DISCIPLINED)

HOW DO YOU RATE IN THE ART OF CONVERSATION?

Read each question below and answer it frankly "yes" or "no" If you are in doubt, put a question mark.

- ___ 1. Do you usually know how your best friend will respond to certain things you say or do?
- ___ 2. Do you usually know how your parents will respond to certain things you say or do?
- ___ 3. Can you put yourself in the other person's place?
- ___ 4. When you make a good grade in a subject, do you avoid mentioning it in the presence of someone who has made a poor grade in that subject?
- ___ 5. Do you avoid belittling your father about the amount of money that he earns?
- ___ 6. Do you try to make members of your family feel that you like them and are proud of them?
- ___ 7. When someone has said or done something which you don't like but which cannot be undone, do you try not to criticize him for it?
- ___ 8. If you have to tell someone something uncomplimentary, do you try to give him a build-up on some of his good points first and let him know how much you like him?
- ___ 9. Have you checked with you speech teacher or your English teacher to see if you need to make your voice more pleasant?
- ___ 10. Do you usually speak correctly?
- ___ 11. Do you have some keen interests that people like to hear about?
- ___ 12. Do you try to include good literature on your reading list?
- ___ 13. Are you able to listen at least half of the time when you are in a conversation?
- ___ 14. Do you always try to be interested in what the other person is saying?

When you are through, count your "yesses." The number of "yesses" is your score. The highest possible score is 14. If you rate more than 7, it means that you are understanding and considerate of others and that you are an interesting person yourself. If you rate under 7, you have plenty of room for improvement. It is the direction in which you are moving that is important.

To check your progress, answer these same questions again in three or four months, before looking at your first rating. Then compare your score with the score you make the first time to see how much progress you have made.

Table of Contents

A JOURNEY INTO LEADERSHIP..... A_____

- Table of Contents
- Message from Toni Gwin, 1993 Chair
- Message from Notebook Room
- Membership Roster
- Picture
- Family Groups
- Board Members 1993-94
- Demographics
- 1993 Evaluations
- Minutes, Annual

ALL ABOUT CHATCOLAB..... B_____

- Philosophy of Chatcolab
- The Spirit of Chatcolab
- Past Chairman & Themes
- Map of Camp Roger Larson
- Camp Rules
- Schedule
- Planning your Chatcolab Week
- Duty Wheel & Job Descriptions
- What is a Rec Lab
- Marketing Rec Labs
- History of Chatcolab
- Logos & Notebook Cover
- Constitution & By-laws
- Clean Up Time
- Menu

ALL LAB DISCUSSIONS..... C_____

- A Journey Into Leadership

ACTIVITIES..... D_____

- Inspiration through Ceremonies
- Evening Activities and Ceremonies
- Flag Etiquette
- Flag Ceremonies
- Tea Times
- Table Fun

IN-DEPTH WORKSHOPS..... E_____

Native American Culture

Clowning

Dance

Outdoor Challenges

Basket Making

MINI-WORKSHOPS..... F_____

Costuming

Ukrainian Eggs

Nursing Home Population

Ceremonies

Painting with Watercolors

Clogging

First Aid

Copper Enameling

Living With Habits

Indoor Games

Time Management

SHARE & TELL..... G_____

Arts & Crafts

Welcome to 'OPPORTUNITY TIME'

A Sharing of Arts, Crafts, Ideas, Skills

SONG & DANCE..... H_____

Songs We Sang

Hooters

OTHER RECREATION LABS..... I_____

POTPOURRI..... J_____

A Little of This and That

Inspirational

AUTOGRAPHS..... K_____

Message from the 1993 Chair

The journey to Chat 1993 started at Chat 1992, when the next Board is elected and plans get underway. We started planning that Saturday night and left with great expectations for this year.

In the fall we gathered at Jane Higuera's home for a weekend of serious planning and sharing. The excitement starts to build while we fry bacon on the patio and give ourselves tasks.

Upon return to our corners of the world, letters and phone calls kept us connected. While faith holds us together. The resource leaders all accepted our invitation to lead. Ernie Wycoff healed up after hip surgery so he and Esther could cook. Terry Carson's newest grandchild held off entering the world until after Chat. Terra Mahaffey passed the WSI exam. We had faith that all would work.

The event finally arrived, Chat 1993. We got to camp Saturday night. The facilities were clean, the weather good. We were ready to go, plans were coming together.

I know we have a great group of participants and my work would be easy. That belief was confirmed on Sunday night, when Dwight Palmer (without prompting) asked if I needed him to get a crew together to set tables. Of course we did! Then the copier (Rosemary's Baby) episode hit home what a wonderful group we have.

Our regular Spokane copier company brought out the copier we had rented. They rolled it down the driveway, plugged it in and gave us a little lesson. Rosemary Gouchenour and Arlene Boileau had volunteered in the fall to run the machine, so they started in. Our first clue of a problem was when the red wrench light came on, indicating a need to call the repairman. We took the machine apart and the light went out for 20 more copies. Then the baby overheated. After four hours of this we tried to call the repairman, the number was disconnected. So we left a message on our Spokane contact's answering machine, Janet Edwards. She got right on the job and got us another copier delivered. Not wanting to take any chances Terry got the delivery men a cup of coffee and roll, while we ran copies. The new machine jammed. It was very sick. After a few phone calls a repair man was on the way. By this time Rosemary, Arlene and Terry were planning a ceremony around the burying of a copy machine. The repairman came before they could roll one machine down the hill to the burn pile. Larry the repair fixed the machine, and gave us a lesson on paper grain. Terry had him signed up on our mailing list before he left. Next year we will have a copier repairman at Lab. We get participants out of the most unusual situations.

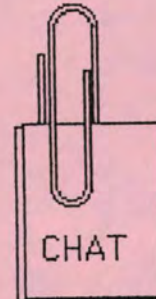
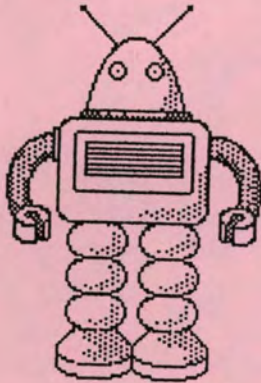
That is how Lab comes together with faith, work and love.

FOR ALL YOU
DO - Thank you
Toni

The "Computer Room" Crew

Terry Carson, Rosemary Gouchenour, Arlene Boileau

Thank
all the
"Little Elves"
who took the time to HELP!



and
everyone who helped sort
you are very much appreciated!

Rosemary's

Computer

Witch Witch
Digital tails of terror

by L. A. DeFehr

finally "flew the coop"



1993 Chatcolab

Last name	First name	Address	City or Town	St	Zip	Home phone	Work phone	Birthday
Aguilar	Tina	PO Box 934	Warm Springs	Or	97761	503-553-1960	503-553-3278	Nov 5
Alderman	Jamie	W 510 Palouse River Dr	Moscow	Id	83843	208-882-0861	208-882-7586	June 25
Allison	Carol	2200 Hollywood Blvd	Warm Springs	Or	97761	503-475-2694	503-553-1361	Dec 7
Anderson	Lucille	W 3227 Cleveland	Spokane	Wa	99205	509-328-7561		Feb 10
Baringer	Jean	520 So Maryland	Conrad	Mt	59425	406-278-7716		July 5
Baringer	Jennifer	520 So Maryland	Conrad	Mt	59425	406-278-7716		April 10
Beasley	Miriam	14515 S Clackamas Riv Dr	Oregon City	Or	97045	503-656-5027		Jan 20
Bennett	Corey	3270 Lenville Rd #50	Moscow	Id	83843	208-882-2401		Feb 25
Black	Virginia	Box 845	Ennis	Mt	59729	406-682-4887	406-682-7271	Mar 13
Boileau	Arlene	PO Box 430	Warm Springs	Or	97761	503-553-1231	503-553-3433	July 29
Brownlie	Judy	29 Spartan Major	Conrad	Mt	59425	406-278-5969		Sept 6
Carson	Terry	1260 Highway 95 N	Viola	Id	83872	208-882-6135		Oct 2
Carver	Betsy	1668 Appaloosa Rd	Moscow	Id	83843	208-883-1533		Aug 15
Carver	Nel	1668 Appaloosa Rd	Moscow	Id	83843	208-883-1533		Sept 10
Chitty	Lori	149 S Iowa	Casper	Wy	82609	307-234-6127	307-235-8383	Sept 12
Cobb	Christine	630 Mesa Drive	Camarillo	Ca	93010	805-484-9816	805-484-1400	June 29
Cobb	Hattie	630 Mesa Drive	Camarillo	Ca	93010	805-484-9816		Jan 20
Daggett	Linda	415 6th Ave S	Great Falls	Mt	59405	406-452-3520	406-453-5415	July 22
Danzuka-Palmer	Kelli	PO Box 918	Warm Springs	Or	97761	503-553-1142		Nov 24
Dwyer	Dolly	947 1/2 Fair Addition	Great Falls	Mt	59404	406-452-0044		Aug 1
Early	Jenny	240 22nd St SE	Salem	Or	97301	503-654-3608		Sept 10
Early	Mike	240 22nd St SE	Salem	Or	97301	503-654-3608		Mar 17
Easterly	Larrie	15057 S Clackamas Riv Dr	Oregon City	Or	97045	503-656-7159	503-226-2921	Mar 30
Edwards	Kearstin	2060 E Edgewood	Whitefish	Mt	59937	406-862-5801		Febr 14
Edwards	Janet	N 19812 Yale Rd	Colbert	Wa	99005	509-238-6045	509-533-2048	Nov 4
Eilers	Daleine	Rt #1, Box 32	Mears	Mi	49436	616-861-4696	616-861-2156	May 6
Farr	Pat	PO Box 16	Laclede	Id	83841	208-263-2318		July 30
Forson	Savanna	PO Box 1024	Aumsville	Or	97325	503j-749-1064		April 27
Forson	Shana	PO Box 1024	Aumsville	Or	97325	503-749-1064		Aug 2
Forson	Guy	PO Box 1024	Aumsville	Or	97325	503-378-2221	503-378-2221	April 25
Gilleo, Sr	Clark	422 Deerfield Ct	Great Falls	Mt	59406	406-727-3431	406-761-2104	Aug 14
Glahn	Kari	500 West Kwanzan Circle	Orem	Ut	84058	801-224-0050		March
Glahn	Meggan	500 West Kwanzan Circle	Orem	Ut	84058	801-224-0050		June 4
Gouchenour	Rosemary	Star Rt, Box 39	Ledger	Mt	59456	406-627-2311		Nov 11
Gouchenour	Raymond	Star Rt, Box 39	Ledger	Mt	59456	406-627-2311		Jan 4

Ray phone

Lab - 208-689-9950 -

Last name	First name	Address	City or Town	St	Zip	Home phone	Work phone	Birthday
Gwin	Toni	3284 NE Lancaster #3	Corvallis	Or	97330	503-752-0749	503-737-1605	Aug 6
Heard	Marty	1621 3rd Ave So	Great Falls	Mt	59405	406-453-2088		Nov 24
Heard	Sally	1621 3rd Ave So	Great Falls	Mt	59405	406-453-2088	406-727-2738	Mar 27
Higuera	Jane	1015 So Russell Rd	Spokane	Wa	99204	509-747-1662		Oct 3
Klumph	Nell	4776 Coloma Dr SE	Salem	Or	97302	503-362-1294	503-378-5386	June 2
Lenihan	Katina	806 6th Ave No	Great Falls	Mt	59401	406-452-9479	406-454-2310	Nov 13
Lookingbill	Jamie	572 Sweetwater	Lander	Wy	82520	307-432-2769	307-332-5560	Jan 8
Love	Sue Ann	Box 2269	Great Falls	Mt	59403	406-761-6616	406-727-5000	May 21
Mahaffey	Elaine	W 17207 Med Lk 4 Lks Rd	Medical Lake	Wa	99022	509-299-7273		Mar 26
Mahaffey	Terra	W 17207 Med Lk 4 Lks Rd	Medical Lake	Wa	99022	509-299-7273		Jan 12
Main	Gwen	660 W Main Road	El Centro	Ca	92243	619-352-3446		Sept. 7
Main	Roy	660 W. Main Road	El Centro	Ca	92243	619-352-3446		Aug 17
Marsden	Diana	16 Victoria Park	Dover, Kent	Eng	C1061	011044-304	-206-35D	
Merritt	Kelly	15793 S Neibur Rd	Oregon City	Or	97045	503-631-7209		Dec 9
Miller	Janice	806 6th Ave No	Great Falls	Mt	59401	406-452-9479		Jan 23
Mitchell	Beth	15793 S Neibur Rd	Oregon City	Or	97045	503-631-7209		May 27
Mitchell	Candy	15793 S Neibur Rd	Oregon City	Or	97045	503-631-7209		May 18
Mitchell	Cathy	15793 S Neibur Rd	Oregon City	Or	97045	503-631-2258		Aug 16
Mitchell	Gregg	15793 S Neibur Rd	Oregon City	Or	97045	503-657-7209		Dec 28
Mitchell	Vicky	15793 S Neibur Rd	Oregon City	Or	97045	503-657-7209		Aug 16
Moe	Ruth	205 Corthell Rd	Laramie	Wy	82070	307-745-7227	307-766-3829	Sept 3
Nicholson	Cheryl	1420 S 15th	Mt Vernon	Wa	98273	206-424-0612		Feb 27
Norlin	Charlotte	3325 NE Canterbury Circle	Corvallis	Or	97330	503-754-8008		June 18
Olver	Loren	22000 S Tonya Ct	Beavercreek	Or	97004	503-632-6596		Nov 23
Olver	Deena	22000 S. Tonya Ct	Beavercreek	Or	97004	503-632-6596		Apr 30
Palmer	Dwight	NE 1820 Wheatland Dr	Pullman	Wa	99163	509-332-0867		Nov 6
Palmer	Eraina	PO Box 918	Warm Springs	Or	97761	503-553-1142		Apr 8
Palmer-Martinez	Raynele	PO Box 793	Warm Springs	Or	97761	503-553-1142		Sept 11
Parnel	Jean	Box 1539	Ocean Shores	Wa	98569	206-289-2209		June 9
Pearson	Maynard	419 W Center	Madison	SD	57042	605-256-3863		Nov 9
Pearson	Mildred	419 W Center	Madison	SD	57042	605-256-3863		Feb 8
Santeford	Marge	9213 45th Pl SE	Snohomish	Wa	98290	206-344-1071		July 15
Schenck	Pam	PO Box 8	Clark Fork	Id	83811	208-266-1574		Mar 15
Schuld	Betty	5603 SE Aldercrest Rd	Milwaukie	Or	97222	503-654-3608		Aug 8
Steckelberg	Leila	9406 164th St NE	Arlington	Wa	98223	206-435-3075		July 30

Last name	First name	Address	City or Town	St	Zip	Home phone	Work phone	Birthday
Stephens	Joe (Doc)	1401 E Cambridge Ln	Spokane	Wa	99203	509-747-2792		Mar 20
Stevens	Carol	PO Box 508	Warm Springs	Or	97761	503-553-1047		Dec 19
Street	Joan	PO Box 591	Florence	Mt	59833	406-273-6109		May 9
Wakkinen	Beth	8 South8 South Virginia	Conrad	Mt	59425	406-278-3833		Sept 26
Ward	Megan	W 9 Salmon	Spokane	Wa	99218	508-467-5524		Mar 11
Ward	Mikelyn	W 9 Salmon	Spokane	Wa	99218	509-467-5524		Oct 23
Weisgram	Reta Rae	Rt 3 Box 315	Conrad	Mt	59425	406-278-3323		May 28
Wilson	Bryan	15047 S Clackamas Riv Dr	Oregon City	Or	97045	503-655-3562		Sept 23
Wilson	Tanya	15047 S Clackamas Riv Dr	Oregon City	Or	97045	503-655-3562		Jan 25
Winishut	Crystal	PO Box 747	Warm Springs	Or	97761	503-553-2535	503-553-3238	Jan 15
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
Of interest:								
Cook	April	106 W. Pennsylvania #402	Redlands	Ca	92374	909-798-9304		

Chatcolab Picture Identification, 1993

Front row: Maynard Pearson, Ernie Wycoff, Esther Wycoff, Katina Lenihan, Leila Steckelberg, Charlotte Norlin, Tina Aguilar, Lori Chitty, Pam Schenck, Shana Forson and Savanna Forson, Guy Forson, Daleine Eilers, Roy Main

2nd row: Loren Olver, Deena Olver, Beth Mitchell, Vicky Mitchell, Candy Mitchell, Nell Klumph, Cheryl Nicholson, Terry Carson, Jean Baringer, Beth Wakkinen, Jennifer Baringer, Pat Farr, Raymond Gouchenour, Bryan S Wilson

3rd row: Corey Bennett, Gregg Mitchell, Cathy Mitchell, Lane Mahaffey, Raynele Palmer-Martinez, Eraina Palmer, Kelli Danzuka-Palmer, Christine Cobb, Rosemary Gouchenour, Marge Santeford, Dolly Dwyer

4th row: Larrie Easterly, Miriam (Mama B) Beasley, Toni Gwin, Janice Miller, Lucille Anderson, Mikelyn Ward, Diana Marsden, Joan Street, Jean Parnel, Arlene Boileau, Sue Ann Love, Sally Heard, Kari Glahn, Hattie Cobb, Megan Ward, Tanya Wilson, Doc Joe Stevens, Kelly Merritt

5th row: Dwight E. Palmer, Betty Schuld, Ruth Moe, Jane Higuera, Jamie Alderman, Kearstin Edwards, Betsy Carver, Crystal D Winishut, Carol Allison, Carol Stevens, Linda Daggett, Marty Heard, Meggan Glahn, Virginia Black, Terra Mahaffey, Judy Brownlie, Reta Rae Weisgram, Jamie Lookingbill, Gwen Main, Clark F. Gilleo, Sr.

Washington

Front row: Leila Steckelberg, Doc Joe Stephens, Jane Higuera, Megan Ward, Terra Mahaffey

2nd row: Marge Santeford, Cheryl Nicholson, Jean Parnel, Lucille Anderson, Mikelyn Ward, Lane Mahaffey

Idaho

Front row: Pam Schenck, Corey Bennett, Pat Farr

2nd row: Terry Carson, Jamie Alderman, Betsy Carver, Nel Carver, Ernie Wycoff, Esther Wycoff

Oregon

Front row: Loren Olver, Deena Olver, Beth Mitchell, Vicky Mitchell, Candy Mitchell, Raynele Palmer-Martinez, Kelli Danzuka Palmer, Charlotte Norlin, Tina Aguilar, Guy Forson

2nd row: Betty Schuld, Gregg Mitchell, Cathy Mitchell, Toni Gwin, Eraina Palmer, Carol Allison, Crystal Winishut, Carol Stevens, Kelly Merritt, Nell Klumph, Shana Forson (& Savannah)

Montana

Front row: Beth Wakkinen, Sally Heard, Katina Lenihan, Kearstin Edwards, Jennifer Baringer

2nd row: Daleine Eilers, Reta Rae Weisgram, Linda Daggett, Joan Street, Jean Baringer, Dolly Dwyer, Janice Miller

3rd row: Sue Ann Love, Clark Gilleo, Sr., Ray Gouchenour, Marty Heard, Rosemary Gouchenour, Virginia Black, Judy Browlie

Other

Gwen Main, Diana Marsden, Roy Main, Hattie Cobb, Christine Cobb, Meggan Glahn, Kari Glahn

FAMILY GROUPS:

TOURING CHATASAURUS

Tan

Kelly Merritt
Loren Olver
Jenny Early
Pam Schenck
Crystal Winishut
Sally Heard
Raynele Palmer-Martinez

DREAM WEAVERS

Light green

Lori Chitty
Carol Stevens
Beth Michell
Kelli Danzuka-Palmer
Betty Schuld
Lucille Anderson
Terry Carson

THE SEEKERS

Tourquoise

Mike Early
Bryan Wilson
Nel Carver
Daliene Eilers
Marge Santeford
Cathy Mitchell
Katina Lenihan
Shana Forson

ROLLING STONES

Orange

Gregg Mitchell
Arlene Boileau
Jamie Lookingbill
Jean Parnel
Tera Mahaffey
Tanya Wilson
Miriam Beasley
Diane Marsden

JABBER WALKIES

Light Yellow

Roy Main
Maynard Pearson
Jane Higuera
Judy Brownlie
Carol Allison
Charlotte Norlin
Jennifer Baringer
Deena Olver

SILVERBULLETS

Grey

Larrie Easterly
Clark Gilleo, Sr
Gwen Main
Christine Cobb
Rosemary Gouchenour
Mildred Pearson
Candy Mitchell
Mikelyn Ward

FAIRYDUST FLYERS

Gold

Dwight Palmer
Toni Gwln
Hattie Cobb
Tina Aguilar
Reta Rae Weisgram
Vicky Mitchell
Corey Bennett
Linda Daggett

TSUNAMI TREKKERS

Light Pink

Ernie Wycoff
Ray Gouchenour
Ruth Moe
Cheryl Nicholson
Pat Farr
Sue Ann Love
Betsy Carver
Megan Ward
Joan Street

RUSKIES

Bright Pink

Doc Stephens
Leila Steckelberg
Dolly Dwyer
Nell Klumph
Jamie Alderman
Beth Wakkinen
Meggan Glahn
Jan Miller
Lane Mahaffey

PURPLE PEOPLE EATERS

Lavendar

Guy Forson
Marty Heard
Virginia Black
Kari Glahn
Jean Baringer
Eraina Palmer
Kearstin Edwards
Terry Haynes
Esther Wycoff

BOARD MEMBERS 1993

Chair	Toni Gwin	1994
Vice-Chair	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	
(&Chat Chat Editor)	Terry Carson	
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Vern Burlison	
	Don Clayton	
	Joe Stephens	
	Miriam Beasley	
	Jim Beasley	

BOARD MEMBERS 1994

Chair	Jean Baringer	1996
Vice-Chair	Janet Edwards	1994
Secretary	Jenny Early	1995
Treasurer	Nel Carver	1995
Board Members	Tina Aguilar	1994
	Toni Gwin	1994
	Ladd Olsen	1995
	Brian Wilson	1996
(Chat-Chat Editor)	Dwight Palmer	1996
Alternates	Larrie Easterly	
	Lane Mahaffey	
	Joan Street	
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Vern Burlison	
	Don Clayton	
	Joe Stephens	
	Miriam Beasley	
	Jim Beasley	

Demographics

Chatcolab '93

Total Registered Labbers: 83

by States

Oregon	28
Montana	18
Idaho	9
Washington	15
Wyoming	3
Utah	2
Michigan	1
California	4
South Dakota	2
England	1

Nine States and One Foreign country are represented.

Males	14
Females	69 (about 5 to 1)


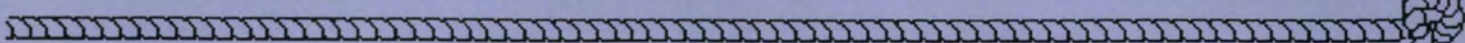
Ages

15-17	9
18-25	7
26-59	50
60 and over	17

New Labbers	30
Returning Labbers	53

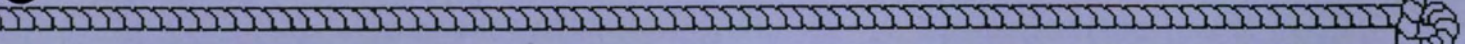
Occupations:

Tribal county clerk, Activities Director, Recreation Coordinator, Special Services, Student, Homemaker, Crafts Sales Person, Retired Teacher, 4-H Agent, Pet Store Operator, Head Start Coordinator, Pilot, Registered Nurse, Licensed Practical Nurse, Photography/Engineer, 4-H Program Assistant, Recreation Therapist, Flight Attendant, Arts and Crafts Director, Continuing Education Coordinator, Public Administrator, Montessori Teacher, Activity Consultant, Lawyer, Retired Railroader, Office Coordinator, CNA Trainer, Retired Extension Administrator, Retired M.D., Sewer Sub Contractor, Rec Lab Specialist



All About Chatcolab

Section B



This Notebook is Dedicated to:

EULOGY

Shared by Mama "B"

Billie Marie, we'll all MISS YOU!!
It isn't easy to let go
Nor to forget your warmth and glow.
We KNOW you're needed where you are
--No pain, no cares -- A BRAND NEW STAR!
Our THANKS for sharing skills with us
Since '57 at the Lab.

With ENTHUSIASM she came
Taught crafts, activities and games.
Her energies she freely shared
Labbers ALL KNEW how much she cared!
She worked hard, gained her BA degree
--Many a hardship she did see.
With hearing aid and reading lips
She ably supplied planning tips.
She led singing -- and loved the hikes
"SWING LOW" (and HIGH on Indian Cliffs).
White shirts that she brought to CHAT
--A tool for sharing this and that.
By many Labbers they're still worn.
--A super way to BLOW CHAT'S HORN.
To her CHAT and LITTLE CHAT did rate
--BEST became BETTER -- even GREAT!
Within our HEARTS she'll ALWAYS be
--a friend we remember -- you and me.
GOD BLESSED us with her friendship TRUE
And now her spirit HE RENEWS!

This Notebook is
Also Dedicated to:

GENIE TOWNSEND
JANUARY 27, 1917 - MAY 2, 1993

Genie was a friend to us all--
To CHAT she came both Spring and Fall--
(She was Treasurer of the Board)--
For years within the kitchen scored.
In her efficient quiet way
She made us think that it was play.
Her husband, Bob, was always there
As GO-FER, he went everywhere.
Now and then they stopped for pleasure--
Genie's smile we'll always treasure.
Her eyes did sparkle as she spoke--
She certainly enjoyed a joke.
St. Helen's blew in 1980
Their camper/van was just too weighty--
Ash was in their carburetor--
They left CHAT quite a bit later.
4-H Leader for many years--
Her FAIR judging rated loud CHEERS!
Multnomah County, too, was blessed--
To 4-H Camps she gave her best.
Her friendship we'll remember, too--
We all have memories quite a few
That Genie etched within our hearts--
A LADY who played many parts!
By fam'ly and friends she'll be missed
For MORE REASONS than we can list!

**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 agree 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.

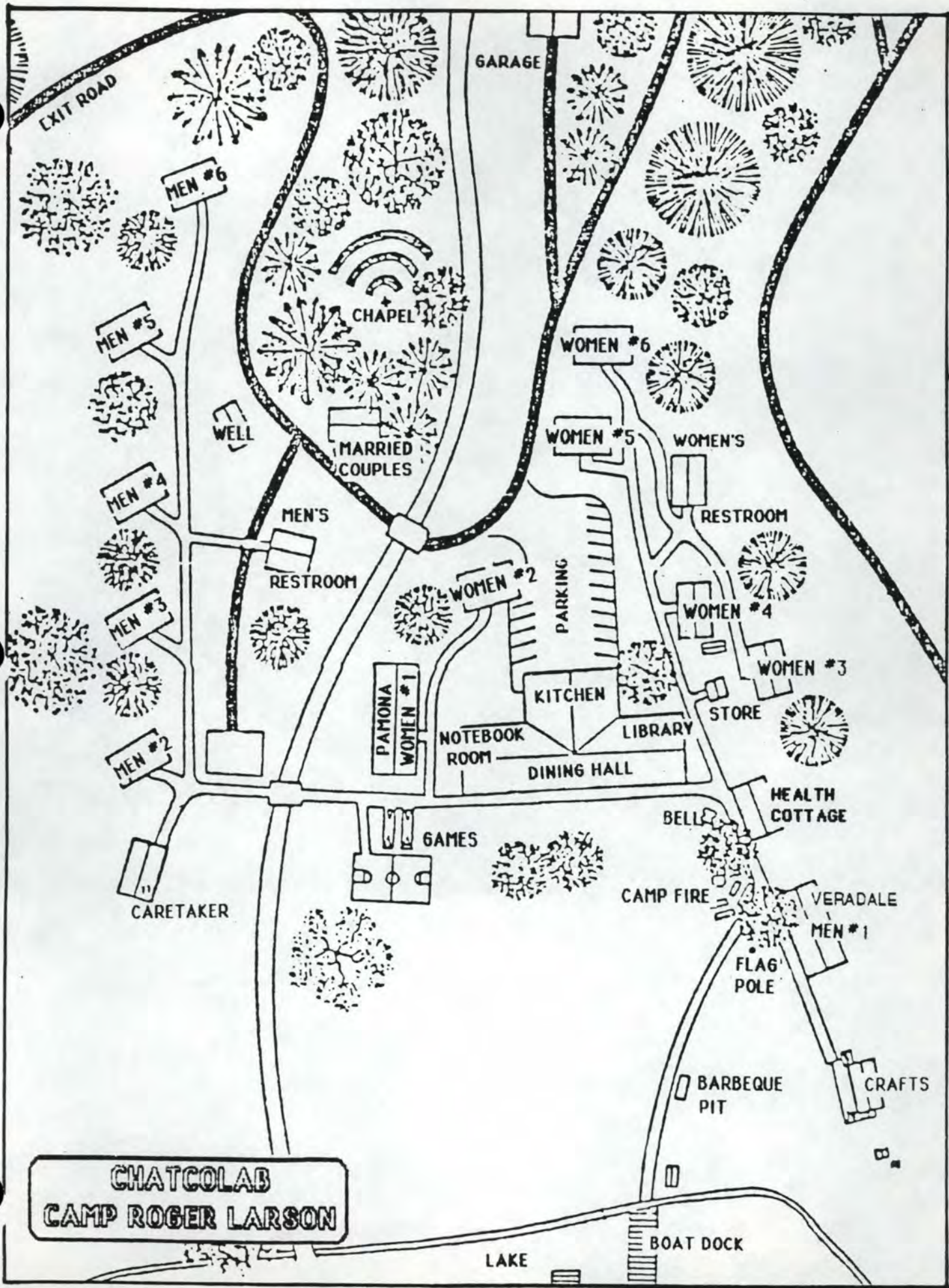
It is a record of a precious week together.

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

PAST CHAIRMAN AND THEMES

1949-Don Clayton-Moscow, ID	Announcing The 1st LAB - It Finally Happened
1950-Don Clayton-Moscow, ID	Corridor Of Nations
1951-Dan Warren-Moscow, ID	Being A Real Person
1952-Dan Warren-Moscow, ID	Our Heritage
1953-Larry Thie-Couperville, WA	To Know Is To Care-To Care Is To Share
1954-Hattie Mae Rhonemus-Eugene, OR	Peace Through Participation
1955-Sally Schroeder-Coquerille, OR	Menu For Fun (mealtickets)
1956-MaryMcKenzie-Ephrata, WA	Family Fun Fest
1957-Ken Branch-Bremerton, WA	B.U. Roundup (leather)
1958-Vern Burlison-Moscow, ID	S.S. Friendship (ship-lifesaver)
1959-Ed Cushman-Yakima, WA	Logger's Jamboree (wood slices)
1960-John Moore-Moses Lake, WA	Discovery Days
1961-Glen Dildine-Washington, D.C.	Within Us One World
1962-Don Ingle-Bonnors Ferry, ID	Bridges to _____
1963-Angelo Rovetto-Yakima, WA	Expanding Orbits (wood slices)
1964-Doc LaRale Stephens-Moscow, ID	From These Seeds
1965-Vern Burlison-Moscow, ID	The Music of Friendship (notes)
1965-Vern Burlison-Moscow, ID	Leadership, Key To The Future (keys)
1967-Doc Stephens-Moscow, ID	Carving A New Image
1968-Vern Burlison-Moscow, ID	Countdown For Tomorrow (rockets)
1969-Vern Burlison-Moscow, ID	Beginnings (masonite shapes)
1970-Vern Burlison-Moscow, ID	New Horizons
1971-Alice Berner-Wolf Point, MT	The Unfolding Process
1972-Alice Berner-Wolf Point, MT	Leadership Is A Process (wood slices)
1973-Alice Berner-Wolf Point, MT	Because We Care (25th Chat)
1974-Brad Bradley-Seattle, WA	Kollege of Knowledge (wood slices)
1975-Vern Burlison-Moscow, ID	Finding Life's Treasures (puzzle pieces)
1976-Leila Steckelerg-Arlington, WA	An American Panorama (puzzle pieces)
1977-Dick Schwartz-Milwaukie, OR	Prospecting: An Adventure in Discovery
1978-Jackie Baritell-Walnut Creek, CA	
Marianne DuBois-Julian, CA	Take Time To Reach Out (hands)
1979-Roy Main-ElCentro, CA	A Rainbow-Color It You (rainbows)
1980-Sally Heard-Great Falls, MT	Bloom and Grow (flowers)
1981-Mark Patterson-San Jose, CA	Take Time (clocks)
1982-Mark Patterson-San Jose, CA	Spread Your Wings (birds and butterflies)
1983-Doc Stephens-Spokane, WA	Focus on Leadership

1984-Dick Schwartz-Milwaukie,OR	Board the "LEADERSHIP" (ships)
1985-Dick Schwartz-Milwaukie,OR	Come Out of Hibernation-Come Alive in '85
1986-Jean Baringer-Conrad,MT	Energize At Chat-Let's Glow Together (leather tags, a bee, glow worms, etc.)
1987-Jean Baringer-Conrad, MT	Follow The Rainbow (rainbows)
1988-Miriam Beasley-Oregon City,OR	Ruby Jubilee (40th Chat)
1989-Miriam Beasley-Oregon City,OR	A Kaleidoscope of Communication
1990-Jim Schuld-Milwaukie,OR	Laughter in Leadership
1991-Miriam Lowrie,Salem,OR	Create Harmony in Leadership
1992-Mike Early,Overton,TX	We Can Make A Difference



**CHATCOLAB
CAMP ROGER LARSON**

CHATCOLAB 1993 ACTIVITIES SCHEDULE

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6:00	Larks - Early risers interested in a morning walk meet at the bridge							
7:30	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	
8:00	Flag raising	Flag raising	Flag raising	Flag raising	Flag raising	Flag raising	Cabin & Camp Cleanup	
8:15	Camp Setup	Group Pictures	Singing	Singing	Singing	Singing		
8:30		Water Safety	All Lab Session A Journey Into Leadership	All Lab Session A Journey Into Leadership	All Lab Session A Journey Into Leadership	All Lab Session A Journey Into Leadership		
8:45		Singing						
9:30	Depart for Indian Cliffs Hike	Planning Evening Activities & Ceremonies Committee	In Depth Workshops Native Am. Culture Clowning Dance Outdoor Challenges Basket Making	In Depth Workshops Native Am. Culture Clowning Dance Outdoor Challenges Basket Making	In Depth Workshops Native Am. Culture Clowning Dance Outdoor Challenges Basket Making	In Depth Workshops Native Am. Culture Clowning Dance Outdoor Challenges Basket Making		
10:00		Formation						
10:15								
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	Annual Meeting		
2:00	Name tags Games, Crafts, Library, Explore, Meet Old Friends	Mini Workshops Costuming Ukrainian Eggs Nursing Home Popultion Ceremomies Painting w/ Watercolors	Mini Workshops Clogging Ukrainian Eggs First Aid Copper Enameling Nursing Home Popultion Living with Habits	Free Time	Mini Workshops Clogging Indoor Games Copper Enameling Time Management Living With Habits			
3:30		Tea Time	Tea Time	Tea Time	Tea Time	Tea Time		
4:00	Resource Leader Meeting	Opportunity Time	Opportunity Time	Free Time	Opportunity Time	Opportunity Time		
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	Auction	Pow Wow	Evening Activity		
9:30	Ceremony	Ceremony	Ceremony	Ceremony	Ceremony	Ceremony		
10:00	Hooters - starts after evening ceremony							
11:00	Lights out and quiet time in sleeping areas							
12:30	Hooters end - Quiet time until morning							

CHATCOLAB 1993 ACTIVITIES SCHEDULE

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6:00	Larks - Early risers interested in a morning walk meet at the bridge							
7:30	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	
8:00	Flag raising	Flag raising	Flag raising	Flag raising	Flag raising	Flag raising	Cabin & Camp Cleanup	
8:15	Camp Setup	Group Pictures	Singing	Singing	Singing	Singing		
8:30		Water Safety	All Lab Session A Journey Into Leadership	All Lab Session A Journey Into Leadership	All Lab Session A Journey Into Leadership	All Lab Session A Journey Into Leadership		
8:45		Singing						
9:30	Depart for Indian Cliffs Hike	Planning Evening Activities & Ceremonies Committee	In Depth Workshops Native Am. Culture Clowning Dance Outdoor Challenges Basket Making	In Depth Workshops Native Am. Culture Clowning Dance Outdoor Challenges Basket Making	In Depth Workshops Native Am. Culture Clowning Dance Outdoor Challenges Basket Making	In Depth Workshops Native Am. Culture Clowning Dance Outdoor Challenges Basket Making		
10:00		Formation						
10:15								
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	Annual Meeting		
2:00	Name tags Games, Crafts, Library, Explore, Meet Old Friends	Mini Workshops Costuming Ukrainian Eggs Nursing Home Popultion Ceremomies Painting w/ Watercolors	Mini Workshops Clogging Ukrainian Eggs First Aid Copper Enameling Nursing Home Popultion Living with Habits	Free Time	Mini Workshops Clogging Indoor Games Copper Enameling Time Management Living With Habits			
3:30		Tea Time	Tea Time	Tea Time	Tea Time	Tea Time		
4:00	Resource Leader Meeting	Opportunity Time	Opportunity Time	Free Time	Opportunity Time	Opportunity Time		
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	Auction	Pow Wow	Evening Activity		
9:30	Ceremony	Ceremony	Ceremony	Ceremony	Ceremony	Ceremony		
10:00	Hooters - starts after evening ceremony							
11:00	Lights out and quiet time in sleeping areas							
12:30	Hooters end - Quiet time until morning							

CAMP RULES

SUGGESTED QUIET HOURS:

In cabins - 11:00 p.m. to 7:00 a.m.

In dining hall - 12:30 p.m. to 6:30 a.m.

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

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 desperately from out of camp, contact Terry "Typist" Carson at or shortly after breakfast, and Terry will let you know if it can be acquired.

First Aid assistance is available. Jenny Early is a RN and has supplied a First Aid Kit, located above toasters in the kitchen, Marge Santeford is a RN contact Terry "Typist" in Computer Room, she also has a First Aid Kit. In case of an emergency, transportation to Coeur d' Alene hospital is available.

THE FOLLOWING EMERGENCY NUMBERS FOR THIS AREA ARE:

911

Sheriff/Search & Rescue--664-1511

Police: Idaho State Patrol--664-9276 or 5112

Ambulance--Kootenai Paramedics--1-800-558-1212

Poison Control Center--1-800-541-5624

Hospital, Kootenai Memorial--667-6441

Helicopter:

Deaconess "Lifebird"--1-800-541-0843

Sacred Heart "Heartflight"--1-800-422-2440

You are covered by insurance, including travel time.

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.

There is a **pay phone** outside the dining hall by the notebook room. Calls coming into camp can be made to (208)689-9950. We will make every effort to find you before taking a message.

Camp Caretakers, Jim and Lana Sifford, 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: Terry "Typist" in the Computer Room or Mike Early.

page 2 - Camp Rules

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

There should be no **alcoholic beverages** or **illegal drugs** at Lab.

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.

Tap 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.

Games--Camp Larson has shuffleboard, volleyball and softball equipment and frisbees 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. **Matresses 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 WSI (Water Safety Instructor) must be present when swimmers are in the water. Swimming is restricted to the dock area. No night swimming. WSI instructors at this camp are Tara Mahaffey, Lane Mahaffey, Clark Gilleo.

If you use boats or canoes, you do so at your own risk. Coast Guard and camp rules state that 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 the 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. There are trash containers all around camp, please use them.

BELL RINGING

A bell is provided for signaling meals and meetings. Please do not ring bell more than three times.

This bell is heard throughout the bay and is a prearranged signal to nearby homes of danger or disaster in the area; fire, volcano, etc. IT IS NOT A TOY.

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 & 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, "A Journey Into Leadership" will meet for four sessions and everyone attends.

In-Depth Workshops: *Native American Culture*
 Clowning
 Dance
 Outdoor Challenges
 Basket Weaving

Mimi-Workshops: *Costuming* *Living With Hablts*
 Ukrainian Eggs *Time Management*
 First Aid *Copper Enameling*
 Nursing Home Population *Clogging*
 Ceremonies *Painting w/Watercolors*
 Indoor Games

The In-Depth Workshops meet for four days. The five workshops meet at the same time, so it is necessary you make a choice. You may attend one. Once you start a workshop it is recommended that you continue with it.

The Mini-Workshops are scheduled from 2:00 to 3:30-- Monday, Tuesday and Thursday. There are 11 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 Decide if you want to be involved in "hooters". These are late-night activities - dancing, and other activities. You'll want to go to bed early once in awhile, or you'll be exhausted before the week is over. (Be warned that this is a malady at Lab!) If you choose to stay up late and "hoot" you are expected to be at breakfast and morning sessions too!

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

Auctions and Money Raisers

Here at Chatcolab we have seen several types of auctions. What type to use depends on the situation - time to be done, number of people. We hope you'll find this advantageous for raising money in the organizations you work with.

OPEN BID

Items to be sold are on display ahead of time for viewing. Auctioneer shows item and accepts individual bids by show of hand, vocal raise of bids. Highest bid after a time. Bidders can bid as many times as he wishes.

Disadvantages: Can be very time consuming. Drags on, especially with a large amount of items.

Advantages:

SEALED BID

Items are on display and a receptacle available for placing sealed bids. Bidders can't see or know what others bid. A time limit can be set for having bids in or not. Bidders bid only once.

Disadvantage: Some people like to see what their competition is and get frustrated.

Advantages: Everyone has an equal chance and it doesn't take much time.

SILENT AUCTION

The items to be bid on are arranged on a table with a piece of paper taped nearby with a pencil. Bidders can have a set amount of time to write their name and raise the bid on the paper before time is up. An alarm can be set to go off at an unknown time. Last name, highest bid, on the paper is recipient of item.

Disadvantages:

Advantages: Time can be regulated to fit situation - 5 minutes, 1 hour, all day, or whatever. It can be done in a group where people who don't wish to participate won't be bothered. Good way to raise money for clubs with little work.

RAFFLE

Can be used for a single item where individuals can't or don't want to pay a big price but still have a chance to win. A single item is offered by chance to winner... Tickets are sold and a drawing of winning name made.

Disadvantages:

Advantages: Generally collect more money than original cost of item. People willing to pay a small fee for ticket than part with a lot more money!!! Everyone is on an equal level.

DUTY WHEEL JOB DESCRIPTIONS

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

MEALTIME ACTIVITIES: Mealtime activities will be; Grace, Announcements (if any), Table Decorations, and Table Fun. Mealtime is "Fun-Time" 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 posed in the kitchen.

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

TEA TIME: This snack break occurs at 3:00 p.m. 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 p.m.

SUPPLY AREA CLEAN UP: Straighten up papers, tapes, glue, markers, pens, pencils (sharpen if needed); song books, etc. etc. etc.!

HAVE A GOOD WEEK!!

THE DUTY WHEEL

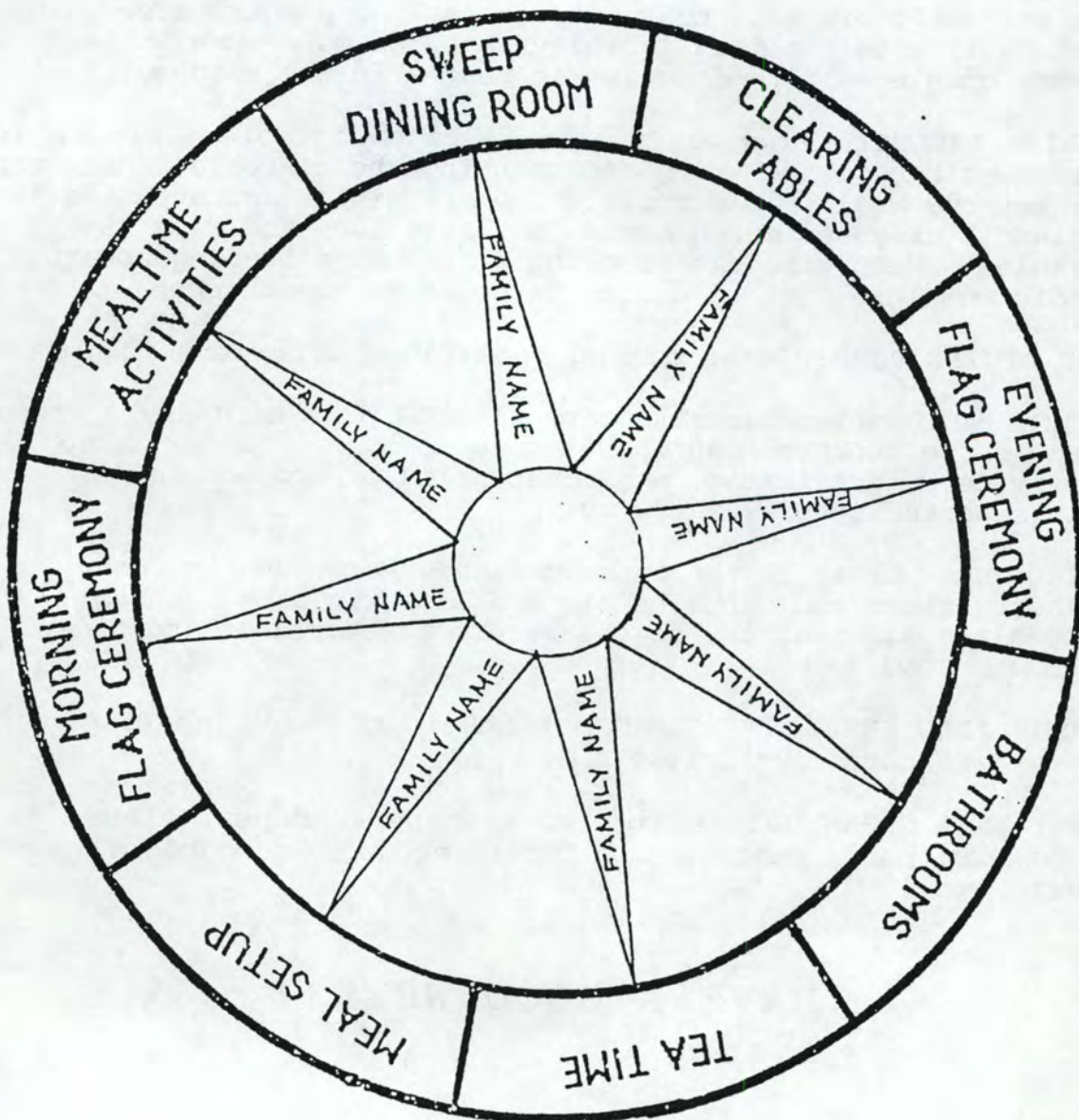
THE WHEEL OF (MIS) FORTUNE

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 RESPONSIBILITIES PERFORMED AND COMPLETED.

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



What is a Rec Lab?

by Ruth Moe
A Rec Lab Person

--When you tell about Rec Lab, you'll want to include the following information--

WHAT IS REC LAB?

A **Rec Lab** (or Recreation Workshop as some call it) is a place and time for learning recreation leadership in the field of social recreation. There are 24 of them in the United States, and one in Canada. Rec Labs are:

- ...For those interested in learning how to lead recreation--youth leaders, church leaders, senior center staff, hospital staff, teachers, therapists, camp counselors, Extension personnel, community recreation staff--anyone interested in learning new recreation skills.
- ...Almost always held in a camp situation.
- ...From 3 to 7 days in length.
- ...Almost always for adult groups (about 16 and over).
- ...Educational, non-profit organizations.

Rec Lab Philosophy Includes:

- An educational opportunity
- Sharing--knowledge and fellowship
- Leadership techniques
- Communication skills
- Friendships
- Learning the group process
- Getting along with people
- Caring
- Opportunities for leading
- Skilled resource staff
- Learning skills
- Learning how to "teach" those skills
- Experiential learning
- Personal growth
- Creative use of leisure time
- Professional improvement
- Developing self esteem
- Developing a sense of togetherness

Rec Lab Program: Includes leadership and skill development training in:

- ** Games, indoor & outdoor
- ** Dance - square, folk, mixers; calling
- ** Environmental activities
- ** Drama, such as clowning, puppetry, skits
- ** Crafts
- ** Music/singing
- ** Party planning
- ** Ceremony planning
- ** Discussions--leadership, communications, etc.
- ** Therapeutic activities
- ** Senior activities

Atmosphere is Important for Learning

People learn better if the "atmosphere" is right. If you want your group to learn, there are some easy ways to help provide motivation.

1. **Informal.** Create an environment that frees group members to feel free to ask questions, and to get involved in learning experiences. This helps create an informal, comfortable learning situation. When a "formal" atmosphere exists, people are fearful, and many times reluctant to ask questions and to get involved in the learning experience. Avoid a formal, stiff atmosphere. Create a pleasant atmosphere for learning related to the concept to be taught.
2. **Hands-on.** Statistics show that true learning takes place only if your "students" actually **do** something instead of just watching or listening. Make your workshop one of "hands-on" activities.
3. **Location.** It is not always possible to do so, but the best learning takes place if you can get away from the "rest of the world". Take your group to a "camp".
4. **Know People.** People learning together should know each other. Knowing each other is more than knowing a person's name. Try to understand and know individual likes and dislikes, strengths, and weaknesses.

Selling Points of a Rec Lab

1. Program varies every year, depending on planning of Board members, suggestions from Lab participants, and selection of resource people.
2. Learning and practicing "leadership" skills is emphasized.
3. Extra time is allowed in the middle of the week for freetime activities.
4. Sharing knowledge, ideas, and skills between Labbers is encouraged.
5. Cost of attending Lab is held as low as possible--and includes room and board, a notebook of all information given, excellent resource people, health and safety insurance, and an inventory of recreation books, records, party supplies, etc.
6. A money-raising auction is held each year to obtain funds for about 10 half scholarships to help people cover the cost of attending Lab.

Specific Promotion Ideas

1. Use slides to help tell the story of Lab.
2. Personal contact remains the single best method of selling Rec Lab. Talk to groups and all your friends.
3. Promotional brochures are published each year. These are mailed to a list of about 3000 recreation people, but are also available in quantity to any person wanting to give them out.
4. A video tape has been developed to tell the story of Lab.
5. News or feature stories should be written for newspapers.
6. A TV public service ad or interview can be used to tell about Rec Lab.
7. Promotional items are available
 - a. A static display of pictures with velcro on the back of them for displaying easily.
 - b. Rec Lab T-shirts.
 - c. Picture postcards with Rec Lab motif.
 - d. Stationery and envelopes with the Rec Lab logo on them.
8. Make talks to special groups interested in recreation leadership training--senior center staffs, university classes, camp staff people, community recreation staffs, activity staffs of Veterans hospitals, nursing homes, etc.

Marketing Rec Lab

WHAT IS MARKETING?

It is important to note that our marketing strength lies in the quality of our programs. Without strong programs we cannot hope to achieve marketing goals. Because programs are our "products", we can draw a comparison to the profit-motivated corporation.

We must have quality products (programs) to market effectively. Our success depends on it.

We have to be good at developing new programs. Need assessment and audience segmentation is critical. We have to be good at managing programs in the face of changing needs, tastes, technologies, and competition.

Doing the good deed isn't enough. People need to know about it!

It's important, from a marketing point of view, that we consider how our products are perceived by nonusers as well as users. Often key members of the nonuser audience are more important than the people directly receiving products.

The set of all programs offered at any one time to the public by Lab is our product mix. The mix is critical. From the user or observer point of view, the mix forms the image of a Rec Lab. The mix should be a careful balance.

Marketing deals with the concept of:

- Uncovering specific needs;
- Satisfying these needs by the development of appropriate goods and services;
- Letting people know of their availability;
- Offering them at appropriate prices;

at the right time and place.

AUDIENCES

Audience segmentation is an important marketing concept.

Target audiences can be divided:

Demographically -- age, sex, education, occupation, income, race, nationality

Geographically -- states people live in, urban/rural, population density

Psychographics -- Personality, lifestyles (health, leisure, vacations, homes, eating, etc.),
benefits sought, social class

In Rec Labs, audience segmentation has many benefits:

- ... Identify "clients"
- ... Deliver programs more effectively
- ... Cut costs by targeting programs and communications
- ... Survey and identify needs
- ... Evaluate programs
- ... Determine "messages" and appeals
- ... Develop strategies
- ... Develop and implement an appropriate marketing mix designed to satisfy the chosen market target

Target marketing through audience segmentation (A product is a program.)

1. Identify needs.
2. Identify market segments (geographic, demographic, psychographic).
3. Match "product" and communications to market segments.
4. Develop marketing mix for each "product" and each audience segment.
5. Deliver product
6. Evaluate.
7. Identify new needs.

The program mix of a Lab is important. It should be carefully created and related to client needs.

IMAGE

An organization can get maximum response from the audiences it serves by acquiring (and maintaining) the right image. We cannot assume (by gut response or by intuition) what our consumers think about us. In order to plan and develop strategies and priorities we need to think about consumers' needs, perceptions, and preferences, and to measure satisfaction.

Everything about an organization talks

Corporations have known, for a long time, that the image people have of their company is determined by outreach items. Every item (tangible and intangible) contributes to (or detracts from) an organizations' character. Here's a list of possible items that may add to client perceptions of Rec Lab.

- | | | |
|-------------------------|---------------------------|--------------------------------|
| ... Physical facilities | ... Direct mail | ... Logo |
| ... Resource people | ... "Products" (programs) | ... Static display of pictures |
| ... Board members | ... Employees' dress | |
| ... Stationery | ... Signs | |
| ... Brochures | ... Exhibits | |
| ... Notebook | ... Posters | |

Our Rec Lab image comprises all planned and unplanned verbal and visual elements that we have. Each item adds to (or detracts from) the positive image we want people to have.

Rec Lab's identity is a key element. It separates and identifies our organization from other competitive groups. Our identity is our statement to our clients of who and what we are. It contributes to the way people see us.

COMMUNICATIONS

Rec Lab, like any other organization, must direct communications to our markets and publics. We have five major persuasive communications instruments.

- ... Advertising
- ... Publicity
- ... Personal contact
- ... Atmospheric
- ... Outreach materials

Effective communications take two forms: outreach and feedback. We may be generating communications to create awareness, describe educational opportunities, or describe where services are offered. We need to evaluate feedback to ensure that messages are being understood. The art and science of communications is not a simple endeavor. It requires sophisticated skills and abilities. Most of all it requires a comprehensive understanding of organizational services, objectives, and goals.

Communications methods and systems are a critical part of a Rec Lab's program deliver. Special focus should be placed on communications. Communications should be created to relate to identified audience targets.

A classification of the various promotional tools is desirable to help analysis and planning. Let's examine definitions of the five groups:

1. Advertising -- any form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor.
2. Publicity -- nonpersonal stimulation of demand for a product, service, or business unit by planting commercially significant news about it in a published medium -- newspapers, TV, slide show, videotape.
3. Personal Contact -- oral presentation in conversation with one or more prospective clients for the purpose of building good will, or telling about Lab.
4. Atmospherics -- efforts to design the place of activity in a way calculated to create specific cognitive and/or emotional effects in the customers.
5. Outreach materials -- printed, audiovisual materials to communicate information to targeting audience(s) -- brochures, t-shirts, pencils, stationery, envelopes, buttons, etc. To be effective they must reach a large number of people, many times.

Effective outreach communications by stages.

1. Identify your audience. Successful outreach communications are produced by people who have a clear target audience in mind. The audience may be potential users of educational programs, current users, people undecided about using services, or influencers (supervisors of activity programs). The audience may be individuals, groups, particular publics (identified by demographic, geographic, or psychographic characteristics) or the general public.
2. Relate the message to the target audience. The target audience will critically influence your decisions on what is to be said, how to say it, when it is to be said, and who is to say it. Effective communications are designed to relate to the potential receiver.
3. Identify the response you want to achieve. Once the target audience is identified, the Rec Lab communicator must decide what response is expected. Know what it is you want to happen. The ultimate response is, of course, a commitment to take action. But commitment is the end result of a long process of client decision making. The Rec Lab communicator needs to know in which state the target audience stands at the present time and to which state he or she should progress.

Six states of client status

A present or potential Rec Lab client may be in one of six categories in respect to our organization:

1. Awareness
2. Knowledge
3. Liking
4. Preference
5. Conviction
6. Commitment

DIFFERENCE BETWEEN SUCCESS AND FAILURE -- A SIMPLE IDEA

Corporations and nonprofit organizations that have maintained continued success have clearly understood their products and their products' relationship to consumer needs. The most important person in any organization is the client. Successful organizations put their clients first, their employees second, and everyone (or everything else) third, fourth, and fifth. Unsuccessful organizations focus from the top down, from management to client. The successful organization has a bottom-up point of view. The client comes first!

Maintaining a Non-myopic Organization

Consistently successful corporations, such as IBM, have clearly defined priorities. From its founding, IBM has been committed to the idea that the customer comes first. Even though IBM is involved in very complex activities, the company has not gotten lost in a sea of technology, organizational structure, processes, hardware, software, products, and computer printouts. It remembers the client; it continues to put the client first.

Every organization needs to ask itself some fundamental questions:

1. Who is our Rec Lab audience? What are their psychographics? What are their demographics? Where do they live?
2. What methods of promotion can we use for Rec Labs? How can we be effective?
3. What type of program should Rec Lab have? What are we now using? What should we add or delete?
4. What image of Rec Lab do our clients have? What image do we want them to have?
5. What are the objectives of Rec Lab?
6. What are the recreation needs of our clients?

Profit-motivated and nonprofit organizations need to avoid perceiving themselves as in the product producing and service-producing business. The most successful organizations are in the business of satisfying consumer needs. The product or service is not an end in itself. It is only the vehicle that is developed to meet human needs.

QUALITY PROGRAMS AREN'T ENOUGH!

Nonprofit organizations are realizing that dedicated program delivery is no longer a guarantee for continued success. Declining purchasing power, an inflationary economy, and limited budgets have threatened many nonprofit organizations. Despite dedicated efforts to create and deliver meaningful programs, Rec Labs may find that pursestrings are drawing tighter and tighter. One way to brace against potential problems is to adopt marketing principles that have been successful for other nonprofit groups.

MARKETING REC LAB

Many people confuse marketing with promotion, advertising, selling, and media activities. Although these are included in a marketing strategy, they are not marketing.

Promotion, advertising, sales, and media focus on the organization. Marketing focuses on the user, client, or target audience. Promotion, advertising, sales, and media tend to be inward and are tools used in marketing. Marketing is outward. Creative marketing is a much more global process -- a kind of marketing that examines every aspect of an organization. It goes far beyond selling the organization. It examines the organization and its very reason for existence. It studies the organization from the point of view of the user, supporter, and impartial observer. It considers primary, secondary, and tertiary audiences. Marketing, when applied, affects every person inside and outside of Rec Lab. Marketing is a process -- not an activity, event, or item.

Our programs are our products, but they are not why we exist. We exist to meet client needs. Our focus should be on our clients, users, and observers. We are not in business to plan, create, and execute Rec Lab programs. We are in the business of serving human needs!

Direct Mail Tips

1. Always end a letter or brochure with a "P.S." that reiterates your request or stresses an additional benefit to the donor.
2. Remember that you are competing with a considerable amount of "junk" mail. Improve your chances of having the envelope opened by making the envelope stand out.
 - a. Use an odd size or color.
 - b. Print a "tease" on the exterior that encourages the prospect to look inside for more information.
 - c. Occasionally use personal letterhead from a volunteer rather than the standard institution letterhead.
3. Be brief, concise, and interesting.

Note: There are other schools of thought regarding brevity. Many organizations find 3-4 page letters effective. Experiment with a longer letter if you like. The key is that the letter must be well written, personal, and **interesting**.

4. Clearly state your purpose, at least once, in the letter or brochure.
5. Remember that your letter or brochure will probably be scanned rather than read thoroughly. Make sure the key points stand out. Use indentation, "bullets", underlining, boldface, or multicolored inks to stress important points.
6. Note your own behavior when you receive direct mail. Which pieces do you throw away? Which ones do you open? Why? Save interesting pieces for ideas?
7. Each letter or brochure should enclose a return card or tear-off. It is not necessary to enclose postage-paid return envelopes.
8. Determine the needs or interests of your market and have the text of your letter or brochure reflect that need. For example, if writing to older alumni you may want to strike a nostalgic mood.
9. Offer something **free**--a tour, a notebook, services, etc.

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 rebuild 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

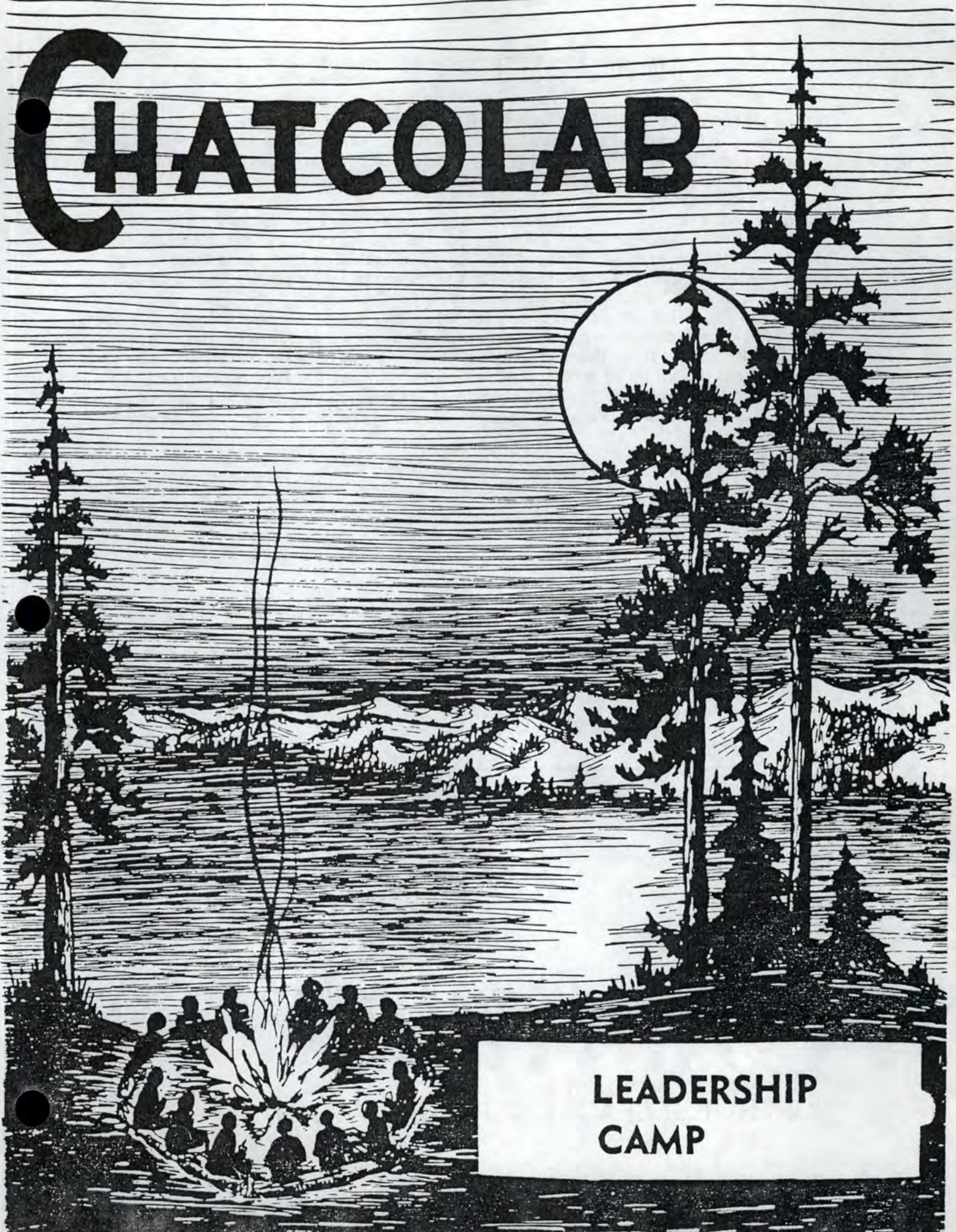
MAY 11 - 18, 1949

1948 - 49 Committee
Term Exp.

Original Board, Elect. 1949

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

CHATCOLAB



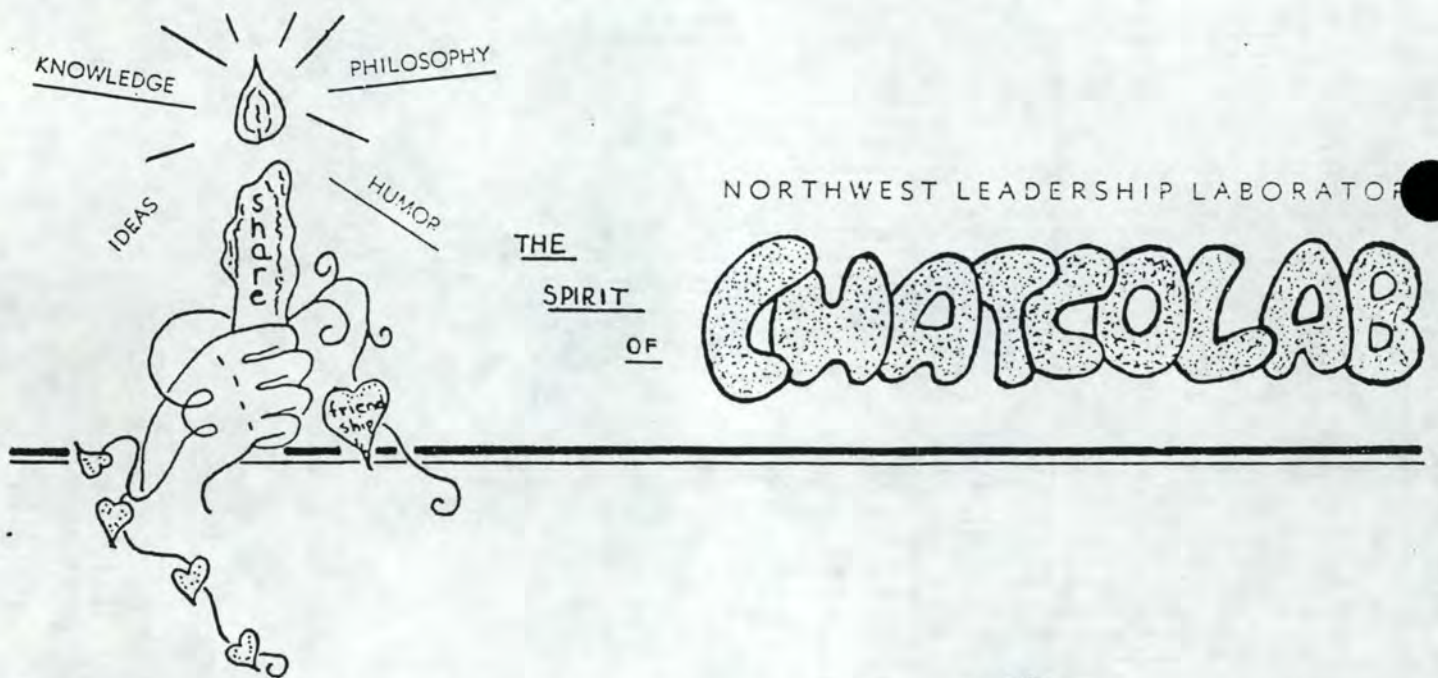
**LEADERSHIP
CAMP**

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.



Chatcolab

NORTHWEST LEADERSHIP LABORATORY



CONSTITUTION
of
CHATCOLAB, INCORPORATED

ARTICLE I Name and Nature

- Section 1. The name of this organization is Chatcolab, Incorporated.
- Section 2. Northwest leadership Laboratory will be used as a subtitle to Chatcolab, Incorporated.
- Section 3. Chatcolab, Incorporated is a non-profit, educational corporation.

ARTICLE II Purpose

- Section 1. Chatcolab, Incorporated exists for the sole purpose of assisting leaders of youth and adult groups to develop their individual leadership abilities.
- Section 2. The primary means of accomplishing this purpose will be to hold an annual leadership development laboratory in a camping situation.
- Section 3. The objective of the laboratory is 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.

ARTICLE III Membership and Privileges

- Section 1. Any person over fifteen years of age who is interested in improving his/her own leadership abilities and/or the ability of others, who pays the annual membership fee or who is granted the same through action of the Board of Directors, and who attends the annual laboratory session for any given year is a bona fide member of Chatcolab, Incorporated for that year.

Section 3. The Board of Directors shall transact all business necessary to plan, organize and conduct the annual session of the Northwest Leadership Laboratory.

ARTICLE VI Meetings

Section 1. There shall be an annual meeting of the full membership. The Annual Meeting shall be held during the week that is scheduled for the leadership laboratory.

Section 2. Within the six months following each annual session of the Northwest Leadership Laboratory, the Board of Directors shall hold a meeting to plan the next session of the Laboratory.

Section 3. During the week of each annual session of the Northwest leadership Laboratory the Board of Directors may hold as many meetings as its members deem necessary to make the Lab program function as smoothly and as effectively as possible.

ARTICLE VII Provision for Amendment

Section 1. Any part of this constitution may be amended by a two-thirds majority vote of the Corporation members present at the annual meeting, provided that notice of any proposed amendment(s) is both posted on the official bulletin board at the laboratory and is read before the membership during the morning of the first day of the laboratory session wherein will be held the annual meeting that will consider the proposed amendments(s).

Section 2. Any change that is made in the constitution by the above described means will become effective immediately.

Bylaws
of
Chatcolab

EACH BOARD OF DIRECTOR'S AUTHORITY (PER CONSTITUTION) IS LIMITED TO THE TRANSACTION OF ALL BUSINESS NECESSARY TO PLAN, ORGANIZE AND CONDUCT THE ANNUAL SESSION OF THE NORTHWEST LEADERSHIP LABORATORY. Bylaws are a guide to these ends.

1. DIRECTORS

- a. Qualifications: Any Chatcolab, Inc. member who is 18 years of age or older, who has attended at least one full session of the Northwest Leadership Laboratory or another similar lab and who can, barring unforeseen circumstances, attend the planning meetings of the Board of Directors and the annual Sessions of the Northwest Leadership Laboratory for the next three years is qualified to be nominated for director.
- b. Nominations: Nominations for directors will be made by a nominating committee consisting of the three persons retiring from the Board. The committee will post the names of all qualified members. Any member may remove her/his name from the list for reasons known only to themselves. The remaining names will be presented to the membership for a vote at Thursday lunch and the six members receiving the most votes will be considered in nomination for the Board. Voting will be by secret ballot. The names of these six nominees will be posted by the evening prior to the final election and introduced to the membership.
- c. Elections: Each member of Chatcolab, Inc., will vote for three candidates out of the total number of nominations made. Voting will be by secret ballot. The ballots will be counted under the supervision of the Vice-Chairman, Secretary and Treasurer of Chatcolab. The three candidates receiving the highest number of votes will be declared elected. In case of a tie for the third director it shall be broken by the chairman casting a vote (keeping in mind a balance of geographic location) to break the tie. (The chairman does not vote, unless a tie is declared.) The remaining candidates will be listed as alternates in the order of the

number of votes they received, proceeding from the one with the highest number of votes being first alternate to the one with the lowest number being last alternate, listing up to three alternates. Alternates will be invited and encouraged to attend Board Meetings.

- d. Succession of terms: No director who has served a three year term may be elected for a second term without an interval of at least one year between terms. This provision does not apply to any director who is finishing an appointment made to fill out an unexpired term.
- e. Quorum: A majority of the elected board of directors shall constitute a quorum. A quorum is required to conduct a business meeting.
- f. Authority: The Board of Directors has the authority to do these things.
 - (1) Select a meeting place for the planning meeting that is central to the location of the directors.
 - (2) Set policies and make decisions not specifically determined by the full membership.
 - (3) Evaluate the laboratory program from the standpoint of its effectiveness in accomplishing the purpose of Chatcolab, Inc.
 - (4) Decide on the time and place for the next lab and plan the program, making it of such nature as is deemed to be highly effective in accomplishing the purpose of Chatcolab, Inc.
 - (5) Set lab tuition at a level expected to maintain the corporation on a solvent but non-profit basis.
 - (6) Require all labbers to submit a signed medical release granting the chairman permission to seek emergency treatment. Those under 18 must have a release signed by a parent/guardian.
 - (7) Pay their individual tuition the same as other members of Chatcolab, Inc.

- (8) Obtain competent resource personnel to teach and to assist and otherwise to make the lab successful.
- (9) Designate a person to assist the treasurer during the week of Chatcolab.
- (10) Hire cooks, typists and other staff necessary to the operation of the lab.
- (11) Designate a purchasing agent and/or kitchen facilitator to help buy and haul food, run to town during lab for supplies, take in the mail etc.
- (12) Establish a curfew of lights-out, tone down the noise by 11:00p.m. in the sleeping quarters.
- (13) Acquire, manage and dispose of property as is necessary or desirable for the accomplishment of the purpose of Chatcolab, Inc.
- (14) Accept donation and gifts to Chatcolab, Inc., providing there is no donor's requirement that would thwart, regulate or in any way limit the Directors' full and free authority to plan and conduct the leadership laboratory program designed to accomplish the purpose of Chatcolab, Inc. to the fullest extent possible.
- (15) In case of any emergency that would make it unsafe, highly undesirable or impossible to hold the lab, the Board of Directors may temporarily discontinue it until the emergency has passed.
- (16) Amend these bylaws to any extent that is judged by at least two-thirds of the elected directors to be in the best interest of Chatcolab, Inc. and not be in conflict with the Articles of Incorporation and the Constitution.
- (17) Perform any additional act that helps accomplish the purpose of the Corporation and that is permissible under statute governing non-profit corporations in the State of Idaho and the U.S. Treasury

Dept.

(18) Have authority and permission to individually act as an official delegate to attend other similar labs to help promote and publicize the well-being and attendance at Chatcolab, Inc., and to allow the Board to pay the registration fee for the Chairman (or one appointed by the Chairman) to attend National Rec Lab (R.L.W. - Recreation Laboratories and Workshops, Inc.). An exception will be when no funds are available. Members will not be reimbursed for their expenses.

(19) To remove at any time any director of the Corporation, by affirmative vote of at least two-thirds majority of the whole Board of Directors.

(20) Any member of the Corporation may be removed from the lab at any time by affirmative vote of two-thirds of the Board of Directors.

(21) Give the caretakers a notebook each year.

h. Resignations: If a member of the Board of Directors for good and justifiable reasons cannot fulfill his term of office and desires to resign as a director, he must do so in writing to the secretary or chairman of the Board of Directors.

2. OFFICERS

a. Qualifications: Any director is eligible for any office except that to be eligible for chairman or vice chairman a candidate should have served at least one year as a director.

b. Succession of terms: An officer may be elected to succeed himself in the same office if it is the unanimous opinion of the remaining eight directors that his/her election is in the best interests of the Board of Directors.

c. Duties and authorities:

(1) Chairman -

- (a) Preside at the Annual Meeting of the Corporation and at all regular and special meetings of the Board of Directors.
- (b) Fill, by appointment, any vacancy that occurs in the Board of Directors for any reason. Appointments will be made from alternates elected at the Annual meeting of the Corporation if any of them are available. If none is available, appointments will be made from eligible members of the Corporation., Such appointments are subject to the approval of the remaining directors.
- (c) Fill by appointment any vacancy that occurs for any reason in the offices of Vice chairman, secretary and treasurer. Only directors will be eligible for such appointments and all appointments will be subject to the approval of the remaining directors.
- (d) Appoint a committee of three persons to audit the annual financial records of the corporation.
- (e) Appoint a scholarship committee to assist the treasurer.
- (f) Sign and date Bylaws each year after Fall Board Meeting.

(2) Vice-Chairman -

- (a) Preside at meetings when the Chairman for any reason is unable to do so.
- (b) Have charge of public relations for the lab. This includes preparation, publication and distribution of brochures, circular letters, newspaper items, magazine articles, radio tapes and other media to impart knowledge about and to promote attendance at the annual leadership laboratory.

- (c) Assume the office of Chairman if for any reason it is vacated before the term is expired.

(3) Secretary -

- (a) Keep minutes of the Annual Meeting of the Corporation and of all meetings of the Board of Directors.
- (b) Supply a copy of the minutes to each director within the next six weeks following any meeting.
- (c) Work with the treasurer in preparing and filing the reports required of the Corporation by the State of Idaho.
- (d) Be custodian of the central file of minutes and other historical records of the Corporation.

(4) Treasurer -

- (a) Accept and deposit all income received by the Corporation.
- (b) Pay by check all authorized expenses of the Corporation.
- (c) Keep an accurate record of all income and expenses and is authorized by the Board to destroy any records (not pertinent to the Corporation) that are over 5 years old.
- (d) Submit the financial records for audit four weeks prior to the Board's planning meeting for the next lab.
- (e) Present an annual financial statement to the Board of Directors at the planning meeting for the next lab.
- (f) Be chairman of the scholarship committee.

- (g) Work with the Secretary in preparing and filing the reports required by the State of Idaho.

3. FEES AND EXPENSES

- a. The total tuition for attending a full session of the Northwest Leadership Laboratory will be established at the fall planning meeting and should be announced at least four months prior to the lab. There are four categories; regular tuition, senior citizens (60+), full time students, and patron members whose dues includes notebook, group picture and Chat-Chat subscription for one year.
- b. The total tuition includes charges for food, camp rental, insurance, paid resources, general supplies, publicity, incidentals necessary to operate the laboratory, a notebook and Chat-Chat subscriptions for one year.
- c. Part-time participants in the laboratory will be charged at rates determined by the Board and/or Treasurer at an appropriate rate.
- d. Anyone desiring to attend the lab must send the designated advertised deposit along with a completed registration form to the Corporation Treasurer by June 1.
- e. Anyone who preregisters and then finds it impossible to attend the lab may apply to the Treasurer for a refund. Upon receipt of such application, the Treasurer will refund the full amount to the applicant. Applications for refunds must be received 15 days prior to Lab. After that time the deposit amount is not refundable.
- f. Resource personnel and hired staff for the lab will be paid wages or honorariums and/or they will be reimbursed for part or all of their expenses according to agreements reached with them each on an individual basis by the Board of Directors prior to their coming to the lab.

(1) Honorarium Campships can be presented by the Board on an ANNUAL BASIS to those individuals performing an extraordinary service during the CHAT Session (i.e. resource staff, book room coordinator, etc.)

- g. With a vote of two-thirds of the members of the Board of Directors upon written presentation of a statement to the Treasurer, a Board member may be reimbursed for reasonable travel expenses to the fall Board Meeting, but not to exceed \$100.00.
- h. For reimbursement, purchases under \$5.00 must have prior approval from the treasurer, for those over \$5.00 prior approval must be from the Board of Directors.
- i. The Scholarship fund is used to assist students or adults needing financial assistance. This fund is from monies accrued by auctions, memorials, raffles and donations so designated. A three member committee (to include the Treasurer) appointed by the chairman, shall set up and/or follow guidelines and act on scholarship applications submitted with the preregistrations and notify the applicant of the decision.
- j. The CHAT-CHAT will be published quarterly. This is sent to all labbers the year they attend Chat, all patron members the year they pay their dues and all former labbers if they submit \$2.00 for postage and handling. The board will designate an editor annually.
- k. Expenses incurred by members need to be submitted on vendor (supplier) receipts within 30 days of purchase. All receipts for current year's lab must be submitted 30 days prior to fiscal year end. Receipts received after cut off date will not be honored.

4. CLARIFICATION OF TERMS:

- a. Campship - is an award given to designated resource people, the resource person does not pay tuition but is a member of Chatcolab.
- b. Scholarship - applied for, the amount of the tuition (full, senior citizen or student) is deposited in the

general fund from the scholarship fund; successful applicant is a member of Chatcolab.

- c. Honorarium - is a monetary award paid to a designated resource person out of the general fund. Those receiving honorariums are members of Chatcolab.
- d. Minimum Age - The minimum age for attendance at Chatcolab is 15. A person must have attained their 15th birthday by the start of Chatcolab on the year they are to attend. (Amended by the Directors at the Fall Board Meeting by order of the General Membership, October '90.)
- e. Honorary Board Members: Persons designated as Honorary Board Members are Dwight Wales, 1970 (deceased); Marge Leinum Grier, 1971 (deceased); Leila Steckelberg, 1975; Vern Burlison, 1977; Don Clayton, 1977; Jean Baringer, 1986; Joe "Doc" Stephens, 1989; Jim Beasley, 1992; Miriam Beasley, 1992. The Articles of Incorporation and the Constitution limit the Board of Directors to nine elected members, therefore, the Honorary Members shall act in advisory capacity only. Honorary members may be regularly elected through the normal process to serve on the board in any capacity available to any other board member.
- f. Lifetime membership - a campship allowed to a person for as long as they are able to attend, with membership privileges, to include Dwight Wales, 1981 (deceased) and Leila Steckelberg, 1982.
- g. Patron Membership - is for those unable to attend the lab but want to remain a member. They will pay membership dues as established at the Fall Board Meeting and receive the lab notebook & CHAT-CHAT. They will be classified as a non-voting member. (Board members unable to attend the regular session may utilize this method to maintain active membership for continuing as a member of the board.)

The effective date of these bylaws is October 6, 1992.

Chairman Toni Gwin 1992-93

**CLEAN UP TIME
END OF CHATCOLAB**

Saturday Morning, everyone up early, roll sleeping bag and pack all belongings and set outside or pack in car. Eat breakfast and then begin your elected task.

1. Sign up for jobs below (between noon and supper on Friday).
2. **Road-side signs and CHATCOLAB sign** need to be gathered and stored. (see Terry for key to storage shed)

3. Vacuum and/or sweep and mop the following buildings:

Men's Cabin	Administration Bldg.
All Sleeping Cabins	Married Couples Cabin
Dining Hall	Fireplace Room
(All furniture put back where it was)	Store
Computer Room	Craft Room
Women's Bathroom	Health Cottage
	Men's Bathroom

Kitchen (kitchen area, pantry, washroom and bathroom)

Kitchen will be scrubbed and sanitized after all other clean up is completed!

The cooks will help get all the food out and clean some, but others are needed to clean and mop. These others should not be the dishwasher operators, pot washer or dish counters.

Bathrooms: Sinks, showers, and toilets -- cleaned and sanitized

Floors: Swept and mopped

All Trash receptacles emptied.

4. **All the grounds and waterfront**

Pick up all litter and any lost and found items.

Select a table in dining hall and label "Lost and Found"

Place everything uncertain about on this table. A note of where found may be helpful.

5. **Keys Where are they?**

Store Key

Waterfront Key

Storage Shed Key

Toilet Paper Holder Key

Give all Keys to Terry in the Computer Room!

6. Kitchen Counters

Everything in the kitchen has to be counted and accounted for! All silverware needs to be rubber-banded in sets of _____
It's and real job.

This activity will be supervised by camp manager.

Roadside Signs and Chatcolab Sign _____

Take down and put in Chat Storage _____

Shed. Ask Terry in notebook room.

Men's Dorm (3 people) _____

Bathroom: scrubbed, mopped, and _____
sanitized: sinks, toilets & showers) _____

Sleeping Cabins (2 per cabin)

Pamona: (2 people each sleeping side)

Bathrooms: (scrubbed, mopped and _____
sanitized:sinks, toilets, & showers) _____

Administration Bldg. (2 people)

Married Couples Cabin (1 couple)

Health Cottage (2 people)

Women's Bathroom (3 people)

(scrubbed, mopped and sanitized:
sinks, toilets and showers)

Men's Bathroom (3 people)

(scrubbed, mopped and sanitized:
sinks, toilets and showers)

Dining Hall (4 people) all chairs
need to be stacked along windows
and tables pushed in corners;
then sweep and mop)

Fireplace Room (2 people)

Notebook Room (2 people)

Kitchen (3 people-- clean & mop
Kitchen, pantry, washroom & bath-
room; sanitized sink & toilet)

**Kitchen Counter (1 person besides
kitchen coordinator)**

Store (1 person)

Craft Room (2 people)

Trash Receptacles emptied

**Waterfront and All grounds
(2 people)**

MENU

BREAKFAST

Sunday

cereal
fruit
toast

Monday

french toast
cereal
juice

Tuesday

cereal
cinnamon rolls
fruit
juice

Wednesday

bacon
eggs
toast
juice

Thursday

pancakes
eggs
cereal
juice

Friday

sausage gravy
hot biscuits
fruit
juice

Saturday

left-overs

LUNCH

coldcuts
fruit
veggies

soup
salad
bread stix

salad bar
rolls
chips

soup
sandwiches
veggies

potato bar
salad
fruit

taco salad
chips
fruit

DINNER

chef's salad
rolls
cookies

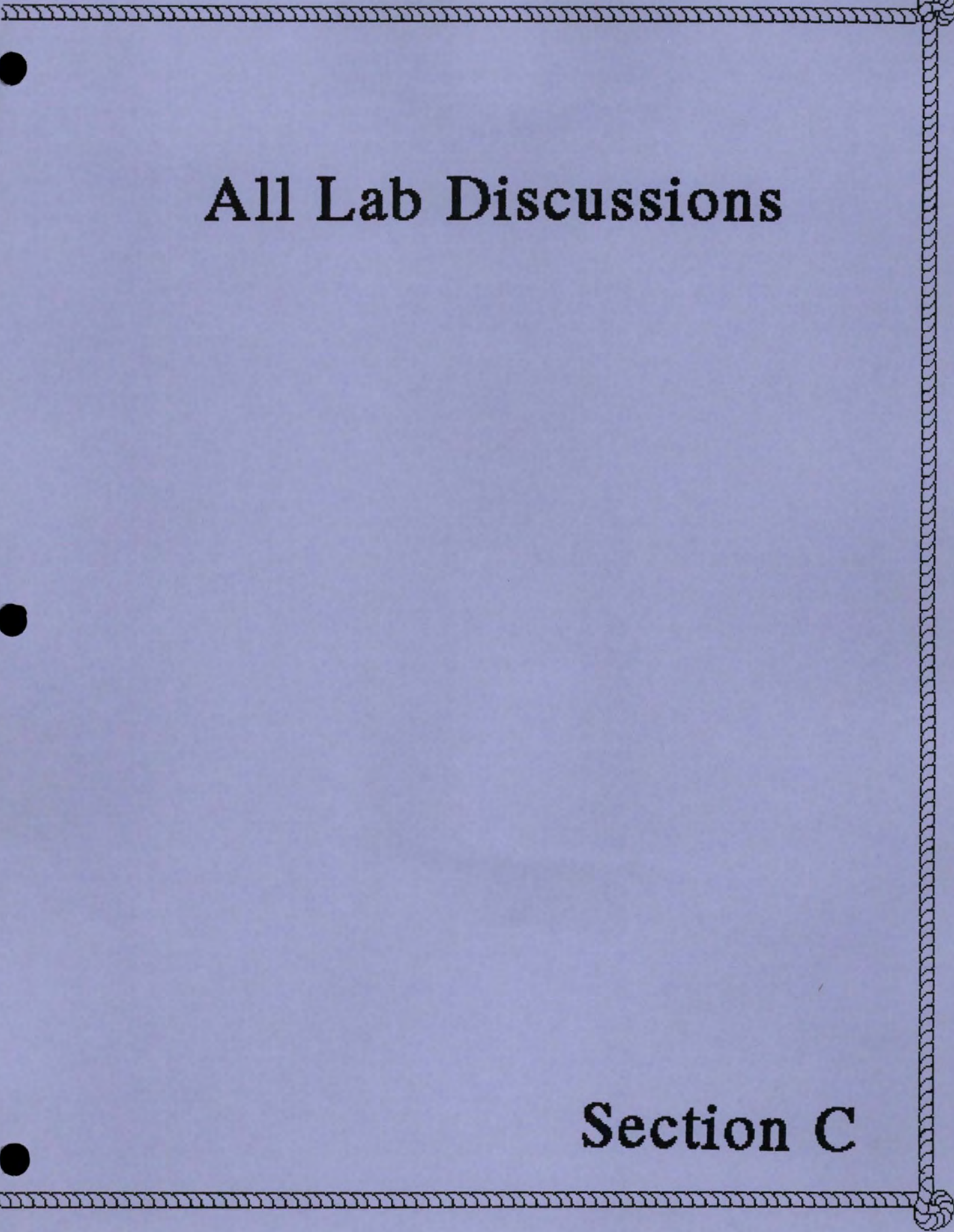
lasanga
garlic bread
salad
dessert

baked chicken
veggies-salad
potatoes
dessert

BBQ hamburgers/
hotdogs
chips

left-overs
or baked ham

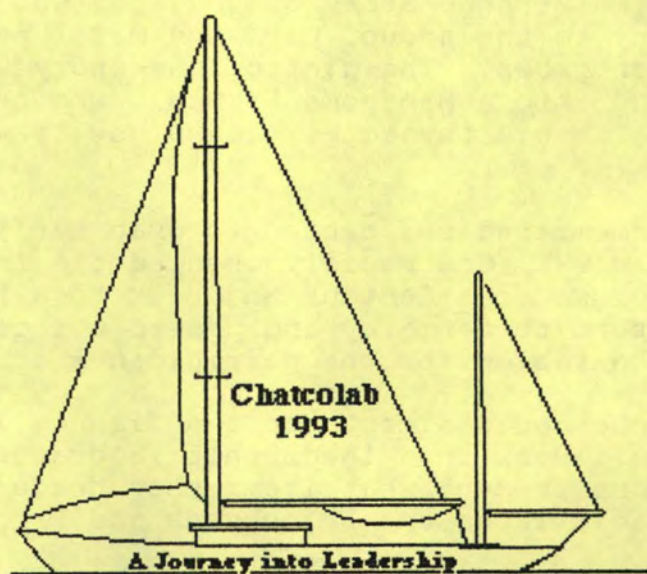
sweet & sour meatballs
rice
salad
rolls
dessert

A decorative border made of a rope-like pattern surrounds the page. It starts at the top left, goes right, then down the right side, then left at the bottom, and finally up the left side. The corners are finished with a knot-like detail.

All Lab Discussions

Section C

A THREE-WAY JOURNEY INTO LEADERSHIP



ALL LAB SESSION
A THREE-WAY JOURNEY INTO LEADERSHIP
June 8,9,10,11 1993

Presented by
Jean Baringer, Miriam Beasley, Leila Steckelberg

The First Session started with a rendition of "Valderee" lead by Jane Higuera. The words of the song "I love to go a-wandering" were the lead-in into the first session.

Jean started off with remarks about the long trip she was planning (acting a part). She met with Mama B (Miriam) and they decided to go see a travel agent (Leila) about a "Journey into Leadership" they had heard was being offered.

Upon meeting with the travel agent, they were told the "Caught Ya' - Gotcha' Line" was offering a cruise that would steam in circles while lectures were given about being leaders. The ladies decided they needed more time to figure if the cruise was the right vehicle for their leadership training.

They left the travel agent and went to a book store where they found a book named "The Strange Story of the Frog who Became a Prince". Mama B read the story to the group, with the major parts played by members of the discussion group. The gist of the story was that the Wicked Witch turned a frog into a Handsome Prince, who then had to learn to deal with changes in his physique, learn how to whistle and read and snap his fingers.

The Witch remembered she needed to snap her fingers in order to make her spells work. She rapidly changed the frog from a prince to a Princess to grass to a Centaur and back to a Frog. The Frog was happy with the return to normalcy and passed out good caterpillars (gummy worms) to the tables for the participants to eat.

Jean said she could almost see the figures in the book and that the scenario would work in a leadership laboratory setting. The ladies asked the group present what items they needed to think of in terms of trying to lead Princes and Princesses and Frogs?

The group volunteered several traits needed to be considered in being a good leader and they were listed on a flip chart.

The individual table groups then decided amongst themselves what the ten most important traits were, and then made a presentation to the rest of the tables as to why they ranked their choices as they had. The table groups then made posters to give a visual identity to their ideas, which were posted around the room.

Day Two

Mama B and Jean B summed-up the day's activities, and asked the group to think about the ideas presented that day.

The session opened with Mama B and Jean talking of seeing the travel agent again, which they did. The agent again suggested they take the cruise she had offered they day before. The ladies were not much interested.

They decided they would divide their main group into a long line with those who felt younger on the left and those who felt older on the right end. They then broke the line into groups of 8 at tables and asked them to fill out questionnaires "Who Am I?". The questionnaires rated personal attributes which were then shared around the table. Each table also gathered data as to how many at the table had answered with each of the attributes listed, and then compared the data with each of the other tables. It was interesting the differences that were evident as the relative age of the table groups went higher.

Mama B mentioned a "trust walk" done by Guy Forson in his class of the previous day, and compared it to trust walks done in other ways. She then sent the group out by pairs to conduct their own trust walks, changing places in the middle of the time frame allowed them.

On return, Leila asked what we felt as the one being led? The group responded with remarks such as "It was amazing how fast my eyes learned to see". She then requested remarks from those doing the leading. Most felt more responsibility than they otherwise would have just going on a walk.

Day Three

Jean and Mama B opened by remarking that they still needed to get on that "Journey into Leadership" cruise, or a substitute for it.

They decided to see the travel agent again. She again tried to sell them on the the cruise by mentioning that the cruise would end with a rail journey making "whistle stops" across the country. The time spent traveling on the train would be spent in workshops on leadership, which the ladies thought would be more to their liking.

The ladies then handed-out "How do You rate in the Art of Conversation" questionnaires. Leila shared a story about a trip to St. Louis and a chauffer who waited at the airport for "Leila and Maybe More", thinking that was the name of another person for whom he was responsible.

Leila then asked for stories from the attendees about difficulties they had had in communicating with others. The consensus was that one needs to be very clear and concise in the communications we have with one another so as to preclude misconceptions as to our meaning.

Leila then went over the negative responses on the questionnaires, and what areas for improvement they indicated needed attention.

Jean B then read the "Boss vs Leader" attributes to the group, asking for examples as to the behavior that would exemplify each trait listed.

As an example of the cooperation needed to accomplish a job, the ladies then tied the wrists of each person to the person next to them around the table. They were then assigned the task of putting a small 55-piece jigsaw puzzle together with their hands tied one to another. The ladies asked for discussion afterwards as to the difficulties encountered trying to put the puzzle together. Some made remarks that putting left and right-handed people together made it much easier for both to be productive.

Jean then made the observation that if you find yourself in a situation where you feel your hands are tied, you will appreciate the importance of the activity above.

Leila then mentioned the various types of leaders, with cartoon caricatures of each, and asked if the tables recognized the types of leaders depicted in their own groups? She then read a list of ideas concerning leadership.

The ladies then handed out bundles of nylon stockings to each table and left them there with no instructions as to their use. Each table took it upon themselves to make something with the bundle, and after a short period of time each was asked to explain their activities to the group as a whole. The leaders mentioned that they intentionally did not give instructions as to the disposition of the stockings, just to see what the groups came up with.

The ladies ended the session with talk of the travel agent and tomorrow.

Day Four

Jean and Mama B summed-up the discussion so far this week. Jean read excerpts of bad english signs posted in non-english-speaking countries as examples of the effects of faulty communication.

Mama B told of the start this week with the frog turned into a prince; the frog knew who he was, but not how to act as a prince. Mama B tied-

in the naming ceremony of the Native Americans of last night to the book "Knots on a Counting Rope", which she read to us. The story was of a blind Indian Boy born into a snow storm who was later talking with his grandfather surrounding the circumstances of his birth and up-bringing, and the difficulties he overcame during his life. Mama B said the story indicates we should all be able to overcome obstacles by knowing our own limitations and overcoming the troubles we encounter.

Mama B then read the following poem to us regarding the task given she and Jean and Leila to teach an All Lab Session:

Last Fall we were challenged
by the board
This project truly was
no reward
Nor a simple everyday task

OUR LEADERSHIP JOURNEYS are
what they asked
We're here to say we've journeyed
FAR
Not just since last FALL when
we said yes
Perhaps that's a fact that you
have guessed
PRE-PLANNING could NOT be done
with ease
So many obstacles seemed to breeze

It's HARD to plan by phone,
you see -
But MILES and MILES were between
us three
We've Learned a LOT - hope you
have, too -
This LEADERSHIP trip has
Come through for you!

Mama B indicated the wide diversity of the group at Chat and the difficulty she encountered trying to teach us all about leadership. She spoke of the molding events and persons in her life - most especially her parents and her husband Jim (Papa B). She went on to say that this is Miriam as you see her - she is a result of all that has happened to her up to this time. 4-H Camp and Leadership were prime events in molding her development as a leader, though PTA was the first time she had occasion to get up in front of a group. Her first time at Chat was the result of 4-H, and she attended for three years before getting Jim to attend, and this was the first time in 30 years he had not attended.

Jean B then addressed the group. She said it was an interesting challenge to take on this project. She said she had 3 siblings younger than she, so she was leading from an early age. She spoke of choir and 4-H in high school and of her first time at Chat, when she came as a Resource person. Jean told of the first time she accepted she could lead, which was as a Santa to a local group of children. She discussed how the All Lab presentation would have been different if only one of the three had been the presenter, and that each of us has had the opportunity to lead this week and learn from the experience.

Leila spoke next about the fact that she came from a different background than most women. She was born into a logging camp, the oldest of her family. Her father expected a boy, so she learned how to be a whistle-punk and a cat skinner in very early life. Consequently, her socialization skills were not very well developed. Her mother started a 4-H club, and it was through that medium she got the chance to lead. She was offered a scholarship to Chat, and through that a scholarship to a 4-H leaders symposium in Washington, D.C., for which she received college credit. Rather than lose the college credits already gained, she entered college and got her degree cum laude in four years, after she was married. She says Chat was the start of it all and she owes much to this place.

Leila said she came out of college wanting to be an extension agent, but became a 4-H Camp Director and teacher instead. Her guiding light through all the intervening years has been a prayer she shared with us, reprinted below:

O, Lord, grant that each one who has to do with me today may be the happier for it. Let it be given me each hour today what I shall say and grant me the wisdom of a loving heart that I may say the right thing rightly. Help me to enter into the mind of everyone who talks with me and keep me alive to the feelings of each one present. Give me a quick eye for little kindnesses that I may be ready in doing them and gracious in receiving them. Give me a quick perception of the feelings of others and make me eager-hearted in helping them.

Give me the vision to see
The faith to believe
And the courage to do!

We pass this way but once and cannot re-trace our steps or call back the days that are gone.

Several members of the group then recounted their experiences before and after affiliation with Chat and how it had helped them to attend. Each thanked the presenters for their efforts and the excellent job they did on behalf.

WHO AM I?

DIRECTIONS: Choose the ten items that you feel are your best qualities. Rank order the ten in the order of their importance to you.

1. A COMFORTABLE LIFE (A PROSPEROUS LIFE) 1. _____
2. A SENSE OF ACCOMPLISHMENT (LASTING CONTRIBUTION) 2. _____
3. APPRECIATION OF BEAUTY
(BEAUTY OF NATURE AND THE ARTS) 3. _____
4. AMBITION (HARD WORKING AND ASPIRING) 4. _____
5. SENSITIVE TO ABILITIES OF OTHERS (OBSERVANT) 5. _____
6. BROADMINDEDNESS (OPEN-MINDED) 6. _____
7. CAPABLE (COMPETENT, EFFECTIVE) 7. _____
8. ATTITUDE (CHEERFUL, LIGHTHEARTED, JOYFUL) 8. _____
9. COURAGEOUS (STANDING UP FOR YOUR BELIEFS) 9. _____
10. EQUALITY (BROTHERHOOD, EQUAL OPPORTUNITY FOR ALL) 10. _____
11. FREEDOM (INDEPENDENCE, FREE CHOICE)
12. FORGIVING (WILLING TO PARDON OTHERS)
13. HAPPINESS (CONTENTEDNESS)
14. HELPFUL (WORKING FOR THE WELFARE OF OTHERS)
15. HONEST (SINCERE, THOUGHTFUL)
16. IMAGINATIVE (DARING, CREATIVE)
17. INDEPENDENT (SELF-RELIANT, SELF-SUFFICIENT)
18. INNER HARMONY (FREEDOM FROM INNER CONFLICT)
19. INTELLECTUAL (INTELLIGENT, REFLECTFUL)
20. LOGICAL (CONSISTENT, RATIONAL, PERSONAL ORGANIZATION)
21. LOVING (AFFECTIONATE, TENDER)
22. TOLERANCE (RESPECTFUL)
23. POLITE (COURTEOUS, WELL MANNERED)
24. RESPONSIBLE (DEPENDABLE, RELIABLE)
25. SELF-CONTROLLED (RESTRAINED, SELF-DISCIPLINED)

HOW DO YOU RATE IN THE ART OF CONVERSATION?

Read each question below and answer it frankly "yes" or "no" If you are in doubt, put a question mark.

1. Do you usually know how your best friend will respond to certain things you say or do?
2. Do you usually know how your parents will respond to certain things you say or do?
3. Can you put yourself in the other person's place?
4. When you make a good grade in a subject, do you avoid mentioning it in the presence of someone who has made a poor grade in that subject?
5. Do you avoid belittling your father about the amount of money that he earns?
6. Do you try to make members of your family feel that you like them and are proud of them?
7. When someone has said or done something which you don't like but which cannot be undone, do you try not to criticize him for it?
8. If you have to tell someone something uncomplimentary, do you try to give him a build-up on some of his good points first and let him know how much you like him?
9. Have you checked with your speech teacher or your English teacher to see if you need to make your voice more pleasant?
10. Do you usually speak correctly?
11. Do you have some keen interests that people like to hear about?
12. Do you try to include good literature on your reading list?
13. Are you able to listen at least half of the time when you are in a conversation?
14. Do you always try to be interested in what the other person is saying?

When you are through, count your "yesses." The number of "yesses" is your score. The highest possible score is 14. If you rate more than 7, it means that you are understanding and considerate of others and that you are an interesting person yourself. If you rate under 7, you have plenty of room for improvement. It is the direction in which you are moving that is important.

To check your progress, answer these same questions again in three or four months, before looking at your first rating. Then compare your score with the score you make the first time to see how much progress you have made.

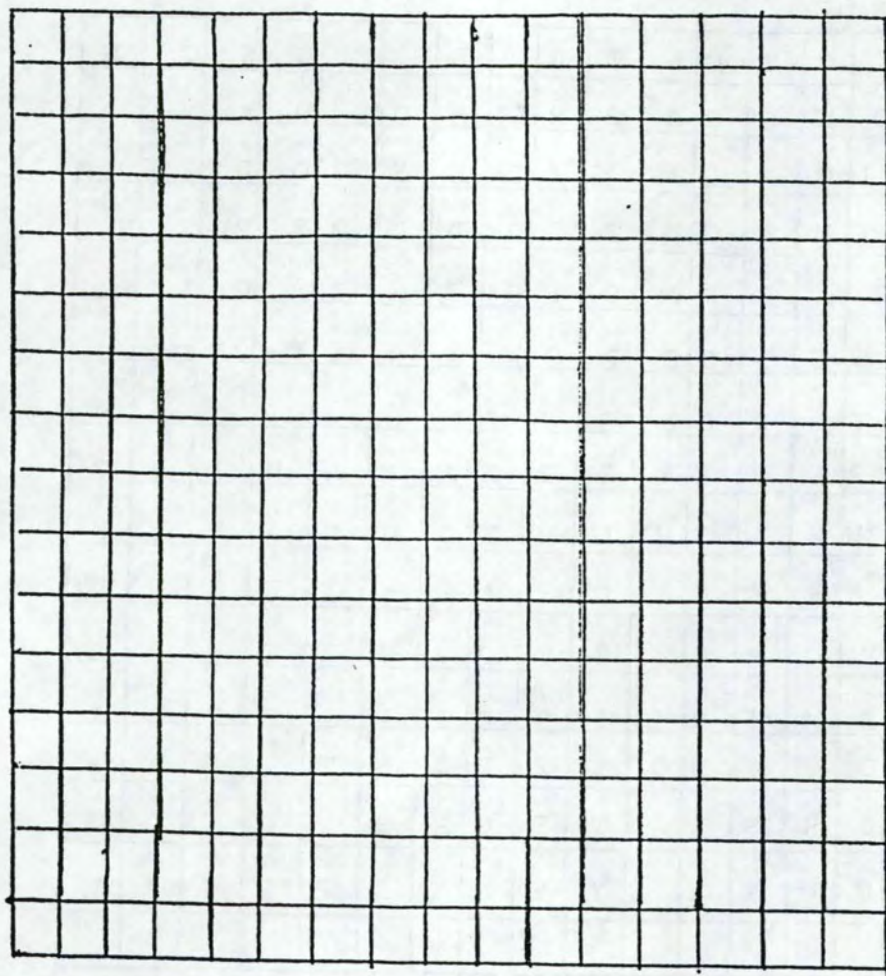
LEADERSHIP WORD FIND

A JOURNEY INTO LEADERSHIP.

Solution: 8 Letters

B	I	C	Y	C	L	E	E	T	E	P	S	G	S	C	U
R	O	W	B	O	A	T	R	L	H	U	E	N	A	N	R
A	L	T	A	E	A	A	I	I	B	E	O	O	D	I	O
I	E	M	A	G	N	T	L	D	D	I	O	E	P	R	N
N	T	A	L	S	A	O	E	E	T	E	R	R	G	L	T
S	T	I	F	S	S	P	T	A	A	S	A	A	Y	E	E
T	E	E	R	O	L	E	C	S	T	S	N	S	T	L	N
O	R	E	P	E	R	I	I	A	A	I	H	H	I	I	T
R	W	H	A	O	N	L	N	T	Z	U	V	A	S	B	H
M	Y	R	P	U	A	D	T	A	I	Y	E	R	O	O	U
L	N	O	M	N	I	E	T	O	G	V	L	E	I	M	S
O	E	M	R	N	N	I	R	R	O	A	I	S	R	O	I
O	O	U	G	D	O	I	E	L	O	L	T	T	U	T	A
C	O	H	S	N	O	T	E	G	A	R	U	O	C	U	S
J	O	U	R	N	E	Y	E	N	A	L	P	R	I	A	M

Activities, airplane, attends, automobile; bicycle, boat, brainstorm, bus; canoe, communications, cool, courage, curiosity; deep; energy, enthusiasm; gain, game, gate, goal; hoist, humor; ideas; jet, journal, journey; Leadership, learning, leash, letter, leash; objective, organization, Orion; people, philosophy, postcards, pore; qualities; rapport, rowboat; self-esteem, sensitivity, share, ship, slant, story; theory, ton, tool, train, transfer, travel, trike, truck, trust; understanding; versatility.



ARE YOU A BOSS OR A LEADER?

The Boss drives his people; The leader coaches them.

The Boss depends on authority; The Leader on goodwill.

The Boss inspires fear; The Leader inspires enthusiasm.

The Boss says "I" The Leader says "We".

The Boss says "get here on time" The Leader gets there ahead of time.

The Boss fixes blame for the breakdown; The Leader fixes the breakdown.

The Boss knows how it is done; The Leader shows how.

The Boss says "go"; The Leader says, "Let's go".

The Boss uses people; The Leader develops them.

The Boss sees today; The Leader also looks at tomorrow.

The Boss commands; The Leader asks.

The Boss never has enough time; The Leader makes time for things that count.

The Boss is concerned with things; The Leader is concerned with people.

The Boss lets his people know where he stands; The Leader lets his people know where they stand.

The Boss works hard to produce; The Leader works hard to help his people produce.

The Boss takes the credit; The Leader gives it.

6 styles

The GROUP

What kind of leader are you? What kind should you be? What kind of leaders do we want to develop for our school groups? Here are descriptions of some types of leaders in the typical "GROUP".

1. EXECUTIVE. . . This leader operates along precise, orderly and fixed lines. He seeks stability, orderliness, precision and consistency. He is rigid by habit and does not stray from the norm.
2. BOSS This leader is a hard-headed opportunist. He drives for personal power and success. He manipulates others to achieve success and to preserve himself and the institution.
3. CLOWN. This leader enjoys being the center of attention. He has nothing concrete or beneficial to offer the group but always insists on manipulating the conversation.
4. LAISSEZ-FAIRE. This leader is the let-them-alone leader who casts the group off into the sea without power, rudder or compass. He allows the enterprise to drift and become ineffectual.
5. DIPLOMAT . . . This leader gets his way by suave manners, calmness, patience, and clever but often insincere use of conversation and social graces. His manner is proper but is rarely sincere.
6. CRY BABY . . . This leader complains about everything yet offers no solution to the problems. His manner can be unnerving to any group.
7. SILENT ONE . . This leader may or may not listen to the group. He has nothing to say, whether constructive or destructive, yet his influence in a group can be felt without words.
8. AGITATOR . . . This leader is devoted to reform and revolution. He usually characterizes the status quo as bad and decadent.
9. THEORIST . . . This leader makes systematic analysis of the environment. He is interested in abstractions in ideas and the construction of imagination. He finds power in logical fantasy.
10. AUTOCRAT . . . This leader dictates and dominates the course of action. He does the planning, appraising and evaluating. The role of others is to execute the details.
11. DEMOCRATIC . . This leader brings into balance the talents of each person and directs them to bear upon the movement toward specific goal achievement. He is able to balance all factors of human relations in maintaining the purpose of the enterprise.

The GROUP



1. EXECUTIVE



2. BOSS



3. CLOWN



4. LAISSEZ-FAIRE



5. DIPLOMAT



6. CRY BABY



7. SILENT ONE



8. AGITATOR



9. THEORIST



10. AUTOCRAT

The Roles People Play in Groups

People play three basic roles in groups: task, maintenance, and ego or blocking roles.

Task roles help the group complete an assignment or solve a problem. **Maintenance roles** help the group satisfy its social and emotional needs. **Ego roles** are only concerned with satisfying the personal needs of individual group members.

	DEFINITION	SAMPLE STATEMENT
TASK ROLES		
1. Initiator	Offers suggestions on how to complete an assignment or solve a problem.	"I have an idea—let's have a party."
2. Information Seeker	Asks questions about the assignment or problem.	"What are we trying to do?"
3. Information Giver	Answers questions about the assignment or the problem.	"We are considering what would be a nice thing for our class to do at the end of the school year."
4. Coordinator	Clarifies, identifies, and summarizes suggestions to complete an assignment or solve a problem.	"We have three suggestions. We could have a party, go on a field trip, or have a picnic. Let's make a decision."
5. Task Evaluator	Determines whether the assignment is completed or the problem is solved.	"We have only 10 minutes left and we haven't decided what to do."
MAINTENANCE ROLES		
6. Encourager	Thanks members for sharing their thoughts and feelings.	"Thanks for giving us your suggestions."
7. Harmonizer	Promotes group cohesion, prevents conflict, and reduces tension.	"Let's calm down and relax. We're here to have a good time."
8. Gatekeeper	Encourages quiet members to participate.	"I don't believe we have heard from _____."
9. Maintenance Evaluator	Studies whose needs are satisfied and whose needs are not addressed.	"Here we are trying to decide what to do at the end of the year, and no one notices that _____ is upset."
EGO ROLES		
10. Blocker	Rejects all suggestions.	"Those suggestions are all stupid."
11. Avoider	Does not participate in task or maintenance functions.	"Please don't ask me. I have no opinion."
12. Dominator	Wants to control group so that his/her needs are met.	"If you really want to do something good, listen to me."
13. Recognition Seeker	Views the group as an opportunity to talk about himself/herself.	"My friends once gave me a birthday party, and 500 people came."
OTHER ROLES		
14. Follower	Assumes any task, maintenance, or blocking role—depending on his or her needs.	Followers can express any of the previous sample statements.
15. Observer	Studies, records, and gives feedback about group behavior.	"I noticed that _____ kept us on task today. On the other hand, _____ was very quiet."

LEADERS AND OTHERS

Leaders make commitments;
Others make promises.

A leader works harder than
some others, and has more time;
Some others are always "too busy"
to do what is necessary.

A leader goes through a problem;
Some others go around it, and
never get past it.

A leader says, "let's find out;"
Some others say, "Nobody knows."

A leader knows what to fight for,
and what to compromise on;
Some others compromise on what they
shouldn't and fight for what
isn't worthwhile fighting about.

A leader would rather be admired
than liked, although he would
prefer both;
Some others would rather be liked
than admired, and is even willing
to pay the price of mild contempt
for it.

A leader listens;
Some others just wait until it's
their turn to talk.

A leader says, "There ought to be
a better way to do it;"
Some others say, "That's the way
it's always been done here."

A leader takes a big problem and
separates it into smaller parts
so that it can be more easily
manipulated;
Some others take a lot of little
problems and roll them together
until they are unsolvable.

A leader learns from his mistakes;
Some others learn only not to make
mistakes by not trying anything
different.

A leader is sensitive to the atmos-
phere around him;
Some others are sensitive only to
his own feelings.

Some others believe in "fate;"
A leader believes that we make our
fate by what we do, or fail to do.

A leader is not afraid to contradict
himself when faced with a contradic-
tory situation;
Some others are more concerned with
being consistent than with being
right.

A leader stops talking when he has
made his point;
Some others go on until they have
blunted their point.

A leader acts the same toward those
who can be helpful, and those who
can be of no help;
Some others fawn on the powerful
and snub the weak.

A leader isn't afraid to leave the
road when he doesn't agree with
the direction it's taking;
Some others follow "the middle of
the road" no matter where the road
is going.

A leader hopes for a miracle after
everything else has failed;
Some others hope for a miracle
before anything has been tried.

TEN COMMANDMENTS OF HUMAN RELATIONS

1. Speak to people. Nothing is as nice as a cheerful word of greeting; the greatest insult is to act as if others are invisible.
2. Smile at people. It takes 72 muscles to form a frown, and only 14 to shape a smile.
3. Call people by name. We each love to hear the sound of our own name, and we appreciate those who remember it.
4. Be friendly and helpful. If you would have friends, be friendly.
5. Be cordial. Speak and act as if you enjoy what you are doing.
6. Be truly interested in people. You can get along with everyone if you try.
7. Be generous with praise. Be cautious with criticism.
8. Be considerate of the feelings of others. We all appreciate courtesy.
9. Be thoughtful of the opinion of others. A controversy has three sides: yours, the other person's, and the right one.
10. Be quick to give service. We are frequently measured by what we do for others.

Hazards of Leadership

When things are going right and your group is accomplishing its goals being a leader can be a rewarding and educational experience. But there can be drawbacks to being the designated leader in any group. You might:

- come to love the power of "being in charge" and become a totally autocratic leader who misuses the position.

- become carried away with your own importance and lose sight of the group's goals. Egotism can overtake each of us from time to time.

- fail to listen to the advice of others with experience.

- get into trouble by trying too hard -- become involved in too many things, take on too much responsibility, and spread your abilities too thin. You will become frustrated by your lack of success at any individual task in this situation.

- fail to organize. If you aren't organized you will spend more time than necessary to accomplish less than your potential. Lack of organization can mean poor grades when you must always be trying to juggle your responsibilities.

- get frustrated from disappointment in others in the group. Not all group members will respond to the same motivating techniques or work as hard as you may wish.

All of this means that it is not enough to know which kind of leadership style you wish to develop. An effective

Leadership Etiquette

1. A successful leader will make decisions that will enhance the entire group or organization rather than just himself/herself.
2. A successful leader realizes that he/she also has a superior. No one is ever elected to an office or level that they never have someone to be accountable to.
3. A successful leader is an example of fair play, integrity, and dependability.
4. A successful leader will genuinely listen to the needs, feedback and suggestions from all of the members of the organization and not just a select few.
5. A successful leader understands that a leadership position is not a position of glory and popularity, but a position of responsibility.
6. A successful leader is willing to roll up his/her sleeves and help other members of the organization when the going gets tough.
7. A successful leader knows that he/she cannot be successful without the work, support, and dedication of all members of the organization.
8. A successful leader will sacrifice personal glory and recognition so that it may be shared equally with all of the followers.
9. A successful leader works for the success of the entire organization and not for personal aggrandizement.
10. A successful leader knows that whatever power he/she may possess was given to him/her by the members of the organization. If improperly used, this power can be swept away and given to someone else.

CREATIVE LEADERSHIP TECHNIQUES

As leaders, your success depends upon your ability to solve problems and to conduct activities--involving people.

Successful leaders have learned that careful, step-by-step planning is a necessity to achieve goals. Experience shows that a six step formula, carefully applied and followed, is the most effective means of reaching goals.

I. EVALUATE (the problem, activity or need).

1. What was done before?
2. What are we doing now?
3. How can we do it better?
4. "Brainstorm" (list all factors involved--pro and con).

Evaluation Checklist

Pro	Con
-----	-----

II. DEVELOP GOALS BASED ON EVALUATION OF PROBLEMS OR ACTIVITIES

1. What do we hope to achieve (list); -- Needs
2. Why are we doing it? -- Motivation
3. How shall we do it? -- Plan of action

III. DEVELOP A PLAN OF ACTION FOR EACH GOAL

1. Outline steps and procedures (how to do it);
2. Assign responsibilities (who will do it);
3. Require progress reports (how are we doing?);
4. Set deadlines (when must it be done?);
5. Make a checklist of steps and procedures (follow it).

IV. COMMUNICATE

1. Decide who is concerned? Who must be reached?
2. How are they involved or affected (tell them);
3. How will they benefit (tell them);
4. How can you best reach them (using many approaches);
Develop checklist of media -- daily bulletins, posters, public address, special assembly or regular assembly, school newspaper, community groups, "Whisper campaign" (novel approach). PTA bulletins and meetings, faculty.

V. PRACTICE GOOD HUMAN RELATIONS

1. Ask for help (personally and in written form) of students and faculty.
2. Appeal to emotions: (Positive emotions--loyalty, pride, spirit

recognition)" and sometimes negative emotions -- fear; vanity, ego "what's in it for me."

3. Demonstrate sincerity and selfishness in all approaches ("we are doing this for SHS, to you) and "service above self."
4. Involve the "non-participants." Invite them to meetings, tell them "we need you and your help."
5. Show appreciation. Sincere spoken and written "thank you's." Give public recognition to contributors. Develop "Monarch of the Week" (other than ASB officer), give awards for service.

VI. EVALUATE YOUR PROGRESS

Have evaluation meeting and make written records in regard to:

1. How did we do (where did we succeed or fail?)
2. How can we do it better next time?
3. Make a written chronological records of each step in the activity or project with recommendations for repeating or improving.
4. Report final results of the activity, project or goal to all concerned (an honest evaluation of strong and weak points);
5. Apply things learned to new goals and projects.

CREATE, PERSUASIVE COMMUNICATIONS FORMULA

To most effectively involve others, get help and action in your projects and activities, you must reach and impress people.

The most effective way of getting people to respond is to PUT YOURSELF IN THEIR PLACE: to ask, what would my own reactions and responses be if I were on the other end?

Consequently, in anticipating your "followers" reactions and attitudes to your leadership, you must then organize your approach to overcome his apathy, disinterest or resistance. The most successful approach, developed by professional advertisers, sales teams and psychologists, is a simple FIVE STEP FORMULA. You see and hear it used professionally (radio, television, newspapers, magazines) every day. Give it a try. It works!!!

<u>EXPECTED REACTION</u>	<u>YOUR APPROACH</u>
1. HO HUM (disinterest).	1. Use a creative opening to get his attention and interest (dramatic or humorous).
2. SO WHAT (apathy).	2. Outline and establish the problem, need, goal. Why is it important?

- | | |
|---|---|
| 3. WHY TELL ME ABOUT IT?
(Why involve me?) | 3. TELL AND SHOW him how it affects him
(directly or indirectly). How it will
help him or be of value. |
| 4. PROVE IT. | 4. GIVE SPECIFIC FACTS, examples, statis-
tics, illustrations, proof. (If you
can't prove it, forget it.) |
| 5. WHAT DO YOU WANT ME TO DO
ABOUT IT? (I'm ready, now
what.) | 5. <u>EXPLAIN CLEARLY</u> his job, his responsi-
bility, how he can help or respond. |

AFTER HE DOES IT THANK HIM.

IF HE DOESN'T TRY AGAIN.

THE PERSONALITY THAT LEADS

"Every elected official is in a leadership position. A positive leader should have qualities of character which make him an outstanding citizen. He should have poise. He should be well groomed. He should cultivate clear communication skills. He should be emotionally and spiritually stable, the kind whom others admire. Not everyone has these abilities--but characteristics can be acquired through determined self conquest, sensitivity to the feelings of others and an honest effort to be the best person possible.

"A leader constantly struggles to become better this minute than he was the last. In order to lead people, he must understand them. If he is interested in people and is honestly eager to help them, he will succeed.

1. A good leader is a good listener. He doesn't do all the talking; he gets the other person to talk to and with him. He asks questions to keep the conversation moving.
2. He must know himself and understand why he acts the way he does. He must be tolerant, not only of himself but of others. He must hold his temper. He must develop an emotional stability on which others can depend.
3. He must do what he says he will do. He must be reliable--keeping appointments, fulfilling his promises, building a reputation for reliability, giving other people a reason for having confidence in him. He must maintain his own integrity.
4. He must honor the ideas and suggestions of others--taking time to give full consideration to proposals of others, giving credit, listening to potential solutions to problems. He can show interest by sincere cooperation.
5. He must be courteous, polite, tactful. He must not be 'gushy,' but must honestly respect the dignity of every human being.
6. He must be patient with those less gifted. A display of superior intelligence or ability does little in leading others. Some people who are slower or bashful have equally good ideas if we take time to hear them. A good leader realizes the genius of every human being and tries to help that genius succeed.
7. He must be cheerful; a happy person attracts people. He delights in discovering new ideas other people give him. He sees a positive approach to the solution of problems.
8. He must avoid favoritism. He must be fair, frank, and honest. He must develop genuine friendships with people.
9. He must make a significant contribution to any job. He must show humility. He must be dedicated to the job.

10. He must associate with other leaders--watching what they do, benefiting from their examples, learning as he shows how to do a thing in order to achieve the best results. The process can be more important than the product!
11. He must show empathy with others. He must truly care and possess compassion. He must see problems from another person's point of view. He must be able to put himself in another's place.

"A leader must serve others--realizing it is an honor to serve, not a service to honor."

Here is another piece of material from the same source, listing some of the "Qualifications of a Student Leader."

QUALIFICATIONS OF A STUDENT LEADER

- "1. Ability to work with other students.
2. Helping to develop the qualities of leadership and followship to other students.
3. Being aware of individual personalities within a group.
4. Having some understanding of abilities of students within a group.
5. Imparting to group members a feeling of contribution.
6. Ability to instill group confidence in a leader.
7. Being ready to assume the responsibility and the work of a particular committee.
8. Showing a genuine interest and involvement in the activities of the group.
9. Being able to avoid cliques which are detrimental to group achievement.
10. Taking a sense of pride in the goals of the organization.
11. Participating in the activities of the group without concern for personal gain or profit.
12. Concern for encouraging students to work toward group objectives.
13. Being able to demonstrate efficiency and competence.
14. Being willing to make decisions.
15. Being ready to defend what is right.

It's Fun to be a Leader!

A small boy once defined recreation as: "It's what you do when you don't have to." Recreation provides relaxation from stress and tension of the everyday job. It is an adventure in reading, hobbies, special interests and sharing with others.

Qualities Of A Good Recreation Leader

The recreation leader should have or develop these qualifications:

1. Enjoys working with people.
2. Has a keen love of good fun.
3. Is democratic.
4. Is prepared.
5. Makes himself inconspicuous.
6. Is a sharer.
7. Is patient and kind.
8. Develops skills and techniques.

A good leader is one who makes himself dispensable. Behind-the-scene leadership is a quality the recreation leader should develop.

"A leader is best
 When people hardly know he exists.
 Not so good when people acclaim him.
 Worse when they despise him.
 Fail to honor people,
 They will fail to honor you,
 But of a good leader, who talks little,
 When his work is done, his aim fulfilled,
 They will all say, 'We did this ourselves.'"
 --Lao-Tse, Chinese Philosopher--

Ten Tips For Good Leader

1. Show Enthusiasm!
 Seventy-five percent of the success of a leader depends on enthusiasm. Begin with the idea that each person expects to have a wonderful time and never let him down. Enthusiasm is as contagious as the measles. Make it seem effortless--pep that takes work does not go over!
2. Plan The Program!
 Know exactly what to do, how to do it and what material or equipment is needed. Begin with something familiar and simple and save the best until last. Alternate active and quiet games. 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 before he can teach them to others. Experiment before the mirror, family or friends, if possible. Do not refer to notes or directions while teaching the game as this diverts attention and spoils the fun. Remember, you are an 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 the demonstration.
6. Use Your Voice!
But do not yell. Speak up so everyone in the room can hear the directions. Pitch the voice low. 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 large, you may need to use a whistle.
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 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 group 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 active games, one quiet games and one could be in charge of songs.
10. Know When To Stop!
Play the game until all are enjoying it, but stop before anyone loses interest.

TEST: If you had a good time the party must have been a success!

Working With A Group

The good leader does not do all the planning nor all the work. How well the recreation leader works with others can be the secret of his success.

A group or committee should plan all events. The planning committee may serve for one event or for a long period to provide an overall recreation program. The leader should help the committee members look at the total program. What do members enjoy doing? What new interests would they like? Make a calendar of events. Vary the program to give new experiences. Here is the place to "be democratic." Encourage each member to express his ideas and to take responsibility.

When the program is given, be sure each member of the committee is prepared for his part. Several individuals should be involved in leading and should know their responsibility to the program. Care should be used in choosing leaders for the various activities. Many prospective leaders become discouraged because they are pushed into activities they are not able to do well.

6 S's Of Recreation For Meetings

The program must be planned so that members will have the personal satisfaction of participation and will develop the feeling of belonging to the group. By including some or all the 6 S's more people can participate. The business meeting and special program are not included here.

1. Starters

Ice breakers or mixers should be used as the members arrive to give them something to do, see, or talk about. This welds the group into a unit. Games such as "Bingo," "Odd or Even," "Who Am I?", a guessing contest at the door and exhibits are good ice breakers.

2. Songs

Singing is the universal language and should be a part of every meeting. Good singing near the beginning of the program will set the mood for the entire meeting. Use a variety of songs.

3. Spiritual Recreation

A brief devotional period will relieve tension. This may include Bible reading, prayer, special music, poems, stories of the writing of hymns or special effects to set a mood.

4. Stretchers

Stretchers give the members an opportunity to relax. Action songs, stunts, specialties or simply standing are good at this time.

5. Socializers

Socializers should follow the educational phase of the meeting. This brings the group together for its social development. It provides the feeling of "wasn't it good to be here!" Games, music and refreshments are socializers.

6. Signature

End the meeting so that all will know when it is over. This can be done by singing, a friendship circle or by prayer.

How To Plan A Party

Plan a party that will start with simple games and progress to the more difficult without tiring the players too soon.

Preparty Game

Preparty game should begin the minute the first guests arrive. This keeps early arrivals in the spirit of the occasion and starts them participating, laughing and relaxing.

Get Acquainted or Warmer-upper

Use a game which helps people learn names and start talking. A seated circle is the best type of starting formation because:

1. All can see each other.
2. It welds the group together.
3. All the guests must go to the circle to have a place to sit.

Note: Have only the number of chairs for guests expected.

Quiet and Active Circle Games

Several games can be played in the seated circle formation. Alternate quiet and active games, but avoid constant changing formation.

Active Standing Games

Active standing games require bodily movement--especially, standing, walking or running. The easier games should be played first. The progressive circle, such as "Bingo," may be played at this time.

Resting Activities

After active games the players will need rest, but do not let the party break up. Use games that require little organization and may not have all players participating at one time. Examples are quiet games, seated relays, mystery games, singing, team games, creative dramatics and refreshments.

High Point Games

Active and progressive games, singing and folk games, special events and surprises are used at the climax of the party. If squares are used, they should be saved until last since they are harder to learn and tend to break the group down rather than keep it together.

Ending

Plan a definite ending for the party so that the group will know it is time to go home.

General Hints

Recreation is fun--Do not regiment it or create an attitude of perfection or orderliness which takes away the fun.

Always be a part of the group--Stay with the group, but you will be able to observe what is happening and be a better leader if you do not play the game you are leading.

Good planning--is the secret of good recreation.

THE 8 "INS"

1. INTELLIGENCE is the ability to apply the mind effectively to any situation, study, or problem; clear thinking plus good judgment; having knowledge or news.

What sort of leader would you elect as president or chairman of your church or community organization? Enthusiastic? A sense of humor? Was he a good speaker? Able to get things done? Not afraid of hard work?

Intelligence is considered by many to be the master key to the door of leadership. This may be true, yet without the added factor of a warm, sensitive, enthusiastic personality, intelligence by itself is a cold proposition. Alone it seldom inspires admiration, respect or cooperation on the part of the group.

"Intelligence is the ability to close your mouth before someone does it for you."

2. THE SECOND "IN" - INTEGRITY

INTEGRITY is uprightness, soundness of character, moral wholeness, honesty and completeness.

If you were asked to name the quality you regard as most desirable for a leader to possess, what would you say? You would probably say that this is a hard question to answer, but if you look around at the leaders you can respect, you may get a clue to the answer.

Your choice might be the person you can depend on, who stands firm once he is convinced he is in the right. He would be fair, honest, straight-forward and strict in the fulfillment of contracts. The word most aptly describing these traits is integrity.

"No legacy is so rich as honesty."

William Shakespeare

3. THE THIRD "IN" - INSPIRATION

INSPIRATION is that which stirs the creative impulse in art; the act or power of moving the intellect or emotions; the quality or state of being influenced.

Can you see evidence of "spark-igniting" results in the groups to which you belong? If your tender is inspired with an idea and can arouse the same enthusiasm he feels in the members in his group, your group is headed for getting results.

"Genius is one percent inspiration and ninety-nine percent perspiration."

Thomas A. Edison

4. INTEREST is to involve the welfare of; to induce or persuade to participate or engage; the attention of someone.

Is interest a vital ingredient to successful leadership? Certainly interest "infects" not only the leader; it can also spread contagiously to all the members of the group.

If the leader of the group is genuinely interested in what he is trying to accomplish and "cares" about the people he is working with, there can be no better atmosphere for achieving success.

"What you have with you and before you daily, dearest to your sight and heart, that, by the magic of your hand or of your lips, you can gloriously express to others."

John Ruskin

5. THE FIFTH "IN" - INITIATIVE

INITIATIVE is an introductory step; energy or aptitude display in the starting or initiation of action.

Initiative is a basic and unique function of successful leadership. Unless a leader sees what needs to be done and takes the initiative in carrying out regularly assigned tasks, the group he leads will lack in vitality, purpose and enthusiasm. Initiative must be developed by a leader if the group is to succeed.

"Nothing great was ever achieved without enthusiasm. And enthusiasm is aroused only in proportion to the initiative of the leader."

Ralph Waldo Emerson

● THE SIXTH "IN" - INTERDEPENDENCE

INTERDEPENDENCE is to depend upon one another; dependence among or between people; the quality or state of being influenced by other.

Interdependence seems almost self-explanatory because without relying on others, which implies teamwork, there's no team[basketball,committee,etc.] that would stand a chance of winning or getting ahead.

A good leader persistently seeks to understand the group and its goals and how he can encourage each member to work harmoniously for the benefit of all. He cannot afford to let himself act as a prima donna. Even a star on the stage needs a supporting cast if he is to shine!

"No man is an island, entire of itself. Every man is a piece of the continent, a part of the main." *John Donne*

7. THE SEVENTH 'IN' - INSIGHT

INSIGHT is the power of act of seeing into a situation; the act of apprehending the inner nature of things or of seeing intuitively.

To raise your sights as a leader, you must have insight, for insight and analytical ability go hand in hand with successful leadership.

Insight begins first with self-analysis. What kind of a leader are you? Do you put the wishes of others above your own? Do you talk too much at the meetings or are you willing to listen to others?

"A person with insight will always be one jump ahead of the rest of the crowd" *Anonymous*

8. THE EIGHTH 'IN' - INVENTION

INVENTION is a discovery, finding; product of the imagination; something that is created; originality.

What a dash of spicy seasoning does to an otherwise bland dish is what happens to a group when its leader uses his powers of invention.

A leader will find that when he uses his imagination, he himself will have more fun on his job, and the group members will build a feeling of "going places and doing things" that comes from successful working together.

"Necessity, who is the mother of invention." *Plato*





PRESENTS

B. BERMAN FAMILY
CELEBRATION SERVICES, INC.

A NEW VIDEO!
90 MINUTE

CREATIVE NYLON HOSEPLAY

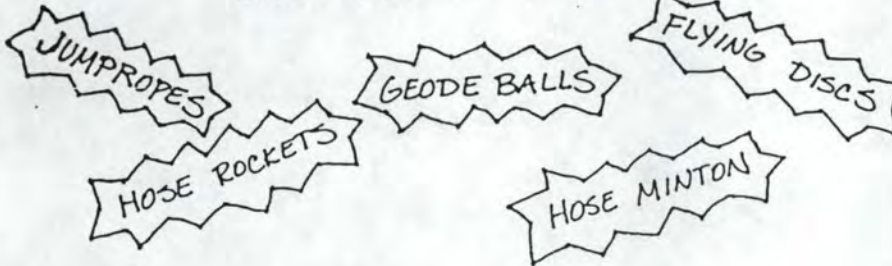
A VIDEO RELEASE BY GLENN BANNERMAN

Glenn's new video provides the resource for creative Low Cost / No Cost recreation activities using a unique recycled material..... Nylon Hose!

The Ideal Video For

- Churches • School Teachers • Daycare Centers •
- City Recreation Departments • Recreation Leaders •

Learn How To Make:



Use Them For:

- GAMES CREATIVE MOVEMENT DECORATING
 DANCING INTERGENERATIONAL PROGRAMMING

"CREATIVE NYLON HOSEPLAY" ORDER FORM

NAME _____
 ADDRESS _____
 _____ ZIP _____

I AM INTERESTED IN ORDERING _____ VIDEOTAPES
 AT A COST OF \$29.95 EACH
 PLUS \$2.50 SHIPPING & HANDLING PER VIDEO.

I HAVE ENCLOSED MY CHECK MADE PAYABLE TO:
 CELEBRATION SERVICES, INC. IN THE AMOUNT OF \$_____
 SEND TO: CELEBRATION SERVICES, INC.
 P.O. Box 399
 MOUNTREAT, N.C. 28757

How to order Waste Nylon Hose from L'EGGS Products *

On your organization's letterhead, send a letter of request and a check or money order for \$10.00 per box, (approximately 800 waste hose in each box)

TO: SARA LEE HOSIERY
L'EGGS PRODUCTS
1901 N. Irby Street
Florence, SC 29501

Checks should be made payable to Sarah Lee Hosiery and should be marked 'for waste hose'.

At the end of the year, L'eggs will donate any surplus left in the special fund, after shipping costs are paid, to charitable organizations. We are very grateful to L'eggs for helping to recycle waste products in such a creative way.

3
"CREATIVE NYLON HOSE PLAY" VIDEO
AVAILABLE FROM CELEBRATION SERVICES

\$29.95 + \$2.50 shipping.



BANNERMAN FAMILY
CELEBRATION SERVICES, INC.

"Creative Nylon Hose Play "
by Glenn Bannerman

HOW TO ORDER WASTE NYLON HOSE FROM L'EGGS PRODUCTS:

ON YOUR ORGANIZATION'S LETTERHEAD, SEND A LETTER OF REQUEST AND A CHECK OR MONEY ORDER FOR \$10.00 per box, (approximately 800 waste hose in each box) TO:

SARA LEE HOSIERY, L'EGGS PRODUCTS
1901 N. Irby Street
FLORENCE, S.C. 29501

CHECKS SHOULD BE MADE PAYABLE TO: SARA LEE HOSIERY AND SHOULD BE MARKED "WASTE HOSE"

AT THE END OF THE YEAR, L'EGGS WILL DONATE ANY SURPLUS LEFT IN THE SPECIAL FUNDS AFTER SHIPPING COSTS ARE PAID, TO CHARITABLE ORGANIZATIONS. WE ARE VERY GRATEFUL TO L'EGGS FOR HELPING TO RECYCLE WASTE PRODUCTS IN SUCH A CREATIVE WAY.

*****HERE ARE A FEW CREATIVE WAYS TO USE WASTE HOSE.*****



CREATIVE MOVEMENT

Use one single hose per person
Make movements with hose - i.e. draw a figure 8, a 6, a 9, draw an A, a B, a C, etc.
Pretend to paint the walls, the ceiling, doors, floor, etc. with hose.
Use a variety of music.



PARTNERS

One person mirror the movement of the other (free style movement). After a few minutes, switch roles.



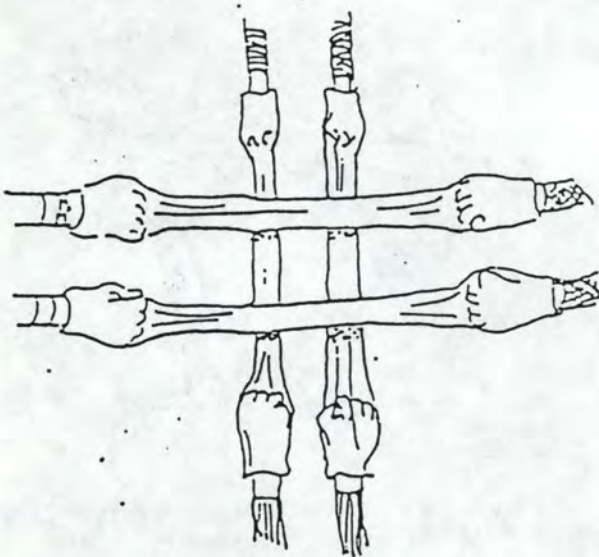
WHEEL CHAIR HOSE PLAY

Put hose on hands of person in wheel chair, pairing each with a person standing. The person standing moves to music, turning under, stepping over, etc., enabling the person in wheel chair to 'dance'. Bed patients can 'dance' with a partner in the same manner.



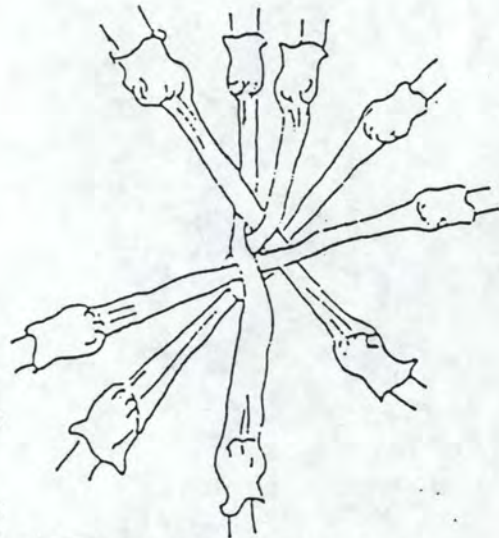
TRY A "SKI RUN"

Place one stocking on each foot. Holding the other end tightly, 'ski' around the floor.



PROGRESS FROM PARTNERS TO FOURS

With four people, make a tic-tac-toe grid. Move any way - duck under, step over, turn, twist, etc. Don't get too tangled because you must return to the original tic-tac-toe design.

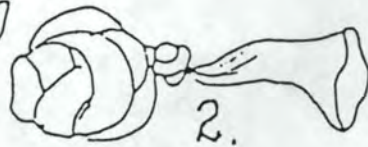


EIGHT PERSON WAGON WHEEL

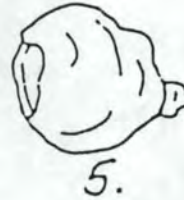
Make wagon wheel design with eight spokes. Move as described in Tic-tac-toe, above. You may want to add more couples and do May Pole Dance without a pole. As you weave over and under, a pole will develop in the middle.



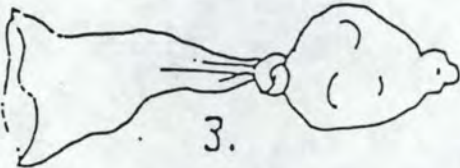
1.



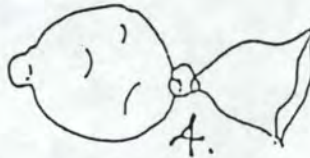
2.



5.



3.



4.



HOSE BALL #2

Tie lots of hose together to make good; easy to catch ball. The tails keep the ball from rolling away from you.

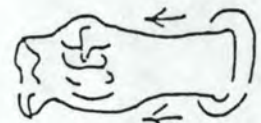
SOFT BALL- SOCCER BALL

You can make any size ball, as soft or hard as desired. Gather 5 or 6 hose and ball them up. Place in toe of a stocking and proceed to make a 'skin' by rolling around and around, pulling hose tight as you go. The degree of tightness in rolling will determine the hardness of ball. When finishing, tie a knot to hold ball together, then pull hose over ball, tie a knot. Repeat process 5 or 6 times for a tough 'skin'.



HOSE MINTON

An inexpensive badminton racket can be made by stretching a coat hanger into a circle shape and sliding a hose over the circle to make a racket. Tie hose to secure and bend hook for handle. Make shuttlecock from hose, rolling into a small ball,



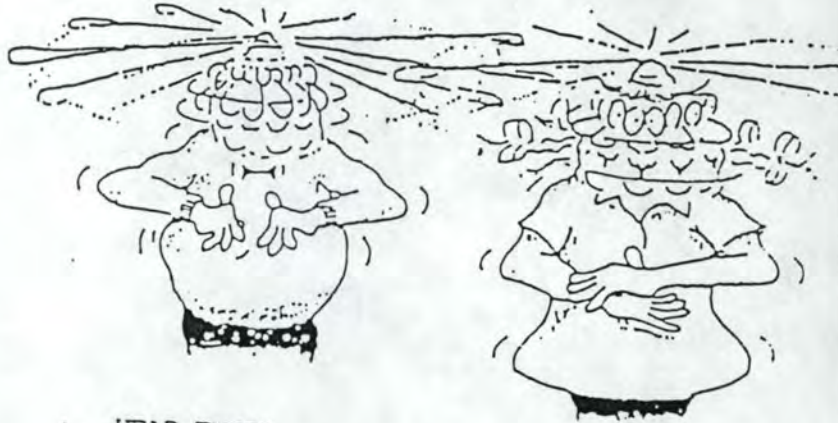
JUMP ROPES

Starting with large ends of hose, stretch over arm and roll down until entire hose is rolled into a donut shape. Make a large number of these donuts. To join into a rope, pass one donut through another donut, and then back through itself to form a chain. Continue in this manner, locking one into the other, until rope is of the desired length.

HOSE BALL

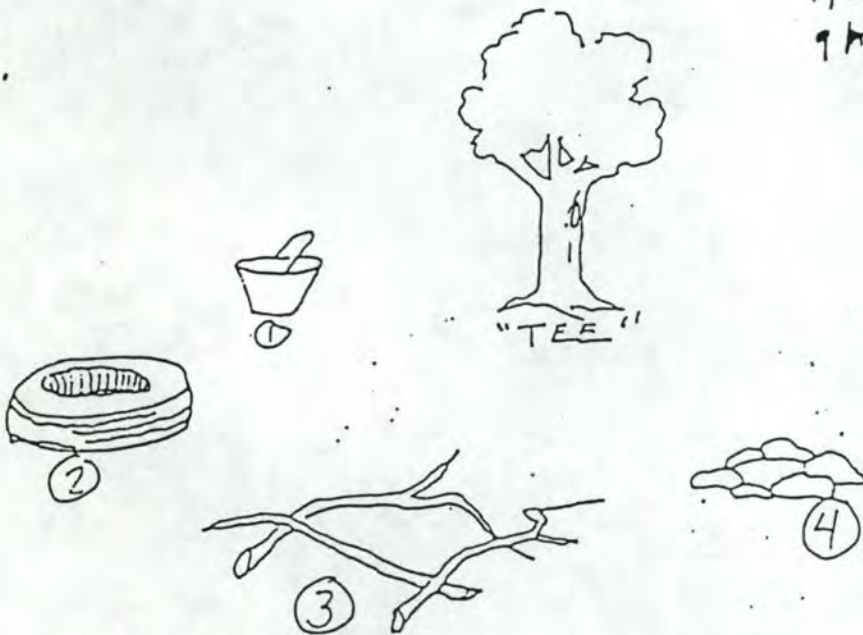
An old tennis ball tied in the toe of a stocking makes a fine ball for tossing and catching, or for tossing to hit a target. The tail formed by the hose, makes the 'ball' easy to catch.

The stocking can also be stuffed with tightly rolled hose and tied, for the same purpose. Usually - About 7 to 9 hose rolled together & tied in the toe MAKE for good weight to Toss.

HEAD TWIRL

Put a stocking that has the toe stuffed with rolled up stockings on head down to the ears. Pair up with partner, twirl hoses and try to tangle with each other so as to snatch hoses from head.

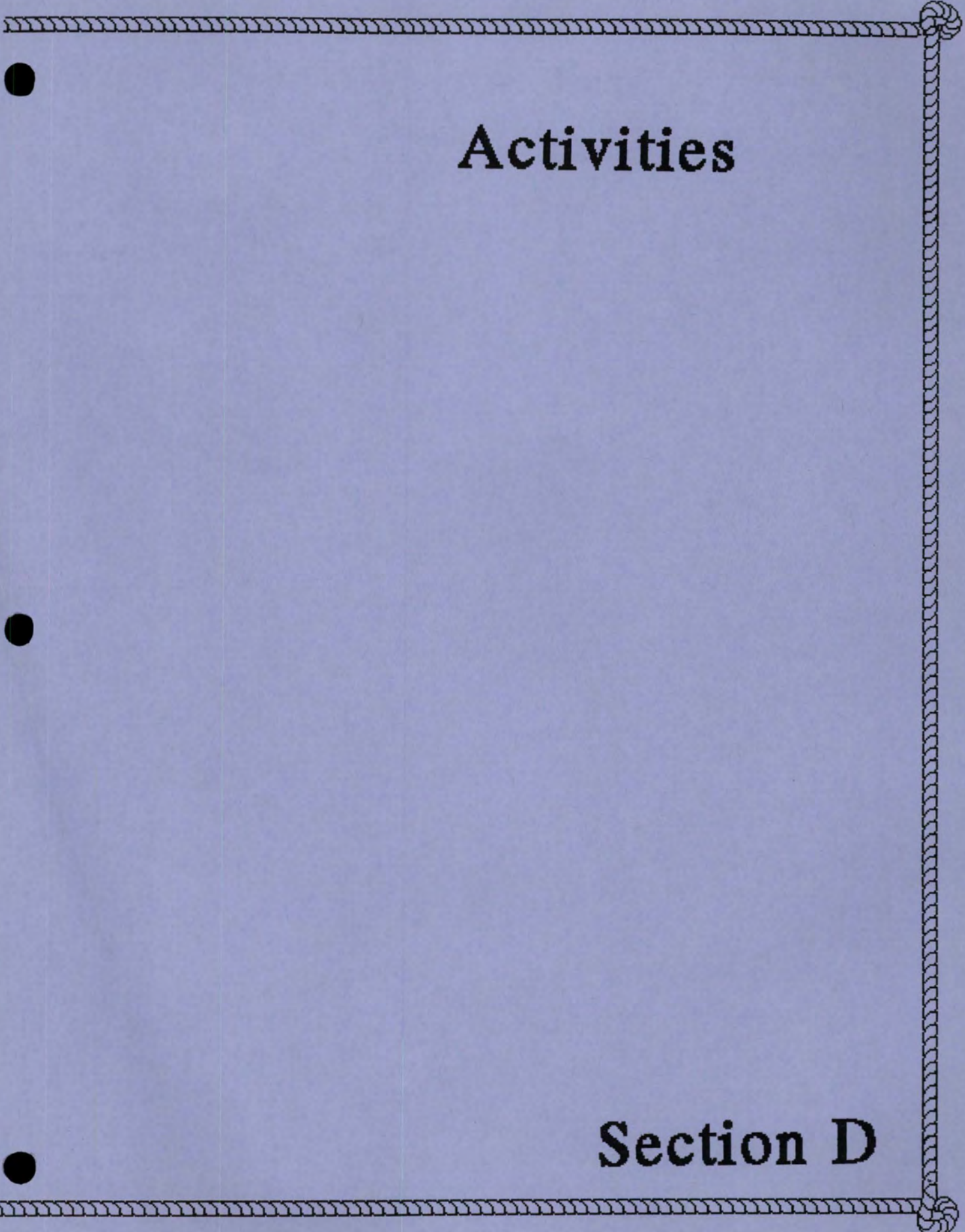
HEAD GRAB - PUT HOSE BALL IN Big end of hose & Pull on Hand to catch - Everyone try to grab AS MANY AS POSSIBLE -

HOSE GOLF

Lay out a golf course, starting at tee and giving a 'par' stroke for each 'hole'. Low score wins. Toss hole until you hit get in bucket, or whatever your course design may be.

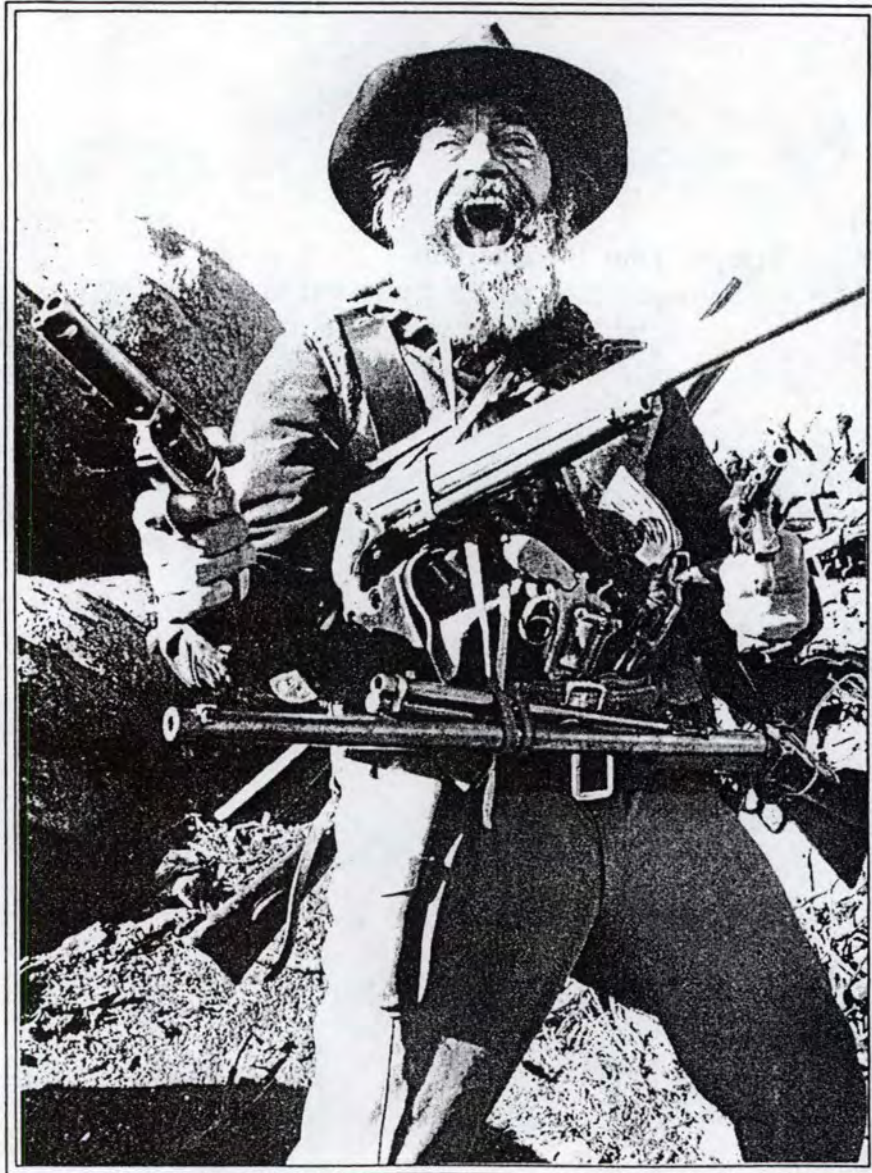
NO-CHUCK YO-YO

Two hose that have tennis balls or extra hose stuffed in toe, are tied together, one slightly shorter than the other. Toss one clockwise and one counter clockwise

A decorative border made of a rope-like pattern surrounds the page. The rope is thicker at the corners, where it forms a knot-like shape.

Activities

Section D



I won't be happy if you miss
The Party Planning Session

Planning Evening Activities

Party Planning

Why do it?

How do you do it?

Temper Your Expectations

Keep the process and event in perspective
Total perfection will not ensure happiness

Events have

A Beginning

The time of arrival
Welcome and ease

A Middle

The Time of Major activity
party's body

Almost the End

The time to unwind
Take stock

The End

A time to say Good by
Final activities

Planning the Party

1 - The Bones

Length of Time

Audience

2 - Theme

3 - Advertise

Invitations
Table tents
Signs
Skits
Word of Mouth

4 - Decorations

Atmosphere is everything
The space
Party Favors

5 - Activities

Games
Entertainment

6 - Food

7 - Clean Up

8 - The Unexpected
Be Prepared

Evening Report

Committee Members:

Theme:

Location:

Decorations:

Activities:

Entertainment:

X-1007 -

The Schedule:

Time pm	Responsible	Activity	Location
7:45			
8:00			
8:15			
8:30			
8:45			
9:00			
9:15			
9:30			
9:45			
10:00			

Comments:

Please include directions for any new games played or description of entertainment performed.

LEADERSHIP EXPERIENCE IN ORGANIZING AND CONDUCTING SOCIAL ACTIVITIES

Leila Steckelberg (6-93)

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

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

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

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

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

Total Experience - FUN! FUN! FUN!

Leadership Experience-page 2

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

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

I. The type of party will be determined by:

A. WHO will be attending?

1. Age of participants.
2. Sex of participants.
3. Proportion of men, women, children.
4. Abilities or limitations of participants.
5. Special interests of participants.
6. Prejudices, if any.
7. Size of the group - number attending.
8. Type of group this is (church, 4-H, etc.).
9. Experiences this group has had.
10. Do they know each other.

B. WHAT is the occasion for the party?

1. Why is the group getting together?-will help set the theme.
2. How will they be dressed.
3. What type of party will it be.

What kind of people are coming? What are their needs?

Leadership Experience-page 3

- C. WHEN is party being held?
1. Time of day.
 2. Season of the year.
 3. Weather.
 4. How long will it last.
 5. Will party include a meal or some kind of refreshments.
- D. WHERE party will be held?
1. Location.
 - a. Indoors.
 - b. Outdoors.
 - c. Size of facility.
 - d. Kind of place.
 2. Facilities available.
 - a. Parking.
 - b. Hanging wraps.
 - c. Lavatory.
 - d. Fireplace, etc.
 - e. Electricity.
 - f. Heat and ventilation.
 - g. Kitchen.
 - h. Chairs and tables.
 - i. Waste baskets.
 - j. What is the floor like.
 3. Equipment available.
 - a. P A system.
 - b. Record player.
 - c. Piano.
 4. Regulations.
 - a. How early can you get in.
 - b. How late can you stay.
 - c. What are the decoration regulations.
 - d. Any clean-up requirements.
- E. HOW MUCH is the budget?
1. Resources.
 2. Fees-money raising event or tickets

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

- A. Where does the theme originate.
1. Past, present, future.
 2. History - historical events, people, etc.
 3. Places.
 4. Activities, sports.
 5. Occupations (circus, loggers' jamboree, etc.)
 6. Geographical areas and circumstances peculiar to them.
 7. Special events.
 8. Fiction.
 9. Famous people and places.
 10. Make-believe.

*What do we
want to happen to
people?
What do they
need to have
happen?*

*Beatnik Monster Party
King Arthur of the Stone Age - Court*

Leadership Experience-page 4

- 11. Seasons.
- 12. Nature.
- 13. Special interests.
- 14. Countries, customs, traditions.

B. How is the theme arrived at - where do the ideas come from?

- 1. Sometimes already determined by the occasion.
- 2. Brainstorming (saying the first thing that comes into your head whether it makes sense or not). Stress not to be concerned with "how could we do this?" or "what would we do at this kind of a party?" but rather on just getting lots of ideas listed. One idea suggests another and another until the theme emerges from the entire group at the same time. This can only happen when there is lots of enthusiasm and each idea is accepted as good - never "that's no good", "that wouldn't be any fun", etc.

- a. List all ideas suggested - if group bogs down, throw out ideas of where to find them from list above.
- b. Vote on list and eliminate by democratic procedures.
- c. Make final decision on mutual interest - you can't plan a good party unless all are enthusiastic about the theme.
 - 1. If group is evenly divided on two themes, why not combine them? (Twist Beach Party, King Arthur of the Stone Age, Backwards Rock & Roll, Surfing Party at Muscle Beach, etc.)
 - 2. You can tell when the group has agreed and enthusiasm is running high - they begin to plan, in the large group. Now is the time to break up into smaller groups to plan the different parts of the party. Watching a party theme take shape is an amazing experience!

III. PARTS OF A PARTY

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

- 1. Invitations - can set the tone for the whole party.
 - a. Should have some element of mystery, surprise, gaiety, or curiosity.
 - b. State clearly the date, time, place, theme, and whether guest is to wear anything special or bring anything.
May be made by mail, telephone, person-to-person, word-of-mouth.

3. Formal Group Technique - list the topics of parties I'd like to go to
 Rules: 1. Clarification questions only
 2. No criticism
 3. No lobbying

Publicity -
 Emphasis -
 - clear ideas

2. Posters, Signs.
3. Announcements.
4. Advertisements.
5. News articles in newspapers, on radio or TV.
(sometimes free for public events)
6. Skits.
7. An element of mystery-surprise-question marks to build up excitement for the big event.

- a. A clever committee will create a variety of things to keep interest alive and stimulate "looking forward" to the party. Each should restate, at least once, the date, time, place, and requirements of the party and be in keeping with the theme. (whether the guest is to wear a costume or bring anything special). The more people talking about the party, the greater the participation. If people "simply don't want to be left out," the build-up has been good.
- b. These things may be started before the invitations are sent and continued right up to the day of the party.

*Be subtle -
i.e. Chinese newspapers
being read by the
committee
- Chinese fireworks (revised)
- Chinese dragon*

B. ATMOSPHERE -- to create more enthusiasm. *Remember, when the first person arrives, the party has begun.*

1. Decorations - should accent the theme and be appropriate; need not be elaborate, gaudy, or expensive.
 - a. May be done before party.
 - b. May be done as a pre-party activity.
 1. Have plenty of materials available and have those arriving early pitch in to help provide decorations in keeping with the theme. To make it even more fun, have groups competing with each other in their decorating. An Animal Party might have the groups making a den, etc.
 2. Physical arrangements - to help people become a part of a small group.
 - a. Avoid a single line of chairs around the perimeter of a room, if possible.
 - b. Strive for conversational groupings.
 - c. The arrangement of the furniture is probably the most singularly important item in creating atmosphere.
 3. Lighting - one of the most effective means of setting an atmosphere.
 - a. Lamp light or light from a fireplace, in contrast to bright flary light, is inviting.
 - b. Firelight attracts.
 - c. Dimness stimulates good singing.
 - d. Spot lights accent only certain attractive details.
 - e. Moving or flickering light is exciting.
 - f. Cutouts or silhouettes are good conversation pieces.

*Play up every
sense that you have:
- Music
- Smells in air
- Lighting
- Seating arrangement
- mood - change
carefully so people
are not awake what
is happening.*

4. Costumes - allows everyone to get out of their everyday selves into a "party personality" with amazing results.
 - a. Come to the party in the costume.
 - b. Provide materials for folks to make their own costumes (to fit the theme) as they arrive.
5. Refreshments - it is well to relate them in some way to the party theme. And let's contrive a way to serve the refreshments without having the party guests line up and file past a serving area in cafeteria style.

Mood - change carefully so people are not aware what is happening. - should be ongoing.

C. PROGRAM -- The program is the party!

- Events*
1. The program is concerned with:
 - a. Choice of activities - what kind, how many, order of events.
 - b. Transition from one activity to another.
 - c. Relation of activities to the theme - change the names of activities (games, dances, etc.) to suit the theme.
 - d. Appropriate activities according to "who" is attending.
 - e. FUN! FUN! FUN!
 - f. ENTHUSIASM! ENTHUSIASM! ENTHUSIASM!
 2. The program may be made up of any, or all, of the following activities:
 - a. Games.
 1. Ice-breakers.
 2. Defrosters.
 3. Get-acquainted.
 4. Mixers. - *whole group at first*
 5. Active.
 6. Quiet.
 7. Relays.
 8. Pencil and paper.
 9. Musical.
 - b. Dances.
 1. Folk
 2. Western - Squares, etc.
 3. Popular.
 4. Interpretive.
 - c. Pre-party activities - something easily and readily provided to participants, with very little explanation necessary, as they arrive. Don't let your guests have a moment of bewilderment about when the party will begin - it has begun the moment that first guest arrived! These activities must be of the type that can be used for any number of people; does not upset the whole group when a new person arrives and is easily terminated.

Transitions - must be very careful.

Games used in different ways and in different sequences accomplish different things.

1. Decorations.
 2. Costumes.
 3. Name tags, etc.
 4. Competitive types of things such as each group building a shelter for their particular animal group; space vehicles for travel on the moon; dressing one of their members as a scarecrow, man from Mars, beatnick, animal, etc; decorating their section for the Olympic Games, Etc. The party theme will suggest an activity that may be used. Prizes are not necessary here (but do be sure that their efforts are used in some way - as their home base for several games, in a parade, as a way of selecting a "queen", etc.), the fun and the hilarity as well as the cooperation & team-work is enough! An enthusiastic introduction as well as an imaginative and vast assortment of materials and supplies available for their use will quickly bring about the desired results; their creativity and "genius" will produce most fascinating and fantastic creations - "out of this world," so to speak! As an added bonus, when people come to a party where they are not acquainted, the pre-party activity should serve to create a feeling of belonging. Groups should be kept small so that they will get acquainted (everyone is needed in a small group) and share the fun rather than be isolated. "Two heads are better than one" means in social recreation security and usually results in better participation and greater enjoyment.
- d. Contests.
 - e. Entertainment.
 - f. Skits.
 - g. Stunts.
 - h. Music.
 - i. Singing.
 - j. Slides and films.
 - k. Stories.
 - l. Visiting
3. Preparation of the program - some leadership suggestions pertinent to the general selection of activities for it.
 - a. Have a definite program planned. However, be flexible, have substitute activities available and be ready and willing to change if necessary.
 - b. An hour and a half is plenty of time for a program of organized social recreation activities - especially if the activities are quite active.

- c. Always plan more activities than you can use, for something may not prove popular and you may want to change activities sooner than you expected, or some may not take as much time as you had planned. On the other hand, some activities may take longer than you had planned, so be willing to drop or skip some of the program - don't drag it out to the bitter end.
- d. A pre-party type of activity should come first in an organized program and should be the type which involves everyone-individually or in groups - as they arrive.
- e. The second activity should be one which includes everyone together as a group. This may be a get-acquainted, ice-breaker, or mixer type of game or dance, and should be lively, fun, and one of the leaders sure-fire activities since this event can set the tone of the entire party.
- f. The next activity should be in a similar formation but contrasting in terms of action - if the first was noisy and active physically, this one can be less active or more quiet. Be sure to have something at the beginning to get everyone started and with a certain laugh - active participation will usually take care of itself after that. Do make it easy for late-arrivals to enter into the activities by choosing those that are simple, and easy to start participating in at any stage of the game. Save the more complicated for later in the party.
- g. Now a change of position or formation is needed. Plan for one activity to have some relationship to the next - winner of the last be captain or "it" for the next activity. Move smoothly from one activity to another with a minimum of time lost - but don't push! Confusion can be kept to a small degree if you can end one game in the formation required for the next activity, or use a game to get into the new position ("Choo-choo", "Circles", grand march, etc.).
- h. Vary the program - use ideas from those listed previously.
 - 1. Active and quiet.
 - 2. Small-group activities and whole-group activities.
 - 3. Participant and spectator.
- i. A climax activity should bring the whole group back together. This leaves the group happy or exhilarated from good participation.

- J. The closing activity should be snappy and gay, including everyone. It should send guests home singing, laughing, and chatting about "a good time". Or, you may prefer a "tapering off" type of activity which will unify the group into a mood of fellowship. Real fun is not merely a surface feeling or a whimsical "fling". Good party fun goes deep into the heart of a person and brings to one some of that joy in friendly fellowship that one cannot help but someday realize to be his most priceless possession. A party committee would do well to do some experimenting with some short, but well conceived and planned, closing to their parties. A simple, ceremonial type of affair that takes ten or fifteen minutes and which, through music, poetry, or simple dramatics, seeks to present (without preaching) a serious, or humorous but meaningful, note on the party theme may prove to be most effective.
- K. Be sure that the closing activity is done in such a way that people are aware that this is the last activity without having to say "That's all, folks!"
- l. Give some consideration to the order of events in regards to ease of setting up the materials. Do not run to consecutive events which require different materials to be passed out and cleared away.
 - m. When planning around a theme, any activity can be changed or renamed to fit into the atmosphere you wish to create.
 - n. Have a master list of events with leaders (and materials if needed) posted in some inconspicuous, yet accessible, place so that those who are going to lead can check at any time to see when they are due to perform.
4. A successful program - what makes a good party?
- a. Enthusiasm of the planners - have fun yourself and show it!
 - b. Cooperation in planning.
 - c. Good theme.
 - d. Good leadership. The secret of a happy evening is to make everyone perfectly comfortable from the time he or she enters the door until they leave. Open the door wide as the guests enter, shake hands as if you mean it. Here are some tips on being a good party leader.
 1. Be friendly, enthusiastic, and interested in each person. (This isn't number one without reason.)
 2. Be a good follower.
 3. Enjoy everything you do and show it! (Don't show annoyance!)
 4. Be adjustable and ready to capitalize on unexpected happenings.

5. Don't rush your event and don't let it lag. Stop at the climax while all are still enjoying it and want more. Next time this activity is suggested, it will be welcomed with enthusiasm.
 6. Start where the people are emotionally, physically, and socially.
 7. Don't let your personality get in the way of what you're supposed to share.
 8. Learn to like people for what they are. (Not what you would like.)
 9. Speak clearly and jovially; explain yourself but don't talk too much.
 10. Have a working knowledge, based on experience, of that which you are sharing.
 11. Experiment in developing teaching techniques that convey the ideas and directions quickly.
- e. Good leadership - A good game leader must have these qualifications.
1. He must like people! A game leader must try to get everyone playing as part of the group, and often must smooth out personality difficulties to do it.
 2. He must be enthusiastic! Sincere enjoyment in what you are doing is catching.
 3. He must enjoy playing games! He must feel that the games are so much fun that others will enjoy playing them, too.
 4. He must be willing to work hard, both before and during the leading of games! Much planning, practicing and preparation ahead of time go into the leading of games, and a great deal of energy is needed to put over games.
 5. He must know many games! Start a collection of games and party plans from books, magazines, parties you have attended, and favorite games of anyone you know. Know whether it is a game that can be played indoors or out, with adults, children, boys, girls, mixed groups, what equipment is needed and whether it would be acceptable to the people you will be leading. It will be easier to plan a program of games for a specific meeting or party if you know many different types that can be used. Really know your games and the way that you believe best to teach them.
 6. Be contagious! Radiate enthusiasm yourself- don't portray annoyance or resentment.
 7. He must be adjustable! Capitalize on unexpected happenings.

8. He must be "democratic!" Lead, don't push; use others to lead and to plan.
9. He must be a good follower! Learn by self-participation, observation, and evaluation.
- f. Good leadership - Suggestions for successful game leadership. To lead games so that people have the most enjoyment from them is an important talent. It is a talent that many people can develop. To develop it to its highest good, it must be used and used often. If we hide our talents, they not only do not do any good while we have them, but they will be taken from us soon. However, if we use them often, more will be given to us. A game, like a dance or stunt, is just a tool that can be used to aid in the fashioning of fun and enjoyment in an atmosphere of "relaxed togetherness." The success of the tool in realizing the desired goal depends in great part upon the craftsman and when and how he uses it. Here are some points for consideration.
 1. Be friendly, enthusiastic, and interested in each person.
 2. Know your group and its program, remembering always that individuals make up groups.
 3. Build an atmosphere for play. Don't be afraid to show how much you enjoy playing games - and you must sincerely enjoy playing them if you want the group to be with you.
 4. Know your games well so that you can get all of the essential parts over to your audience clearly. Think each one through carefully, step by step, before taking it to the group.
 5. Get your group into a listening formation and as near to game formation as possible.
 6. Get the attention of the entire group before giving directions. Ask yourself, "Where will I stand? Where will the group be? What will I say first?"
 7. Do not give instructions until the group is quiet and speak slowly and softly. A raised hand for quiet is far better than a whistle or shouting.
 8. Don't talk too much. Give brief rules or instructions. Interpret rather than explain. Demonstrate whenever possible - be clear, jovial, and distinct. Also, tell the name of the game and something about it if you can.
 9. If the game has several parts, explain the first step, demonstrate if possible, and have the groups practice this step.
 10. Explain, demonstrate, and practice each step in turn.

Leadership Experience-page 12

11. Do a practice run through of the game to be sure that everyone understands and can accept the rules before starting to play.
12. If directions are not understood, stop the entire group and briefly clarify, using different words if possible, then start the game again.
13. Play the game for fun. Laugh at mistakes - but be sure the group understands how to play it.
14. Join in the fun. Get into the group, play whenever plausible or watch with keen interest.
15. Know when to stop the game. Be sensitive to the climax - do not run the game into the ground - move on to the next game while they still want to play the first one.
16. Arrange the games so the change from one to another can be made smoothly.
17. Vary the program - active games alternating with quiet, etc.
18. End your game playing decisively but easily.
19. In practicing the game, do it with someone who will not be embarrassed to have the whole group look at him. A shy person may be unable to play until the entire group is doing it.
20. Praise the group every time they do something especially well, and try to find these features often -- but really mean it!
21. Try to see that everyone has some recognition during the evening. Change leaders and captains frequently so that many people have the opportunity to be "first."
22. To get people to take part, joke with them, laugh with them, be gay and even-tempered at all times. Encourage people to play. Make them know you want them in the group, but don't be too insistent. Always leave a loophole so that someone can come into the games later if they wish, or can drop out gracefully if necessary.
23. Don't "shush" people or scold them, boss them, or argue with them. And never embarrass anyone or make fun of them. Remember, a party is a place to have fun, and your attitude will mean a lot in how much fun everyone else will have.
24. If an awkward situation should come up, turn the laugh on yourself. Take any remarks as you hope they were meant, and don't brood over failures. Be ready to apologize or make amends, if possible, for mistakes. Then, next time, you will be able to do a better job.

25. Be on the alert every second in order that you may see and avoid any breakers ahead.
26. Keep in the background as much as possible. Do not be "it" too much; only long enough to demonstrate.
27. Be sure that you have no responsibility for anything but the social side of the evening. Have special hostesses, refreshment, etc., committees.
28. Find leaders and then employ them to advantage - saves energy and develops better cooperation.
29. Let others share in the game leadership!
30. Above all, have fun! Remember, playing games is fun, and leading games so others can have fun is even more rewarding. Develop your talent and use it often. That way, you will realize your own capabilities and live a richer, fuller life.

D. REFRESHMENTS -- tied in with the theme.

1. When served?
 - a. To begin the party.
 - b. During - as a part of the regular flow of activities.
 - c. At close of party.
2. What served and how?
 - a. Plans include some activity leading into the serving of refreshments and also for leading back into the other program activities, if served during the party.
 - b. Planned according to the theme.
 - c. Must keep in mind the comfort of the guests in serving, ease of handling, and eating what is served.
 - d. Plan for groupings - companionship enjoyed during refreshments.

E. CLEAN-UP -- If all has been planned well, each committee will take care of their own and no one will be stuck with the job.

1. It is a time when those who have worked together to plan the party enjoy sharing the fun, laughs, and good fellowship of clearing it away.
2. Have on hand plenty of waste baskets, brooms or mops, ladders, dish washing materials including hot water, and boxes in which to carry things away.

F. PARTY POST-MORTEM -- E. O. Harbin, the outstanding American recreationist, says that "A good recreation occasion ought to be enjoyed three times - in anticipation, in realization, and in retrospect." This is certainly true for a successful party, especially the last part, if we judge by vocal expressions alone.

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

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

- IV. How will this material improve your party planning? I have given you the "whole load" as the saying goes, now you must sift through and use the things which apply to your situation. There is much to learn about social recreation - I have only scratched the surface here. **PLANNING EXCITING PARTIES IS EASY -- HAVE FUN, BE ENTHUSIASTIC!**

Now you are ready to use these same principles for all kinds of planning. Don't limit yourself to parties.

Leadership Experience-page 16

THE MORNING AFTER

(A Suggested Evaluation Sheet)

Rating: 10 Excellent; 8 Good; 6 Average; 4 Mediocre; 2 Uninteresting; 0 Negative Effect

GENERALLY SPEAKING: TOP SCORE 50

Did everybody seem to have a good time? _____

Was the theme practical for shaping a successful program & atmosphere? _____

Was there plenty of opportunity for group expression & participation? _____

Did the party move easily from one event to another to its climax? _____

Did the work of the several committees dovetail? _____

ADDITIONAL COMMENTS: Total: _____

INTEREST PROMOTION: TOP SCORE 40

Were the invitations inviting? _____

Was the build-up unique and a curiosity arouser? _____

Was there adequate build-up?(All things considered) _____

Were the interest promoters in keeping with the theme? _____

ADDITIONAL COMMENTS: Total: _____

ATMOSPHERE: TOP SCORE 40

Was there something significant to do when people arrived? _____

Did decorations, costumes, etc., help to create good atmosphere? _____

Did the party beginning succeed in mixing & unifying the participants? _____

Did everybody feel that they were included? _____

ADDITIONAL COMMENTS: Total: _____

PARTY PROGRAM: TOP SCORE 50

Was the balance and variety in the program good? _____

Was there enough partner changing and "mixing"? _____

Was the order of events a good arrangement? _____

Did the program taper off to a good sense of mellow fellowship? _____

Did the party end at the right time? _____

ADDITIONAL COMMENTS: Total: _____

REFRESHMENTS: TOP SCORE 30

Was the method of serving in keeping with the theme? _____

Was the type of food in keeping with the theme? _____

Was it served at the right time? _____

ADDITIONAL COMMENTS: Total: _____

Leadership Experience-page 17

LEADERSHIP:

TOP SCORE 80

- Was the party chairman successfully inconspicuous to the group? _____
 - Was there enough sharing of the leadership with the various events? _____
 - Did each leader seem to be having fun himself? _____
 - Were they successful in gaining group respect? _____
 - Were they able to maintain control of the group? _____
 - Did they adequately communicate directions? _____
 - Did they have an experienced knowledge of their materials? _____
 - Did they have a good teaching technique? _____
- ADDITIONAL COMMENTS: _____ Total: _____

IF I WERE TO DO THIS AGAIN, HOW WOULD I CHANGE IT?

Generally Speaking _____

Interest Promotion _____

Atmosphere _____

Party Program _____

Refreshments _____

Leadership _____

SUNDAY EVENING PROGRAM

Committee members: Nel, Toni, Jenny, Larrie

Theme: Welcoming to Chat

Location: Dining Hall

Decorations: None

Activities: Songs
Introduction to workshops
Family game
Introduction to families
Game for all

Songs: This land is my land
I've been working on the railroad

The evening started with Jane leading us in a few "Traveling songs". Workshop leaders were clued to get ready for their workshop introductions after Jane finished leading "She'll be coming 'round the mountain". With the tune still fresh in the group's mind, we sang the song to introduce the workshops using the same tune. Then, each workshop leader came up to the front when their verse was up. When the song finished, every workshop leader was up front to give us a little info on their session. Jane amazed us with a prepared skit for her costume workshop. She sang Second Hand Rose and dressed for the part in front of us.

To give the families a chance to get together, Jenny had everyone get their families into a circle. She asked an old and a new labber to get into the circle. The old labber blindfolded the new labber and spun her/him around then stepped back into the circle. Family members placed their hands up in front of them and the new, blindfolded member tried to identify the old labber by the feel of their hands.

Jenny then had us sit with our families. Each family was given the opportunity to introduce each member and share their family name (decided upon previously at dinner).

Larrie then passed out slips of paper with a word on the front and back of each piece. He placed an unusual picture on the overhead and the entire group mingled, trying to combine their slips of paper to form a headline for the picture. After that program, the group proceeded into the fireplace room for the evening ceremony with Nel.

Song to Introduce Workshops

Sing to She'll be coming around the mountain

A Journey into Leadership, is our path.
A Journey into Leadership, is our path.
A Journey into Leadership,
A Journey into Leadership,
A Journey into Leadership, is our path.

(verses)

Jane's got the art of many, faces.
Fire up those torches here, comes Leila
Lori's coming with eggs, to paint not scramble.
Guy's going to take us to, our limits.
Virginia's coming 'round the old folks, home.
Jenny 's going to keep you out, of stitches.
Ruth is the one for special, times.
Jamie is going to teach us basket, weaving.
She will be sending you on your journey, Reta Ray.
Gwen is going to show you clogging, use your feet.
When it comes to sharing time, Toni/Janet.
Shana is going to let you play along.
We will all paint outside, with Carol.
Charlotte has clowning in her blood, yes she does.
Tina and Friends will be bringing you their culture.
Gwen and Lori will be dancing around the room.



Questions for Truckers Game

Monday Activate

The participants fill out name tags with ask the questions:

What's your handle?

What are you haulin'?

What is your Home base?

Where are you haulin' to?

- 1- Who's handle is the most opposite or contrary to yours?
- 2- Who's load goes nicely with yours?
- 3- Who has the worst load to be delivered to your living room?
- 4- If one of the trucks spilled part of their load and you could be there to receive it what would it be?
- 5- Using their Handle as your guide who would you least like to spend a long winter in a small snowed in cabin with?

Dead Skunk Kick

2 lines of people face each other with about 4 feet between. Every other person on both sides is of opposite team. A dead skunk is tossed in about the center between the lines. The object is for the teams to try to kick the skunk down the line in to the Opponents goal (one team goal at one end the other team goal at the other). Skunks can be highly perfumed. Skunks are made of a stuffed sock.

TUESDAY EVENING PROGRAM

Committee members: Jennifer, Christine, Hattie, Marty, Raymond, Linda, Beth, Kari, Meggan

Theme: "The Beauty fo Humor" Pagent. King and Queen Spud will be crowned. Lots of laughs and fun.

Location: Messhall

Activities: -3 humorous categories

1. Paper dresses
2. Costume
3. Interview

Entertainment: The most hilarious, outrageous act(s) win!

M.C. - Marty

Judges - Bubbly Bonnie, Chitty Chatty Cobb, Nerdi Nelli, Loony Linda, Happy Hattie, Ridiculous Raymond, Bashful Beth

Music - Jennifer

Directions

Paper Dress Contest

Use newspaper, scissors, and tape to create an outfit in one of these categories:

1. Evening Gown
2. Bathing Suit
3. Casual
4. Historical
5. Futuristic
6. Anything You Want

You may also use any thing you can find in the crafts box to accessorize your outfit. Also, please write a 60 second commentary on your outfit, describing your creation.

Costume Contest

Use anything from the costume boxes to create a humorous outfit and then please write a 60 second commentary. **Make It Funny!!!!**

Interview

Prepare your greatest tall tale in a minute. (it CAN be truthful).

4th Annual Chatcolab Pow Wow

Committee Members: Tina Aguilar, Arlene Boileau, Eraina Palmer, Raynele Palmer-Danzuka, Kellie Danzuka-Palmer, Carol Stevens, Crystal Winishut, Carol Allison, Sally Heard, Reta Rae Weisgram, Katina Lenihan.

The Pow Wow committee had agreed upon having another Princess and Brave to reign over this year's Pow Wow, the candidates chosen were: Judy Brownlie, Hollie Cobb, Lucille Anderson and Fuzzy Lips II (Clark Gilleo, Sr.) for Princess and Kelly Merritt, Ray Gouchenour, Loren Olver and Lil Chief Huff N Puff (Tara Mahaffey) for Brave. During the week there had been cans set out to put money in to vote for the candidates.

The crowning of the Princess and Brave was during dinner on Thursday night. Our 1993 Court was Princess Judy Brownlie and Brave Kelly Merrit. After flag lowering, the flags were carried by Marty Heard and Bryon Wilson followed by the Princess and Brave then the Chatco Tribal members. A Grand Entry Dance was done into the Longhouse (Dinning Room). An opening prayer was done by Sally Heard to bless the Pow Wow, officially opening the Pow Wow.

The Pow Wow was dedicated to the Labbers who had attended 20 or more years, who were: Doc Stephens, Miriam Beasley, Leila Steckelberg, Ruth Moe and Joan Street.

Demonstrations of the Inter Tribal, Owl, Round and the Crow Hop were done then contests were held with Arlene Boileau, Carol Stevens and Raynele Palmer-Danzuka as judges. The results of the contests are as follows: Men's War Dance: 1st Place-Marty Heard; 2nd Place-Kelly Merrit; 3rd Place-Bryon Wilson; Owl Dance: 1st Place-Marty Heard and Jennifer Barringer; 2nd Place-Dwight Palmer and Lori Chitty; 3rd Place-Ray Gouchenour and Vicky Mitchell; The Ladies Round Dance: 1st Place-Kearstin Edwards; 2nd Place-Meggan Glahn; 3rd Place-Pam Schenck.

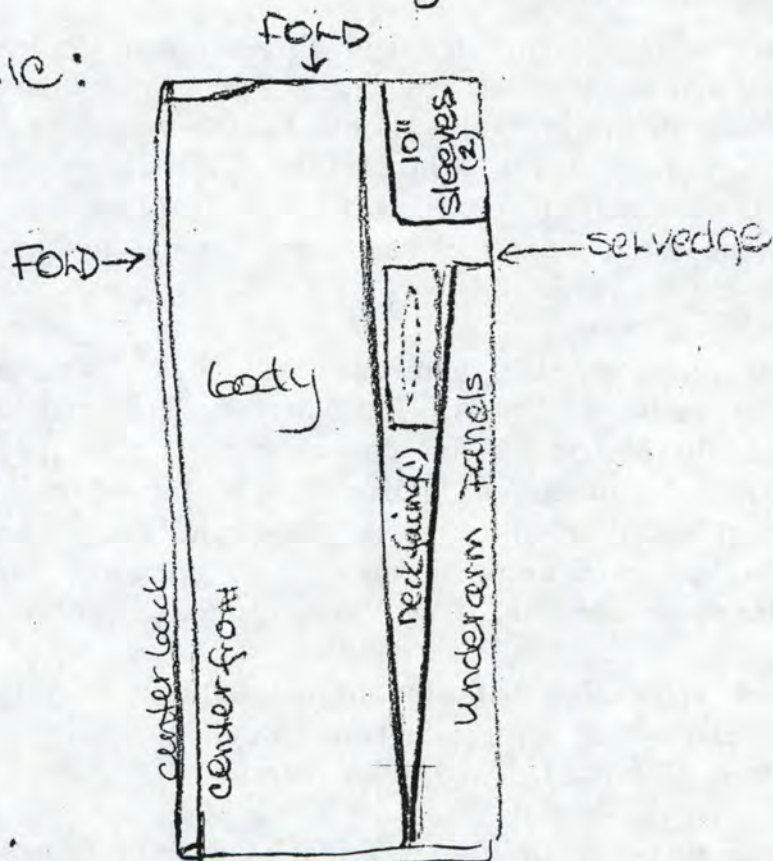
A special event was explained by Arlene Boileau regarding new born babies. Guy and Shana Forson was called forward with their baby. Baby money was given, which was gathered throughout the week by everyone. And the Indian Name of "Angel From Heaven" was given to the baby. When a new baby came into the community, the relatives, friends and whomever came and gave gifts, money and/or

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.



VOTE
FOR YOUR
BRAVE
FOR THE 1993

CHAT POW*WOW
VOTE, VOTE, VOTE



**VOTE
FOR YOUR
PRINCESS
FOR THE 1993**



**CHAT POW*WOW
VOTE, VOTE, VOTE**

FRIDAY EVENING PARTY

Committee Members: Lori, Tanya, Meg, Mama B., Betsy, Cheryl, Joan

Theme: "Journey through Time"

Location: Messhall

Activities: *Parlor Games (mirar)*

Victorian America taught us a lot about leisure and the mannerly way to utilize it with parlor games. Words are handed out to each participant and he or she must mingle with other participants to find six or seven other people that have something in common with that word. When everyone has gotten into groups, they announce what their word has in common.

Wizards, Elves, and Giants

Back when dungeons and Dragons wasn't a game, but a reality, the environment created a place for recreation of the most invigorating kind. In the small groups Wizards, Elves and Giants is taught so two teams play against each other. (See Shana's Mini-Session on Games for the rules)

New York, New York

Lori teaches the group a line dance retrospective of the great American days of showtunes. (refer to the Major workshop on dance for further instructions on this dance that anyone can participate in)

Games of the Future

Still within the small groups, the participants work together to create a new game or rejuvenate an old one that will be all the rave at the 2078 Chatcolab in the future. Then we take a few short minutes to play a few rounds of each game.

Step by Step

Four side closers to right
come back with 4 to the left.
Walk to the center (8 counts) raising hands as you go
Turn to the right and place right hand on shoulder of person
in front of you. Walk LOD 8 counts
Back out of center 8 counts.
Back out of center 8 counts.
Repeat...

Dance into the Ceremony in the Library

Sunday Night Ceremony

After an evening of fun and laughter, it was time to bring an ending to the first night at Chat. The group moved into the fireplace room, and we started the ceremony with Jane Higuera leading the group with a song, "We're Here at Chat."

Nell Klumph gave a brief discussion on ceremonies. Ceremonies are a large and important part of Chat. There are many types of ceremonies, they can be serious, humorous, informative or traditional. The remainder of the ceremony was devoted to the concepts of *Philosophies, Humor, Knowledge, Ideas and Sharing*. As each person lit their candle, they talked about the concepts that are so important to Chat.

Philosophies: Diana Marsden talked of the philosophy of friendship that spans the years, and read a letter she had written to Billie Marie Studer. Billie Marie was a long-time Labber who passed away last year. She asked that others take the time this week to write letters to others--living or dead--and include them in the Chat notebook for others to enjoy. Her letter is included below.

Humor: Lane Mahaffey talked of humor, and the importance of enjoying life, enjoying others and of laughter.

Knowledge: Mike Early talked of knowledge, the knowledge that can be gained from the wisdom of the group at Chat, and the importance of taking time to to ask questions, to watch and listen.

Ideas: Nell Klumph talked of ideas, of sharing and learning from others, and of taking risks at Chat. Because Chat is a supportive, learning environment, she challenged the group to "try to do what you cannot," and learn to DO what you formerly thought was impossible.

Share: Hattie Cobb, a new Labber, talked of sharing, and the joy that sharing gives you and others.

We ended with a song, and Leila Steckelberg told us about the history and ceremony behind the candle.

Letter to Billie Marie

Dear Billie Marie,

Here it is Chat 1993 and you have left us, but I can just see you driving in with your car chuck full of goodies and you chuckling over what you brought, excited and happy to be here.

I remember when I used to visit your house; walk past your big, old, cherry tree, walk up your hazardous front steps and wait on your porch piled with sea shells, driftwood, interesting bottles and wind chimes. I still see you there with your happy greeting, no matter what hour of the day or night it is.

Your blue carpet and reclining chairs, you cat and warm stove and you telling me the latest interesting thing you've been reading about in the Seattle newspaper and the comic you cut out of a magazine, underlined in felt pen and written around with profound expositions and the laughter of what happened yesterday with people you'd met or talked to lately, or a funny TV show. You'd also tell me about your latest Camp Fire foray and what experiences you had with the Camp Fire Girls and then apologize when you couldn't do it anymore - but no regrets, because you found a new craft, quilting, and making doll blankets for children.

I laughed with you through your remodeling job and your disappointment when the building department didn't like what you did. I remember how it used to look with the tea towels from everywhere fastened on the slanted ceilings and your fabulous political button collection in the corner. I remember your paperback library along both sides of your bed and your exchanging books for new ones once a month.

I can still feel the Lummi Sticks in our hands as we practiced until we were pros and didn't care that it was three in the morning and I had to catch a plane at seven.

I also remember our trips to the Arlington hillside where we played in the summerhouse. It had everything anyone could possibly want and also things to fix whatever leaked in the rain. I could never stay long enough to see everything before I had to leave again. You kept me wanting to come back.

We went to your rosacrution garden and you shared you faith with me. I found you once in a Swedish hospital, always grateful to be getting well so that you could drive your car.

You learned early in life to invent games to play when you couldn't hear what others were doing. When you were older, you taught many children how to invent and play games of all kinds.

Our days at Chatcolab were more special when we were assigned the job of collecting songs that weren't in the blue and pink songbooks. I remember we decided to do it in an appropriate place, so we hiked up to a waterfall on Mt. Rainier. You brought all 20 of your camp songbooks and we went through every one of them before sundown, except for the Tent and Trails book we accidentally kicked down the waterfall. We were so hoarse we could hardly talk. I remember the book was "drafted" because you figured out that was the best way to keep out of copyright problems.

You made me some wind chimes once. I still have them in Dover, England where the wind really blows them.

Because we were Camp Fire Leaders, we shared a lot of WoHeLo Indian lore, great ceremonials, and tipis.

Our fondest memories will always be Indian Cliffs. Joan and I will hold you in our arms and think about our many overnights with Don Clayton, Mareen, Bill, Little Bill, Dick Schwartz, Joan, Doc Stephens, Patti Barnum, Shep, Marc, and so many others I cannot remember. The stories are still vivid, the moments indelible.

Your famous duffle bag. When Joan and I hiked to the Cliffs one night and it suddenly rained....out of your pack came: the big tarp, hatchet for making stakes and poles, top tarp, rope, buddy burner, dry matches, dry wood, paper, soup, tea, sugar, candy, Fruit and Nut Camp Mix, foil frying pan, eggs, pancake mix, butter, brown sugar, paper plates, a radio and flashlight. There is no one else in or out of this world that camped like you. Out of your hip pocket came the songbooks and we sang while it poured; laughed til' we cried.

I love you dear lady, and thank you for being close to me again this lab in your continuous life to me.

Love and lots of E-Hugs,

Diana

Nature is My Friend

Evening Ceremony, Monday, June 7

Committee: Loren Olver, Pat Farr, Mikelyn Ward, Pam Schenck, Rosemary Gouchenour,
Lane Mahaffey

Introduction

Loren: Tonight our theme is: Nature is our friend.

Each of us has been given a "little piece of nature"; consider it, and its place in nature. consider how it relates to you; how you relate to it; and how both relate to the rest of nature.

Humor

Pat: Dedicated to all who have heard the call of the land on a personal level.

Gardening is described as the art of killing weeds and bugs, to grow flowers and crops, for animals and birds to eat. Just for the record did you know that zucchini is the only vegetable with its own zip code.

Seasons

Autumn is the delightful season that runs from the disposal of the last zucchini to the arrival of the new seed catalogs.

Care and Feeding of Vegetables

Many individuals are reluctant to raise animals for food, dreading as they do the inevitable emotional turmoil that accompanies the conversion of a pet into lunch. With members of the vegetable kingdom, it is easier to avoid attachments, but for the truly squeamish the harvest can be a trying experience. Here are a few hints that will make it easier to bear: Never talk to a plant you intend to eat; when digging up potatoes, avoid eye contact; do not pet soft-headed vegetables like lettuce and cabbage; don't give your melons and pumpkins names; and always apply fertilizer with a mechanical dispenser rather than by hand.

Service to Man

By Mikelyn--The story is told of a young pine tree that stood high on a mountainside close to the sky. The wind blew through its branches; the sun lighted up its needles; and the snow whirled about it. Each year it grew taller, straighter, and stronger.

One day workmen came to the forest. They cut down the tallest trees on the mountainside. The pine looked at the tall trees as they were being felled. It heard them crash to the ground. Quietly it watched as they were carried away and wondered when its own turn would come.

The pine tree had but one desire--to be of service to man. It dreamed of great ships with strong sturdy masts. It thought of beautiful new homes, schools, and churches. It carried the picture of people made happy because of these buildings. As the wind blew through its branches the pine tree sang of its desire: "I will be straight; I will be strong; I will be true and sound to the heart. Someday I may be of service to man."

Years passed, and the lumbermen came again to the mountain. They selected other pine trees and carried them into the village to be made into lumber. In the course of time the lumber was used in building homes, schools, and churches. It happened that the trees brought some of their music to the village.

Their song was mingled with the song in the homes, the schools, and the churches. The pine tree on the mountainside heard these songs and was glad. It added its own song: "I will be straight; I will be strong; I will be true and sound to the heart. Someday I, too, may be of service to man."

Masts were needed for the king's fleet. Scouts were sent to the mountain to search for the tallest and strongest trees. Some of the trees were not straight, many were too small, while others were unsound at the heart. At last the scout came to the pine tree. Through the years it had continued to grow straight and strong. It could now look down upon the younger trees.

The scouts tested the pine for its strength and straightness. They looked at its height and found it to be the tallest and strongest tree on the mountainside. The chief scout said to the others, "This tree will make a strong, sturdy mast. It can be used in the center of the greatest ship in the king's fleet."

The woodsmen came with sharp axes. With mighty strokes they cut through the bark and into the heart of the pine. The tree swayed as it fell to the ground with a mighty crash. As it fell there was heard an echo of the song: "I will be straight; I will be strong; I will be true and sound to the heart. Perhaps now I will be of service to man."

The workmen carried the tree to the village where they shaped and polished its wood. When it was completed, the workmen were proud of its beauty. They looked at the tree as it was placed in position on the ship. When it lifted its head to the sky, the wind did not bend or break it. The pine had become the central mast of the greatest ship in the king's fleet.

The king came to inspect the fleet before it started on its journey. He saw the tall, stately mast in the center of his largest ship. The pine heard the king say, "This tall mast shall bear the sails which carry my swiftest ship on its voyages. The ship shall bear my best trained soldiers as they carry my urgent commands." The pine tree was happy at last to be of service to the king.

Slides and nature tapes during poems

Woodland Cathedral, by Patience Strong
presented by Lane Mahaffey

Go into the woodlands if you seek for peace of mind --
at this time when Nature's mood is gentle, quiet and kind ...
When soft winds fan the trembling leaves about the cloistered glade--
and paths go winding deep into the green and breathless shade..
Where nothing breaks the silence of the warm and fragrant air--
but snatches of sweet melody...
And wings that rend and tear--
The stillness of the windless dells where shallow brooklets flow--
And shadows fleck the water as the sunbeams come and go.

An unseen Presence walks the woods...
A sense of holy things--
Haunts the dim Cathedral aisles;
and every bird that sings--
Is like some morning chorister, and every breath of air--
Seems to bring the secret murmur of a whispered prayer.

In the Forest, by Patience Strong

Presented by Rosemary Gouchenour

In the forest we can rise above our worldly care; in the forest we may find tranquillity, and share--
The silence and the secret strength of great and ancient trees--sturdy oaks and silver birches,
laughing in the breeze.

In the forest we can learn life's lessons if we will;
How to turn towards the sunshine, standing straight and still--
How to be content with slow development--
And grow, in grace and strength in spite of storms, of wind and frost and snow...
Countless birds and insects seek protection in the tree--
Food and shelter; isn't this true hospitality?
And when winds have stripped the branches of their summer dress--
They survive to show the world new forms of loveliness.

Stately tree! Look down on me--and teach me how to be--
Strong and wise--
To live my days in quiet dignity...
In the forest silences our petty warfares cease.
In God's own cathedral we discover Truth and Peace.

A Prayer, by Edwin Markham

Presented by Pam

Teach me, Father, how to go
Softly as the grasses grow;
Hush my soul to meet the shock
Of the wild world as a rock;
But my spirit, propped with power,
Make as simple as a flower.
Let the dry heart fill its cup
Like a poppy looking up;
Let life lightly wear her crown,
Like a poppy looking down.

Teach me, Father, how to be
Kind and patient as a tree.
Joyfully the crickets croon
Under shady oak at noon;
Beetle, on his mission bent,
Tarrys on that cooling tent.
Let me, also, cheer a spot,
Hidden field or garden grot--
Place where passing souls can rest
On the way and be their best.

Closing

By Loren Olver

To illustrate our roles as caretakers of nature and the need to respect and treat nature kindly, we ask that you return your "little piece of nature" back to the environment... so that it may grow or feed the ongoing growth of nature.

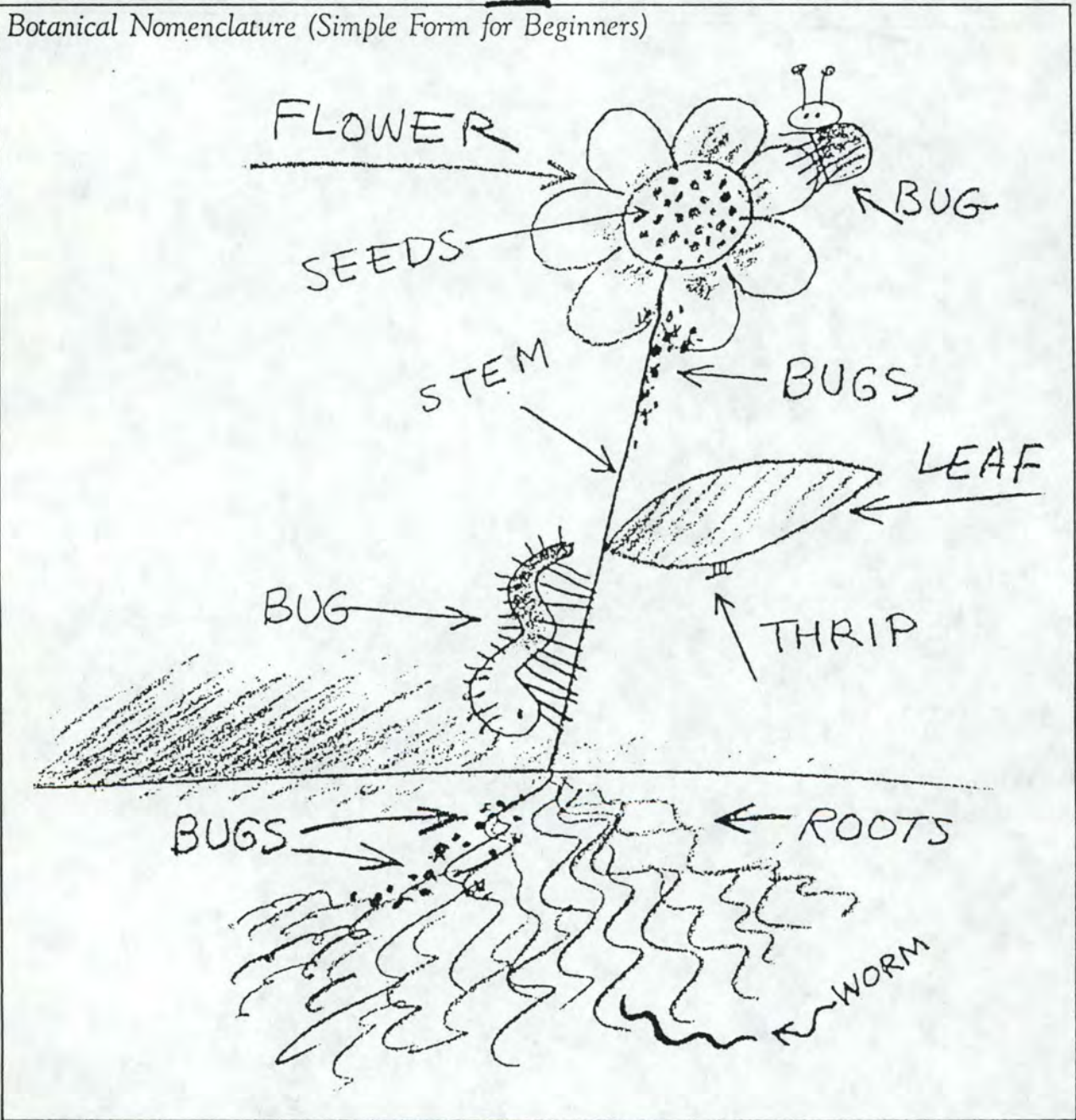
Evening Ceremony - June 7, 1993

Yard



Nature is my friend

Botanical Nomenclature (Simple Form for Beginners)



Let it be yours join us

Tuesday Night Ceremony

Candlelighting Ceremony
by A.J. Patch

The ceremony started with the ceremony committee leading the assembled labbers down to the lakeside from the dining hall. They were told before departing the hall that they would line-up on the shore facing the short side of the "U" shaped dock, from which the committee would conduct the ceremony.

After leading the group down to the lake, the committee moved to the end of the dock, facing the assembled group. The following ceremonial statements were then read to the group across the intervening water, which helped conduct the sound to the group.

As each portion of the ceremony was read, another of the group would light one of the candles on the star (as detailed below).

The ceremony can be conducted with either six or seven readers of parts - if six are used, Parts I and VII are read by the same person.

Part I:

I am the Light of Chatcolab. I offer you the opportunity of self betterment because only through the improvement of yourself can you be of the greatest service to others. I am the foundation of democracy, which is the principle of people living together, working together and playing together in such a way that each individual in the group can make the greatest contribution for the benefit of all. I am the Spirit of Chatcolab and within me is the light that can reach to the farthest corners of the earth. Within me is the light; but, unless those who come here bring the spark to ignite that flame, I shall remain in the darkness forever.

Part II

I am the Light of the Soil. Since the beginning, I have changed from barren rock to a rich blanket that will protect within its folds every living thing that stirs upon my breast. I will give you food if you will let me live, but I must be tended carefully or I shall depart from you. Upon my breast I supported nations which now are only dim pages in old books. If I am destroyed, your homes will fall in ruins and your children will wander upon the face of the earth seeking for me in places where men have not lived before. Beneath my feet in the oil and coal is stored the sunshine of a million years. From those riches I will seek the spark that will bring light to Chatcolab.

Part III

I am the Light of the Water. I may visit you by tapping lightly on your window pane, or I may come as a roaring flood that destroys as it rolls onward. I can not stop in all my life. I travel upward when the sun calls me, sweep across the sky in the clouds and return again to the earth and journey to the sea. I cannot stop, but I will linger in friendly places. I will pause long enough where the soil has been carefully tended to bring forth upon the earth all the wealth of plant and animal life that you may desire. On my travels, men harness me to wheels that make light that leaps forth at the turn of a switch. I must be able to bring light to Chatcolab.

Part IV

I am the light of plant life. I am food, clothing shelter and beauty. I take the essence of the soil and the nectar of the water and combine them with sunlight and the elements of the air. With those, I may make the golden grain which is your bread, or I may make those towering spires that you call trees. I struggle to exist at the foot of the ice sheet and at the edge of the desert's shifting sands, but I prefer to live where fertile soil holds sweet water for me. I built the forests that disappeared in flames that swept across ten thousand hills. Coal and Oil are only memorials to home in which I lived a million years ago. If I cannot bring light to Chatcolab, who can?

Part V

I am the light of animal life. I am younger than the spirits of the soil or the water or plant life. I could not live until those spirits had prepared a place for me, and I cannot stay alive when anyone of them is gone. I made a pattern within which each of the creatures that holds my spirit must move in the manner that I that I have appointed. The worm burrows in the earth so air and water may enter to feed the plants, the bird can soar so high against the sun that the eye fails to follow the flight, and the four-footed beings all live as I have directed. The greatest and the least of them have a place in the pattern of life; and if any one of them goes into oblivion, some of the others must follow. I live in the sun and beneath the moon and stars. I can walk on sure feet on the darkest night so perhaps I can bring light to Chatcolab.

Part VI

I am the light of humanity, the spirit of yourself. I am the youngest of the spirits and I inherited all the wealth that each of the spirits had created in all the ages before I saw the sunlight. The soil, the water, the plants and the animals were given into my keeping. The spirit of the soil says I have destroyed it in places where nations prospered long ago. The spirit of water complains that I hurry its journey to the sea. I know there are deserts now where forests grew before I came. Across the skies above us once swept those countless legions of pigeons whose last survivor died within Ohio's borders. I cannot change the past, but I can control the future. I have the power of reason which no other spirit possesses. I can learn to live in such a way that every other spirit is the better for my presence. I must live in that way or those who follow me will search in vain for the wealth that I destroyed. I will start planning now. I think that all of the spirits together can bring the light to Chatcolab which no one of them can create.

Part VII

As long as the light of Chatcolab burns, it can be carried to far places by those who appreciate its illumination. I ask the spirits to take the flame to light the last light of our star of hope.

As the light is passed to the last of the spirits of the star, I will read a pledge that all of us will repeat later if the light shed is reflected by your spirit and you desire to share the light with others. Are you ready to repeat this pledge after me?

I pledge that I will remember / that conservation is the intelligent use of the resources of nature / and that these resources can be renewed / if they are not destroyed. I shall remember that wanton destruction of any natural wealth is proof of selfishness.

I pledge that I will learn more / about the spirits of the universe / and of their relationships with each other. I shall learn to live with / the soil, water, plants and animals in such a way / that people who follow me will not be deprived / of the things I enjoy. I pledge that I will share with others / the light I have received at Chatcolab / because I believe that I can give away / all or any part of the knowledge which I possess / and still keep it for myself.

Following the completion of the pledge, Kum-by-Yah was sung as the lighted star was moved to the center of the open water by means of strings attached to the frame of the star.

The star was build by taping strips of styrofoam into a star. Candles were mounted at the interior points and on the exterior points. The interior candles were lit first, then the remaining seven candles were lit as the parts above were read and the star was then moved to the center of the open water by strings attached to the dock and the star, and pulled by one of the group on the opposite dock.

WEDNESDAY EVENING CEREMONY

The flag ceremony on Wednesday was an event focused on what America means to all of us. We marched in to "This Land is Your Land" and the flags of all the states represented by folks at the Lab carrying their own state flags. Old Glory led the parade and we settled down for a brief slide show representing the Grand USA. Then everyone went out to the basketball court two by two with the path lit by luminaries. It was a beautiful sight. As the group assembled, each was given a sparkler, which was lit from the luminaries. Old Glory was raised and spotlighted as members of the group expressed what America meant to them and then, Jennifer Barringer sang "God Bless the USA". It was a beautiful and very touching ceremony.

We all learned the origin of the ball on top of the flag standard. Clark Gilleo shared that the soldiers kept matches, ammunition and one kernal of wheat in the ball. The ammunition was to defend the flag to the end. If necessary, it was better to burn the flag rather than surrender it, and the kernal of wheat was something with which to start over.

FRIDAY NIGHT CEREMONY

FRIDAY NIGHT CEREMONY COMMITTEE: Betsy Carver, Lori Chitty, Cheryl Nicholuson, Carol Stevens, Meg Ward, Tanya Wilson, Miriam Beasley.

Labbers filed through the Time Machine from the Dining Hall into the Fireplace Room in a Grand March.

The current Board and officers were introduced by Chairman, Toni Gwin -- as were the 1994 Board and officers.

The ceremony proceeded as follows:

THE FUTURE IS IN OUR CHILDREN'S HANDS--
THIS TRUTH PREVAILS IN WORLD WIDE LANDS.
Our hope is that they learn to think
To steer them to create a link
throughout universe and all the globe
PEACE TO ACHIEVE -- EFFECTIVELY HOLD.

LOVE IN ANY LANGUAGE was sung by Jennifer Baringer.

Mama B shared the poem WE HAVE RESPONSIBILITY.

Each Labber filed by the fireplace adding a wish for the future.

The singing of EACH CAMPFIRE LIGHTS ANEW by the Labbers ended the ceremony.



WE HAVE RESPONSIBILITY

We have responsibility for children
who put chocolate fingers
everywhere,
who like to be tickled
who stomp in puddles and ruin
their new pants,
who sneak popsicles before
supper,
who erase holes in math workbooks,
who can never find their shoes.

And we have responsibility for those
children
who stare at photographers from
behind hungry eyes
who can't bound down the street in
a new pair of sneakers,
who never "counted potatoes,"
who are born in places we would n't
be caught dead,
who never go to the circus,
who live in an X-rated world.

We have responsibility for children
who bring us sticky kisses and
fistfuls of dandelions,
who sleep with the dog and bury the
goldfish,
who hug in a hurry and forget their
lunch money,
who cover themselves with Band-aids
and sing off-key,
who squeeze toothpaste all over the
sink,
who slurp their soup.

And we have responsibility for children
who never get dessert,
who have no safe blanket to drag
behind them,
who watch their parents watch them
die,
who can't find any bread to steal,
who don't have any rooms to clean up,
whose pictures aren't on anybody's
dresser,
whose monsters are real.

We have responsibility for
children
who spend all their allowance
before Tuesday,
who throw tantrums in the
grocery store and pick at
their food,
who like ghost stories
who shove dirty clothes under
their bed, and never rinse
out the tub,
who get visits from the tooth
fairy,
who don't like to be kissed in
front of the carpools,
who squirm in church and
scream on the phone,
whose tears we sometimes laugh
at and whose smiles can
make us cry.

And we have responsibility for
children
whose nightmares come in the
daytime,
who will eat anything,
who have never seen a dentist,
who aren't spoiled by anybody,
who go to bed hungry and cry
themselves to sleep,
who live and move, but have
no being.

We have responsibility for
children
who want to be carried and for
those who must,
for those we never give up on
and for those who don't get a
second chance,
for those we smother, and
for those who will grab the
hand of anybody kind enough
to offer it.

by Ina Hughs

Those hands the children reach
for are our hands -- and when
we reach out and join our hands
with theirs, we see the stars --
and our course through the ice-
bergs becomes clear.

WEDNESDAY
FLAG LOWERING CEREMONY
BY
TSUNAMI TREKKERS

I. **Opening**

Processional March from Dining Hall around grounds and finishing at Flag Pole.

Music: Sousa's "Stars and Stripes Forever"

II. **Flag Etiquette**

Reading: by Sue Ann Love

When during the ceremony of hoisting or lowering the flag or when the flag is passing in a parade or in a review, all persons should face the flag, stand at attention, and salute. There are three types of salutes:

- a. Those in uniform should render the military salute.
- b. Men with hats on should remove the hat, hold it with the right hand, with hand over the heart.
- c. All others should salute by placing the right hand over the heart. The salute to the flag in a moving column should be given at the moment the flag passes.

III. **Reading:** by Pat Farr

"There are many flags"

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

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

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

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

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

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

IV. **Lower Flag:** "Taps" will be played at a distance by Ruth Moe.

Monday Flag Raising

by Jabber Walkies

"Stars and Stripes Forever" on tape greeted labbers as they assembled.

Greg, who had just arrived after driving all night from OR. - helped us make that twisty rope behave. Thanks, Greg.

After the pledge, Roy spoke briefly about becoming an American Citizen.

Judy, then led us in "My Country Tis Of Thee."

Wednesday Flag Raising

by the Fairy Dust Flyers

Reta Rae and Toni lined the participants up to spell out USA. Each letter was told to respond with a wave when they heard their color. U's were Red, S's were White while the A's were Blue.

Dwight read a poem about the Flag with the words red, white and blue mentioned several times. There was lots of waving. The Flag was lowered by Vicky and we dismissed to the Pow-Wow committee.

Friday Flag Raising

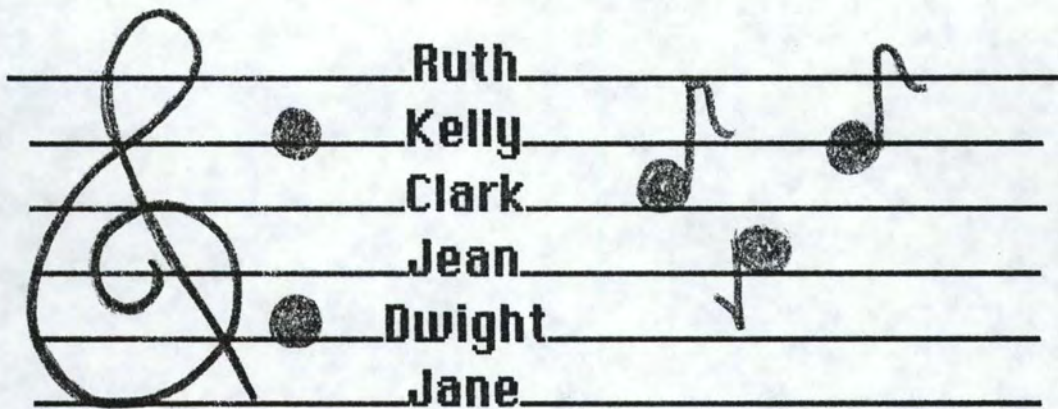
by the Seekers

The flag was raised and the labbers gave the pledge. Billy Ray Cyrus song - "Some Gave All". was played on tape.

FRIDAY TEA TIME_____

The Tsunami Trekkers take us on a sentimental journey to Alaska by way of the Inner Passage. Be alert for icebergs, as we mingle by the fire in the library.

Entertainment provided by the Sentimental Strummers:



As we are nearing the end of our world voyage, refreshments will be served on an availability basis.

Chatasauras'

Tea time

Where: Front Lawn

When: Thursday

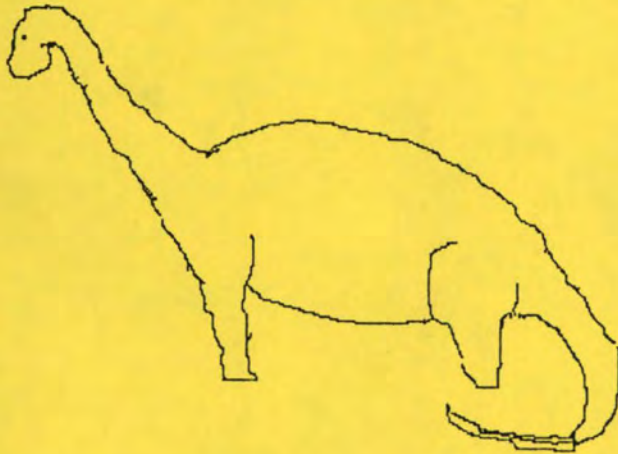
Time: 3:30 PM

The Chatasauras' hosted Tea Time Thursday outside on the front lawn.

The refreshments consisted of Dinosaur Popcorn and Cactus Punch.

The recipe for Dinosaur Popcorn (below) provided by Sally Heard.

Please Come!



Dinosaur Popcorn

8 qts popped corn

2 cubes margarine - melted on lowheat

Add 2 cups Brown sugar = Bring to a boil
Add 1/2 teaspoon salt = stirring constantly

Reduce heat - let simmer unstirred for 5 minutes

Add 1 teaspoon vanilla = pour over
Add 1 teaspoon baking soda = corn, stir

Bake one hour at 200-250 degrees; stir every 15 minutes

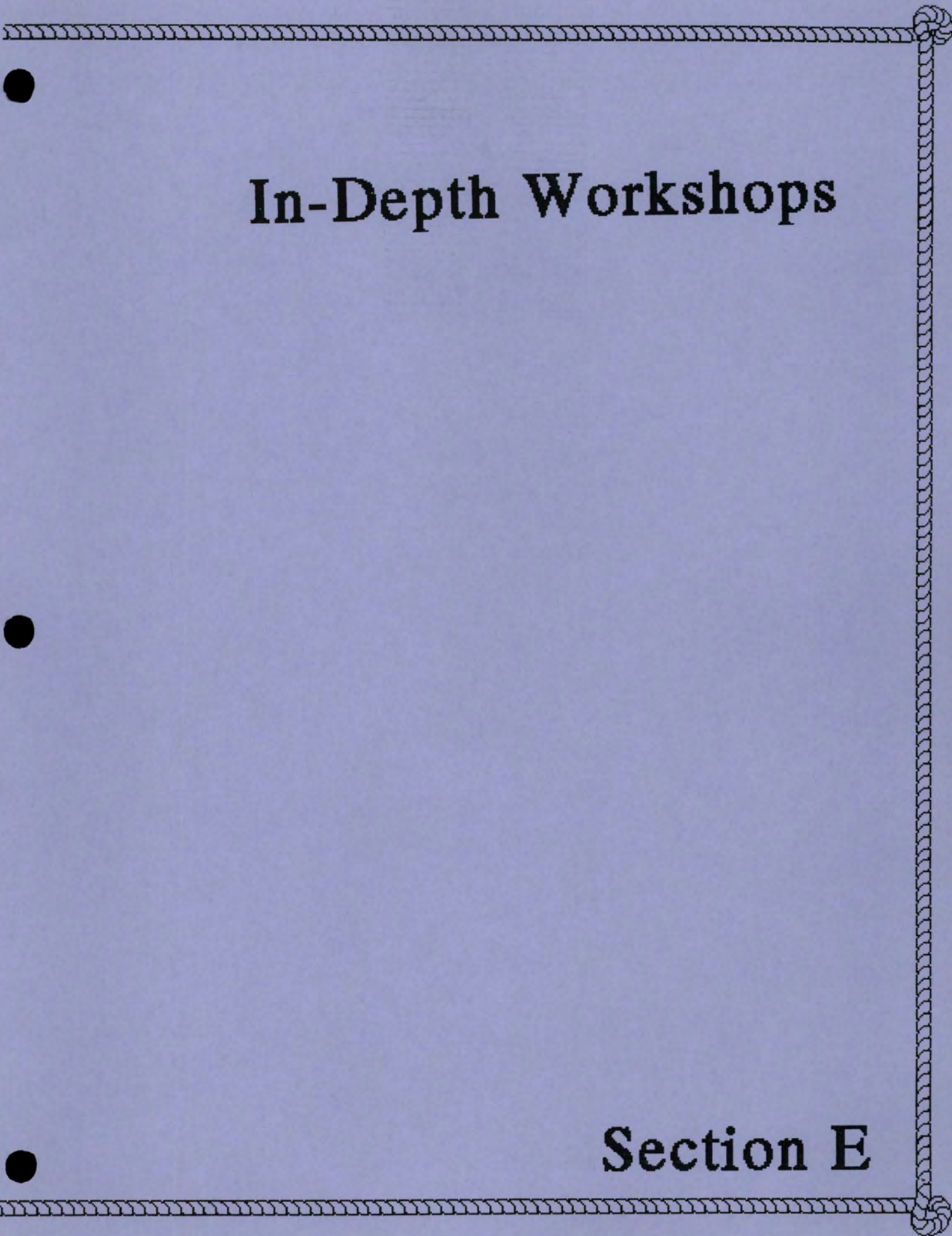
Flag Etiquette - U.S. Flag

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

Conducting a ceremony

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

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

A decorative border made of a rope-like pattern surrounds the page. The rope is thicker at the corners, where it forms a knot-like shape. Three hole-punch marks are visible on the left side of the page.

In-Depth Workshops

Section E

NATIVE AMERICAN CULTURE

PRESENTED BY TINA AGUILAR

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.

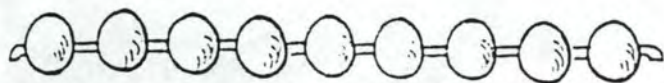
THE PEYOTE STITCH

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.

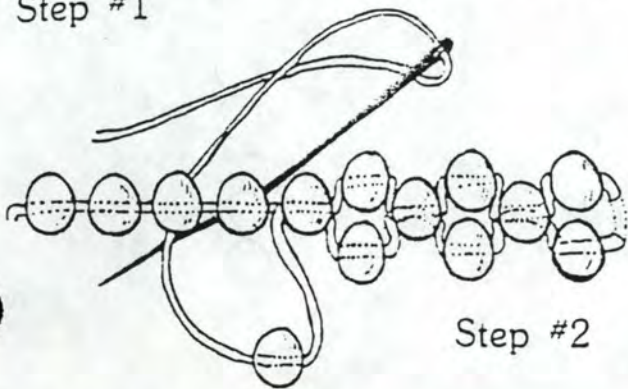
When beading a cigarette lighter or key chain, the best thing to do is to cover the object with leather, felt or baby wet pad all work fine.

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.

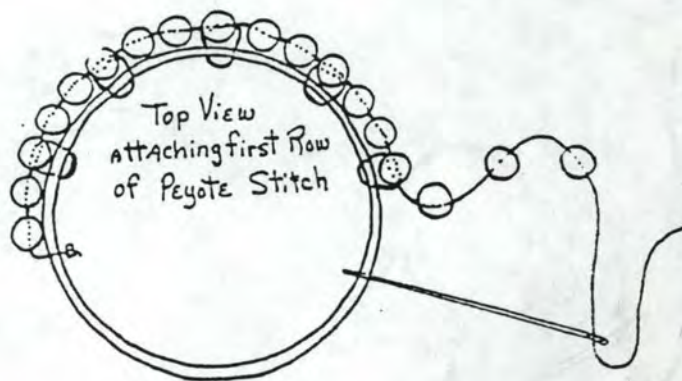
Pick up one bead on the needle, skip one bead (of the row that is sewn on) and bring the needle through to the 3rd bead. Continue until you are finished. Practicing with different colors to make designs and patterns.



Step #1



Step #2

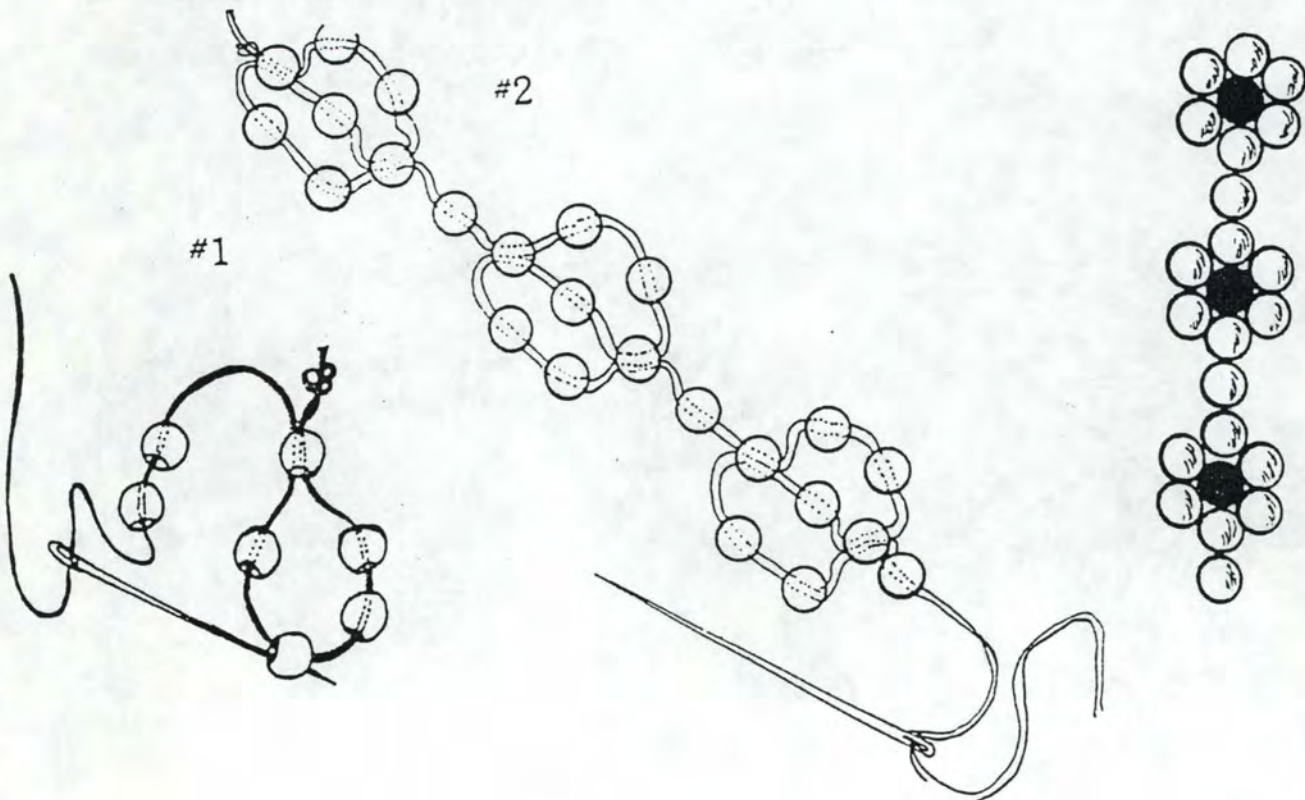


DAISY CHAIN NECKLACE

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

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

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



LOOM BEADING

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

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

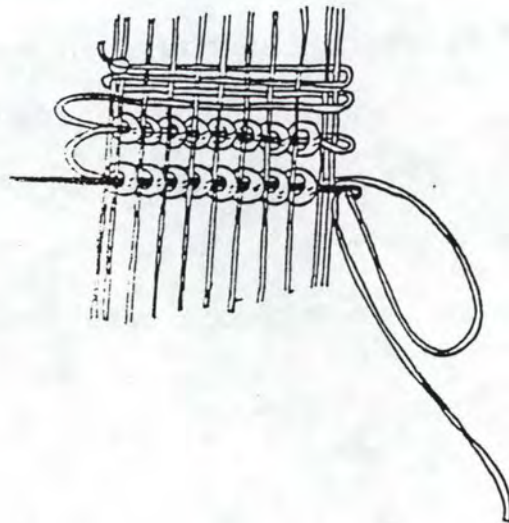
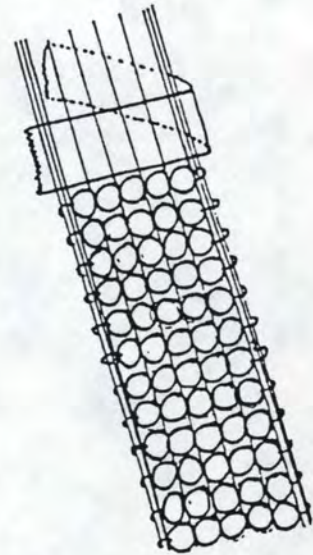
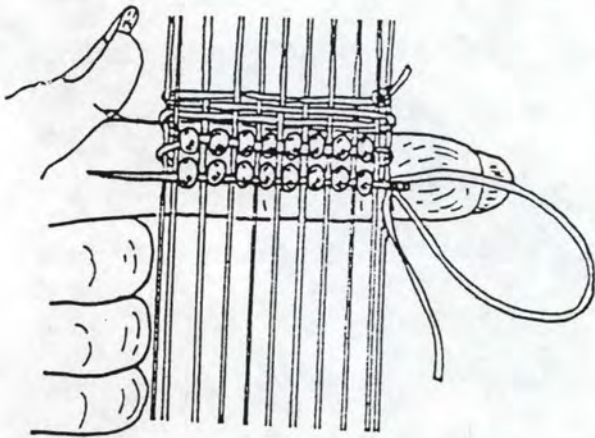
Thread your beading needle with about one yard of thread (doubled). Attach to the double left outside edge, tying a firm knot. This thread will be called your welt thread, on which the beads will be strung. With your needle, pick up the first row of beads your pattern calls for, going across the pattern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

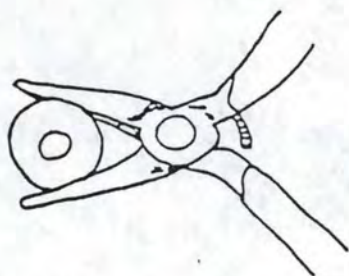
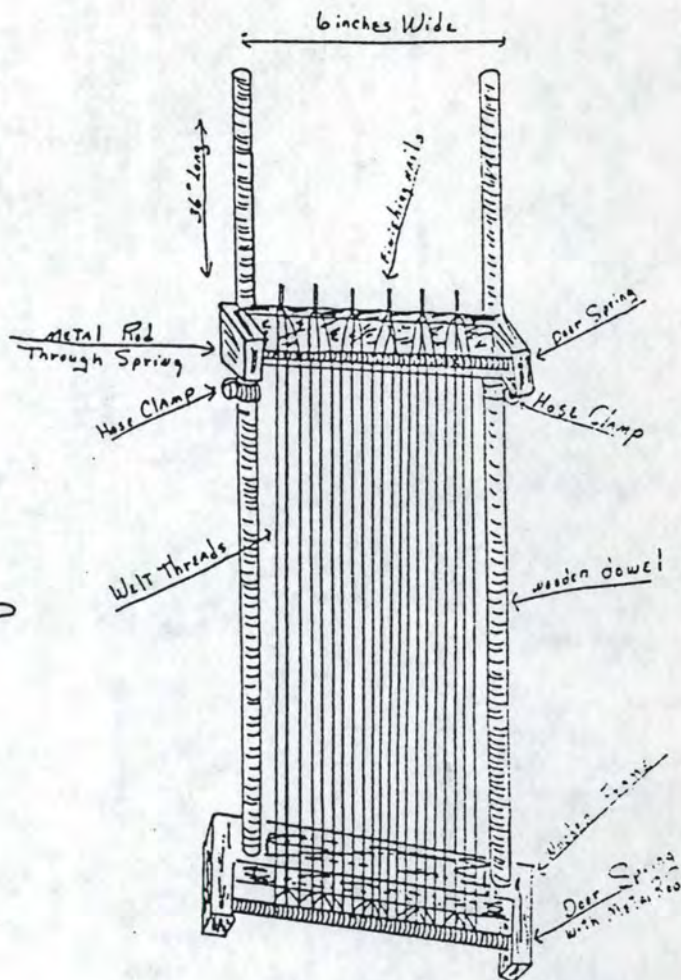
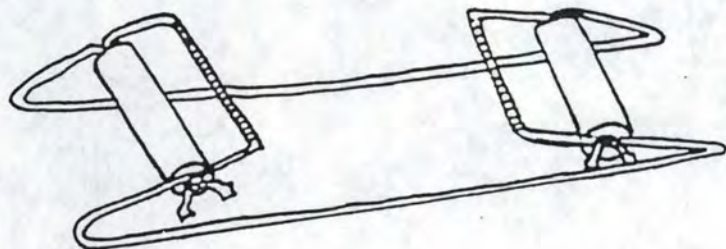
From the back side of the warp threads, the beads are placed between the warps and held in place with the forefinger. Then the welt thread is brought back through the beads on the top side of the warp threads. Be sure your needle stays on the top side of each warp thread as it passes through each bead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

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

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

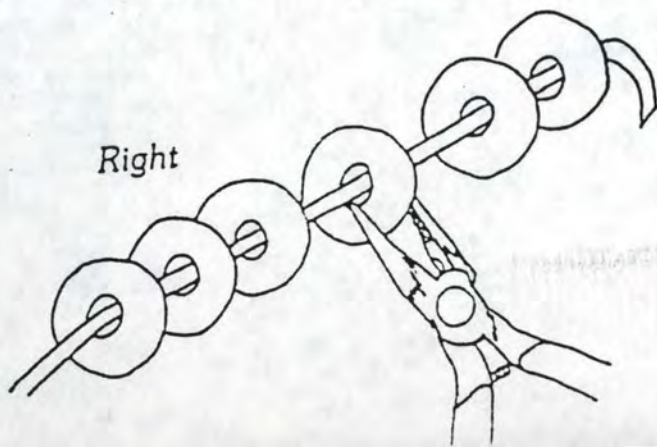
The finished bead strip can easily be sewn onto leather or fabric backing, depending on your choice. Tape the loose end strips together with cloth tape or use a little glue and glue them to a small piece of leather or fabric and tuck them under between the beading and backing.



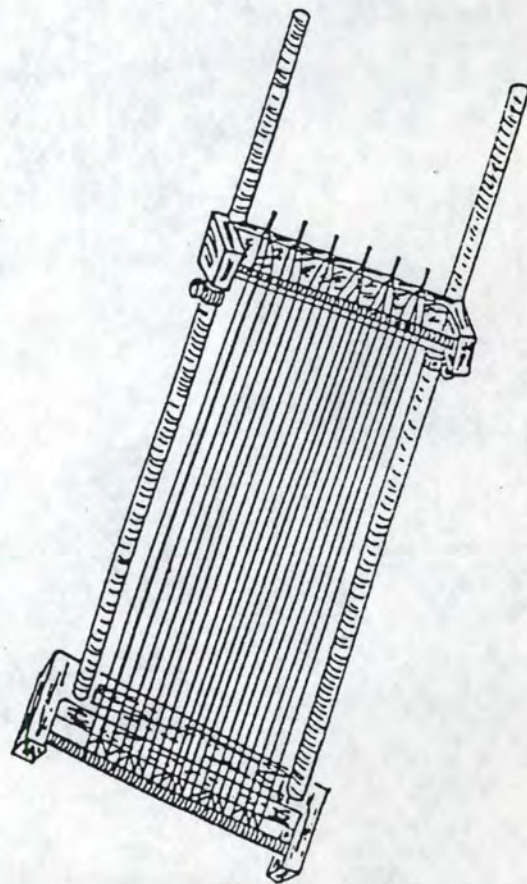


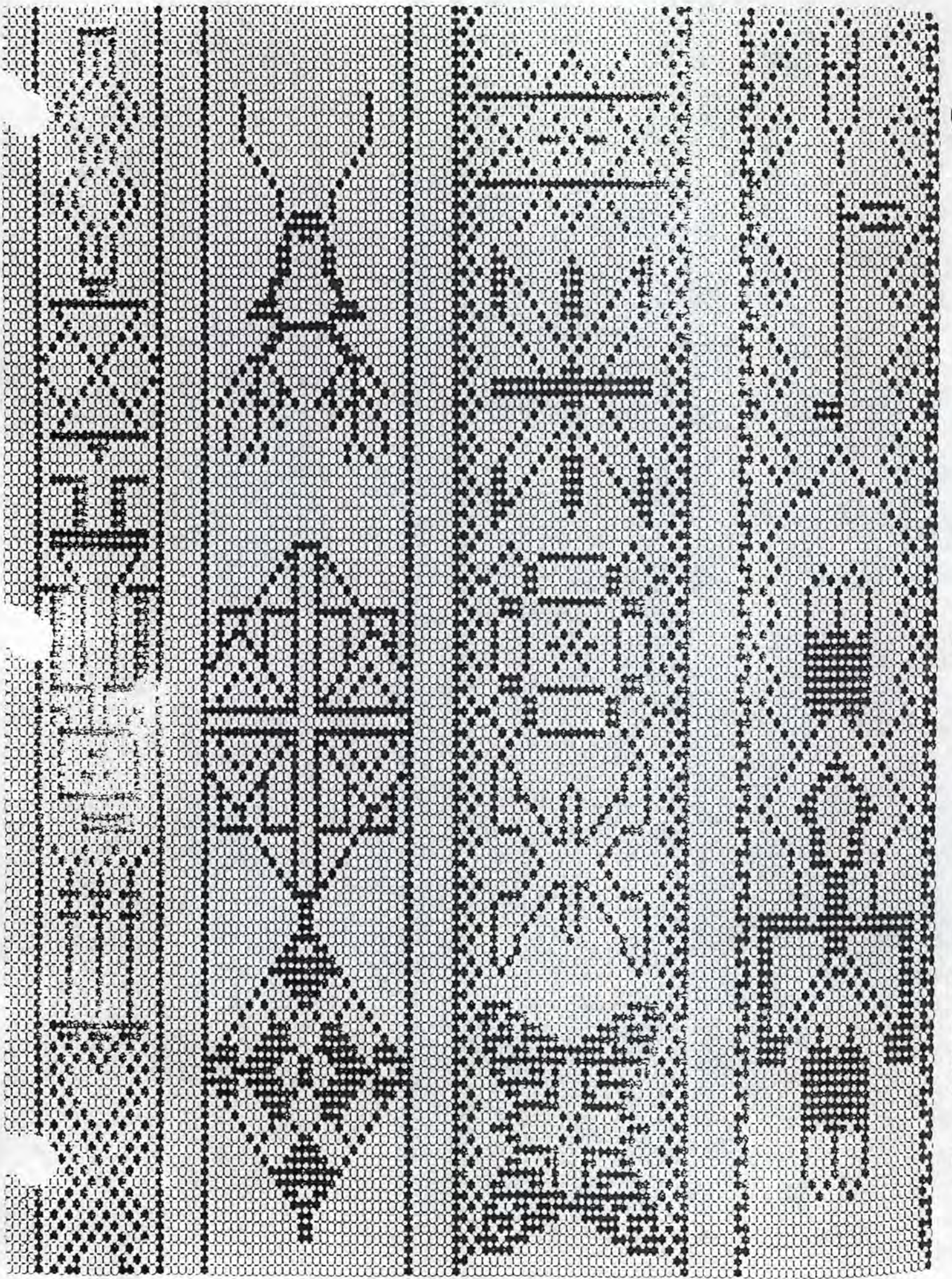
Wrong

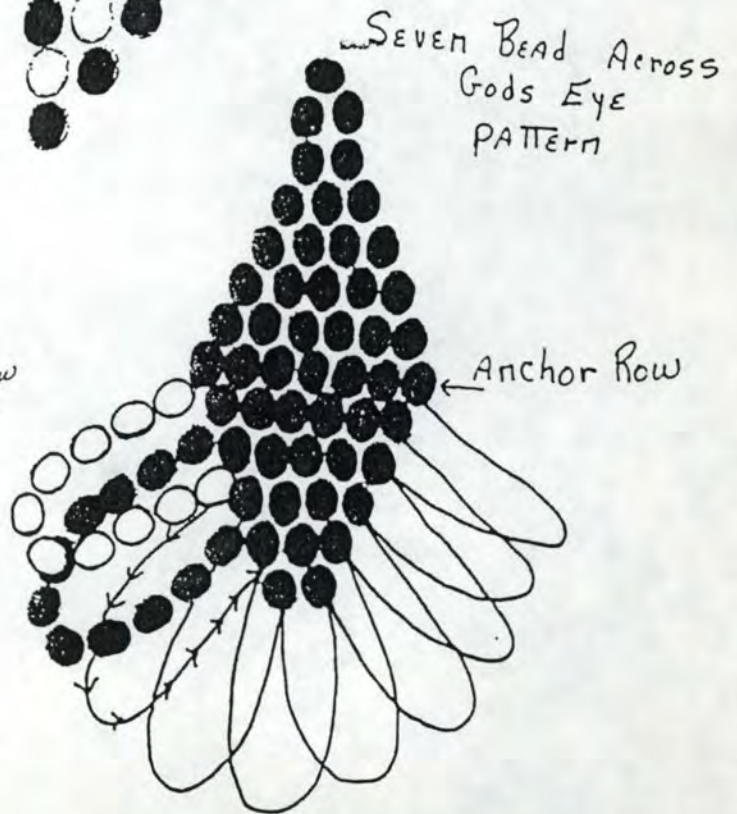
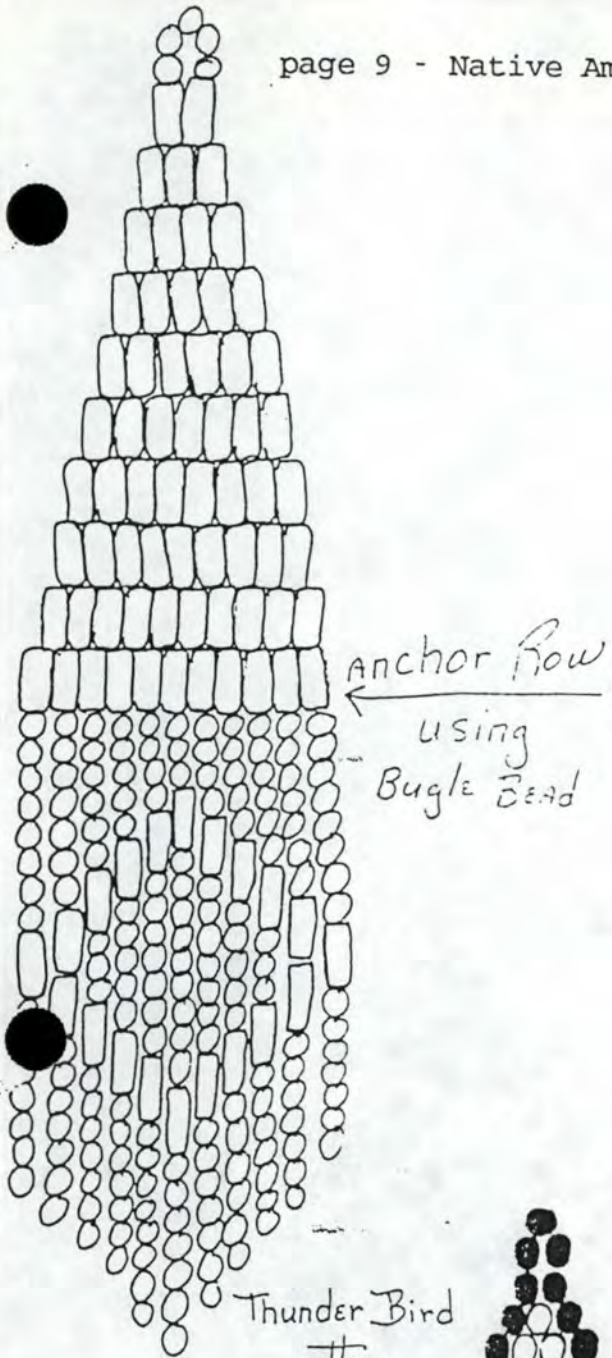
Illustration of Incorrect and Correct way to break a bead

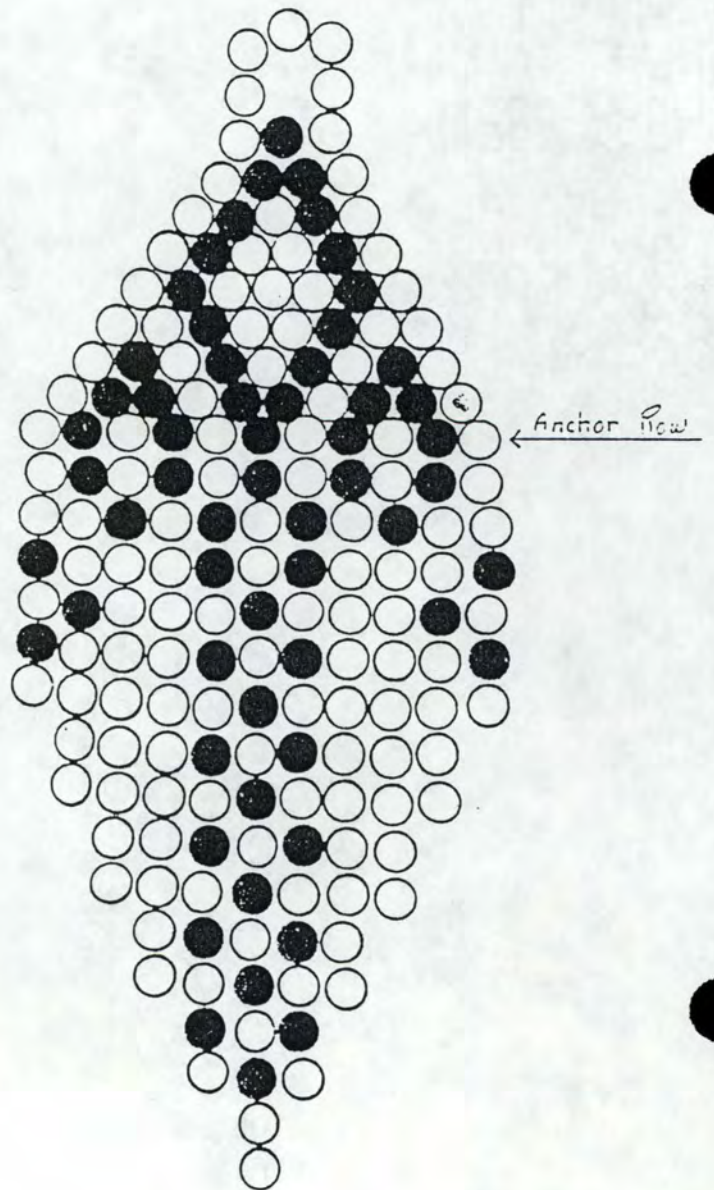
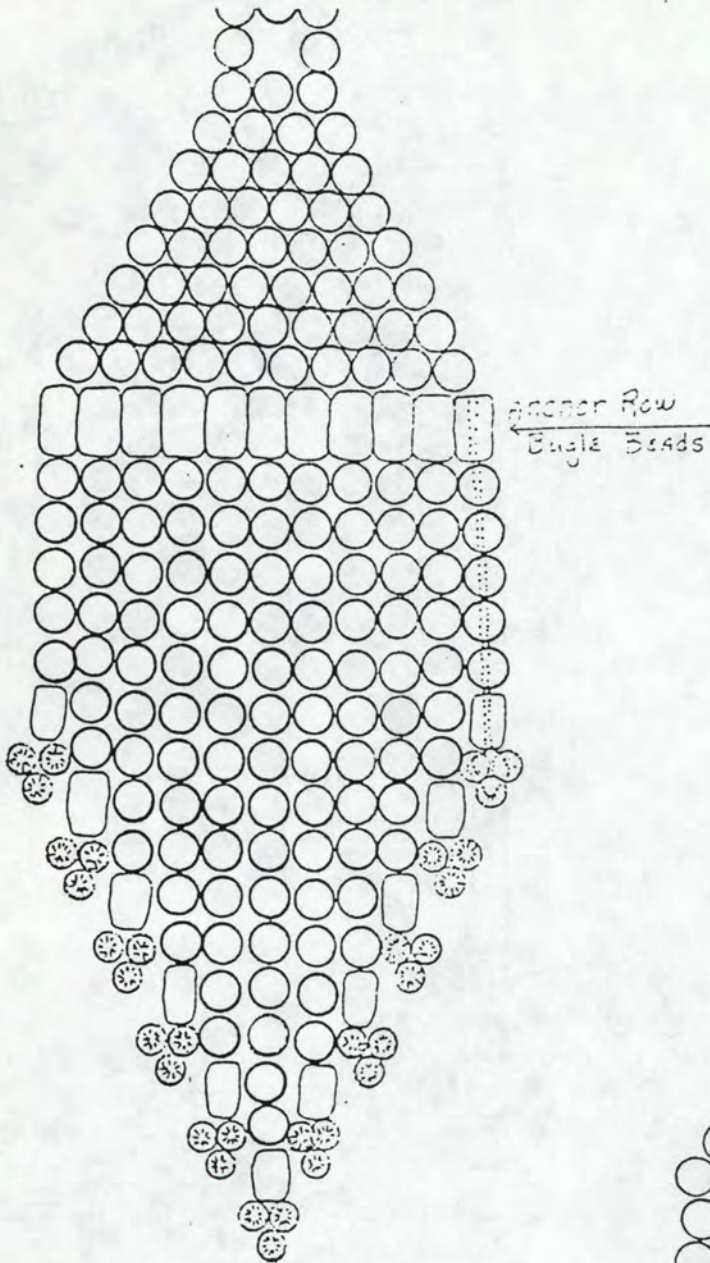


Right









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.

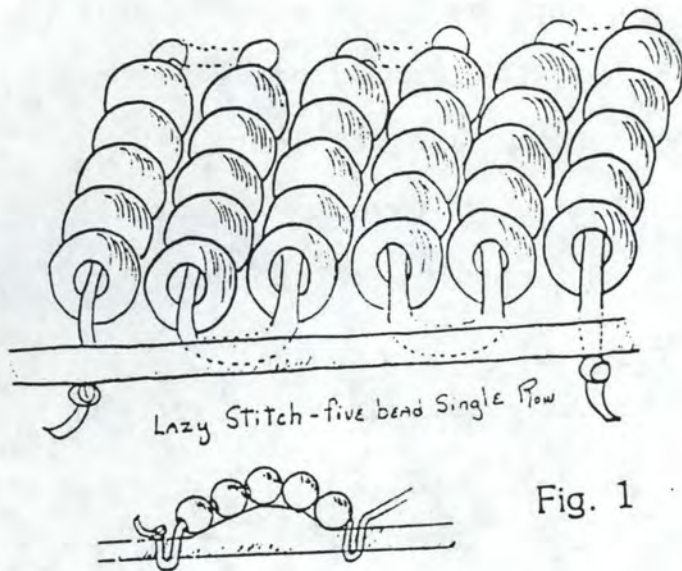


Fig. 1

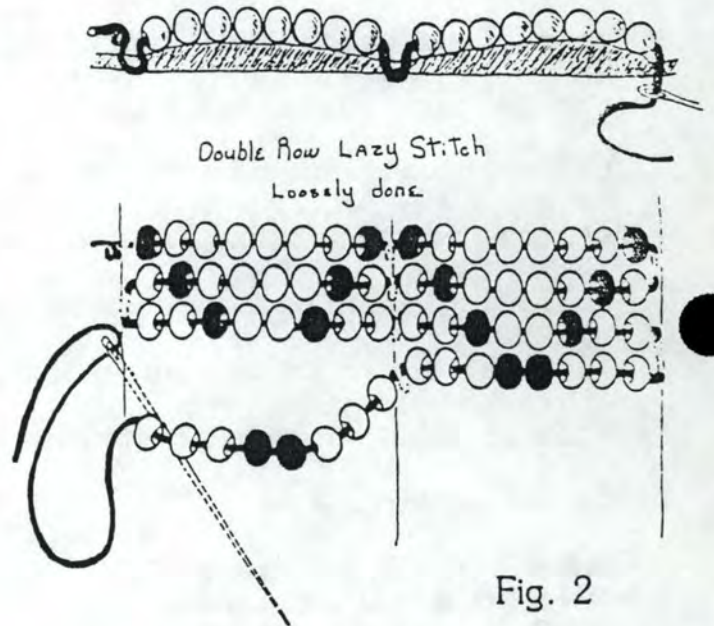
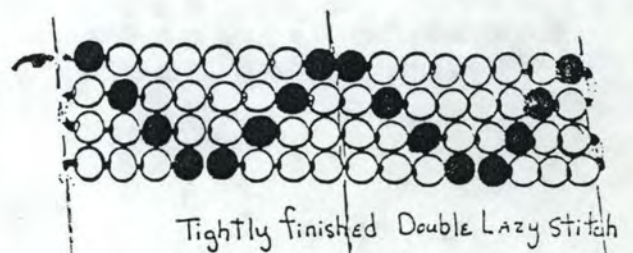


Fig. 2



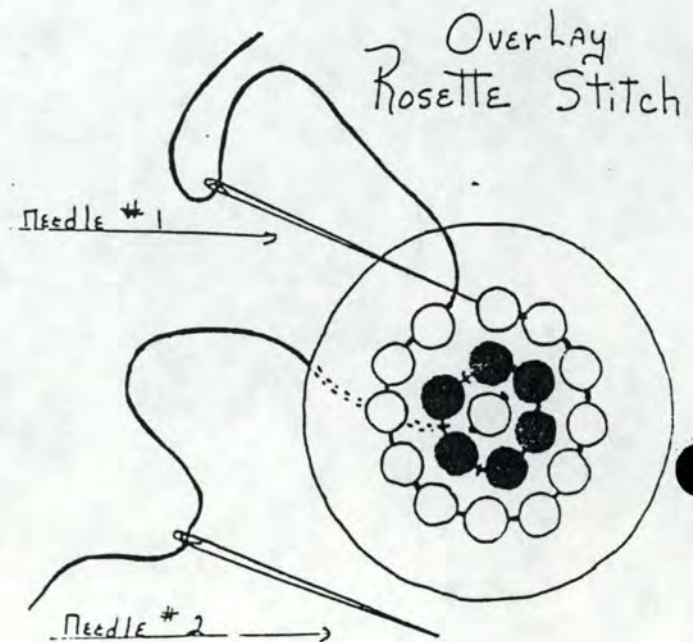
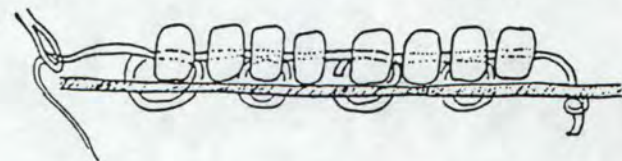
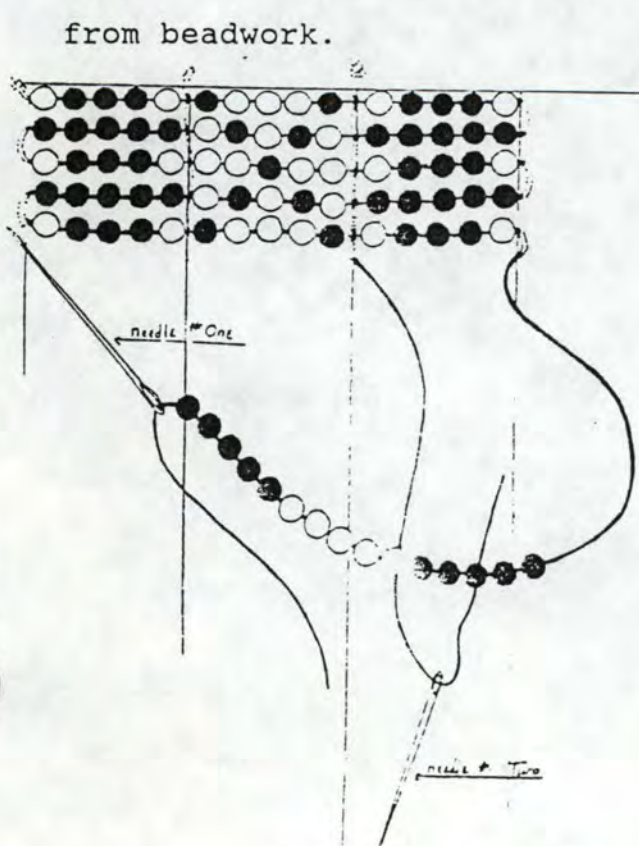
OVERLAY OR APPLIQUE STITCH

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.

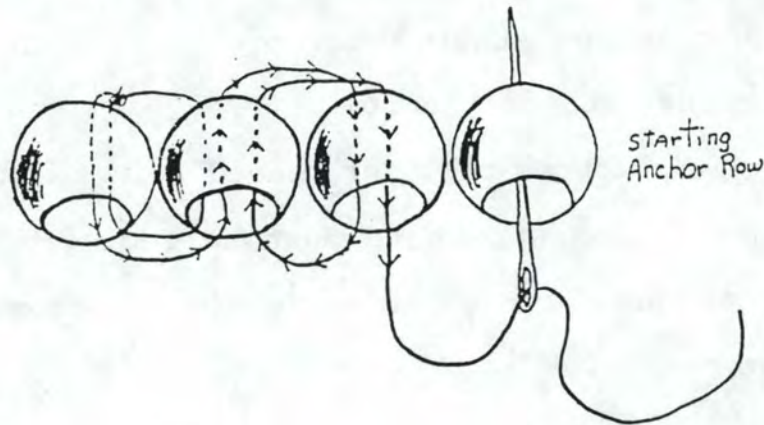
STEP 3: When pattern is complete, trim the material about 1/2 inch from beadwork.



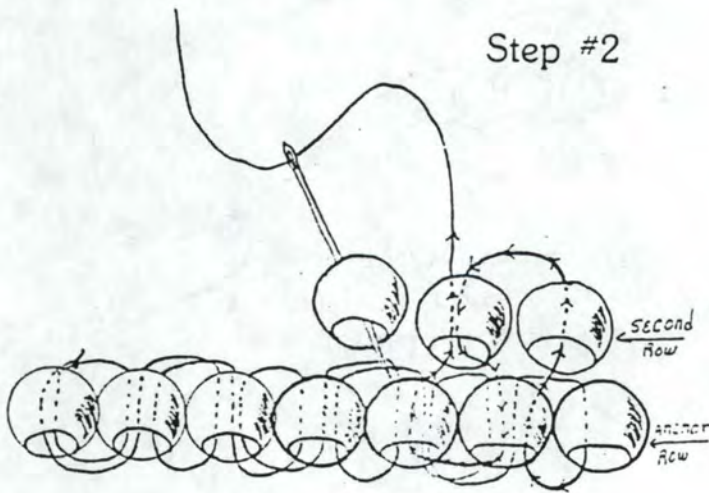
THE BRICK STITCH

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.

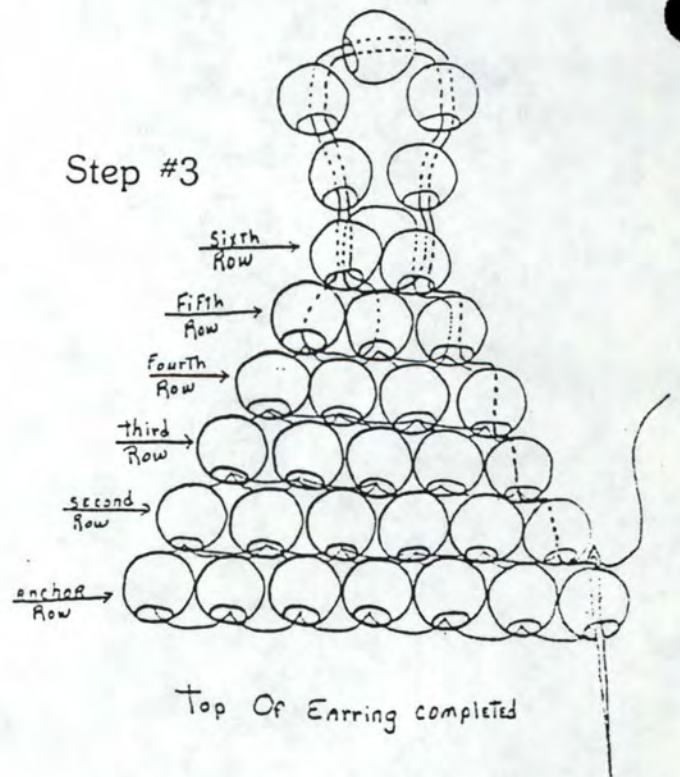
Step #1



Step #2



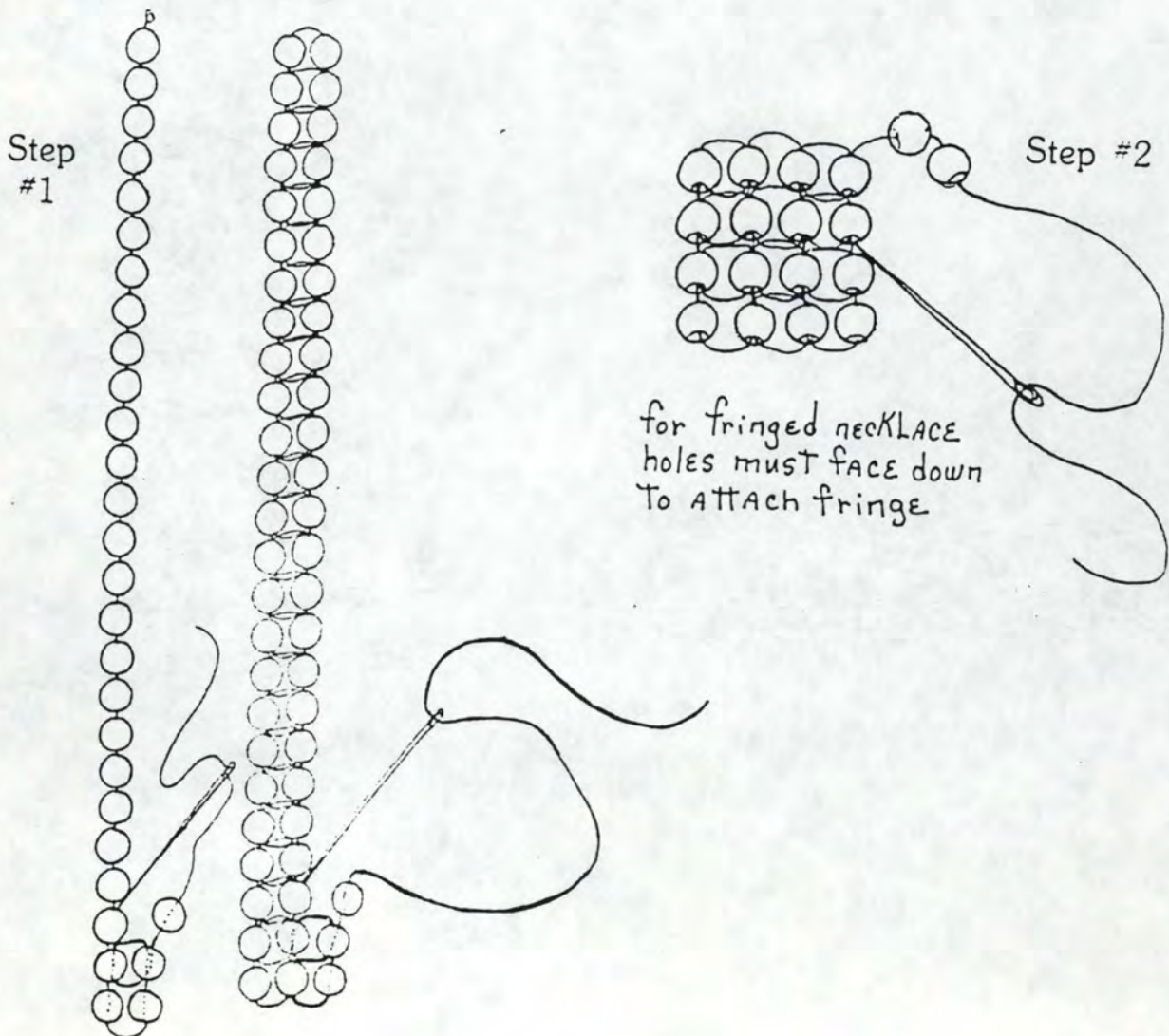
Step #3

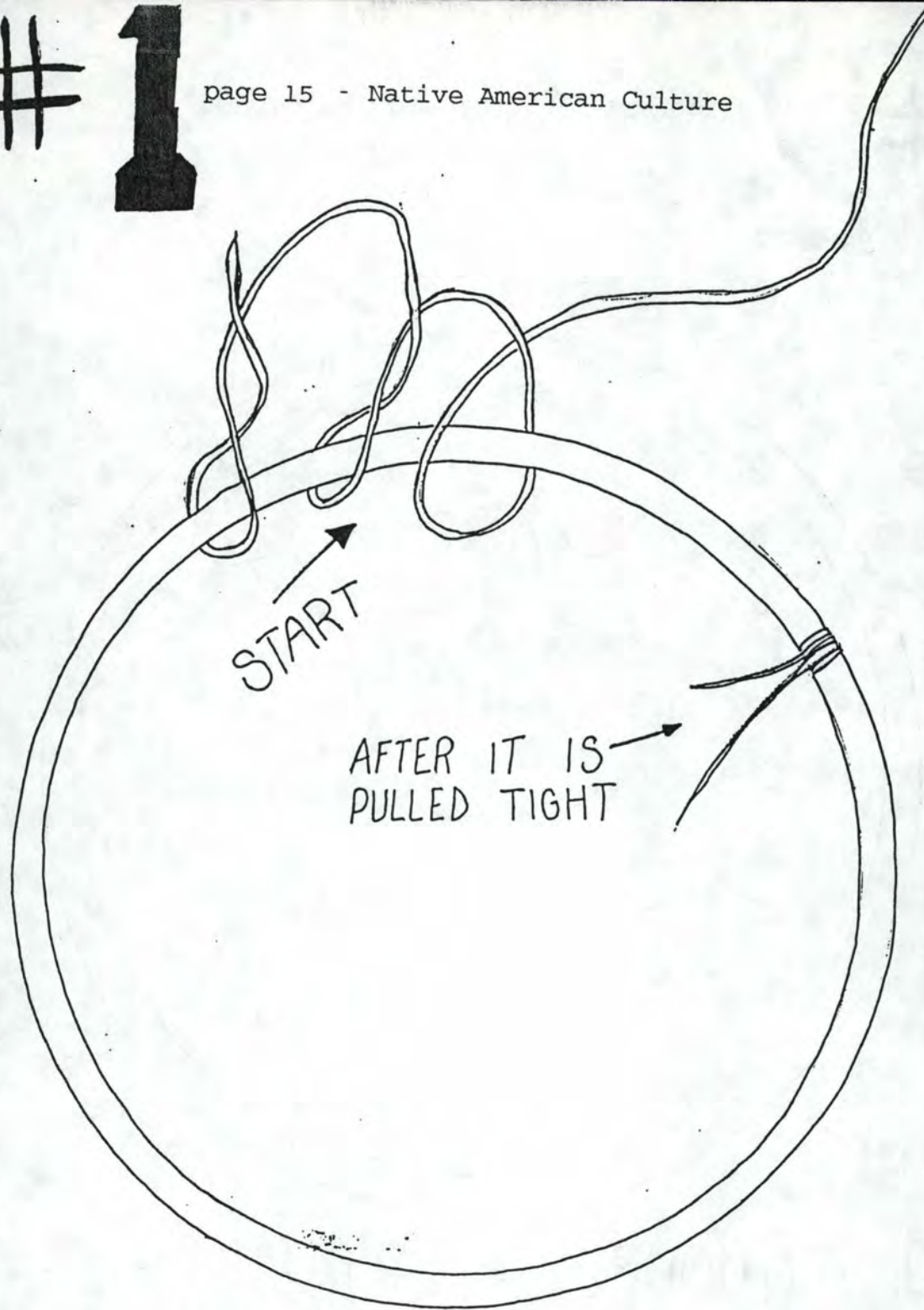


LOOMING WITHOUT A LOOM

STEP 1: After choosing a pattern, string the full length of beads on the first row going down the pattern. Starting back up the second row, pick up the first two beads of the second row. Attach, as illustration. Continue attaching one bead at a time. When you reach the top of row two, pick up two beads and attach the same as row two. Each time you start a new row begin with two beads then go to one for the rest of the row.

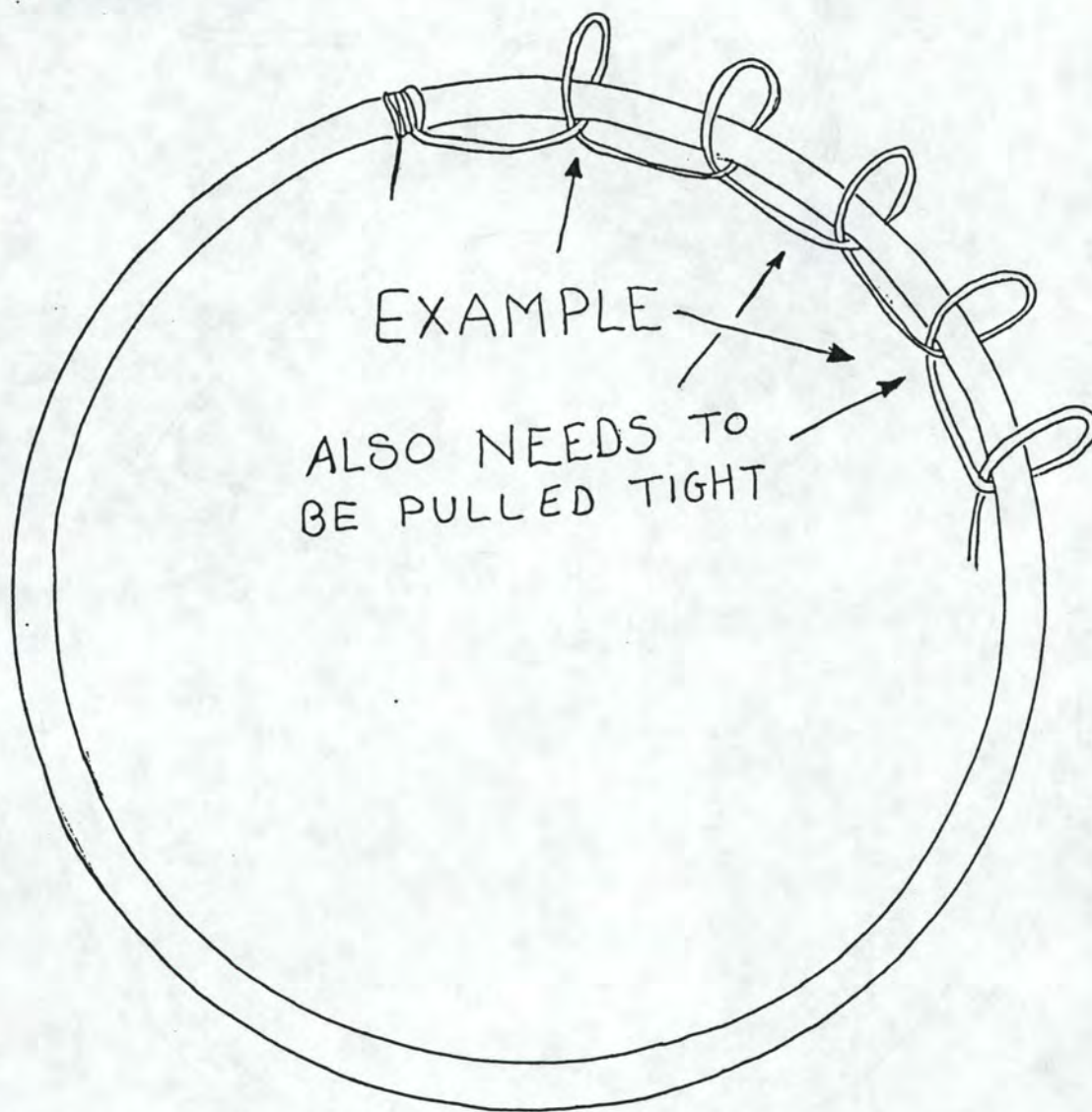
STEP 2: Certain patterns call for beaded fringe hanging. In order to hang beaded fringe, the hole must be facing down. So do the same stitch as above only sideways, bead across the patterns instead of up and down.





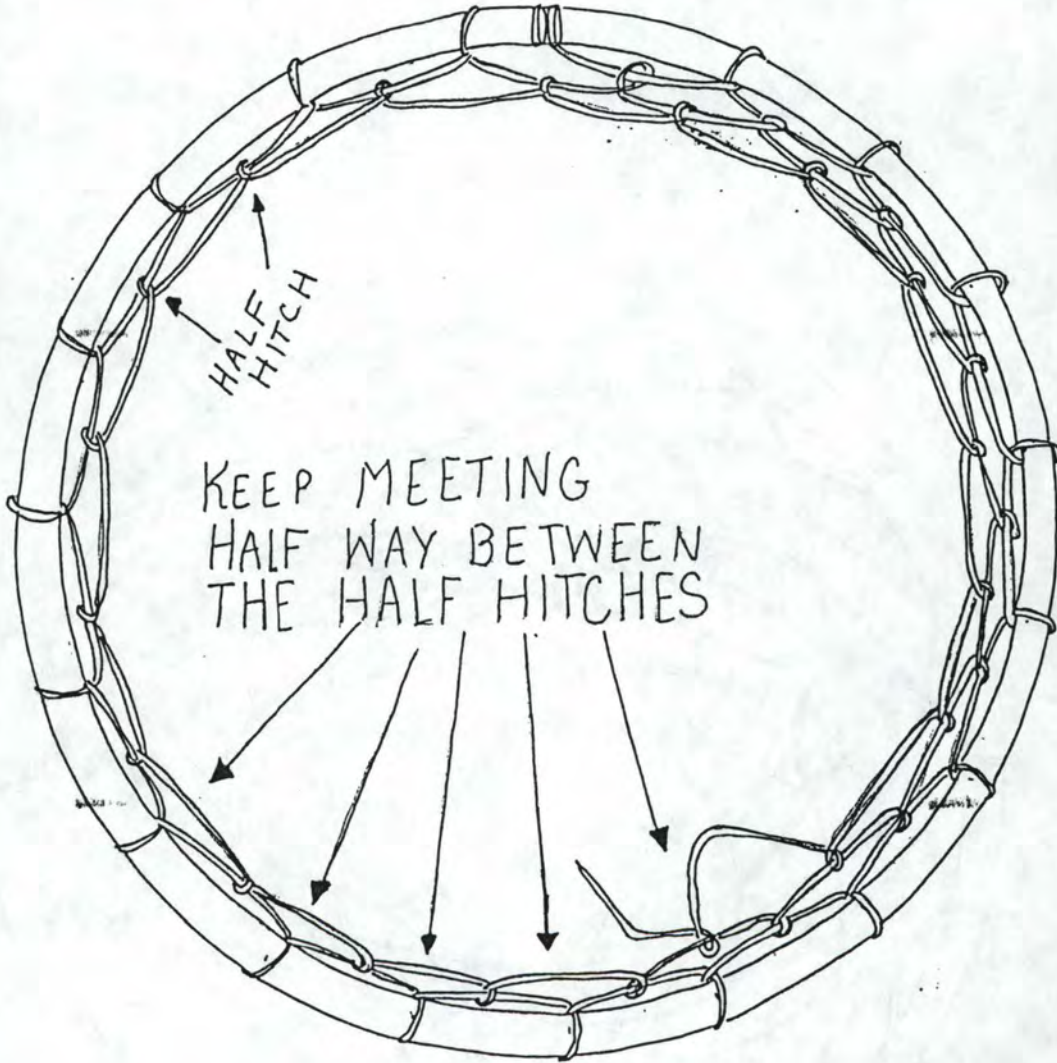
HALF HITCH 3 TIMES
AT THE START, PULL TIGHT.

#2



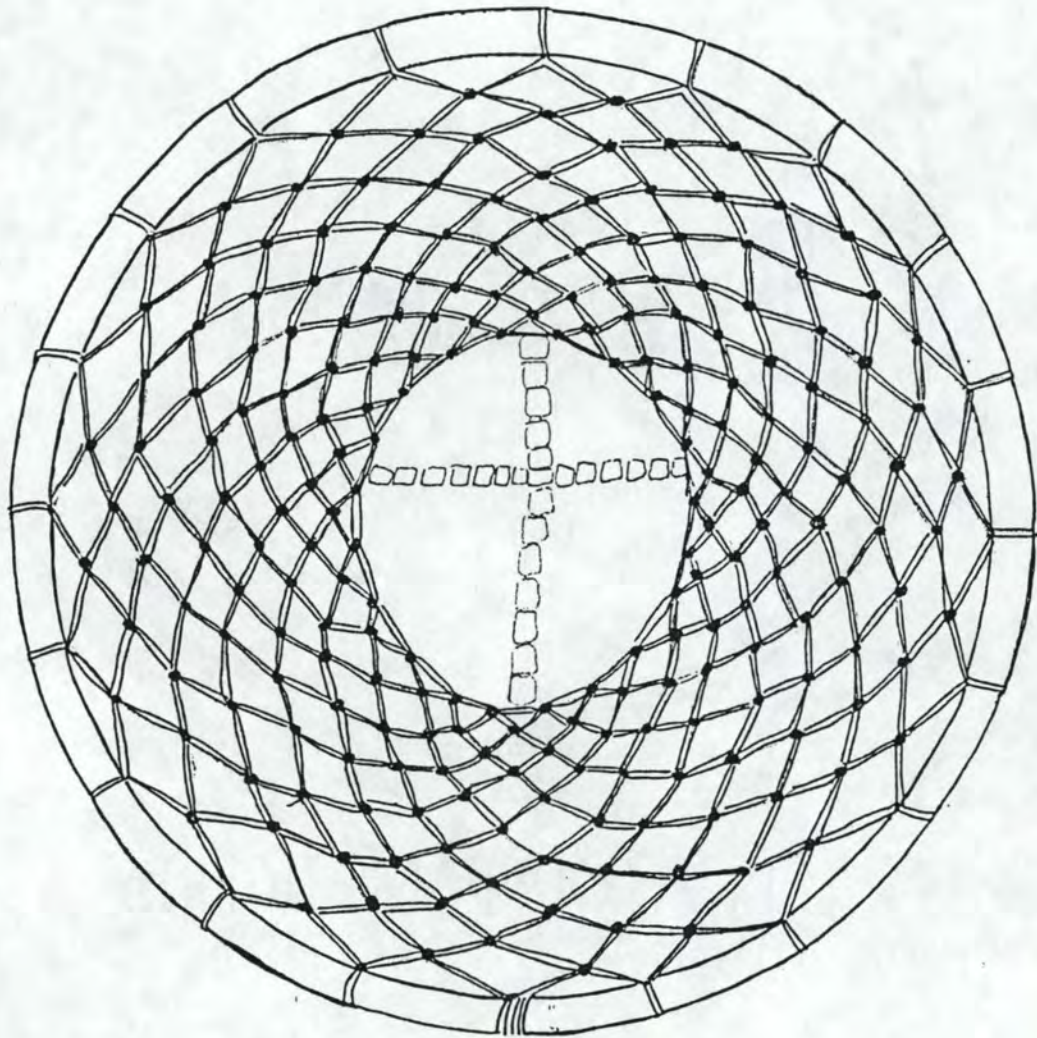
CONTINUOUSLY HALF HITCHING
UNTIL YOU HAVE MET WITH
THE START.

#3



KEEP GOING ROUND AND ROUND
HALF HITCHING...

4



CHATCOLAB 1993, June

INDEPTH CLOWNING

LESSON 1

1. Introduction - getting to know "Muffins"
2. History of Clowning (pages 2-5)
3. Getting to know you! Do you have what it takes to be a clown
4. Three types of clowns (pages 6-7 & 20)
5. How to apply clown make-up (pages 8-13)
6. Creating a clown face (pages 14-16)
7. Selecting a clown name (page 19)
8. How to remove your clown face

LESSON 2

1. Apply clown white and create your desired face
2. Introduce yourself by your Clown name
3. How to use props, music (page 30)
4. How pantomime can be used in skits (The Machine Game)
5. Skit writing (pages 26-29).
6. Groups or individual prepare skit for Lesson 3 demonstration (2 minutes skits MAX)

LESSON 3

1. Apply clown make-up
2. Introduce your clown self
3. Break into groups and do skits.
4. Balloon sculpture (buy balloons at store), one bag per clown.
5. Juggling for the complete klutz (no eggs, please)

LESSON 4

1. Put on a full clown face
2. Clown etiquette (page 23)
3. Communicating as a clown/verbal, non-verbal/clowning and the media (pages 21-22)
4. Performing as a clown (pages 24-25)

BOOKS: How to be a complete CLOWN
by: Toby Sanders. 1978. Stein & Day

Clowns
by: John H. Towsen. 1976. Hawthorn Books, Inc.

How to be a clown, (a Ringling Bros Book)
by: Charles R. Meyer. 1977. David McKay Company, Inc.

The Book of Clowns
by: George Speaight. 1980. MacMillan Publishing Co.

HANDY PANTOMIMES

Individual pantomimes (or charades).

Each person performs one of the listed actions while the others try to guess what is being done. Although hands and arms are the principal means of expression, other faculties should also be used. The purpose is CLARITY OF ACTION. Even though the person knows what she/he is doing, they must also make the action clear to the viewers. It contributes to clarity if you bow your head just before and just after your performance; otherwise the viewer will think that the exits and entrances are the part of the act.

1. Paste stamp on letter
2. Open and close door
3. Pick up and dial telephone
4. Feed crumbs to birds
5. Sail a glider
6. Cut paper with scissors
7. Clean a window
8. Trim a hedge with large shears
9. Open drawer, remove object, close drawer
10. Play marbles
11. Balance a stick on palm
12. Place sheet in typewriter and type
13. Take books from shelf, replace them
14. Play a piano
15. Fill a glass from pitcher or faucet, drink
16. Pick up and pet cat
17. Hang a picture on wall
18. Unscrew light bulb, replace it with new one
19. Wind up and toss a toy top
20. Select key from ring, unlock door
21. Attach flag to rope, raise it
22. Set nail on box, hammer it in
23. Polish both shoes
24. Take coins from pocket, count and replace them
25. Wrap a package
26. Adjust a television picture
27. Catch and reel in a fish
28. Dab a brush in paint, paint a picture
29. Lower bucket into a well, pull it up
30. Briefly read several pages of a newspaper
31. Pick up telescope, peer in several directions
32. Play a trombone (or saxophone)
33. Pick up rug, shake and replace it
34. Slice cake, eat a piece
35. Trim a tree with Christmas ornaments
36. Set a dinner table
37. Sharpen a pencil, write
38. Hang clothes on line
39. Fly a kite, pull it in all the way
40. Place saddle and bridle on a horse

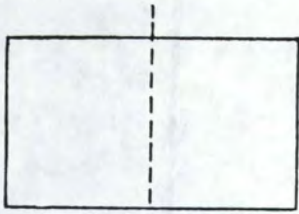


FIG. 1



FIG. 2



FIG. 3

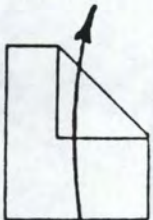


FIG. 4

Hat

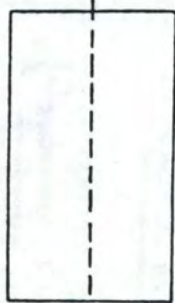
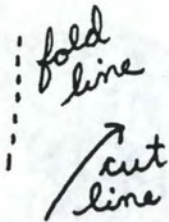


FIG. 5



FIG. 6

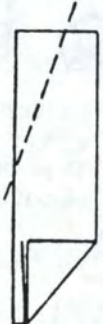


FIG. 7

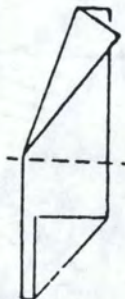


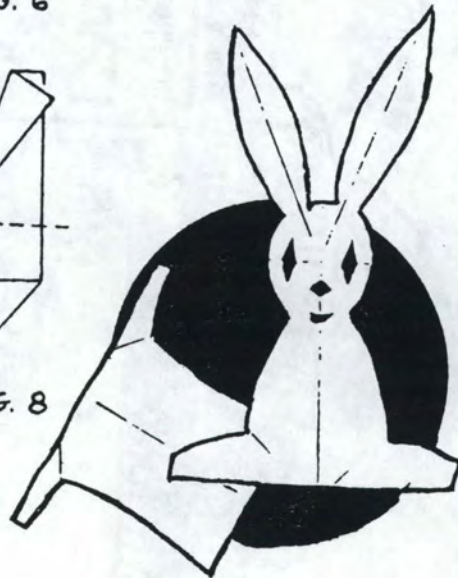
FIG. 8



FIG. 9

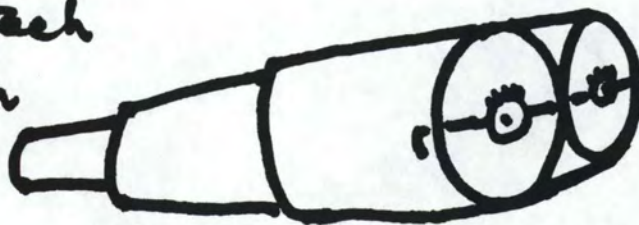
FIG. 10

eyes,
mouth,
nose
can
be (inked)
felt tipped
on
instead
of cutting.

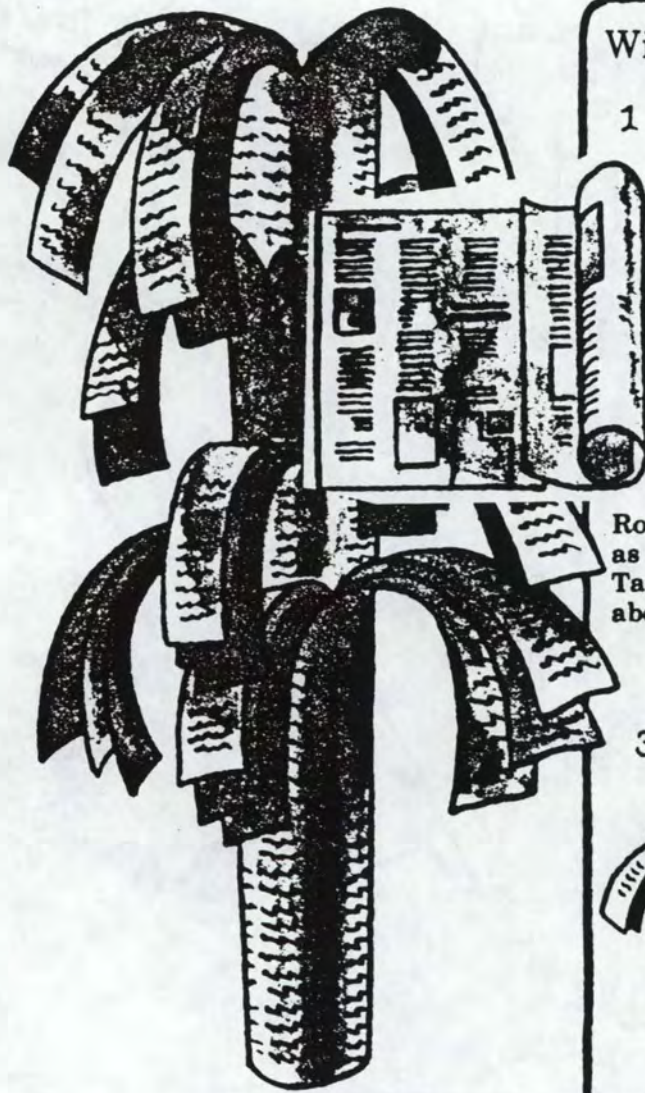


Rabbit

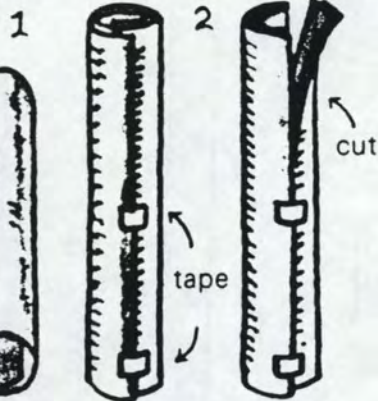
Also can attach
ribbon or leather
strap to wear
around your
neck.



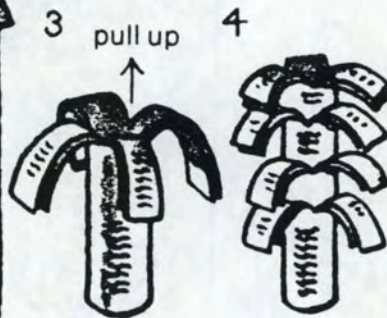
BINOCULARS



Wild Paper Tree



Roll up two sheets of newspaper as you did for the paper ladder. Tape as shown and make cuts about 6 in. long in the other end.



Now reach inside and gently pull the insides up and out.

DANCE

Presented by
Gwen Main and Lori Chitty

Welcome to the wonderful world of dance and the joy of moving to music of all kinds. One of the most important things to get people up and dancing is enthusiasm. It is not necessary to be an expert dancer to be able to share with others. The following is a few helpful hints to help you spread the love of dancing.

1. Know your dance and explain in consistent terms. Don't be afraid to use cue sheets.
2. Demonstrate with and/or without music. Sometimes it's helpful to play a little of the music to give people an idea of what they will be dancing to. Try to stand where everyone can see you, either in the front during a line dance or in the middle of the circle for circle dances and mixers.
3. Before putting on the music, make sure your walk through is up to the speed of the music.
4. As people catch on to the dance, make your cues shorter and shorter.
5. The most important thing is to have fun and enjoy!

There are many wonderful resources for dance material, instructions, and music. If you are really interested in learning all the basics, the Lloyd Shaw Foundation holds an in-depth Leadership Training Institute each summer. This year it will be held July 12-16 in Canon City, Colorado. For more information contact:

Calvin Campbell
343 Turf Lane
Castle Rock, CO 80104
(303) 790-7921

Other resources for music are:

LSF Sales Division
P.O. Box 11
Mack's Creek, MO 65786
Phone: (314) 363-5432

International Folk Rhythms, LTD
P.O. Box 1402
Northbrook, IL 60065 - 1402
(708) 564-2880

I'M GONNA BE A DIAMOND SOMEDAY (I'M JUST AN OLD CHUNK OF COAL

Couple mixer, open position facing counter clockwise, inside hand joined.

Start on outside foot (man's Left, ladies Right)

Walk forward, 2, 3, 4 and rock 2, 3, 4

Forward, 2, 3, 4 and rock 2, 3, 4

Face partner, move to left with side, close, side

Move right with side, close, side

Turn away from partner to a new partner (men turn left, ladies turn right to person behind) and repeat

Page 2-Dance

DOUBLE TIME - Line dance starting on right foot
Heel, heel, toe, toe, heel, toe, point, hitch, heel, together
Weird move (pivot right on left toe, right heel)
Repeat line 1 with left foot
Right toe fan, left toe fan
Left foot hop, 1/2 turn left, right foot hop, left foot hop
Moving lightly to right sideways = 1,2,brush right, step right, left, right
Moving left - heels, toes, heels, toes
and repeat

HALLELUJAH

RECORD - Curb Records, WBS 8877, "Hallejulah" by Parker and Penny

Counts

1 - 4 Sway L, R, L, R. (Hands sway as body moves)
5 - 8 Walk to R, starting on L: L, R, L, R.
9 - 12 Sway L, R, L, R
13 - 16 Walk to L, starting on L: L, R, L, R
17 - 20 Walk fwd L, R, L, tch R heel fwd
 (Lean back, hands up in praise attitude)
21 - 24 Walk bkwd R, L, R, tch L toe in back
25 - 28 Walk fwd L, R, cut L over R, step back on R.
29 - 32 Repeat counts 25 - 28

The words to the song are beautiful and lend themselves easily to group singing.

HALLELUJAH, SING A SONG

HALLELUJAH, WE'LL FOLLOW ALONG

WITH A SIMPLE WORD, A SINGLE WORD,

WE BLESS THE SKY, THE TREES, THE BIRDS,

AND WE FILL OUR HEARTS WITH JOY, HALLELUJAH

HALLELUJAH, SOUNDS OF LOVE

HALLELUJAH, THE SUNSHINE ABOVE,

HALLELUJAH, THE BELLS WILL GO RINGING

YES, RINGING FROM DAWN TO NIGHT, HALLELUJAH

HALLELUJAH, DAY BY DAY

HALLELUJAH, DON'T THROW IT AWAY

FLY AND SPREAD YOUR WINGS, HAVE THE TRUST

BE FREE AGAIN LIKE THE BUTTERFLY

COME ALONG AND SING WITH ME, HALLELUJAH

HALLELUJAH, HAND IN HAND

HALLELUJAH, ALL OVER THE LAND

HALLELUJAH, LET'S START FROM THE START

AND SING IT WITH ALL OUR HEARTS, HALLELUJAH

TZADIK KATAMAR
(Israeli Circle Dance)

Formation: Circle, hands held at shoulder level

Meas Pattern/Description

- 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 Measures 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.

AMOS MOSES

Music: RCA 0896 "Amos Moses", by Jerry Rony
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 $\frac{1}{2}$ 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.

Record: Atco 45-6226

Formation: lines, individual

Meas Instructions

- 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 ~~step~~ step next to RF, jump by turning $\frac{1}{2}$ to R. Clap once on count 8.

Repeat dance facing a new direction

LITTLE BLACK BOOK

Record: Columbia 4-33051

Formation: Lines, individual

Meas Instructions

- 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 $\frac{1}{2}$ to R.
- 1 BACK, BACK, BACK, HOP.
Step back on LF, back on RF, back on LF, then hop on LF.

Repeat all measures

HORA-Of Romanian origin. Now the national dance of Israel. Done to many melodies, often to "Hava Nagila". Formation: Circle. Shoulder hold.

Meter: 2/4, 2 counts per meas

- | Meas | Pattern | VERSION I |
|------|--|-----------|
| 1 | Step on L to L (1). Step on R behind L (2). | |
| 2 | Leap on L to L (1). Hop on L, kicking R fwd (2). | |
| 3 | Leap on R to R (1). Hop on R, kicking L fwd (2). | |

VERSION II

- | | |
|---|---|
| 1 | Two running steps to L; L, R (cts 1,2) |
| 2 | Pas de bas. Step on L toe to L (1). Step on R crossing in front of L (&). Step on L in place (2). |
| 3 | Leap on R to R (1). Hop on R, kicking L fwd (2). |

HASHUAL - The Fox

Music: E. Zamir. Lyrics: A. Weiner. Dance: Rivka Sturman. Formation: Single circle, facing CCW, hands joined down. Record: WT

MEAS: PATTERN I: Melody A, mixed meter

- | | |
|-------|---|
| 1-4/4 | Four bouncy walking steps R,L,R,L, clap hands 3 times on cts 3 & 4 (cts 1-4). 4/4 |
| 2-3/4 | Three more bouncy steps, R,L,R (cts 5-7). |
| 3-2/4 | Step on L, crossing in front of R (ct 8), step on R to R (ct 9), |
| 4-3/4 | Step on L behind R (ct 10), step on R to R (ct 11), step on L crossing in front of R (ct 12). |
| 5-3/4 | Close R to L (ct 13), step to L with L (ct 14), brush R across L and turn to face R (ct 15). |
| 6-10 | Repeat part I, cts 1-14. Do not repeat count 15, brush step; as meas 10 has only 2 cts. |

PATTERN II: Melody B, 2/4 meter.

RELEASE HANDS FACE CENTER.

- | | |
|------|--|
| 1-4 | Take 4 two steps to ctr, starting R. Bend body fwd slightly swing R hand and shoulder fwd. Snap fingers of both hands. Reverse this when beginning two step with L ft. (cts 1-8). |
| 5-8 | Stamp R ft fwd, body bent. Clap hands near R knee (ct 9), Straighten body take 7 steps moving back out of circle, L,R,L,R,L,R,L raising arms over head gradually, and lowering to sides (cts 13-16). |
| 9-16 | Repeat meas 1-8 part II, cts 17-32 . |

" COTTON-EYED JOE "

FOLK DANCE # 4189-B

Starting Position: Couples or lines of three or four; hands maybe joined or arms around waist

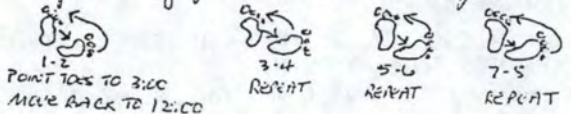
Measure:

- | | |
|------|--------------------------------------|
| 1 | CROSS, KICK |
| 2 | BACK, 2, 3 |
| 3 | CROSS, KICK |
| 4 | BACK, 2, 3 |
| 5-8 | REPEAT 1-4 |
| 9-16 | EIGHT FORWARD TWO-STEPS (WITH VIGOR) |

I LOVE A RAINY NIGHT

FACING CENTER -

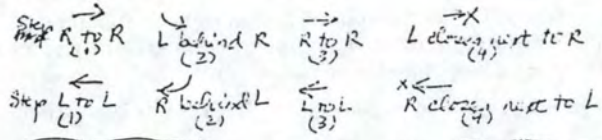
Begin with right leg extended toward center, heel only touching ground, toes at 12:00 position



FACING CENTER -

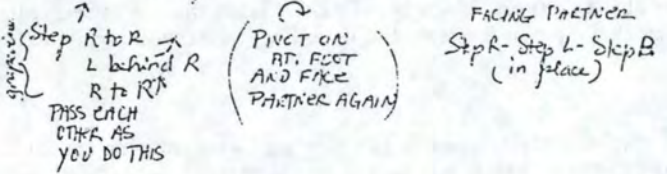
Extend rt. foot toward center and TAP-TAP w/toes
 Move rt. foot back next to left and TAP-TAP w/toes
 Extend out front and TAP / move back next to left and TAP
 Extend at 45° angle and TAP / From 45° angle, lift right foot to touch left knee.

GRAPEVINES FACING CENTER -



PASS-THROUGH

AIM RT. SHOULDER TOWARD PARTNER IN LINE ACROSS FROM YOU



RAMBLER

Formation: Lines

Count

1 - 4 Buttermilk

Heels apart
 Heels together
 Heels apart
 Heels together

5 - 12

Slide RF Fwd.
 Bring it back & touch beside LF
 Slide RF fwd.
 Step RF beside LF
 Repeat with LF lead

13 - 20 - "L"

Slide RF Fwd.
 Touch beside LF

Slide RF to R side
 Step on RF beside LF.

Repeat with LF lead

21-28 Diamond

Slide RF Fwd.
 Point RF to R side
 Point RF behind LF
 Stomp RF beside LF

Repeat with LF lead

29 - 32 Rambler R

Feet together, turn heels Right
 Toes Right
 Heels Right
 Toes Right

33 - 36 Rambler L

Toes Left
 Heels Left
 Toes Left
 Toes Right

37 - 40

Touch RF back
 Stomp RF Fwd.
 Pivot L 90° on balls of feet
 Stomp RF next to LF

Start over with the buttermilk step facing 1/4 Left of beginning position each time.

MISERLOU

Greek

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

Tunnel Contra

Author Unknown

Formation: Six couples or fewer. All the men in a line on the caller's right. All the ladies in a line on the caller's left.

Record: LS E-40 (CIWR)

CIWR = Compete instructions with record.

Tip: The top couple slides or sashays to the foot of the set under an arch made by all the other dancers. The arch or tunnel can be eliminated if necessary. The prompts shown to the right are abbreviated and should be used only after the dancers are completely familiar with the dance.

<i>Intro</i>	----	<i>Everybody Forward & Back</i>
1-8	----	<i>All Pass Thru, - Turn Alone</i>
9-16	----	<i>Everybody Forward & Back</i>
17-24	----	<i>All Pass Thru & Turn Alone</i>
25-32	----	<i>Top Couple Slide Down (Others Arch)</i>
33-40	----	<i>Lady Up Inside, Man Up Outside</i>
41-48	----	<i>Man Down Inside, Lady Down Outside</i>
49-56	----	<i>-- Everybody Swing</i>
57-64	----	<i>Everybody Forward & Back</i>
1-8	----	<i>--- Cross</i>
9-16	----	<i>--- Forward</i>
17-24	----	<i>--- Cross</i>
25-32	----	<i>--- Top Couple Down</i>
33-40	----	<i>--- Lady Up Inside</i>
41-48	----	<i>--- Man Down Inside</i>
49-56	----	<i>--- Swing</i>
57-64	----	<i>--- Forward</i>

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

4eter 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.

WESTERN LINE DANCE SYNOPSIS

LOUIE or SLAPPIN' LEATHER - (To the right)

Right, behind, right, hop.

Left, right behind, left, hop.

Back up, 2,3, hop

Forward with left, forward with right.

Twist heels to right, twist heels to left, repeat right and left.

Right heel, left heel, right heel, left heel.

Right heel forward, to the back, forward, to the back, forward, to the side, to the back, to the side, cross heel in front of left leg (slap with left hand), and bring heel up to the side (slap with right hand) and turn 1/4 turn to the left.

Repeat sequence.

COWBOY BOOGIE - (To the right)

Right, left behind, right, hop.

Left, right behind, left, hop.

Forward with right (brush or stomp with left)

Forward with left (brush or stomp with right).

Back up, 2, 3, 4 with a 1/4 turn right on the 4th count.

Rock forward on left foot, backward on right foot, and boogie, 2, 3, 4 with a 1/2 turn left on the 4th count.

Repeat sequence.

TEN-STEP POLKA - Left heel in front, together, right toe in back, together, right heel in front, cross over left leg, right heel in front, together, left heel in front, cross over right leg, and 4 step-together-steps (polka steps) forward.

ACHY BREAKY HEART - There are four counts in each row, with commas separating ideas. The hitch is described as raising the knee up, but not hopping.

1. Vine right, cross, right hold

2. Swing left, right, left, hold

3. Toe back, quarter turn, half turn, together

4. Back up left, right, hitch, turn and together

5. Back up right, left, right, hold

6. Swing left, right, left, hold

7. Turn right, stomp, turn left, stomp

8. Vine right, cross, feet together, clap

Dance choreographed by Melanie Greenwood to the song by Billy Ray Cyrus.

TRAVELING 4 CORNERS - (To the left)

Left heel, together

Right heel, together

Left heel, grapevine to left - left, behind, left, brush

Grapevine right - right, behind, right with 1/4 turn right

Grapevine left - left, behind, left with 1/2 turn left swinging around right foot to step on right, rock back on left, forward on right.

Repeat sequence.

ELECTRIC SLIDE - (To the right)

Grapevine right - right, behind, right, brush

Grapevine left - left, behind, left, brush

Back up, 2, 3, together

Rock forward with left, back on right, forward on left

Brush right foot and turn 1/4 turn to the left, start over.

HONKY TONK STOMP - (To the right)

Right toe fans - 1,2,3,4

2 heel taps in front - right foot

2 toe taps in back - right foot

Heel forward, together - right foot

Stomp left, left

Left heel forward, together

Stomp right, right

Grapevine right - right, behind, right, brush

Grapevine left - left, behind, left, turn 1/2 turn to left, brush

Grapevine right - right, behind, right, brush

Grapevine left - left, behind, left, stomp

BOOT SCOOTIN' BOOGIE - (To the right)

Right, behind, right, stomp with left foot

Shuffle step - step on left, bring right together, step on left,
With left foot forward, turn or pivot 1/2 turn right

Shuffle step - step on right, bring left together, step on right,
with right foot forward, turn or pivot 3/4 turn left (swing
left foot around to help get around 3/4)

Shuffle step - step on left, bring right together, step on left,
bring right foot together

Step right, brush left, step left, brush right

Repeat sequence

REMEMBER TO HAVE FUN AND KEEP DANCING!

COUNTRY SWING DANCE SYNOPSIS

TWO STEP - Slow, Slow, Quick-Quick (Man's left, right, left-right)

Basic step forward and backward

Lady's turn (on slow, slow or quick-quick)

Couple Turn - Man and lady both turning as a unit

Banjo Position or man's right hip to lady's right hip, facing opposite directions

Banjo Position with whirl (both walk forward around each other in circle)

Semi-Open Position - side by side with man's right hip next to lady's left hip, both facing forward

Balance - Forward, Back, Quick-Quick

Conversation - side, touch, side, touch

Conversation with both turning or just lady turning

Pivot

COUNTRY SWING - Basic Step or Rest Step - Slow, slow, rock, rock (man's left, right, back-forward). Rhythm of slow, slow, quick, quick.

or

Four Step - right forward-left in place-right forward-left in place -- Left foot is pivot foot, all the movement forward or backwards is off of the right foot.

Outside Turn or Armpit Turn - Lady turns towards outside under man's arm four counts out, wrist outward.

Inside Turn or Cross-chest turn - Man's arm goes across his chest, lady turns under turning back on man.

Slide - With hands joined, left hands go behind backs of both heads. Let go and let right hands slide down arms. Man turns his back on lady letting her right hand move across his back and into his left hand. Inside turn to get back into position.

Cuddle Right - Man brings left arm across his chest over lady's head and cuddles her into right arm.

Cuddle Left - Man brings right arm across his chest over lady's head and cuddles her into left arm.

Cuddle with a Roll-out - After cuddling, release hand in front and roll lady out.

Window - Hands must be crossed (right in right, left hands under), raise hands high, lady turns over her left shoulder. Bring hands down to form a window and gaze into each others eyes. Reverse and man turns left into a window.

Reverse Window - Form window, lady turns total of three turns in opposite direction forming window on opposite side. Keep hands high and let lady's fingers rotate loosely in man's.

X-turn - Same as window, but faster, keep hands together, and don't bring arms down into a window.

Puzzle or Pretzel - Start in Cuddle Right. Keep right hand down low and turn away from each other. Couple ends up back to back. Lady backs up under man's right arm, man turns under lady's left arm and turns lady into a right cuddle.

Dishrag - With both hands joined, both man and lady turn away from each other.

S-Turn - Man brings left arm across chest, lady turns under (inside turn), and man goes under his arm right behind her (outside turn).

Walk Around Cuddle - Cuddle to the right, man drops lady's left hand, lady backs around man to a cuddle on his left side, man drops lady's right hand and lady moves in front of man to a cuddle on the right side.

Roll Around - Roll away from each other, dropping both hands and joining them again after a full turn.

Lady's Walk Around - Man drops his right hand and leads lady all the way around him while holding the joined hand up high.

Twirl - Lady spins while holding on to man's right hand. This is a good end to a cuddle and a roll-out.

Lariat - Start with right hand in right hand (after a slide). Man backs up ending with lady's right arm across man's lower back. Man swings his left arm over lady's head and ends up with left arm across lady's lower back holding her left hand (should be as if shaking each others hands behind you). Walk in circle with lady going backwards, man going forwards. Roll away from each other while holding hands and reverse directions.

Cuddle with a Duck - Start with Cuddle Right. Lady backs under man's right arm, keeping hands held, man unwinds, drops his right hand and turns lady back into position.

WALTZ - 1, 2, 3 Rhythm. Walk, 2, 3, walk, 2, 3, etc. Start with man's left foot, lady's right.

Basic step forward and backward

Lady's turn

Box - Forward, side, together. Back, side, together.

Box while turning

Hesitation (Four directional balance)

Pivot

Spiral - man starts by crossing left leg in front of right leg, lady crosses right leg behind left leg.

Banjo Position

Semi-Open Position

Etc.

Remember that once you have the basic steps down, such as the turns, pivots, box, hesitation, etc., you can use them with any of the dances. And don't forget the DIP!

COTTON EYED JOE - Start with left foot. Kick, kick, back-2-3 and repeat 3 times. 8 polka steps forward (step-together-step).

BEER BARREL POLKA - Left heel in front, right toe behind, right heel in front, left heel in front, 4 polka steps forward.

TEN-STEP POLKA - Left heel in front, together, right toe in back, together, right heel in front, cross over left leg, right heel in front, together, left heel in front, cross over right leg, and 4 step-together-steps (polka steps) forward.

Challenges

1. String Maze with Bomb - Use string to make an enclosed area of irregular shape. Place inside a ticking time bomb!

Challenge: You were caught in a mine explosion when a charge went off prematurely. You as a group are trapped and must cover the unknown area in the dark, find the second bomb before it brings the entire fractured mine down on your head, and defuse it!

Leaders Cues: Before the challenge begins you can give a long list of instructions (one step per participant) that must be remembered and followed exactly to defuse the bomb. The group must find a way to remember all the instructions.

Give them one minute to decide how they will do it. All participants must be touching the bomb when it is defused. You can do this challenge silently. You may wish to include safe obstacles in maze (balls, mats, islands, etc.).

2. Row, Row Your Boat - Using materials given, group must get across shark waters to safety.

The Challenge: The group of one to eight must make it from one place to another without touching the ground (shark waters). The things available to them are a plank, two poles, and a number of logs approximately 24 x 4 inch. The idea is for the group to figure out how to put the plank on the logs and roll forward on logs while sitting on the plank constantly rotating the logs from behind to the front using the poles as oars or to push the boat.

Leaders Cues: You could already have the boat put together at the start.

3. Trolley - Participants must walk in unison through a obstacle course while walking on the trolleys.

Challenge: To figure out how to use them to walk together without knocking the others off balance. Never touch the ground (could have them start over).

Leader Cues: Place things to walk around, under, and to step over. Can make some or all participants mute.

4. Log Switch - Participants stand on a fallen log. They are asked to reverse their order without getting off the log.

Challenge: Participants must counter balance each other in order to pass by or one must climb over the other.

5. Rice Paddy Rest - Participants must sit without any chairs and without sitting on the ground. Stand in a tight circle, chest to back, and sit on the person's lap behind you.

Challenge: You are prisoners of war. You are forced to work in a rice paddy all day with only a couple short rest periods. You don't wish to sit in the mud and water (you've seen what they fertilize the fields with) but want to rest your legs. How do you do it?

6. Kosak Squat - Participants must sit, then stand with arms linked, standing back to back. Circle sit and stand.

Leader Cues: Obviously the participants must all rely on each other and lean back to make it work.

7. Three Bar Ladder -Participants hold the bars in horizontal ladder position letting one member crawl across.

Challenge: Figure out how the group must help move a member across an area without anyone moving them or touching them or letting that member touch the ground. Tools available are three stout wooden bars approximately four feet long.

Leader Cues: Don't let the people holding the bars move when the member climbing is touching it.

8. Island Hopping - Participants must race from a starting point to a finishing point at a signal from the challenge leader stop and climb on a portable island.

Challenge: You are trapped on a small low island of land when rising water washed out the road and bridges. You all must wade across the very shallow river. There is just one small poignant problem, a particularly ravenous and deadly poisonous pack of perana are migrating up stream in periodic prolific plitudes. The island has a box high enough to keep you out of the water, but you must be quick on the box when the lookout yells "Perana!"

Leader Cues: You could make a team start over if they can't all get on in time or remove the ones caught off the box.

9. Electric Maze - Participants must discover the only correct path across a giant grid.

Challenge: There are several thousand war torn refugees that plan to try to escape a doomed city slated tomorrow morning to be left a large, chard, smoldering, uninhabitable desolation. A lifeless wasteland of blight, ruin, and wreckage. **You**, the last surviving functioning PTA in the city, feel the incredible excruciating weight of the responsibility for the entire war-weary, hunger-starved, psychologically battered inhabitants of the city. Therefore **you** decide to selflessly, with total disregard for self, with iron willed determination to see your responsibility met to the fullest, sacrifice your own lives by trying to find the way across the impenetrable mine field which surrounds your city. You must find a clear path across before the last of your mangled shattered bodies lie motionless on the ground marking the way for those who will follow. Take no diagonal steps and no jumping squares.

10. Teepee Walk - The participants must walk a member of their group on a bi-pod of their own construction, standing on a cross bar tied approximately one foot up off the ground. Other members must provide balance by cords attached to the top.

Challenge: Using the materials provided you must get a member to pass through the valley of a thousand deaths up the river of insanity without touching the water which is at least six inches deep. The group may assist from the banks, but they must move themselves through the valley.

Leader's Cues: Provide two long stout poles (at least five feet long) and one shorter one (about four feet long).

11. Electric Fence - Participants must climb over an electric fence without touching the fence with the use of only a board.

Challenge: You are trying to escape Horn the biggest and meanest bull that ever lived. You've been accidentally trapped inside his electrified pen during an agriculture tour. He is asleep so you can't yell for help, besides the tour has left. Don't wake him or you're bull breakfast! The only tool you have to use is a board.

Leader cues: Your job is to make sure no one gets hurt jumping over. Have the area cleared. Perhaps place a pad on the outside of the fence.

12. The Amazon - Participants must use objects provided to reach over drop-off and retrieve pot of gold. Objects: plank, rope, board. Board lays flat and extends over the bank. Rope is tied to the end of plank over edge. Board stands in the center of plank with the rope running from end of plank over top of end of board back to the rest of the group. By pulling on rope and standing on the land side of the plank it is possible to have an individual scoot to the end of the plank and reach the treasure.

Challenge: There is a treasure chest soon to be forever swept away by (You decide: river, lava flow, ravenous hoard of crazed ostriches). You must retrieve it before it's too late using only the objects provided.

13. Cable Walk - Participants must walk across a cable while holding hands. The entire group must make it.

Challenge - your group has been trapped in a towering inferno. You have made your way to the roof of the building from which extends a laundry line to the next building. This is your only means of escape. You must cross to the other side. A slight increase in your challenge is that you were born, the only known case of multiple Siamese births joined at the hands, so you must all cross over never releasing your hands.

Leaders cues - Be sure area is clear of hazards, sharp objects that might hurt someone if they fall. Place cable only one or two feet above ground. Always provide spotters.

14. Nitro - Participants must using the apparatus provided pick up metal can and pour water out of it into second can.

Challenge: You are a bomb squad. You have recently discovered a bomb planting in a nearby area. This insidious device is entirely composed of a tin can filled with the most highly explosive ingredient known to man. Your job is to safely handle this material and dispose of it in a neutralizing can. This material is so sensitive that even a heart beat within eight feet may set it off - thus the unusual design of your bomb handling device. No material can be spilled outside the two containers without causing a nuclear chain reaction that would wipe out half of North America turning it into a large smoldering crater.

15. Rope Geometry - The object of this activity is for the participants to create shapes with a rope (such as squares, triangles, circles) while blind folded and mute.

Challenge: You are a colony of blind mutes trapped on an island and must be able to spell out a call for help with the use of a glowing rope at night. You will all be given the instruction of a shape to reproduce. Your section of this call for help is critical and must be accurate.

16. Project Retrieval - Participants must throw a log with a rope attached in a crotch of a tree, being able to pull a rope tight enough to allow an individual to crawl out on the rope and retrieve a treasure chest without touching the ground within six feet of the tree.

Challenge: Areas of extremely desirous treasure at the base of a killer tree. This tree when it feels individuals walking on its root structure sics its hoards of flesh devouring chipmunks to eradicate any perceived threat to the treasure. Your challenge is to retrieve the treasure without alerting the tree to your presence.

17. Tarzan - Participants must create a swing crossing over and landing within a designated area.

Challenge: Highly acidic landfill is beginning to seep out from underneath the ground. You're trapped on a spot of ground that is getting permeated by acid. There is some islands of floating non-acidic ground which is safe, but it can only support two feet at a time. You must cross the acid field to the islands of safety to wait for rescue.

BASKET WEAVING
BY
JAMIE LOOKINGBILL

Tool and Equipment List:

sharp knife
pruning shears
awl
needle-nosed pliers
spring-type clothespin or clamp
cloth measuring tape
pencil
container for soaking reed
towel

Basket Construction Methods:

Ribbed Basket
Plaited Basket
Spoke Basket
Coiled Basket
Twining

Materials:

Indigenous material available along the rivers, in fields and hedgerows and our own gardens. Some ideas are cattail leaves, yucca leaves, broom corn, willow shoots, dogwood shoots, cornhusk, paper birch, grasses and bull rushes.

Commercial Available Material - Rattan Palm Reed:

Reed is a product of the rattan palm tree found in the steamy jungles of Africa and Asia. It grows quickly at a rate of 2-3 feet a day can be longer than 600 ft. There are more than 200 species of rattan palm, but only a few are used commercially.

Reed comes in one pound bundles.

Reed sizes and shapes:

Round Reed - comes in sizes #0 (3/64" or 1.25 mm) to the large #19 (3/4" or 18 mm). The small sizes 0-3 can be woven into baskets for textural variation and are excellent for making miniatures. Size #2, 3, or 4 can be used in twining baskets. Sizes 4 and 5 are used at the top of rims to hide the stakes ends and give the basket a finished look. Size 6 through 10, usually 6, 7, or 8 are used for ribs. The larger sizes 12 through 19, can be carved to make excellent handles.

Flat Reed - comes in 3/16" to 1" Can be used for weaver in ribbed baskets. Used for stakes and spokes in plaited baskets. Used as spokes and weavers in spoke baskets.

Flat Oval Reed - It is flat on one side and rounded on the other. Comes in same sizes as flat reed. It is stronger and less flexible than flat reed, and can be used for ribs, spokes, or rims on plated baskets. It can also be used for weavers where the weaver turns over each row.

Half-Round - The reed has been split lengthwise. Comes in the same sizes as round reed. Used on rims and could be used as ribs.

Seagrass - rope-like twisted grass. Comes in #1 (1/8"), #2 (5/32") and #3 (3/16").

Fiber Splint - rough grade craft paper.

Handles - Hoops are made of hardwoods like ask or oak. Also made of poplar and beech. The poplar and beech usually come with a smooth finish and rounded edges.

Handles come in all kinds of shapes: "D" handles, "U" shape handles, key basket frames, square notched, round notched, swing with ears, etc.

You can get smokes flat and round reed in various sizes.

Splits - Oak - White oak approximately 7-8 ft. lengths. Will vary in thickness and some degree of finishing. Thin for binding (1/4", 1/2", 3/4" only) medium for weavers (all sizes), or thick for stakes (all sizes). All sizes means same as flat reed.

1. Place one hoop inside the other. Where they cross it should be at right angles. To do this:

- a. On the outer side of the hoop find the joint where the hoop is joined.
- b. Measure 2" away from the joint and make a pencil mark.
- c. Measure the circumference of the hoop starting at your pencil mark.
- d. Divide the circumference in half and starting again at your pencil mark measure around the hoop to the point that is half the circumference. Make a second pencil mark.
- e. Repeat the steps above the other hoop.

If you wish to weave a decorative handle - do it at this point.

- f. Put the rim hoop with joint side toward you inside the handle hoop with joint side away from you.
- g. Line up the pencil marks as shown in the diagram. The pencil marks on the handle should be flush with the top of the rim hoop. The pencil mark on the rim hoop should just be visible to the right of the handle hoop. Repeat step "g" with the other side of the basket.



2. Secure the hoops in place by one of the following methods:

- a. Use a knife or tiny saw to notch both hoops where they meet - (see diagram). Tie with a piece of string.



- b. Glue hoops together with hot glue gun.
- c. Use clothespins to hold the hoops in place.

3. Weave God's Eye (also called 4 point lashing) where the hoops cross.

- a. Use a long piece of flat 1/4" reed at least 9 feet long. Inspect reed and find the smooth side.
- b. Start with the smooth side of the reed facing up. Think of the 4 hoop arms as positions of a clock with the handle being 12 o'clock. Start with the reed pointing down and to the left. Go behind the 12 o'clock arm, working clockwise go behind the 3 o'clock arm. Continue to the 6 o'clock position and then the 9 o'clock position. Turn basket counter clockwise while wrapping clockwise. Wrap it tightly using one hand to keep tension on the reed while the other does the wrapping. (See Handout!)
- c. Looking at the backside of your God's Eye the first wraps should be as close to the intersection of the hoops as you can get them.
- d. Overlap the previous wrap just a tiny bit.
- e. Periodically hold the basket up to make sure the hoops are still perpendicular.
- f. Continue until you have 4-8 wraps on each arm (Count on the backside.)
- g. On your last two wraps, tuck the reed under itself and trim reed leaving about 1/2" tail sticking from the wrapping. Or take the end and tuck it under at least three rows on the inside of the God's Eye. (See diagram)



4. Decorating the Handle

- a. Place decorative reed on the handle. Cut it a little longer than what you will need and secure it to the handle with a couple of clothespins.

- b. Place weaver reed diagonally across handle pointing towards the top of the handle. (See diagram) Start 1 1/2 inches above your pencil mark. The God's Eye will cover up the first couple inches above your mark.



- c. Go behind the handle and then across the front of your handle crossing over your end. This will hold your end in place.
- d. Do not overlap the previous row. Instead, lay each wrap snugly beside the previous wrap.
- e. Continue across the handle taking your weaver over and under the decorative reed to create a pattern.
- f. Finish up 1 1/2" above your pencil mark on the other side of the basket. Cut the weaver to about 1/2" to 3/4". Using an awl, open up a space on the under side of the handle in the wrapping and tuck the tail up under the wrapping.

Finishing

The twine at the ear may be clipped and pulled out any time after the ears are made.

Splinters can be removed by cutting them off with a scissor. Any tails should be trimmed back to the rib holding it in place.

Don't forget to sign your baskets.

Untreated baskets tend to dry and become brittle; but with little care, it will retain its beauty and resilience for many years. It is important to dampen a basket at least once a year, or more often if it has been kept in a very dry place. Spray the basket or dip it in water to add the needed moisture. A very fragile basket can be left near a bathroom shower where it will gradually moisten by the high humidity.

BIBLIOGRAPHY

- Bennett, Jim. *Handling White Oak*. 1984. Deer Track Crafts. 8215 Beeman Rd., Chelsea, Michigan 48118.
- Bliss, Anne. *North American Dye Plants*. 1980. Juniper House, P.O. Box 2094, Boulder, Colorado 80306.
- Brown, Margery. *The Complete Book of Rush and Basketry Techniques*. 1983. B.T. Batsford Ltd., 4 Fitzhardinge St., London W1H 0AH, United Kingdom.
- Gettys, Marshal, ed. *Basketry of Southeastern Indians*. 1984. Museum of the Red River, 812 E. Lincoln, Idabel, Oklahoma 74745.
- Gordon, Joleen. *Edith Clayton's Market Basket*. 1977. Nova Scotia Museum, 1747 Summer St., Halifax B3H 3A6, Nova Scotia.
- Hart, Carol and Dan Hart. *Natural Basketry*. 1976. Watson-Guptill Publications, 1515 Broadway, New York, New York 10036.
- Harvey, Virginia. *The Techniques of Basketry*. 1974. Van Nostrand Reinhold Co., 450 W. 33rd St., New York, New York 10001.
- Irwin, John Rice. *Baskets and Basket Makers in Southern Appalachia*. 1982. Schiffer Publishing Ltd., Box E, Exton, Pennsylvania 19341.
- Lamb, Dr. Frank W. *Indian Baskets of North America*. 1972. Riverside Museum Press, 3720 Orange St., Riverside, California 92501.
- LaPlantz, Shereen. *Plaited Basketry: The Woven Form*. 1982. Press de LaPlantz, 899 Bayside Cutoff, Bayside, California 95524.
- Larason, Lew. *The Basket Collectors Book*. 1978. Scorpio Publications, 2 E. Butler Ave., Chalfont, Pennsylvania 18914.
- Lasansky, Jeannette. *Willow, Oak & Rye*. 1979. Keystone Books, Pennsylvania State University Press, 215 Wagner Building, University Park, Pennsylvania 16802.
- Lismer, Marjorie. *Seneca Splint Basketry*. 1982 (reprint). Iroquois Ltd., RR 2, Ohsweken, Ontario N0A 1M0 Canada.
- McGuire, John E. *Old New England Splint Baskets and How To Make Them*. 1985. Schiffer Publishing Ltd., Box E, Exton, Pennsylvania 19341.
- Meilach, Dona Z. and Dee Menagh. *Basketry Today With Materials From Nature*. 1979. Crown Publishers, Inc., One Park Ave., New York, New York 10016.
- Roszbach, Ed. *The Nature of Basketry*. 1986. Schiffer Publishing Ltd., Box E, Exton, Pennsylvania 19341.
- Schiffer, Nancy. *Baskets*. 1984. Schiffer Publishing Ltd., Box E, Exton Pennsylvania 19341.
- Seeler, Edgar and Katherine Seeler. *Nantucket Lightship Baskets*. 1972. The Deermouse Press, Nantucket, Massachusetts 02554.
- Sekijima, Hisako. *Basketry: Projects From Baskets to Grass Slippers*. 1986. Kodansha International/USA, 10 E. 53rd St., New York, New York 10022.
- Smith, Sue M. *Natural Fiber Basketry*. 1983. Willow Bend Press, 3544 Hilltop Rd., Fort Worth, Texas 76109.
- Stephenson, Sue H. *Basketry of the Appalachian Mountains*. 1977. Van Nostrand Reinhold Co., 450 W. 33rd St., New York, New York 10001.
- Teleki, Gloria Roth. *The Baskets of Rural America*. 1975. E.P. Dutton & Co., 2 Park Ave., New York, New York 10016.
- TerBeest, Char. *Wisconsin Willow*. 1985. Wild Willow Press, P.O. Box 438, Baraboo, Wisconsin 53913.
- Tod, Osma Gallinger. *Earth Basketry*. 1972. Crown Publishers, Bonanza Books, 419 Park Ave. South, New York, New York 10016.
- Turnbaugh, Sarah Peabody and William A. Turnbaugh. *Indian Baskets*. 1986. Schiffer Publishing Ltd., Box E, Exton, Pennsylvania 19341.
- Wright, Dorothy. *The Complete Book of Baskets and Basketry*. 1983. David and Charles, Inc., North Pomfret, Vermont 05053.

MAGAZINES AND NEWSLETTERS

- American Craft*. American Craft Council, 401 Park Ave South, New York, New York 10016.
- The Basketmaker Quarterly*. P.O. Box 005, Belleville, Michigan 48111.
- The Crafts Report*. P.O. Box 1992, 700 Orange St., Wilmington, Delaware 19899.
- Fiber Arts*. 50 College St., Asheville, North Carolina 28801.
- Handwoven*. Interweave Press, Inc., 306 N. Washington Ave., Loveland, Colorado 80537.
- The News Basket*. 899 Bayside Cutoff, Bayside, California 95524.
- Shuttle, Spindle & Dyepot*. Handweavers Guild of America, 65 La Salle Rd., West Hartford, Connecticut 06107.
- Threads*. Taunton Press, Inc., P.O. Box 355, Newton, Connecticut 06470.

SUPPLIERS

- ACP, Rt. 9, Box 501-C, Salisbury, North Carolina 28144. (*Reed wide assortment of rings and handles.*)
- The Butcher Block Shop, Etc., P.O. Box 146, Wrightsville, Pennsylvania 17368. (*Wide assortment of basketry materials.*)
- Cane and Basketry Supply Co., 1283 S. Cochran Ave., Los Angeles, California 90019. (*Wide assortment of basketry materials.*)
- Canning Shop, 926 Gilman St., Berkeley, California 94710. (*Wide assortment of basketry materials.*)
- Connecticut Cane and Reed Co., P.O. Box 1276, Manchester, Connecticut 06040. (*Wide assortment of basketry materials.*)
- The County Seat, Box 24, RD 2, Kempton, Pennsylvania 19529. (*Wide assortment of basketry materials, including cane splints.*)
- W. Cushing Co., P.O. Box 4515, Kennebunkport, Maine 04058. (*Wide assortment of basketry materials.*)
- The Earth Guild, One Tingle Alley, Asheville, North Carolina 28801. (*Wide assortment of basketry materials.*)
- Frank's Cane and Basketry Supply, 7244 Heil Ave., Huntington Beach, California 92647. (*Wide assortment of basketry materials.*)
- H.H. Perkins Co., 10 S. Bradley Rd., Woodbridge, Connecticut 06525. (*Wide assortment of basketry materials.*)
- John E. McGuire, Baskets and Bears, 398 S. Main St., Geneva, New York 14456. (*Specialty tools and materials, black ash splints.*)
- Peerless Rattan and Reed Mfg. Co., 97 Washington St., New York, New York 10006. (*Reed and cane.*)
- Western Ventures, Rt. 1, Box 157, Forks, Washington 98341. (*Cedar bark and wild grasses.*)
- Martin Wetherbee, Basket Shop, Star Rt., Box 35, Sanbornville, New Hampshire 05269. (*Specialty tools and materials, black ash splints.*)

WEAVERS

Before weaver is used it must be dampened.

A soaked weaver should easily wrap around your finger when ready to use.

Reed that is too dry will crack and reed that is too wet will split apart and shred.

Never weave with a dry reed.

Always begin from the same side of the handle, bringing the weaver over and under the same ribs in both halves of the basket.

Taper the start of the weaver. The space between the ribs are small at the ear and that will make it easier.

Dampen the reed. Start with a tapered end and go under the rim, over rib #1, under Rib #3, over rib #5 and under the handle base. Push this weaving tight up against God's Eye. Bring the long end of the weaver up and over the rim and under rib #1, over rib #3 and under rib #5 and so on. Continue to weave back across, making sure you alternate weaving under and over the ribs. You will weave about 4 rows.

Weave only one or two ribs at a time. Grasp the weaver a few inches from where it leaves the basket, and slide it sideways through the space between two ribs.

After you have come to the end of a weaver, move to the other side of the basket to begin a new one. Alternate weaving one side and then the other and it will help maintain the baskets shape.

To add a new weaver, place the beginning of the new weaver over a few inches of the one that is ending. Conceal the cut end of the new weaver beneath a rib.

It is better to add a new weaver and new ribs at different times. Add a new weaver earlier than necessary to keep from having to do so at a critical time.

When the entire basket has been woven, the weavers from each side will meet. Finish by concealing the ends and over lapping them.

Ribs

Ribs are inserted into ear of basket and outline the shape that the basket will have when it is finished.

Sharpen one end of the reed with a pencil sharpener or wire cutters and insert the sharpened end in the ear of the basket.

Curve the round reed so that it follows the outline planned for the basket.

Lay the rest of the reed on top of the ear on the other side and cut it at the point where the end is to be inserted. Insert it in the ear.

If you like the shape of that reed cut an identical one for the other side and insert it.

You will have 6 primary ribs -- three on each side -- They will be in pairs.

Rib #1 - up by the handle

Rib #2 - middle and widest point of basket

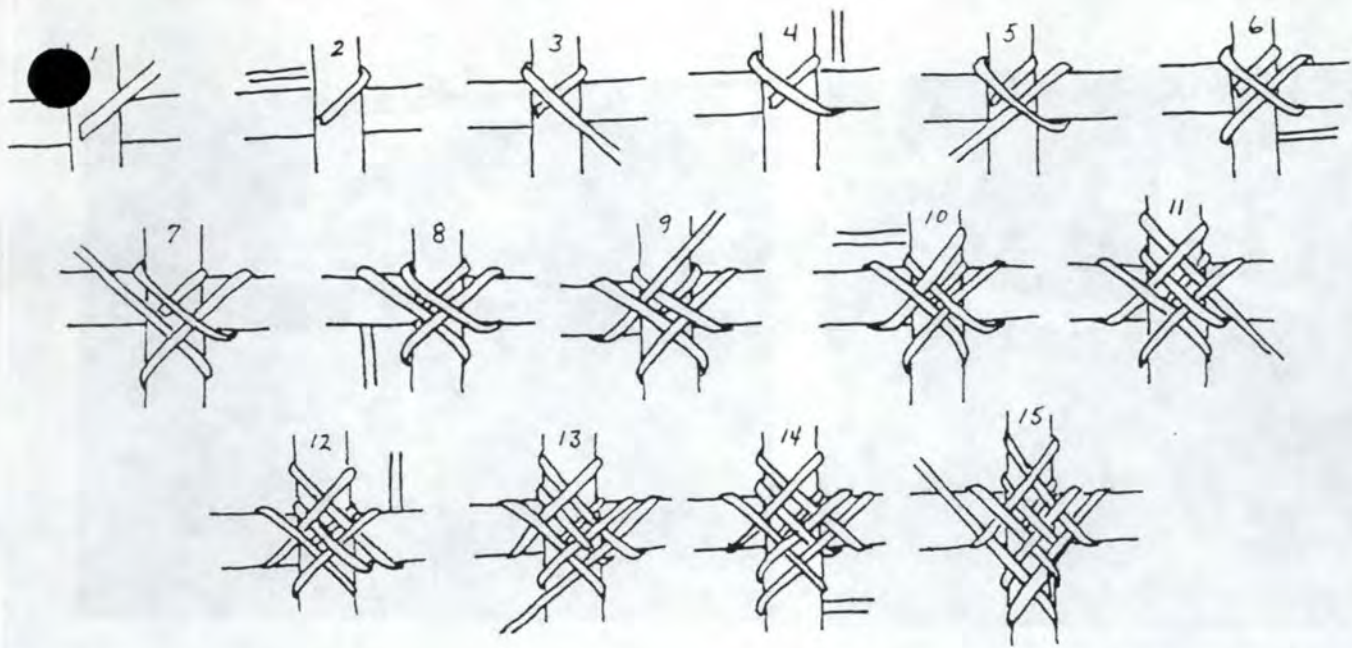
Rib #3 - along the lower rim of the handle

Secondary ribs will be added between #1 & #3 and #3 & #5. The basket should set on ribs #4 & #5.

Secondary ribs are added when your weaving meets the point at which the ribs are more than 2 finger widths apart.

Add ribs in pairs.

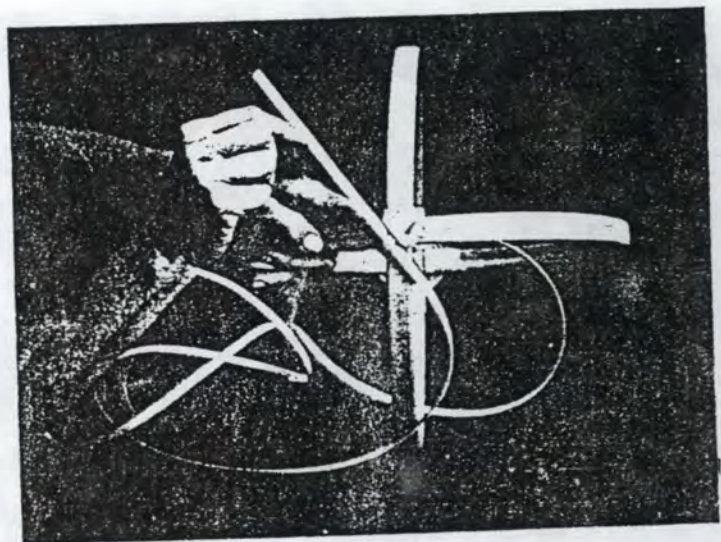
Secondary ribs may be placed on either side of the primary ones - whichever fills the space better. Thread the ends of the secondary rib through the weaving alongside a primary rib, and conceal them behind a row of weaving. Check the outline of the basket when secondary ribs are added and adjust the rib length, if necessary.



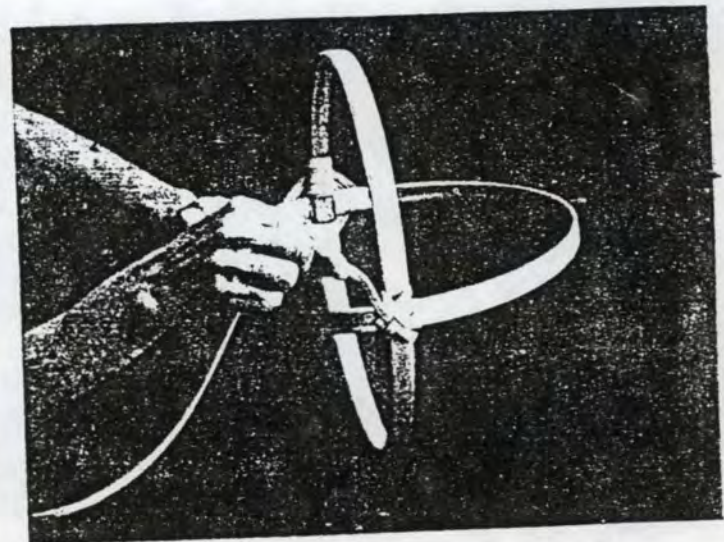
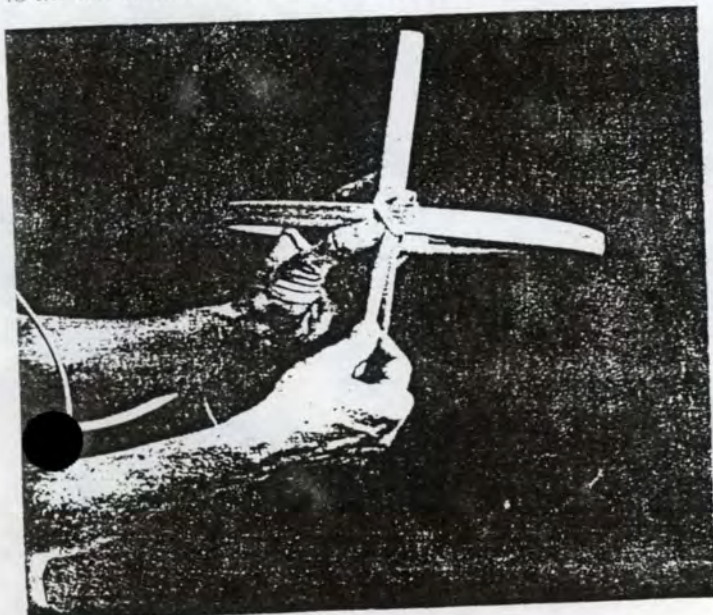
Braided God's Eye

The weaver edges do not overlap in a braided god's eye, but each row should be kept as close to the next as possible. When crossing diagonally, bring the weaver under each of the two outer rows, i.e. under itself, over the middle, and under the next row. The braided pattern starts at step #5 when the weaver comes from behind the rim and is brought under itself on the front. After step #10, the diagonal weaver will always go under both itself and the outermost weaver. Use a draw to lift the outermost weaver so you can pass beneath it. Slanting the end of the weaver is also helpful. When the ear reaches the desired size, insert the ribs and start weaving the basket from the left of the handle.

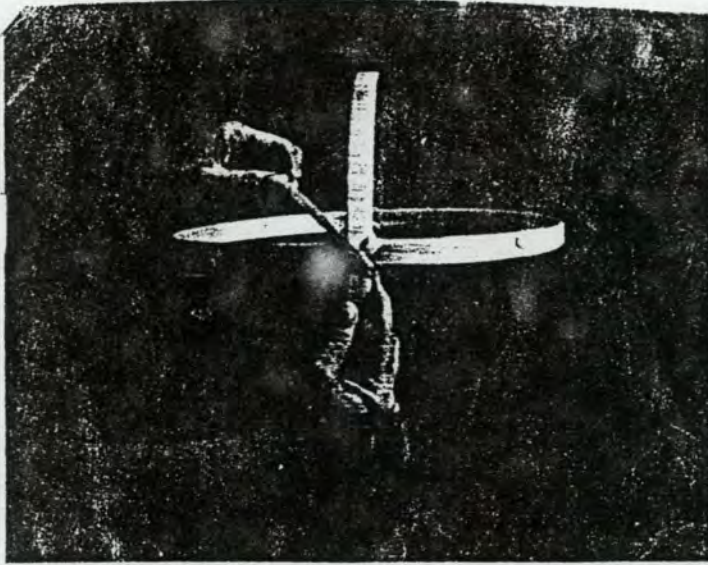
Step 5. The weaver crosses beneath the reed. It will be shifted to the left so that it crosses the hoops diagonally.



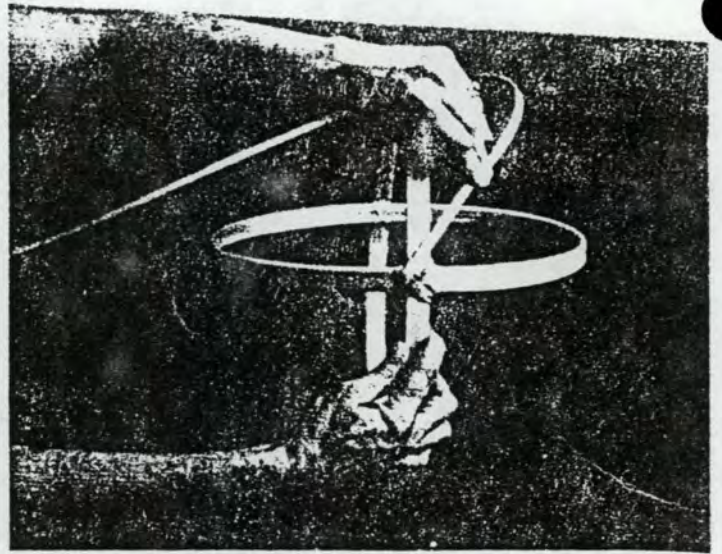
Step 7.



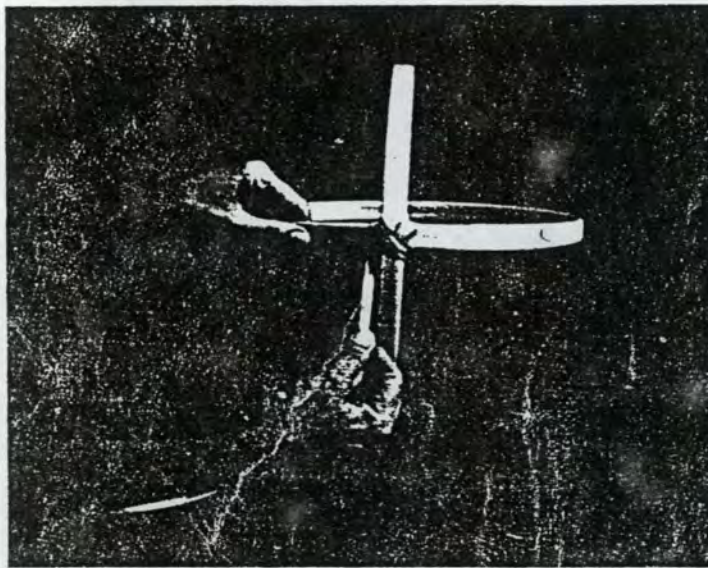
Step 8. The weaver crosses beneath the reed.



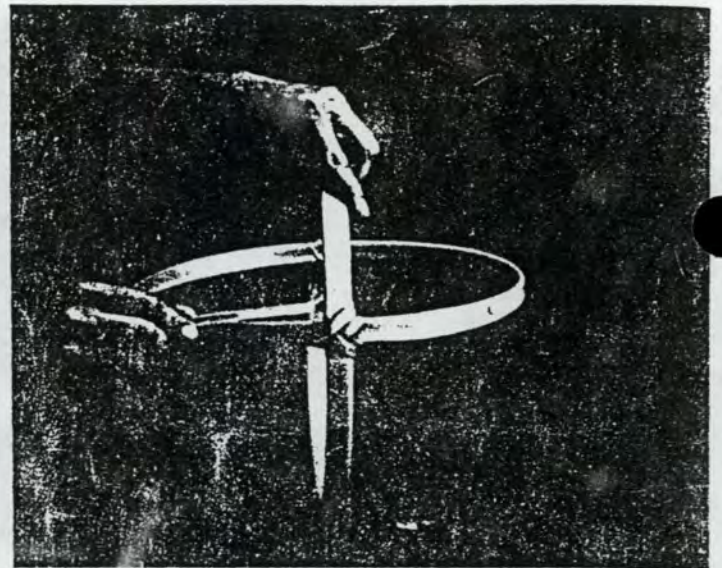
God's eye, step 7.



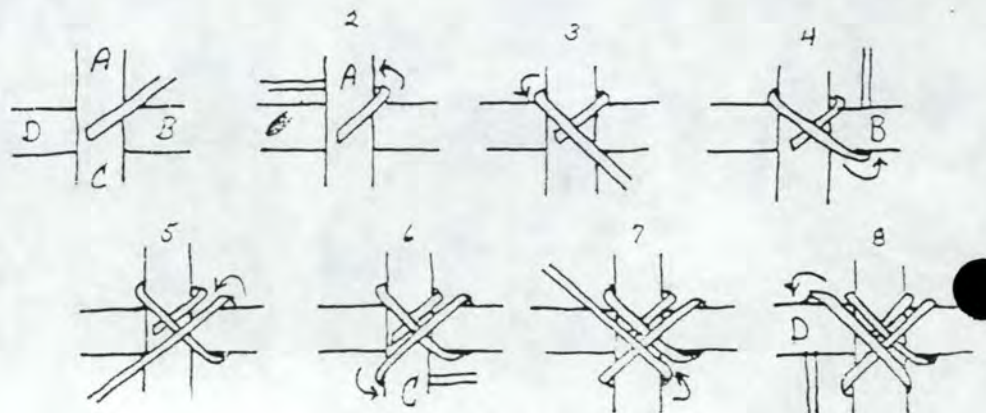
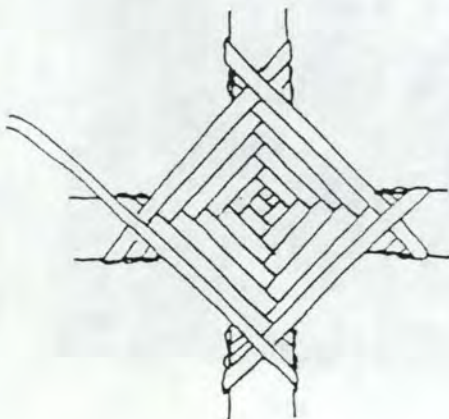
God's eye, step 9.



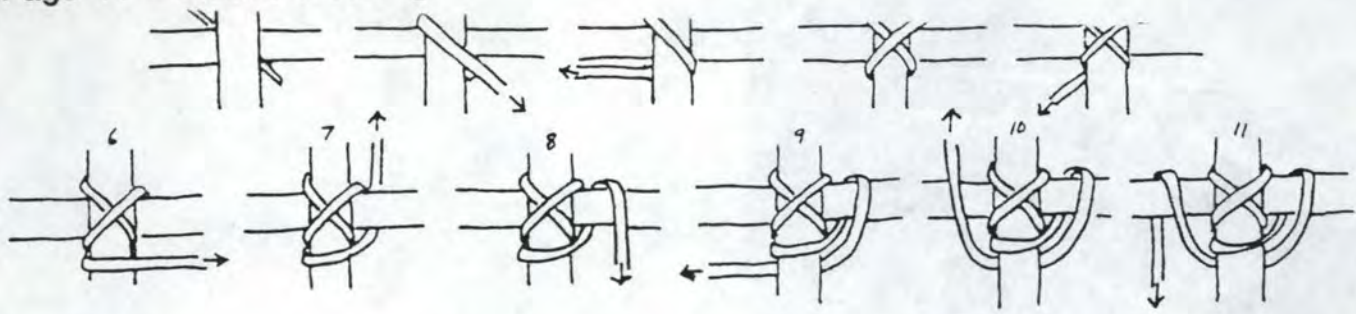
God's eye, step 8.



God's eye, step 10.



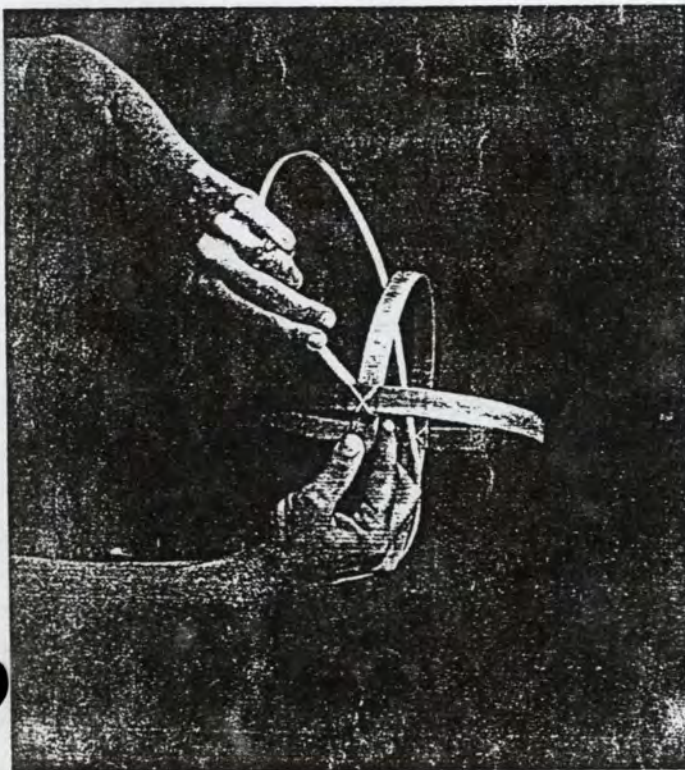
Page 11 - Basket Weaving



Ear or Three-fold Lashing

The first 5 steps are only worked once. After step #11, go back to step #6 and work steps #6 through #11 about four more times for a medium size basket. Overlap the edges of the weavers slightly, but keep the ear as flat as possible. End at the left of the handle as in step #11.

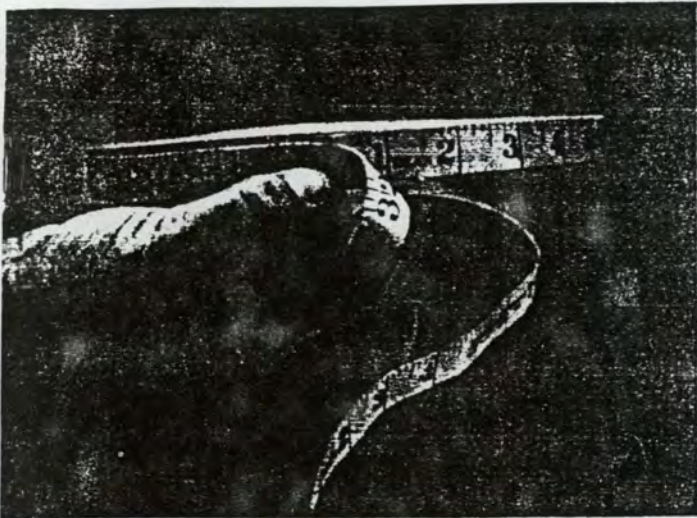
Do not cut the remaining reed as it will be used to start to weave the ribs. Keep it clipped to the rim or handle until you have inserted the ribs in the ear and are ready to begin weaving.



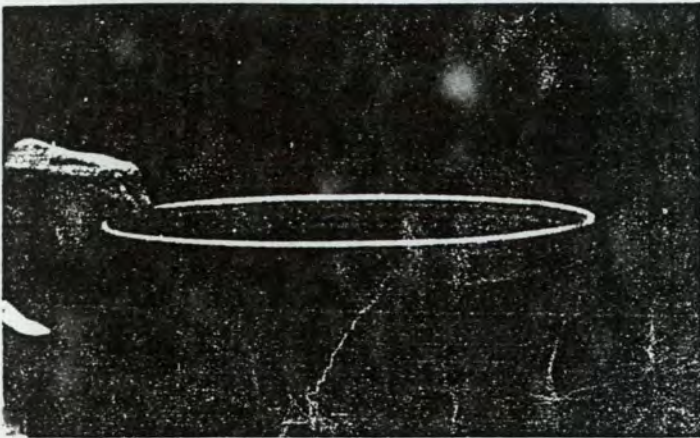
Ear Step 1.



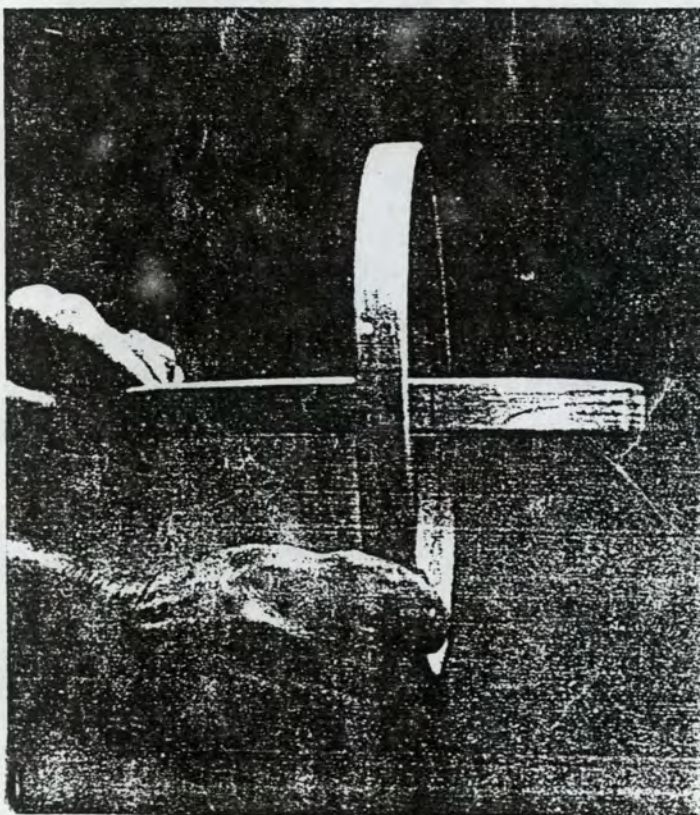
Ear Step 2.



Step 3.

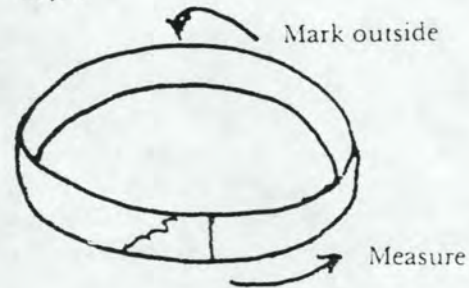


Step 3.



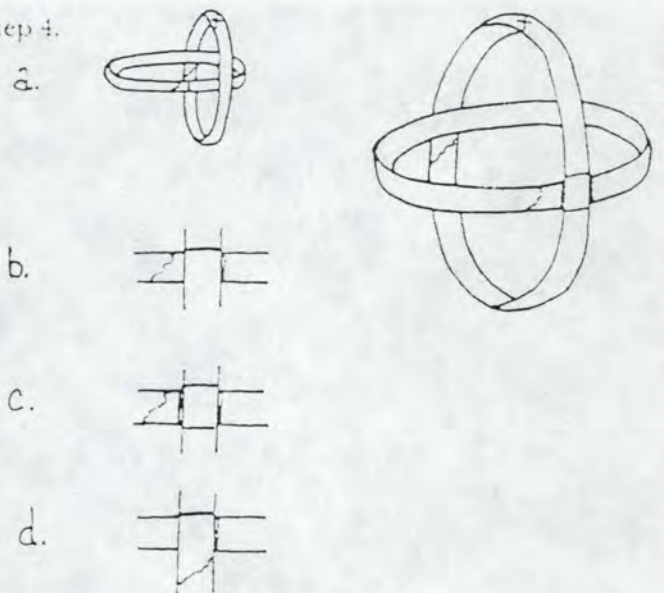
Step 4a.

Step 3.



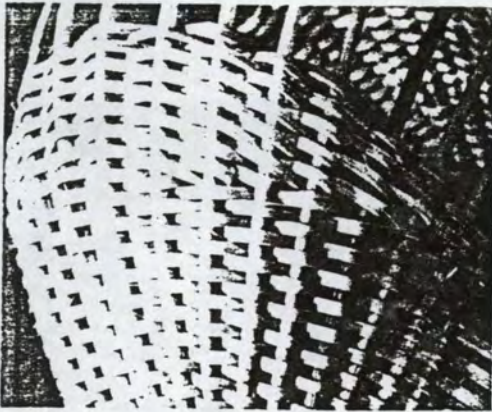
3. Measure the circumference of the rim hoop, and divide by two. Draw a straight line lightly across the outside of the hoop $1\frac{1}{2}$ to 2 inches from its joint. Measure half the circumference from this line and mark with another line across the hoop.

Step 4.

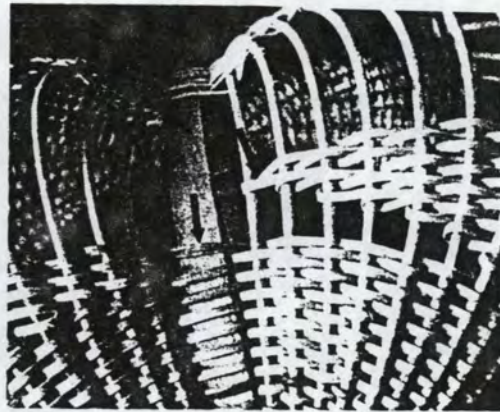


4. Put the hoops together:

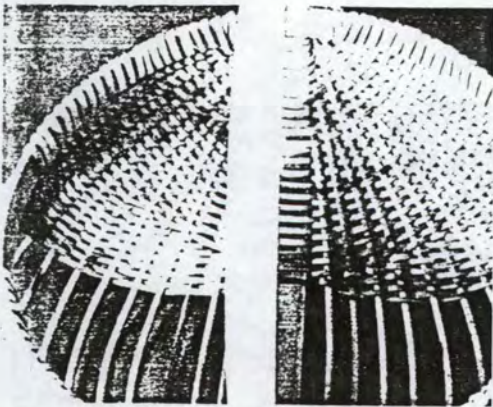
a. Hold the rim hoop with its joint side toward you and to the left of the rim line. Hold the handle hoop with the X on top and its joint on the side that is away from you. Slide the handle hoop over the rim with the X on top, and the handle and rim joints on opposite sides.



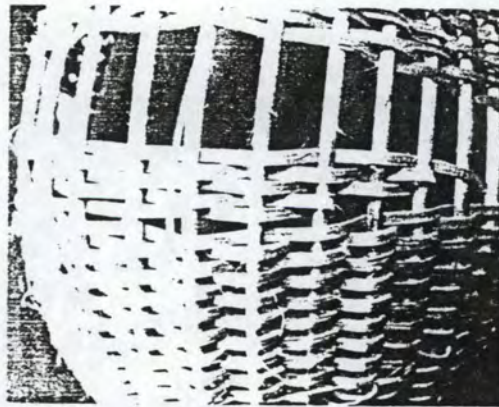
25. Pack the filling down into its quadrant.



26. The filling on the left has been packed down and the weaver taken across to the opposite rim and then the filling process repeated on the second quadrant. It will now be packed down, too.



27. Looking at the inside, the two filled quadrants look like this. Now turn the basket to the other side and take up the other weaver to repeat the filling process in the third and fourth quadrants.

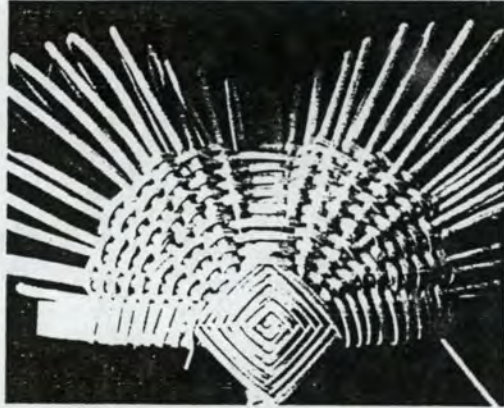


28. Continue weaving toward the bottom of the basket. It may become apparent, as it did with this basket, that more filling is needed. It does not necessarily have to be a complete sequence again but whatever fills the space best. In this case, it was 4 rows encompassing first 6 and then 10 ribs. Continue weaving toward the bottom until the weavers meet. You may need to pack the weavers down to make room to complete the last rows. To secure the weavers, overlap them as you did new and old weavers.

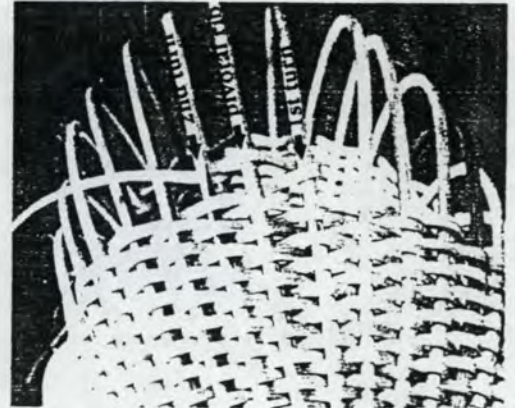
28. To find out about finishing your basket after it's woven, see Chapter 5.

Twin-Bottomed Egg Basket

21. Don't try to weave one entire side of the basket and then the other. To achieve a balanced shape, weave both sides simultaneously. Try not to get more than 6-8 rows ahead on either side.

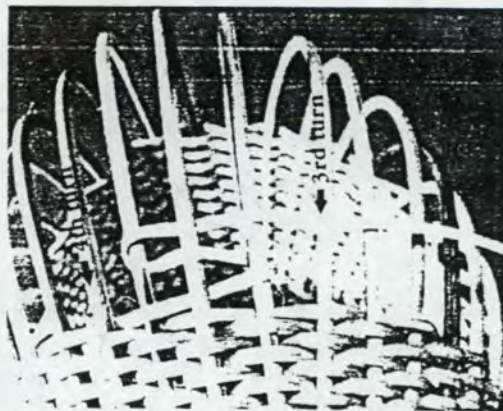


21. Weave about 8-10 rows from the point where you added the second set of ribs. (If you are using 8" or 10" rings you won't need to add a 3rd set of ribs.) Then add 18 new ribs, 9 per side (7 ribs along the rim side of the existing ribs and 1 each alongside the bottom of the handle and the rim). You will have 2 new ribs between the last existing rib and the rim on each side. Continue weaving until you are about $\frac{2}{3}$ up the sides of the basket.

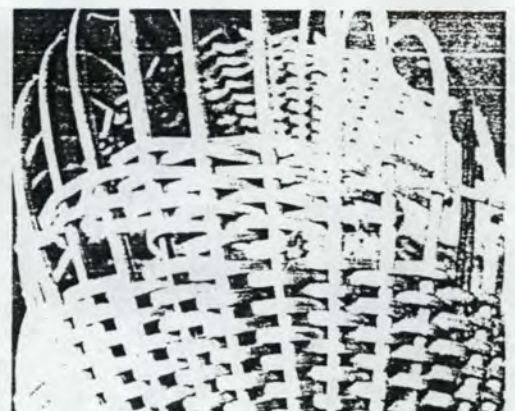


22. It should now have become obvious that the weaving is closing in on the rim and base of the basket much faster than on either side of the "buttocks". It is now necessary to fill in the buttocks with an elliptical shape. Weave from the rim toward the bottom of the basket and go one rib past the longest or pivotal rib. Turn around on this rib and weave to the rib on the other side of the pivotal rib (over one, under one). Turn around on this rib, thus encompassing 3 ribs.

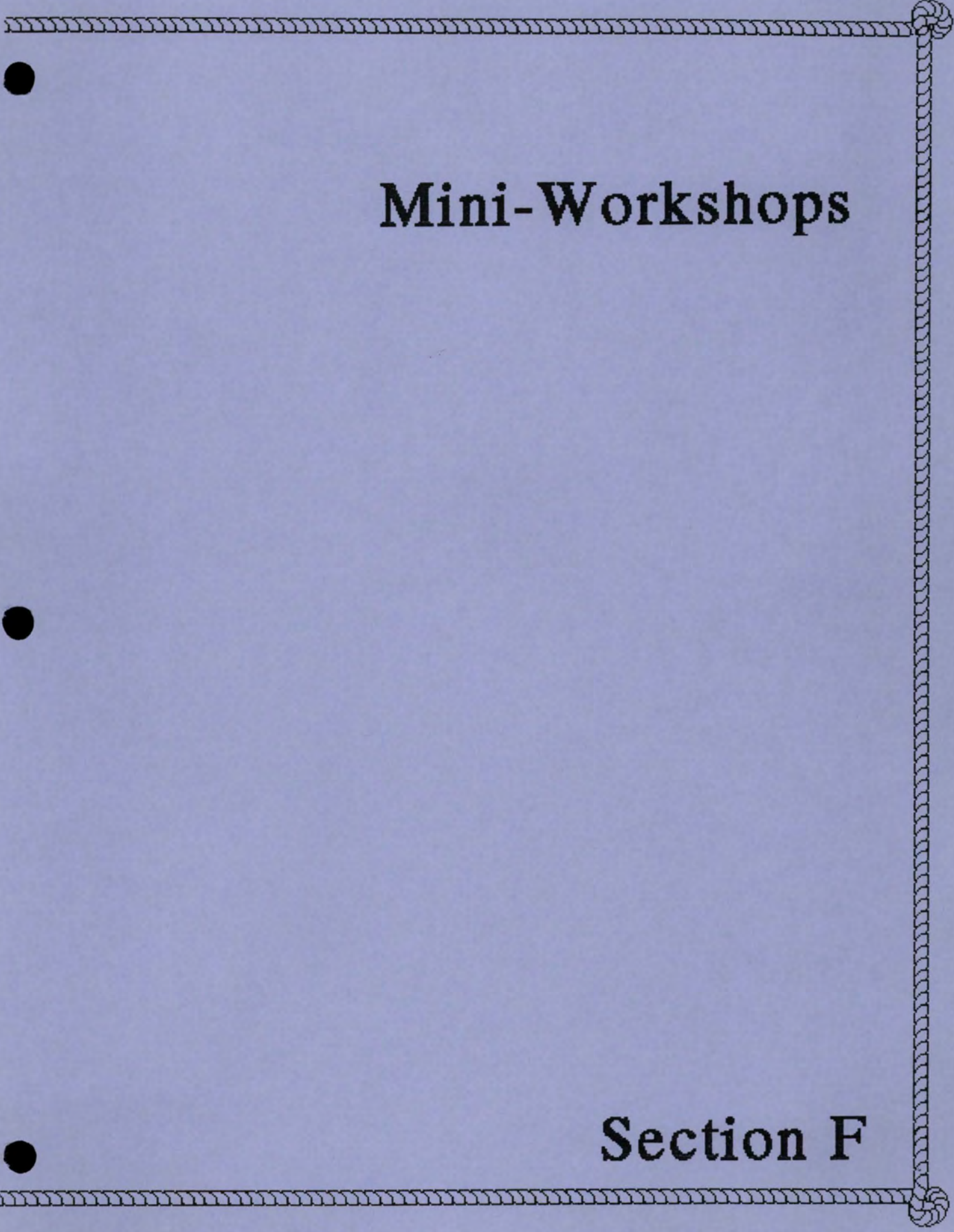
24. If your weaver is repeating the previous row after you have finished filling in and have resumed normal rim to rim weaving, you have made an error. Go back, find it, and correct it.



23. Weave back to the second rib past the pivotal rib and turn back again to the second rib past the pivotal rib on the other side, increasing your fill by one rib



24. Continue increasing in this manner until you have turned around on every rib in the quadrant (one side of the "buttocks") in which you are working. Do not turn around on the bottom of the handle ring. At this point continue weaving across to the rim of the opposite buttock.

A decorative border made of a rope-like pattern runs along the top, bottom, and right edges of the page. The rope is tied into a knot at the top-right and bottom-right corners.

Mini-Workshops

Section F



UKRAINIAN EASTER EGGS



MATERIALS NEEDED: Small white eggs, kistky (writing tool), beeswax, water-soluble dyes, small brush or cotton swab, spoons or egg holders, soft tissue, and pencil.

1. Small eggs are generally better to use than larger eggs due to the strength of the shell. Select raw, fresh, clean, smooth white eggs. Brown eggs may be used with nice variations using earthtone dyes. Wash eggs and hands carefully and thoroughly to remove grease and dirt. Ivory liquid dish soap works the best without leaving a film on the egg.
2. Begin by drawing the basic design lightly on the egg with a pencil. These will serve as guidelines and will not show on the completed egg. Use long smooth lines rather than short scratchy ones. To keep the egg steady while writing, hold the egg on the table or close to your body with one hand and write with the other. Rotate the egg while you work.
3. Heat the end of the kistka in the flame of the candle. When hot, scoop a small portion of beeswax to fill the well of the kistka. Always wipe off the excess wax from the end of the kistka to prevent large drops on your egg. Begin to write over the pencil lines, keeping the kistka at right angles to the egg and working away from you, allowing the wax to flow evenly. The beeswax will darken as you work, allowing you to see where you have drawn. As soon as the kistka stops writing smoothly, reheat and add more wax as needed. Avoid overheating the kistka or adding too much wax as it will cause dripping.
4. The wax lines which you have made on the white egg will remain white - the wax seals the color beneath it. When you have all the lines on the egg that you wish to remain white, wash your egg again to remove excess pencil lines. Those that have been covered by the wax will be lifted off when the wax is removed.
5. Place the egg on a spoon or egg holder and lower it gently into the first dye color. Always start with the lightest color (yellow) and work towards the darkest. Leave egg in the dye for 5 to 15 minutes until desired color is reached. Remove and pat the egg dry with a tissue, do not rub.
6. Use kistka to cover any part of the design you want to remain yellow. Develop the design as you go, working from the light colors through the dark. For best results, paint on the areas you want blue or green and cover with wax. If whole egg is dipped into these colors, you wind up with undesirable shades when dipped into the darker colors.
7. When you have reached your final color, the wax is removed to reveal the final design! Hold the egg to the SIDE of the candle flame for a few seconds until the wax starts to melt. With a tissue or cloth, wipe away the melted wax a little at a time. Keep a good grip on your egg - the egg will get slippery as the wax is removed.
8. The egg may now be varnished and placed on the egg rack to dry. Varnish adds protection and luster. After the egg is varnished, it may be blown out to be used as an ornament or left in tact.

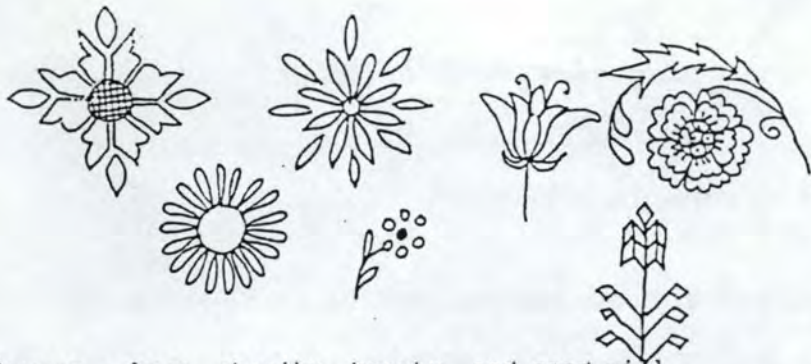
IMPORTANT HINTS

1. Dyes should be at room temperature. Keep dyes covered when not in use to prevent evaporation. Use only white vinegar in all colors except orange and pink. Vinegar may be added periodically to help the dye to take to the egg better.
2. Protect the working surface with newspaper or plastic. Keep several tissues under the egg while working, just in case. Place the hot kistka on a small dish or on the candle holder when not in use.
3. When selecting an egg, hold it to the light and check for any cracks or weak spots. Use eggs with good strong shells. Always use fresh raw eggs, old eggs will float and not take the dye well. Do not boil the eggs. Eggs should always be at room temperatures - the wax will not stick well to a cold egg.
4. Never erase pencil marks - this will cause scratches and greasy marks on the egg and the dye will not take very well. If you drop wax on the eggs do not try to remove it, try and work it into your design if possible.
5. When removing wax from the egg, never hold it directly over the top of the flame. It will turn black with carbon and discolor the design permanently.
6. It is very important to have the egg thoroughly cleaned of wax before varnishing. You can usually feel wax residue by running your fingers over the wax. Reheat the egg and tissue off. When you have several eggs to remove the wax from, the oven method can be used. Preheat the oven to 200 degrees with the door open. Place eggs on a rack until the wax begins to melt. Remove eggs and wipe off the wax.
7. For best results, a clear fast-drying varnish is recommended. Put a small amount of varnish in the palm of your hand and gently roll the egg until covered with a thin coat of varnish. You may also use a spray varnish being careful to spray a light coat and not have drips. Set the egg on the prepared egg rack. This rack can be made by taking three thumb tacks for each egg and push them through a piece of cardboard, forming a triangle. For a larger, more durable rack, use wood and nails.
8. To clean hands from varnish, wipe off excess and rub a small amount of cold cream or lard on the hands. Wash with soap and water.
9. Eggs will keep indefinitely and the insides will dry out eventually, leaving only a shell. Do not keep near a direct heat source or in the sun as they have been known to blow up, if they haven't dried out completely. You can blow the eggs out after varnishing by making a small hole in one end, a large hole in the other end, piercing the yolk, and blowing through the small hole. Rinse with water and blow again to remove any excess water and yolk.
10. Though fragile, your egg should last for years. Use paper egg cartons for storage and do not store in airtight places. And remember, don't get too attached to your egg - accidents do happen in every phase of working with these raw eggs. Just smile, start again, and enjoy!

SYMBOLISM OF COLOR ON "PYSANKY"
UKRAINIAN EGGS

- WHITE White is the color of most chicken eggs and therefore no white dye is needed. It is rare to see a pysanka which does not use a great deal of white. White symbolizes purity. Sometimes after an egg is decorated in several colors, it is gently bleached so the background is white. Eggs with totally white backgrounds are generally reserved for children.
- YELLOW This color symbolizes the moon and stars and stands for successful harvest and wisdom.
- GREEN This color means spring, rebirth of nature and the wealth of the plant kingdom. It also represents freshness, untouched happiness, and youth and was an age-old symbol of innocence.
- BLUE Blue means sky, air, magic, and good health. It is used in small amount to contrast warm colors and is considered an active color.
- ORANGE Passion is red, wisdom is yellow, and the combination of these two colors gives the sun color of orange and everlasting warmth. It also represents power, endurance, and ambition.
- RED Red is the most vigorous color and represents the sun, happiness in life, hope, and passion. Even though it is the color of spilled blood, it connotes nobility, bravery, and enthusiasm. Red is the most favorite of all colors among Ukrainian artisans.
- BROWN The color brown is a positive symbol representing the color of the earth and of the far off mountains. It is also tied to the harvest since it is the color of fall.
- PURPLE Associated with royalty, this color also represents faith and trust.
- BLACK Black often signifies the darkest time before dawn. It is used to offset the brightness of the other colors, to create an emergent field for the designs.
- BLACK AND WHITE together symbolizes protection from evil.



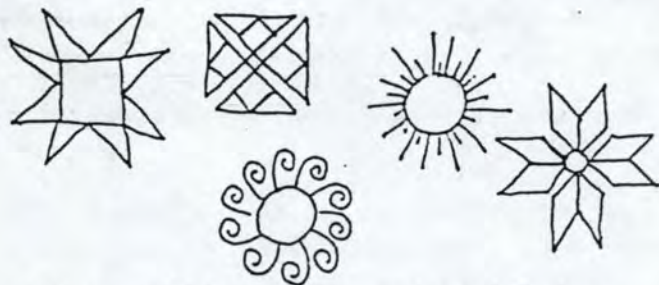


Flowers - love, charity, beauty, and good will

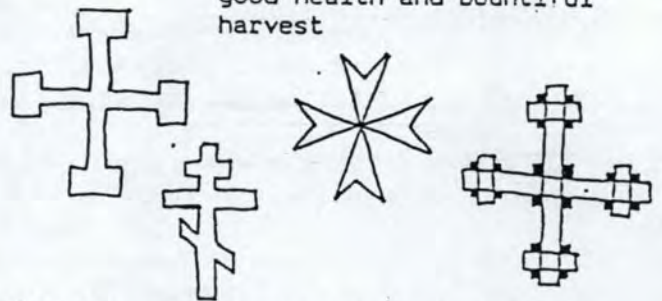


Wheat -

good health and bountiful harvest



Sun and Stars - life, growth, and good fortune



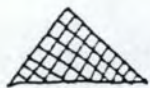
Crosses - four corners of the earth and Christ's victory over death



Deer, horses, and rams - good health, prosperity

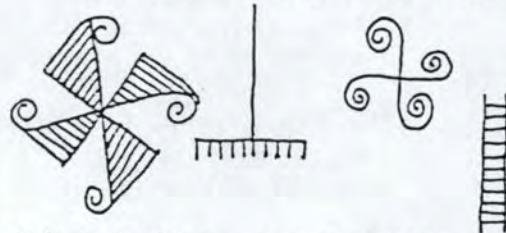


Fish - Christ, sign of recognition



Netting - knowledge, 'fishers of men'

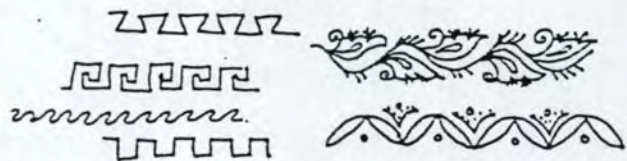
Triangles - The trinity, the family, heaven earth and hell



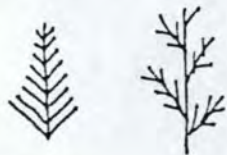
Rakes, ladders, and windmills - good husbandry and prosperity



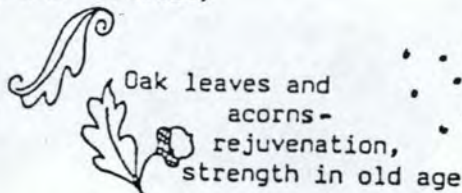
Birds - fulfillment of wishes and fertility



Meanders - eternity and everlasting life

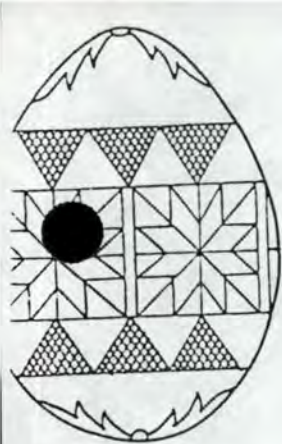


Pine trees - youth and endurance

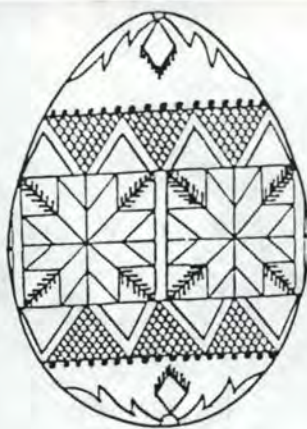


Oak leaves and acorns - rejuvenation, strength in old age

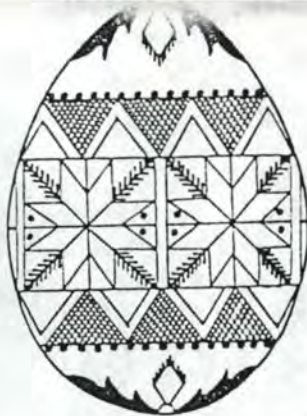
Dots - Mary's tears



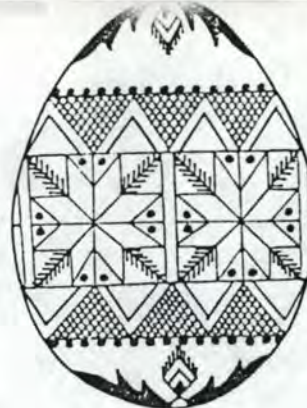
white



yellow



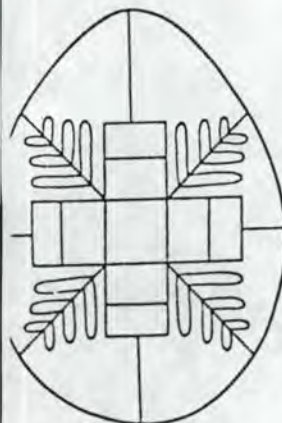
green



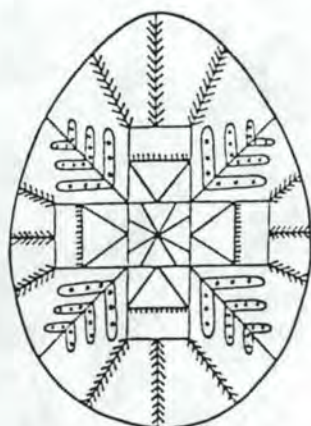
orange



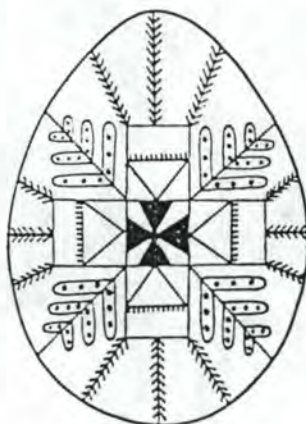
red/final color



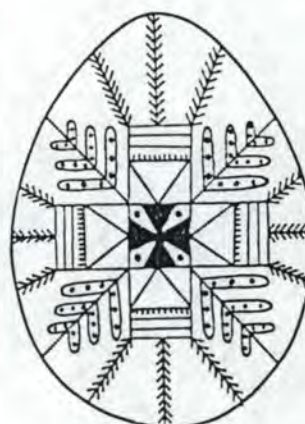
white



yellow



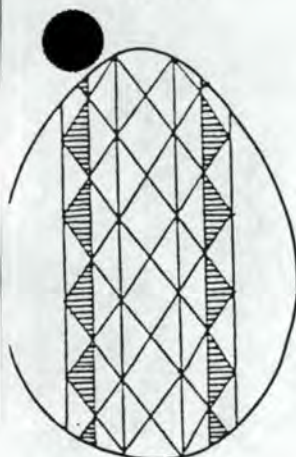
green



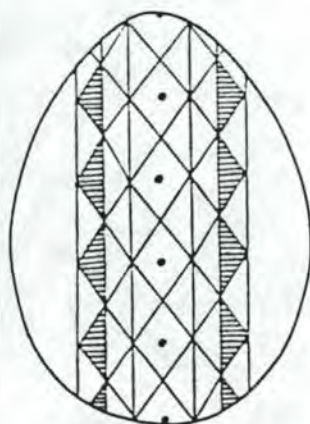
orange



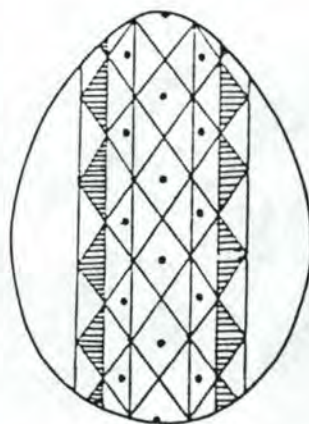
red/final color



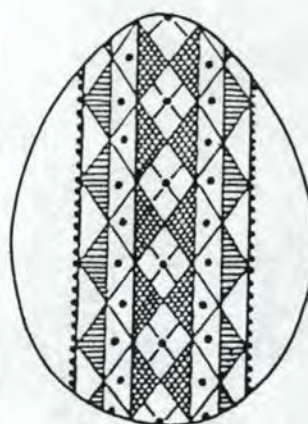
white



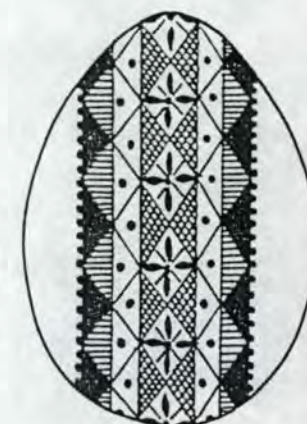
yellow



green



orange



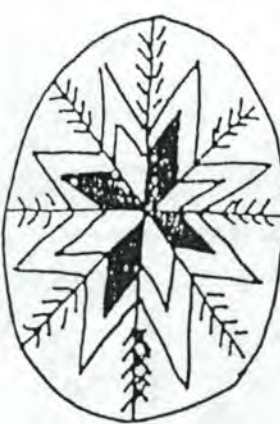
red/final color



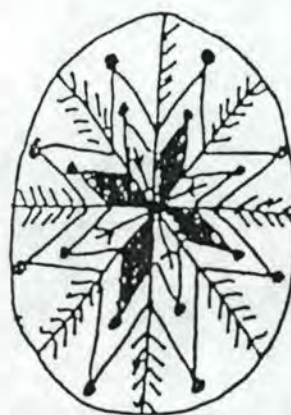
white



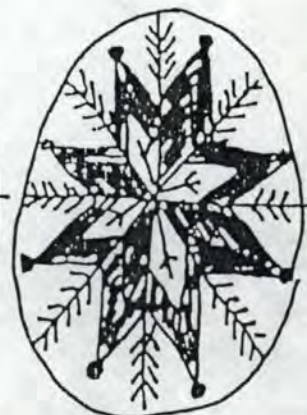
yellow



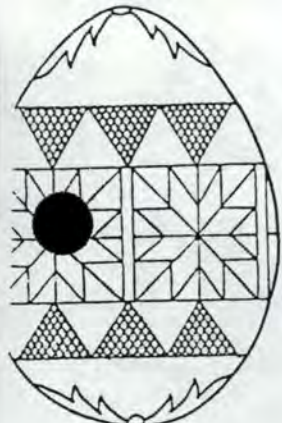
green
painted
on



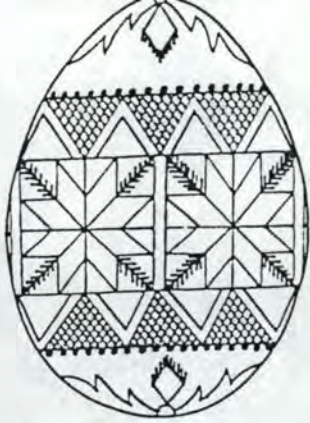
orange



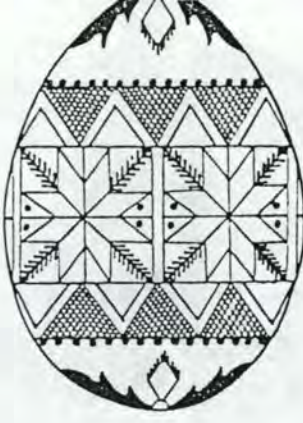
red



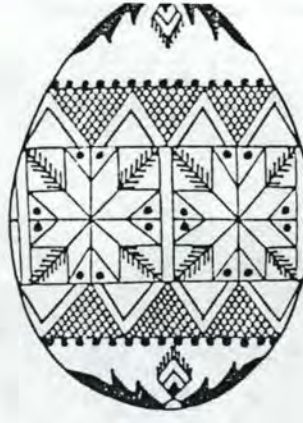
white



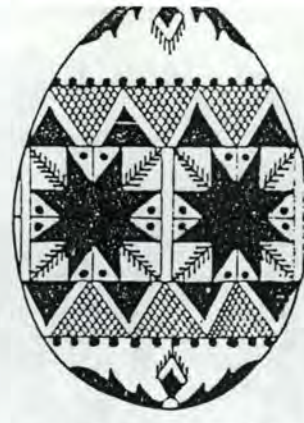
yellow



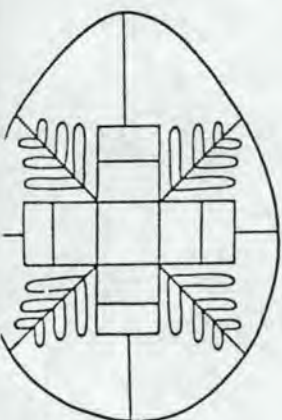
green



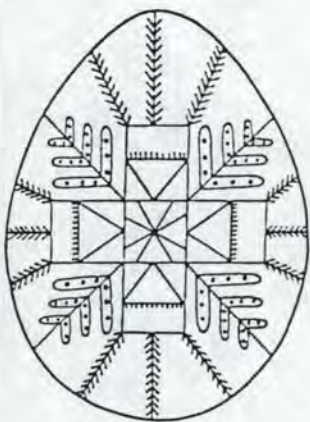
orange



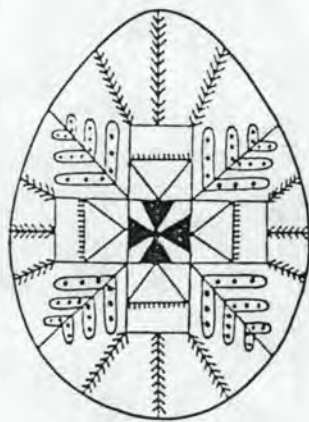
red/final color



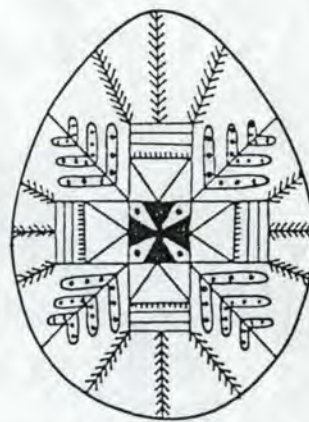
white



yellow



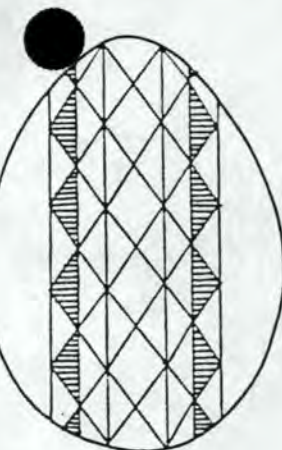
green



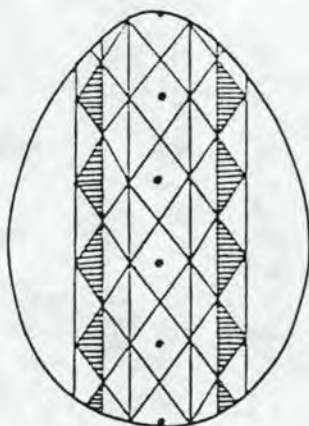
orange



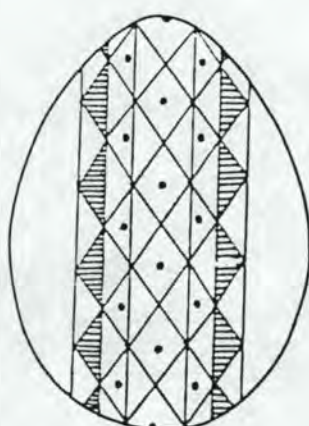
red/final color



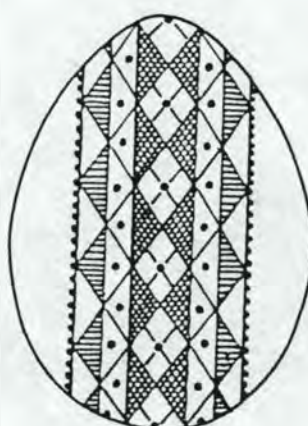
white



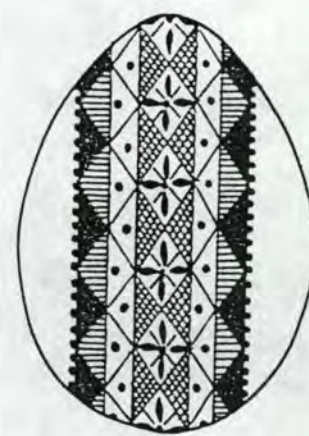
yellow



green



orange



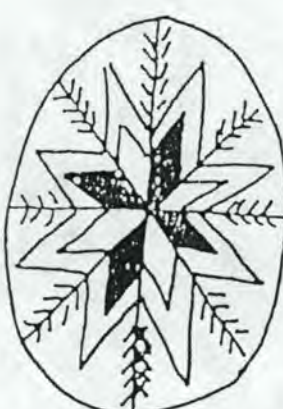
red/final color



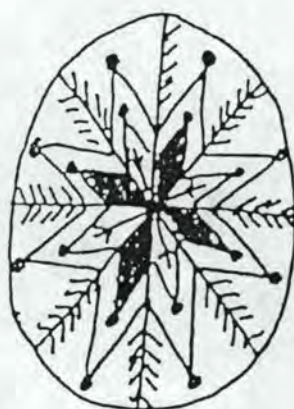
white



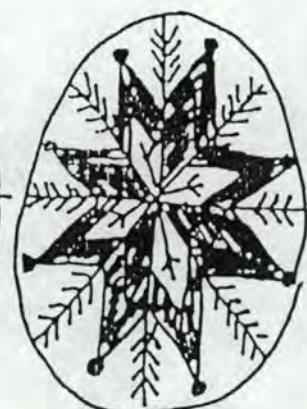
yellow



green
painted
on



orange



red

INSPIRATION THROUGH CEREMONIES

Definition - A special time for quiet, inward thinking

Reasons for Ceremonies:

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Flag 2. Vespers 3. Close of evening program 4. Thought for the day 5. Mealtime-graces, songs | <ol style="list-style-type: none"> 6. Presenting awards or recognition 7. Initiation 8. Installation of officers 9. Special ceremony program <ol style="list-style-type: none"> a. Burial of a camp challenge b. New penny (new camper) 10. Sunrise ceremonies |
|---|--|

Planning a Ceremony

1. What is the purpose of the ceremony?
2. Decide on a theme or message. It should convey a simple idea or thought.
3. Use a central focus or interest that holds attention - a fire, candles, lights, and object, or picture.
4. Use dramatic techniques (something different) such as:

<ol style="list-style-type: none"> a. Music or other sound effects b. Poetry c. Pantomime d. Dance e. Choral group 	<ol style="list-style-type: none"> f. Reading group g. Music in the distance h. Use of a lake (could be swimming pool) or a stream i. Music instrument such as a bugle, chime: etc. j. Story telling
---	---
5. Give everyone a chance to participate - by singing, having his very own candle, etc.
6. Lead into the ceremony by setting the mood or atmosphere with:

<ol style="list-style-type: none"> a. Songs b. Walking a "quiet" trail c. Background music 	<ol style="list-style-type: none"> d. Silence e. A special place
---	--

7. Rehearse enough to be sure everyone knows what he or she is doing - readers read well, words pronounced correctly, speaking clearly and audible. (Use sound system if needed.)
8. Use symbolism - a clover for 4-H, a flag for patriotism, a picture in place of the real thing, a candle for important things, a trail.
9. Use music. In singing, be sure songs used are well known. Musical instruments can be used, or records.
10. Have all needed supplies or equipment (such as matches to light candles).
11. Think safety. Ceremonies often involve darkness, fire, and youthful enthusiasm.
12. Do not include specific religious philosophy in a vespers or other type ceremony. However, the term Lord and God cannot always be separated from traditional poetry without changing the rhyming patterns.
13. Be sure everyone is comfortable and that all can see and hear.

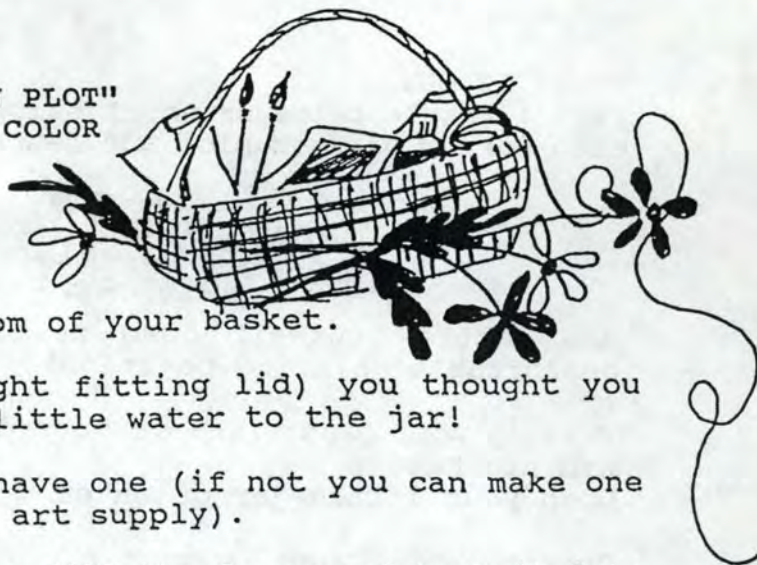
Theme Ideas for Ceremonies:

Flag raising or lowering	Friends	Opening of camp	Achievement
Patriotic	Sharing	Closing of camp	Warm fuzzies
Thought for the day	Vespers (religious)	Initiation	Love
Nature - trees, wind	The River	Citizenship	Installation
	Conservation	Just for today	

CREATED BY
CAROL ALLISON

WARM SPRINGS, OREGON

"GARDEN PLOT"
WATER COLOR

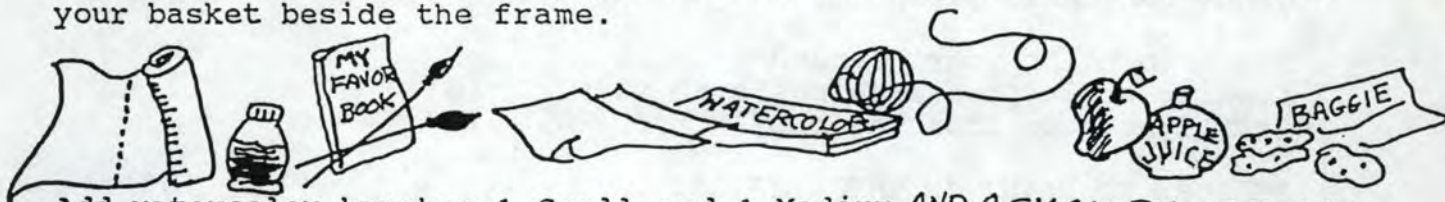


Pick up your Garden Basket!
Place 3 paper towels in the bottom of your basket.

Get that small jar (with the tight fitting lid) you thought you might use "Someday"??!! Add a little water to the jar!

Put in a tag board frame if you have one (if not you can make one later or buy one from your local art supply).

Cut a piece of watercolor paper to fill the frame and tuck it into your basket beside the frame.



Add watercolor brushes 1 Small and 1 Medium AND A SMALL BOX OF PAINTS

Don't forget to pack in your favorite book!
(hopefully its just the right size to use for a hard surface to paint on).

If not take along a piece of cardboard and cut it just the right size.

Don't forget to put in your basket a piece of 36" is a good length (longer or shorter).

NOTE: If there is room in your basket, you might tuck into a corner a small bottle of apple juice and a baggie full of oatmeal cookies.

Now you're ready to take a walk through Gods garden!
Take a walk through the City park or down a country lane.

Stop to smell
the
flowers!



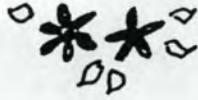
Watch the
flutter of the butterfly's
Wings!



Look through the
clove patch
any 4 leafed?



Until you find a pretty plot. It can be as big or as small as you want it. (provided your string is long enough to fence it in!)



STAKE IT OUT!!

Find 4 little twigs or short sticks stick them in the ground one at each corner of your plot and fence it in with your piece of string.



Now settle yourself down next to your fenced in plot (in a comfortable painting position)

Take up your paper (and cardboard or book for a hard surface) paint and brushes.
Open your little jar of water

Resting your paper on your book (or cardboard if you aren't into a good book these days)

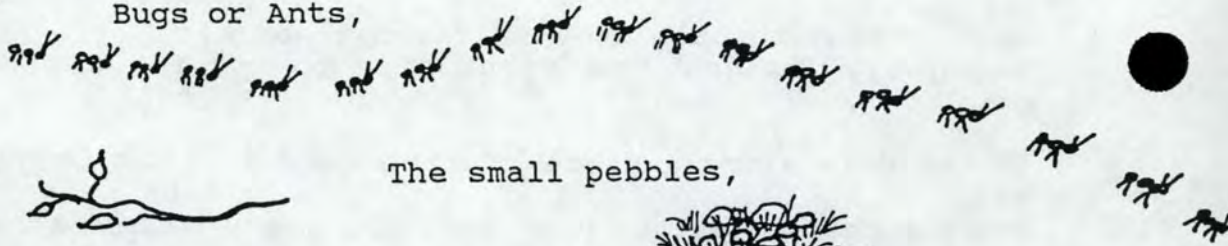
Begin to paint your "Garden"
Looking at it from a "birds eye" view.
(straight down from the top)

BE SURE TO PAINT IN THE DETAILS!

The



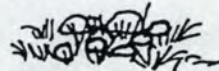
Bugs or Ants,



The twigs



The small pebbles,



The delicate
"star"

in the center of the flower!



When you have FINISHED painting your garden plot, let it dry in the sun. Then slide it into your frame.

After all the gardening why not enjoy a rest?

Lay back on the soft green grass and refresh yourself with some apple juice and oatmeal cookies from the corner of your basket and read a little from your favorite book before going back.

The "string and twigs"? you say?

You can leave them there until you pass this way again. See how fast your garden is growing!

Maybe the birds can use your fence to line a nest next Spring.

CLOGGING

BASIC MOVEMENTS AND STEPS:

1. FIRST BASIC BODY MOVEMENT: "up-down" - straighten both knees on the upbeat (&), bend both knees on the downbeat (1)
2. STEP: lift L foot fwd slightly off the floor both knees straight (&), step fwd L bending both knees (1) - continue alternating.
3. TOE HEEL: step fwd on ball of L foot (&), drop L heel lifting R foot off the floor bending both knees (1) - continue alternating.
4. ROCK STEP: step on ball of L foot slightly behind R heel both knees straight (&), step R in place bending both knees (1) - continue with same footwork. Repeat with the R foot. STEP ROCK STEP: step L (&1), rock step R-L (&2) - continue alternating.
5. DOUBLE TOE STEP: on the upbeat, the foot brushes the floor quickly with a fwd and back movement (&a) - hold the foot relaxed and swing from the knee - step in place on the downbeat bending the knees (1) - continue alternating.
6. SINGLE BASIC CLOG STEP: double toe step L (&a1), rock step R-L (&2) - continue alternating.
7. TRIPLE BASIC CLOG STEP: double toe step 3 times L R L (&a1, &a2, &a3), rock step R-L (&4) - continue alternating.
8. DOUBLE BASIC CLOG STEP: double toe step L and R (&a1, &a2), rock step L-R (&3) - keep repeating. Note that this is a 3 count basic step.
FANCY DOUBLE: double toe step L and R (&a1, &a2), rock step L-R 2 times (&3,&4) - keep repeating.
9. SECOND BASIC BODY MOVEMENT: SHUFFLE - this is a fwd and back movement, a combination of a DRAG and a SLIDE. Feet slightly apart with toes slightly turned out, drag both feet back straightening the knees and rising slightly on the balls of the feet (&), slide both feet fwd bending the knees and accenting the heels (1). The shuffle can also be done with the feet together not only fwd but also diagonally fwd L and R.
ONE FOOT SHUFFLE: for styling, when you drag back straighten the free leg fwd; when you slide, bend both knees keeping the free leg fwd.
10. BRUSH FAMILY:
 - a. Fwd - the foot brushes fwd from the knee with an upward movement of the thigh from the hip joint. The brush is done on the upbeat (&); on the downbeat (1), which is either a heel drop, slide, or hop, the knee is up so that the thigh is parallel to the floor.
 - b. Back: foot brushes back, finish with knees bent
 - c. Brush Across - as the ball of the foot brushes the floor near the opposite foot, the foot twists as the ankle so that the heel leads the foot across, the knee is angled out.
 - d. Brush Back Across - the ball of the foot brushes sideward, foot twists at the ankle so that the heel leads the foot out, the knee and the foot have a slight lift during the accented beat.
11. TOUCH FAMILY: the foot can touch in any direction (no transfer of weight) either with the toe or heel fwd, side, across in front, back, or across in back. The touch occurs on the upbeat (&), on the downbeat (1), the heel is accented or a slide or hop may be done.

COTTON-EYED JOE

An easy clogging dance for 2 couples

Origin: traditional

Music: any version of Cotton-Eyed Joe

Formation: 2 couples facing LOD, lady on right of man. One couple is in front of the other and all have hands joined.

All begin with left foot

Basic Version

Part A:

- | | | | |
|-------|---|------------|---|
| (2) 4 | 1 | Heel Cross | Touch L heel out, then cross L toe in front (alternate) |
| (2) | 1 | Two-step | (p)-Step--Rock-Step; move diagonally forward |

Part B:

- | | | | |
|-----|---|-------------|---|
| (8) | 4 | Basic steps | DT-Step--Rock-Step; move forward |
| (8) | 4 | Basic steps | front couple separate from partner and roll back behind other couple to become back couple. |

Repeat A-B until music ends

Variations

For Part A use any good 4-beat step and repeat it 4 times. Some suggestions:

- | | | |
|--------------------------------|-------------------|---|
| 1.) 4 Count Side Rocks | or 4 ct. Push-off | DT-Step--Rock-Step--Rock-Step--Rock-Step |
| 2.) Cotton-Eyed Joe step | | DT-Step--Rock-Step--Rock-Step--Brush-Slide |
| 3.) Shuffle step (Clog Chug-2) | | DT-Step--Rock-Step--Drag-Slide--Drag-Slide |
| 4.) Triple Hop | | DT-Step--DT-Step--DT-Step--(p)-Hop |
| 5.) Vine Brush | | DT-Step(side)--DT-Step(XIB)--DT-Step(side)--Brush-Slide |
| 6.) Double Brush - Basic | | Br(xif)Sl - Br(x)Sl - DS-RS |

Variation For Part B

- | | | |
|---|--------|--|
| 4 | Basics | Move forward (no change) |
| 4 | Basics | Without letting go of hands, back couple makes an arch which the front couple ducks back under. The archers then turn in under their own arms to face forward and become the new front couple. |

Abbreviations:

- | | | |
|---------------------|----------------------|-----------|
| DT = DoubleToe | L = left | R = right |
| XIB = cross in back | (p) = 1/2 beat pause | |

6. 3 DT - Brush - Slide

RIGHT OR WRONG

Beginning

Beginning line dance with variations
 Music: by George Strait (MCA #52337)
 (Or any regularly phrased music)

By Lois Elling
 10/84
 Footwork: start with left foot

Intro: Wait 16 beats

I. Basic Version

A: 4 Step Vine Kick
 B: 4 Step Rock-3 Forward
 C: 4 Two-Steps

Step L--Step RXIB--Step L--Kick R foot forward; repeat to R Repeat
 &-Step--Rock-Step--Rock-Step--Rock-Step;
 move forward - Repeat
 &-Step--Rock-Step; Turn 3/4 to R, face new wall

Repeat A-B-C 5 more times until music ends.

II. Beginner Version

A: 4 Step Vine Brush
 B: 2 4 Count Rock Forward
 C: 4 Basic steps

Step L--Step RXIB--Step L--Brush-Slide
 DT-Step--Rock-Step--Rock-Step--Rock-Step; forward
 DT-Step--Rock-Step; turn 3/4 R

III. Beginner-2 Version

A: 4 Vine Brushes
 B: 2 4 Count Rock Back
 C: 4 Basics

DT-Step(s)--DT-Step(XIB)--DT-Step(s)--Brush-Slide
 back up
 turn 3/4 R

IV. Alternate Combination #1

A: 4 Vines
 B: 2 Triples
 C: 4 Single Brushes

DT-Step(s)--DT-Step(XIB)--DT-Step(s)--Rock-Step
 DT-Step--DT-Step--DT-Step--Rock-Step; forward
 DT-Step--Brush-Slide; turn 3/4 R

V. Alternate Combination #2

A: 4 Side Rocks
 B: 2 Triple Brushes
 C: 4 Cross Brushes

DT-Step--Rock-Step--Rock-Step--Rock-Step; move L/R
 DT-Step--DT-Step--DT-Step--Brush-Slide; forward
 DT-Step--Brush(XIF)-Slide; turn 3/4 R

Other Possibilities for "B"

1. 2 Triple Brushes
 2. 8 Runs
 3. 4 Single Brushes
 4. 8 Drag Steps
 5. 4 Second Basics

DT-Step--DT-Step--DT-Step--Brush-Slide
 DT-Step; forward
 forward
 Drag-Step; back up
 Toe-Heel--Brush-Slide; forward

Dance goes through 6 times. After the last one they will end facing the back wall. Begin with the simplest version (repeated) for new beginners. As they learn more steps and become more proficient, you can use several of the different combinations. You can also use other steps you are working on, or mix parts up to make new combinations. Other records may be used if they have a regular 32 beat phrase (most square dance records do). Keep in mind that beginners need a slower tempo too.

Abbreviations:

DT = DoubleToe
 XIB = cross in back

R = right
 s = side

L = left

Yakety Sax

Record : Yakety Sax on Red Boot Label

Intro: Wait for vocal count 1-2-3-4

Part A

Count

4	2 Basic
4	Pushoff moving L
4	2 Basic
4	Pushoff moving R
8	4 Basic
8	4 Basic turning L 360 degrees

Part B

8	8 Drag Slide [can to done to R, Center or left]
---	---

Ending:

4	3 DTS
	2 Stomp

Sequence:

A A B A A B A Ending

Abbreviations:

DT - Double Toe	DS - Double Toe Step
Br - Brush	RS - Rock Step
Sl - Slide	Sh - Shuffle
S St - Step	xif - cross in front
R Rk - Rock	xib -cross in back
T To - Toe	f - front
H - Heel	bk - back
Dr - Drag	fwd - forward
(p) - 1/2 beat pause	ots - out to side

First Aid Alert for the Camper

Topics:

1. Emergency Numbers
2. Allergic Reaction (Anaphylaxis)
3. Amputation
4. Back and Neck injuries
5. Bites and Stings (Human and Animal, Bee Stings)
6. Bleeding (External and Internal)
7. Burns
8. Choking
9. Convulsive seizures
10. Ear Injuries and Earaches
11. Eye injuries
12. Fever
13. Fractures, Dislocations, Sprains, and Strains
14. Head injuries
15. Heat-Related Emergencies: Heat Exhaustion, Heat Stroke
16. Impaled Objects
17. Nose Injuries
18. Poisoning and overdose
19. Shock
20. Unconsciousness
21. Poisonous Plants

These subjects will be covered in my presentation at Chatcolab. In the event you did not attend my workshop on First Aid for the Camper, please familiarize yourself with the subjects above before accepting a position of responsibility for others. A good book on the subject carried in your backpack or maintained in the Health Cabin of your camp will help you should an emergency arise. A good book for this use is "Emergency First Aid" by the Editors of Consumer Guide, published by Beekman House.

Above all else - REMAIN CALM!!! If you are too rattled or nervous to refer to the information you have available, you will do no one any good.

Emergency Numbers:

Keep available emergency numbers at all times.

1. The emergency medical service (EMS). In many areas the number is 911. In others, it is the number of a local rescue squad, paramedic squad, or hospital ambulance service.
2. Your physician or Pediatrician
3. The local hospital emergency room.
4. The local poison control center.
5. The police department or the nearest state police headquarters.
6. The fire department.

EMERGENCY TREATMENT:

1. Ease the victim to the floor; position them onto their side.
2. Remove any objects that the victim might strike, or remove the victim away from dangerous areas.
3. Try to loosen clothing, but DO NOT interfere with movements or restrain the victim.
4. DO NOT try to open the victims mouth.
DO NOT put fingers or objects in mouth.
5. Stay with the victim until seizure is over.
6. When seizure is over, keep the victim lying down and turn the head to the side.
7. Do not give the victim anything to eat or drink.
8. Check breathing.
9. Notify the emergency personnel if need for transfer to a medical facility is indicated:
 - a. Person is pregnant
 - b. Carries identification as a diabetic.
 - c. Appears to be injured.
 - d. Is in the water and has swallowed large amounts of water.

EAR INJURIES AND EARACHES: can occur as a result of a head injury, direct injury to the ear, or a foreign object in the ear. A ruptured eardrum can be caused by a dive into the water, a fall during water skiing, a foreign object in the ear, a loud blast of noise, or a head injury. Bleeding or other fluids coming from the ear may signal a head injury. Ear pain accompanied by a white or yellow discharge may indicate a ruptured eardrum. Earaches that occur without visible injury are most often due to infections. Plugged eustachian tubes (which lead from the back of the throat to the middle ear) are the most common cause of earache.

SIGNS AND SYMPTOMS:

bleeding from the ear canal
pain
fluid draining from the ear canal
white or yellow discharge
hearing loss or reduction
ringing in the ears
ear tugging, rubbing

Blood or fluid draining from the ear:

1. Blood or fluid draining from the ear may indicate a head injury, seek medical assistance immediately if suspected.
2. DO NOT move the victim if you suspect neck or back injuries.
3. DO NOT try to stop fluid or blood from draining out of ear canal. DO NOT put anything in the ear.

White or yellow discharge from ear:

1. DO NOT move the victim if you suspect back or neck injuries.
2. If no back or neck injury suspected, have the victim lie on side with affected ear facing downward so that discharge can drain.
3. DO NOT put anything in the ear.
4. Seek medical assistance for possible antibiotic therapy and ear drops if indicated.

If the earache is not severe in nature, the following suggestions may help relieve the discomfort until medical help is available.

1. Sit up, an upright position will decrease swelling and start your eustachian tubes draining. Swallowing will help ease the pain.
2. Turn on the hair dryer, holding the dryer 18-20 inches from the ear, aim the warm air into your aching ear.
3. Wiggle your ear, if you can wiggle it without pain, the problem is probably in the middle ear. If moving your outer ear causes pain, then the infection is probably in the outer ear canal.
4. Warm some oil to body temperature, baby oil or mineral oil will do. Place a drop or two of oil in the ear causing discomfort. Do not put any fluids into your ear if you think the eardrum may be ruptured or punctured.
5. Chew some gum, the muscular action of chewing will help in opening the eustachian tubes.
6. Yawn, it helps to move the muscle that opens the eustachian tube even better than chewing gum.
7. Consider taking over-the-counter decongestants as a preventive measure.
8. Painkillers, over-the-counter pain killers (aspirin, acetaminophen, or ibuprofen) will usually buy you time until you can get to the doctor if necessary.

EAR INJURIES: Apply pressure if bleeding apparent.
Wrap a large cloth around the victims head to secure the bandage in place.
Seek medical assistance..

EYE INJURIES: The eye can be injured by a chemical, foreign object, impaled object, sharp instrument, or by a direct blow.

SIGNS AND SYMPTOMS: pain
redness
bleeding
tearing
sensitivity to light
swelling and discoloration of the area
around the eye (black eye)

IMPALED OBJECT:

1. DO NOT allow the victim to touch or rub eye.
2. DO NOT attempt to remove object.
3. Cut hole in thick dressing or folded cloth. Place over both eyes, with impaled object sticking out through hole.
4. Position paper cup over injured eye and impaled object. DO NOT touch eye or impaled object.
5. Secure cup in place with bandage or scarf that covers both eyes.
6. Seek medical attention immediately. Transport the victim lying down, if tolerated.

CHEMICAL IN EYE:

1. DO NOT let the victim rub or close eye.
2. Flood affected eye with clean, warm running water for 15 minutes.
 - a. Hold eyelid open and pour water slowly over eyeball at inner corner.
 - b. Have victim roll eyeball as much as possible to wash out eye.
 - c. Let water run out of eye from outer corner.
 - d. DO NOT allow water to run into unaffected eye.
3. DO NOT bandage eye. Seek medical attention.

FOREIGN OBJECT IN EYE:

1. DO NOT allow victim to rub eye.
2. Gently pull upper eyelid outward and down over lower eyelid, and hold. This causes tears to flow, which may wash out foreign object.
3. If tears do not remove particles, seek medical attention immediately.

AVULSION (TEARING AWAY) OF EYE:

1. Cover affected eye loosely with sterile dressing that has been moistened with clean water.
2. Position paper cup over affected eye.
3. Secure cup in place with bandage or scarf that covers both eyes.
4. Seek medical attention immediately.

CUT ON EYEBALL OR EYELID:

1. EYEBALL: Cover both eyes with clean gauze or folded cloth, and secure in place with bandage. Do NOT apply pressure. DO NOT allow the victim to touch eye.
EYELID: Control bleeding by gently pressing lid against bone surrounding eye.
2. Seek medical attention. Transfer victim lying down if tolerated.

BLACK EYE:

1. Apply ice-cold compress, ice pack wrapped in towel, or ice cubes tied into cloth.
2. Keep victim lying down with eyes closed.
3. Avoid aspirin, acetaminophen is what doctors recommend most. Aspirin is an anticoagulant, meaning the blood won't clot as well. You'll have a harder time stopping the bleeding that causes the discoloration.

FEVER: a symptom of an infection, generally.

SIGNS AND SYMPTOMS:

elevated body temperature
chills or hot flashes
flushed skin
increased pulse and breathing rates
headache
aching joints and muscles

EMERGENCY TREATMENT:

1. Remember, most fever is not serious but sometimes indicates a more serious problem.
2. Adults with high fever for more than 72 hours should be evaluated by a physician.
3. High fever in children and infants should most certainly be reported to the pediatrician.
4. Tepid or (lukewarm) baths can help reduce the fever in children and infants especially.
4. Medicate and offer fluids accordingly.

FRACTURES, DISLOCATIONS, SPRAINS, AND STRAINS:

Fracture: A fracture is a break or a crack in a bone. A fracture can be caused by an accident, a fall, or a blow.

Dislocation: A dislocation is an injury to a joint and the ligaments around the joint, in which the ends of the bones are displaced from their normal positions. A dislocation can be caused by an accident, a fall, or a blow.

Sprain: A sprain refers to stretched or torn tendons, ligaments, and blood vessels around a joint. A sprain can be caused by an accident, a fall, or a blow.

Strain: A muscle strain refers to a stretched or torn muscle. Strains can be caused by excessive physical effort or, in the case of back muscles, improper lifting technique.

SIGNS AND SYMPTOMS:

Fractures and dislocations:
a snapping sound as the bone breaks (fracture)
bone protruding from the skin
detectable deformity of a bone

abnormal or unnatural movement of the bone
grating sensation during movement
pain; tenderness to touch
difficulty in moving the affected part
swelling; discoloration

Sprain:
pain in joint area; tenderness to touch
swelling; discoloration

Strain:
pain
stiffness
swelling

EMERGENCY TREATMENT:

Fractures:

1. Seek medical attention immediately.
Call 911 or transport victim to the nearest emergency room after immobilizing affected area. DO NOT attempt to transport a victim with suspected head, back, or neck injury; wait for an ambulance.
2. Suspect back or neck injury if victim is unconscious or has head injury, neck pain, or tingling in arms and legs.
3. Control any bleeding through direct pressure, but DO NOT elevate affected area.
4. If bone is protruding, cover with clean cloth once bleeding is controlled.
5. Observe for shock.
6. Do not give the victim anything to drink or eat.
7. Immobilize injured area if no open wound present, apply ice pack wrapped in clean cloth.

The purposes of splinting are:

To immobilize a possibly fractured part of the body.
To lessen pain.
To prevent further damage to soft tissues.
To reduce the risk of serious bleeding.
To reduce the possibility of loss of circulation in the injured part.
To prevent closed fractures from becoming open fractures.

The basic principles of splinting are:

Splint only if you can do it without causing more pain and discomfort to the victim.
Splint an injury in the position you find it.
Apply the splint so that it immobilizes the fractured bone and the joints above and below the fracture.
Check circulation before and after splinting.

DISLOCATIONS: It is sometimes difficult to tell the difference between a dislocation and a fracture until an X ray has been performed. Always treat a suspected dislocation as a fracture until proven otherwise. The treatment for dislocations are as discussed above in fractures.

SPRAINS AND STRAINS:

1. If you are not sure if injury is a sprain or a fracture, treat injury as a fracture.
2. If injury occurs during physical activity, have the victim stop the activity immediately and rest the affected area.
3. Apply cold compress or ice pack wrapped in cloth to affected area.
4. Keep affected area elevated, above the level of the heart.
5. If the pain and swelling persists, seek medical attention.

Some splinting activity will be demonstrated and practiced during the workshop if time permits.

HEAD INJURIES: A head injury can be caused by a fall, a blow to the head or a collision.

SIGNS AND SYMPTOMS:

lump, cut, bruise, or dent in the scalp
pain at the point of contact/injury
unconsciousness
drowsiness or confusion
bleeding from the nose, ear, or mouth
clear or bloody fluid draining from the nose or ears
vomiting
convulsions
discoloration under the eyes
unequal pupil sizes
breathing difficulty
paralysis
speech difficulty
restlessness

EMERGENCY TREATMENT:

1. Seek medical assistance immediately for all but the most minor cuts and scrapes.
2. Suspect back or neck injury if the victim cannot move arms, hands, fingers, legs, feet, or toes or has pain in neck or back. DO NOT move the victim unless absolutely necessary.
3. Keep the victim calm and lying down to prevent further injury.

4. Elevate head and shoulders slightly if you do not suspect any back or neck injuries.
5. Control bleeding.
6. DO NOT clean deep scalp wounds.
7. Clean minor head wounds with soap and water.
8. Cover wounds with a clean dressing secured with bandages.
9. Use hooking action with your finger to remove any broken teeth or foreign objects from the victims mouth.
10. Observe for shock.
11. DO NOT give the victim anything to eat or drink.

HEAT-RELATED EMERGENCIES:

HEAT EXHAUSTION, can occur after prolonged exposure to high temperatures and high humidity where body fluids are lost through heavy sweating. Fluid loss causes blood flow to decrease in the vital organs, resulting in a form of shock. With heat exhaustion, sweat does not evaporate as it should, possibly because of high humidity or too many layer of clothing. The body is not cooled effectively.

SIGNS AND SYMPTOMS: moist, pale, clammy skin
heavy sweating
normal or below-normal body temp.
weakness
dizziness
headache
nausea
possible vomiting
possible muscle cramps
possible fainting
dilated pupils

TREATMENT:

1. Move the victim to shade or to cooler area.
2. Loosen clothing.
3. Have the victim lie down with feet up.
4. Use a fan or air-conditioner to cool the victim.
5. Apply wet towels or ice packs wrapped in cloth to the skin.
6. Give the victim sips of cold water - 1/2 glass every 15 minutes for 1 hour. Do not offer fluids if the victim is vomiting.
7. Obtain medical assistance if victim does not improve.

HEATSTROKE, is a life-threatening condition, marked by an extremely high body temperature, that results from over-exposure to heat. The victim's temperature-control system, which produces sweating to cool the body, stops working. The body temperature can rise so high that brain damage and death may result if the body is not cooled quickly. Help must come quickly.

SIGNS AND SYMPTOMS: high body temp (may be higher than 106)
red, hot, dry skin
lack of sweating
constricted pupils
rapid pulse greater than one hundred
beats per minute (beats/min.)
possible unconsciousness or confusion

EMERGENCY TREATMENT:

1. Seek medical assistance immediately.
2. Undress the victim.
3. Wrap the victim in cool, wet towels or sheets and place ice packs wrapped in cloth at areas with abundant blood supply-neck, armpits, and groin.
4. Continue cooling the victim until the body temperature is lowered to 102. DO NOT overcool. Take the temperature often.
5. Observe and treat for shock should symptoms arise.
6. Monitor breathing.
7. Do not offer fluids by mouth.

IMPALED OBJECTS, any object that pierces the body can cause injury and bleeding.

SIGNS AND SYMPTOMS: object protruding from body
bleeding
pain

EMERGENCY TREATMENT:

1. Seek medical assistance immediately.
2. Do not move or remove the object. Any motion may cause damage to nerves, blood vessels, or muscles lying close to the object.
3. Try to stop the bleeding by applying direct pressure but avoid exerting any force on the impaled object or on any tissue directly surrounding the impaled object.
4. Use a bulky dressing to stabilize the object.
5. Observe the victim for shock.

NOSE INJURIES, any fall or direct blow can cause a nose injury. A foreign object inserted into the nose can also cause an injury.

SIGNS AND SYMPTOMS: bleeding
pain
breathing difficulty

EMERGENCY TREATMENT of a NOSE BLEED:

1. Have the victim sit down and lean forward, keeping mouth open.
2. Pinch nostrils together at lower part of nose for about 5 minutes.
3. Continue applying pressure if nosebleed still present.
4. Place a cold cloth or ice pack wrapped in cloth against nose.
5. If bleeding continues, you may need to pack the nose with gauze and pinch nostrils together for another 5 minutes.
6. If bleeding persists, seek medical attention.

POISONING AND OVERDOSE: Many substances ingested in a large enough quantity can be poisonous. The most common sources of poisoning include analgesics; cleaning supplies; cosmetics; plants; medications; hydrocarbons, such as gasoline; and pesticides.

SIGNS AND SYMPTOMS: Depending on the poison, signs and symptoms may include:

- rapid breathing
- ringing in the ears
- nausea
- overexcitement
- unconsciousness
- burns on lips, mouth, and tongue
- abdominal pain
- vomiting
- blood in vomit

EMERGENCY TREATMENT:

Poisoning:

1. Look for container from ingested substance.
2. Determine what and how much the victim swallowed and when.
3. Call the Poison Control Center or the closest emergency room for instructions. Have available the container if possible to real when asked by the emergency personnel.
4. Follow the instructions received from the Poison Control Center or the emergency room which you contacted.
5. DO NOT give antidotes or induce vomiting unless directed to do so by emergency personnel.
6. Remember to take the container with you to the hospital.

DRUG OVERDOSE:

1. Check breathing, open the victim's airway. It may be necessary to perform mouth-to-mouth breathing.
2. Seek medical assistance immediately, or call the Poison Control Center.

3. Place the victim on their side, to prevent aspiration.
4. DO NOT give antidotes or induce vomiting unless directed to do so by the emergency personnel.
5. Have available syrup of ipecac to administer to the victim if so directed by the emergency personnel. (Ipecac induces vomiting).
6. Keep victim turned to their side in case of vomiting.
7. Monitor breathing.
8. Take drugs or empty medication container with you to the hospital.

SHOCK, a life-threatening condition in which the body's vital functions are threatened due to a lack of sufficient blood or oxygen flow to the tissues. Shock can accompany injuries that cause loss of blood, body fluid, or nervous system control; severe infections; and heart problems.

SIGNS AND SYMPTOMS:

pale or bluish skin, lips, and fingernails
moist, clammy skin
weakness
weak, rapid pulse (more than 100 beats per minute.)
increased breathing rate
shallow or deep irregular breathing
restlessness
anxiety
thirst
vomiting
dull look in eyes; dilated pupils
unresponsiveness
blotchy or streaked skin
possible unconsciousness in severe conditions

EMERGENCY TREATMENT:

1. If no head, back, or neck injury suspected, tilt the victim's head back to open the airway. This will be demonstrated in the workshop.
2. Seek medical assistance.
3. If back, neck, or head injury suspected, DO NOT move the victim.
4. If no head, back, or neck injury suspected, lay the victim faceup and elevate the feet at least 12 inches.
5. If breathing trouble noted, elevate the head and shoulders slightly. DO NOT elevate the feet.
6. Look for injuries or bleeding.
7. Control bleeding with direct pressure.
8. Cover the victim lightly with a blanket.
9. Watch for changes in consciousness.
10. If the victim vomits, turn the head to the side and clean out the mouth. Monitor breathing.

11. DO NOT give the victim anything to eat or drink.

UNCONSCIOUSNESS. numerous causes can lead to an unconscious state, such as head injury, bleeding, diabetic coma, insulin shock, heatstroke, poisoning, choking, severe allergic reaction, and electric shock.

SIGNS AND SYMPTOMS:

unresponsiveness
lack of awareness of surroundings
flushed, white, or blue face and gums

EMERGENCY TREATMENT:

1. Check the victims breathing. If breathing has stopped you will have to administer MOUTH-TO-MOUTH RESUSCITATION.
2. Seek medical assistance immediately.
3. If neck or back injuries suspected, DO NOT move the victim unless absolutely necessary to save their life. If no neck or back injury suspected, lay the victim down.
4. Loosen clothing.
5. Position the victim onto their side to allow secretions to drain, and to prevent choking in case of vomition.
6. Look for possible causes of unconsciousness.
7. Keep the victim warm but not hot.
8. DO NOT give anything to eat or drink.
9. Prepare for transfer to the closest medical facility.

POISONOUS PLANTS: an article intituled Poisonous Plants Encountered in Oregon will be issued at the workshop.

Poisonous Plants Encountered in Oregon

Human poisoning from plants does not occur at an alarmingly high rate in Oregon. The incidence of such poisonings and the possibilities for serious effects, even fatalities, however, are sufficient to warn both children and adults of the potential hazards. Indeed, many of our most valuable and commonly used landscape and house plants should be considered toxic. Fortunately, most poisonous plants are of little concern with normal use or precautions. Many of those considered to be most dangerous are grown commonly, usually without incident. Any real threat usually involves small children. They are the victims in most cases. Consequently, they should be trained so as to lessen the unlikely chance of poisoning from these plants.

The following lists name the most common poisonous plants encountered in Oregon. These lists are not necessarily complete for Oregon. Some plants known to be poisonous are rarely, if ever, found in Oregon. Also, many lichens, molds, and fungi, including mushrooms and ergot, are toxic, but not included here. Some plants listed are known to be poisonous to animals but have not been proved toxic to humans: it is presumed that they may be toxic to humans as well.

Toxicity of plants and parts of plants is highly variable. Some, such as poison oak, are poisonous upon contact. Others, such as digitalis, are poisonous if eaten. Some parts of a given plant are more or less toxic than other parts of the same plants, while in other cases the entire plant may be toxic. The toxicity of a plant may vary during different stages of its maturity or may be influenced by the environmental conditions to which the plant has been exposed.

Virtually every plant has a potential of being poisonous to someone. People with allergic tendencies may be sensitive to a wide variety of plants. On the other hand, some people are not bothered by plants such as poison oak.

Lethal toxicity of a plant is not alone an indication of the relative danger of that plant. Dosage requirements for lethal

toxicity vary greatly among plants, plant parts, and even humans. The attractiveness of some plants makes them more dangerous than other less inviting plants. Those plants with poisonous fruits, particularly those that are highly colored, may be especially dangerous to small children, whereas another plant with a very poisonous root may be relatively safe because of the small chance that the root will be eaten.

Children should be taught to avoid eating plants not known to be safe. Occasionally, cases of poisoning result from misidentifying poisonous plants as edible fruits or vegetables or by the use of plants in home remedies. Secondary poisoning may also occur. For instance, the use of oleander branches for roasting hotdogs or marshmallows may render these foods quite toxic.

In the following lists, the most dangerous plants are preceded by a bullet (●). This rating is not based solely upon the inherent toxicity of the plant, but indicates also the relative frequency that children, and possibly adults, might be attracted to it. Plants followed by a question mark (?) are believed to be toxic, but their toxicity has not been established fully.

What to do in case of accidental poisoning

If you think you or your children have encountered any poison, call your physician or nearest emergency center immediately. If you suspect a plant, take a sample of the plant with you to the physician. Take the entire plant, including roots, if possible. If the plant is too large for this, take a couple of branches with leaves, flowers, fruit, or seeds. The more of the plant you can take, the better are the chances of getting proper identification and treatment.

Prepared by Wilbur L. Bluhm, Marion County Extension agent emeritus, and Philip Catalfomo, former professor of pharmacognosy, Oregon State University.



Plants that are, or may be, poisonous when eaten (oral toxicity)

page 20 - First Aid

Plant	Toxic Parts of Plant	Plant	Toxic Parts of Plant
● Aconite, monkshood, wolfbane (<i>Aconitum</i> spp.)	Entire—especially roots and seeds	Dumbcane, dieffenbachia (<i>Dieffenbachia picta</i> , <i>D. seguine</i>)	Stems, leaves
Adder's tongue— See giant adder's tongue		Elderberry (<i>Sambucus</i> spp.)	Roots, stems, berries (harmless when cooked)
Amaryllis (various) (<i>Amaryllis</i> spp., <i>Crinum</i> spp., <i>Haemanthus</i> spp., <i>Nerine</i> spp.)	Entire (?)	Elephant ears (<i>Colocasia</i> spp.)	Entire
Andromeda (<i>Pieris japonica</i> , <i>P. floribunda</i>)	Leaves	English ivy (<i>Hedera</i>)	Leaves, fruit
Angelica tree (<i>Aralia</i> spp.)	Fruit	English laurel, Portuguese laurel and their varieties (<i>Prunus laurocerasus</i> , <i>P. lusitanica</i>)	Leaves, fruit, pits
Apricot—See peach		Euonymus, burning bush, etc. (<i>Euonymus</i> spp.)	Fruits, foliage, bark
● Autumn crocus (<i>Colchicum autumnale</i>)	Entire	European beech (<i>Fagus sylvatica</i>)	Seed ("beechnuts")
Azaleas (<i>Rhododendron</i> spp.)	Leaves	False hellebore, Indian poke, American hellebore, green hellebore (<i>Veratrum</i> spp.)	Roots, leaves, seeds
Baneberry (<i>Actaea</i> spp.)	Berries, root stock, sap	Fava bean, broad bean, horse bean (<i>Vicia</i> spp.)	Raw or partially cooked seeds
Bittersweet (<i>Celastrus</i> spp.) —Also see nightshades	Berry	Ferns—male fern, bracken fern	Entire
Black laurel, leucothoe (<i>Leucothoe davisiae</i>)	Leaves	Fiddleneck, tarweed (<i>Amsinckia intermedia</i>)	Seed
Black locust tree (<i>Robinia pseudoacacia</i>)	Bark, sprouts, leaves, pods, seeds	Figs (<i>Ficus carica</i>)	Milky sap
Bleeding heart, Dutchman's breeches, squirrel-corn (<i>Dicentra</i> spp.)	Foliage, roots	Flax (<i>Linum</i> spp.)	Leaves, seed chaff
Bouncing bet, cow cockle, cow-herb (<i>Saponaria</i> spp.)	Seeds, foliage (?)	Four o'clock (<i>Mirabilis jalapa</i>)	Root, seed
Boxwood (<i>Buxus</i> spp.)	Foliage	● Foxglove, digitalis (<i>Digitalis</i> spp.)	Foliage (fresh or dried), seeds
Bracken fern—See ferns		Fritillaria, crown imperial, checker lily, snakeshead (<i>Fritillaria</i> spp.)	Entire (?)
Buckwheat (<i>Fagopyrum sagittatum</i>)	Foliage (green or dry), seeds	Giant adder's tongue, fawn lily, dogtooth lily, dogtooth violet, trout lily, alpine lily, avalanche lily, lamb's tongue (<i>Erythronium</i> spp.)	Bulbs
Buffalo bur (<i>Solanum rostratum</i>)	Foliage, berries, roots	Glory lily, gloriosa (<i>Gloriosa superba</i>)	Tubers, foliage, flowers
Buttercup, crowfoot (<i>Ranunculus</i> spp.)	Entire	● Goldenchain tree (<i>Laburnum</i> spp.)	Seeds, milk of animals eating seeds
Caladium (<i>Caladium</i> spp.)	Stems, leaves, roots	Ground-cherry (<i>Physalis</i> spp.)	Unripe fruit
Calla lily (<i>Zantedeschia</i> spp.)	Leaves	Groundsel, senecio (<i>Senecio</i> spp.)	Entire (?)
Cascara, buckthorn, coffee berry (<i>Rhamnus</i> spp.)	Fruit, sap	Henbit (<i>Lamium amplexicaule</i>)	Foliage
● Castor bean (<i>Ricinus communis</i>)	Seed (from 2 to 20 seeds may be fatal), foliage to lesser degree	● Horsechestnut, buckeye (<i>Aesculus</i> spp.)	Nuts, leaves, young shoots, flowers
Cherry—fruiting and flowering (<i>Prunus</i> spp.)	Leaves, uncooked pits	● Horse nettle, bull nettle (<i>Solanum carolinense</i>)	Foliage, berries
Chinaberry tree, Texas umbrella tree (<i>Melia azedarach</i>)	Fruits (worst), leaves, bark, flowers	Horseradish (<i>Armoracia rusticana</i>)	Foliage, roots (in excess)
Chokecherry (<i>Prunus virginiana</i> , <i>P.v.</i> var. <i>demissa</i> , <i>P.v.</i> var. <i>melanocarpa</i>)	Leaves, stones in fruit	Horsetail (<i>Equisetum</i> spp.)	Entire
Christmas rose (<i>Helleborus niger</i>)	Foliage, rootstocks, sap	Hyacinth (<i>Hyacinthus orientalis</i>)	Bulbs
Cocklebur (<i>Xanthium</i> spp.)	Seed, seedling plants	Hydrangeas (<i>Hydrangea</i> spp.)	Leaves, flower buds
Columbine (<i>Aquilegia</i> spp.)	Seed, seed pod	Impatiens, balsam, touch-me-not (<i>Impatiens</i> spp.)	Young stems, leaves
Corn cockle, purple cockle (<i>Agrostemma githago</i>)	Seed	Iris, flags (<i>Iris</i> spp.)	Rootstocks (rhizome), foliage (fresh or dried)—either in quantity
Corydalis, fumatory (<i>Corydalis</i> spp.)	Foliage	Jack-in-the-pulpit, Oregon root, green dragon (<i>Arisaema</i> spp.)	Roots
Curly dock (<i>Rumex crispus</i>)—See dock		Japanese pieris, andromeda, Lily-of-the-Valley shrub (<i>Pieris japonica</i>)— See andromeda	
Cyclamen (<i>Cyclamen</i> spp.)	Tuber	Jerusalem cherry (<i>Solanum pseudocapsicum</i>)—See nightshade	
Daffodil—See narcissus		● Jimsonweed, angel's trumpet, devil's trumpet, sacred datura (<i>Datura</i> spp.)	Leaves, seeds, flower nectar, roots
● Daphne (<i>Daphne</i> spp.)	Berries, bark, leaves	Jonquil—See narcissus	
Death camas (<i>Zigadenus</i> spp.)	Bulbs, new growth, foliage	Kalmia—See mountain laurel	
● Delphinium, larkspur (<i>Delphinium</i> spp.)	Seeds, foliage—especially in young plants	Kentucky coffee tree (<i>Gymnocladus dioica</i>)	Seeds, seed pods, leaves, sprouts
Dianthus, pinks (<i>Dianthus</i> spp.)	Seed	Labrador tea (<i>Ledum</i> spp.)	Foliage
Digitalis—See foxglove		Lantana, red sage (<i>Lantana camara</i>)	Berries may be lethal
Dock, sorrel (<i>Rumex</i> spp.)	Leaves		
Dogbane, Indian hemp (<i>Apocynum</i> spp.)	Milky juice of foliage		
Dog fennel (<i>Anthemis cotula</i>)	Foliage		
Dogtooth lily—See giant adder's tongue			

● Most dangerous plants, because they are either most frequently encountered or potentially lethal.

Plant	Toxic Parts of Plant
Lily-of-the-valley (<i>Convallaria majalis</i>)	Leaves, roots, fruits
Lima bean (<i>Phaseolus lunatus</i>)	Seeds (uncooked)
Leopard cardinal flower, Indian tobacco (<i>Lobelia</i> spp.)	Leaves, fruit (overdoses)
Locoweed, milk vetch, rattlesnake weed, crazy weed (<i>Astragalus</i> spp., <i>Oxytropis</i> spp.)	Entire (?)
Lupines, bluebonnets (<i>Lupinus</i> spp.)	Foliage, seeds
Marijuana, wild hemp (<i>Cannabis sativa</i>)	Leaves, flowers, resinous secretions
Marsh marigold, cowslip (<i>Caltha</i> spp.)	Entire—young plants less toxic
Milkweeds (<i>Asclepias</i> spp.)	Foliage, sprouts
● Mistletoe (<i>Phoradendron villosum</i> , <i>P. flavescens</i>)	Foliage, fruit (also tea from fruit), fatalities recorded
Mockorange (<i>Philadelphus</i> spp.)	Fruit
Mole plant, caper spurge (<i>Euphorbia lathyris</i>)	Entire, fatalities recorded
Moonseed (<i>Menispermum canadense</i>)	Fruit
Morning glory, bindweed (<i>Convolvulus</i> spp., <i>Ipomea</i> spp.)	Seeds
● Narcissus, daffodil, jonquil (<i>Narcissus</i> spp.)	Bulbs
Nettle—See horse nettle, also nightshade	
Nicotiana, wild and cultivated tobaccos (<i>Nicotiana</i> spp.)	Foliage
● Nightshades, Jerusalem cherry, bitter-sweets, nettles (<i>Solanum</i> spp.)	Vines, roots, leaves, berries (especially dangerous to children)
● Oleander (<i>Nerium oleander</i>)	Leaves, stems, branches
Peach, apricot (<i>Prunus persica</i> , <i>P. armeniaca</i>)	Kernels (seeds) in pits
Philodendrons (house plants) (<i>Philodendron</i> spp.)	Leaves, stems
Pigweed, careless weed, redroot (<i>Amaranthus</i> spp.)	Foliage
● Pimpernel, scarlet or red pimpernel, poor man's weatherglass (<i>Anagallis arvensis</i>)	Entire
Plum (<i>Prunus</i> spp.)	Leaves, seeds
Poinciana, bird-of-paradise bush (<i>Poinciana gilliesii</i>)	Green seed pods
Poinsettia (<i>Euphorbia pulcherrima</i>)	Recent research indicates that poinsettia may not be toxic; however, precautions are suggested
● Poison hemlock (<i>Conium maculatum</i>)	Entire—foliage, roots, seeds (fruits)
● Poppies (<i>Papaver</i> spp.)	Seeds, foliage, roots (?)

Plant	Toxic Parts of Plant
Potato (<i>Solanum tuberosum</i>)	Vines, sunburned or spoiled tubers, green skin on tubers, sprouts on tubers
Privets (<i>Ligustrum</i> spp.)	Foliage, fruit (berry)
Rhododendrons (<i>Rhododendron</i> spp.)	Leaves
Rhubarb (<i>Rheum rhaponticum</i>)	Leaf blade (edible stalk not toxic)
Rusty leaf, fool's huckleberry, mock azalea (<i>Menziesia ferruginea</i>)	Foliage
St. Johnswort, goat weed, tipton weed, Klamath weed, Aaron's beard (<i>Hypericum</i> spp.)	Entire
Scilla, squill (<i>Scilla noncripta</i> , <i>S. s. peruviana</i> , <i>Urginea maritima</i>)	Entire (?)
Scotch broom (<i>Cytisus scoparius</i>)	Foliage, seed
Sheep sorrel, red sorrel, sour dock (<i>Rumex</i> spp.)—See dock	
● Skimmia (<i>Skimmia japonica</i>)	Berry
Skunk cabbage (<i>Lysichitum americanum</i>)	Berry
Snowdrop (<i>Galanthus nivalis</i>)	Bulbs
Spider lily (<i>Hymenocallis</i> spp.)	Bulb
Spurge, mole plant, caper spurge, snow-on-the-mountain (<i>Euphorbia</i> spp.)	Foliage; other parts may be toxic
Star-of-Behlehem (<i>Ornithogalum umbellatum</i>)	Bulbs, leaves
Sweet peas (<i>Lathyrus odratus</i> , and other <i>Lathyrus</i> spp.)	Stem
Tansy, bitter buttons, hind-head, parsley fern (<i>Tanacetum vulgare</i>)	Entire plant
Tansy ragwort (<i>Senecio jacobaea</i>)	Entire—foliage, roots, flowers, seed
Tarweed—See fiddleneck	
Tobacco—See nicotiana	
Tomato (<i>Lycopersicon</i> spp.)	Foliage, shoots (fruit not toxic)
Tulip (<i>Tulipa</i> spp.)	Bulb
Virginia creeper, woodbine (<i>Parthenocissus quinquefolia</i>)	Berries
● Water hemlock (<i>Cicuta maculata</i>)	Entire, but especially roots and seeds
White snakeroot (<i>Eupatorium rugosum</i>)	Leaves, stems
Wild calla (<i>Cala palustris</i>)	Leaves
Wild peas (<i>Lathyrus</i> spp.)	Seeds
Wisteria (<i>Wisteria</i> spp.)	Seeds, pod
● Yews (<i>Taxus</i> spp.)	Foliage, bark, seed (fruit or berry)
Yucca, Spanish bayonet, soapweed, Adam's needle (<i>Yucca</i> spp.)	Root
Zephyr lily, atamasco lily, fairy lily (<i>Zephyranthes atamasco</i>)	Bulbs, leaves

Plants that are, or may be, poisonous when touched (dermal toxicity)

Plant	Toxic Parts of Plant
Ailanthus, tree of heaven (<i>Ailanthus altissima</i>)	Leaves, flowers
● Belladonna, crowfoot (<i>Ranunculus</i> spp.)	Entire—rarely dermally toxic
Cascara buckthorn, coffee berry (<i>Rhamnus</i> spp.)	Fruit, sap
Christmas rose (<i>Helleborus niger</i>)	Foliage, rootstocks, sap
Crown-of-thorns (<i>Euphorbia splendens</i> , <i>E. milli</i>)—See spurges	

Plant	Toxic Parts of Plant
Figs (<i>Ficus carica</i>)	Milky sap
Gas plant (<i>Dictamnus albus</i>)	Leaves, seed pods
Ginkgo, maidenhair tree (<i>Ginkgo biloba</i>)	Juice of fruit
Hop (<i>Humulus lupulus</i>)	Leaves, flowers
Iris, flags (<i>Iris</i> spp.)	Rootstocks (rhizomes), foliage (fresh or dried)
Jimsonweed, angel's trumpet, devil's trumpet, sacred datura (<i>Datura</i> spp.)	Leaves, flowers

Plants that are, or may be, poisonous when touched (dermal toxicity); continued

Plant	Toxic Parts of Plant	Plant	Toxic Parts of Plant
Lady slippers (<i>Cypripedium</i> spp.)	Leaves and stems (especially when wet)	Primrose (<i>Primula</i> spp.)	Leaves, stems
Lily-of-the-valley (<i>Convallaria majalis</i>)	Leaves, rootstocks	St. Johnswort, goat weed, tipton seed, klamath weed (<i>Hypericum perforatum</i>)	Entire
Nettle (<i>Urtica</i> spp.)	Leaves, stems	Sheep sorrel, red sorrel, sour dock (<i>Rumex acetosella</i>)	Leaves
Oleander (<i>Nerium oleander</i>)	Leaves	Smartweed (<i>Polygonum</i> spp.)	Leaves
Osage orange (<i>Maclura pomifera</i>)	Milky juice	Spurges, mole plant (<i>Euphorbia</i> spp.)	Foliage (milky sap in stems, leaves)
Parsnip (<i>Pastinaca sativa</i>)	Foliage	Trumpet-creeper, trumpet-vine (<i>Campsis radicans</i>)	Flowers
Pencil tree, spurge tree, Malabar tree, monkey fiddle, milk bush (<i>Euphorbia tiracalli</i>)		Walnuts (<i>Juglans</i> spp.)	Juice of green hull
—See spurges			
Poison oak, poison ivy (<i>Rhus</i> spp.)	Entire plant (so is debris carried in smoke when plant is burned)		

Plants sometimes reported to be toxic, but toxicity not verified

Anemone, windflower (<i>Anemone</i> spp.)	Creeping mahonia (<i>Mahonia repens</i>)	Mountain heather (<i>Cassiope</i> spp.)
Bearberry honeysuckle (<i>Lonicera</i> spp.)	He-huckleberry (<i>Lyonia ligustrina</i>)	Nandina, heavenly bamboo (<i>Nandina domestica</i>)
Belladonna lily (<i>Amaryllis belladonna</i>)	Holly (<i>Ilex</i> spp.)	Pittosporum (<i>Pittosporum tobira</i>)
Bloodroot (<i>Sanguinaria canadensis</i>)	Honeysuckle (<i>Lonicera</i> spp.)	Purslane, pusley (<i>Portulaca oleracea</i>)
Button bush (<i>Cephalanthus occidentalis</i>)	Matrimony vine (<i>Lycium halimifolium</i>)	Scarlet runner bean (<i>Phaseolus coccineus</i>)
Clematis (<i>Clematis</i> spp.)	Mayapple (<i>Podophyllum peltatum</i>)	Snowberry (<i>Symphoricarpos albus</i>)
Cow parsnip (<i>Heracleum lanatum</i>)	Mexican orange (<i>Choisya ternata</i>)	Twinflower (<i>Linnaca borealis</i>)
		Water parsnip (<i>Sium suave</i>)

References

1. Dennis, LaRea J., *Name Your Poison: A Guide to Cultivated and Native Oregon Plants Toxic to Humans*, Oregon State University Book Stores, Inc. (1980 reprint of 1972 ed.).
2. Kingsbury, John M., *Poisonous Plants of the United State and Canada*, Prentice Hall, Inc., Englewood Cliffs, New Jersey, 1964.
3. Lampe, Kenneth E., and Rune Fagerstrom, *Plant Toxicity and Dermatitis*, The Williams and Wilkins Company, Baltimore, Maryland, 1968.

Extension Service, Oregon State University, Corvallis, O.E. Smith, director. This publication was produced and distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914. Extension work is a cooperative program of Oregon State University, the U.S. Department of Agriculture, and Oregon counties.

Oregon State University Extension Service offers educational programs, activities, and materials—without regard to race, color, national origin, sex, age, or disability—as required by Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973. Oregon State University Extension Service is an Equal Opportunity Employer.



Ways to Combat Pests

Tried and True Remedies

- Dissolve some meat tenderizer in water and rub on the bite; the meat tenderizer contains an enzyme that neutralizes the chemical causing the discomfort.
- Apple cider vinegar has many well-known uses - as a condiment on salads, as a preservative in making pickles, as an antiseptic for cleansing wounds - but its use as an insect control may not be as widespread.

By adding one tablespoonful of vinegar to my dogs' drinking water this summer, I completely eliminated the fleas that usually plague them.

On the other hand, there is one fly you can attract with vinegar - the common fruit fly. My African violets were brutally attacked by the little pests and, without spraying with poison, I couldn't seem to get rid of them. One day, by accident, I left a measuring cup of apple cider vinegar intended for the dogs, near my house plants. When I found it later there were about 30 drowned fruit flies floating in it. Drosophila, or fruit flies, breed in pickles and probably thought the vinegar was a satisfactory substitute. Needless to say, they had a rude surprise. I left the container for a couple of days and haven't been bothered by fruit flies since.

- Ants can be kept out of cupboards by placing cucumber peelings on the shelves. No matter how dry the peels are, the ants stay away.
- Grind banana skins and let them dry. When you want a plant food for your roses, take a teaspoonful of the dried skins and soak them in rainwater overnight and use the liquid for fertilizer.
- Tea grounds worked into the soil where you will plant radishes will keep them wormfree.
- Plant two cabbage-family plants, then a hot-pepper plant to keep your cabbage worm-free. Blend the hot pepper plant in a blender with garlic to make a bug-chasing spray.

- The tomato hornworm may like tomatoes, but he likes dill even more. Plant dill near your tomatoes, then pick the hornworms off your dill for control. A border of soybeans around your edible snap and pole beans will draw bean beetles, who like the soybeans better.

- Blend together, as a mosquito repellent:

3 large onions
1 whole garlic clove
2 tbl. hot red pepper
1 qt water

Then add 1 tbl. soap; stir it into the mixture. Spray the mixture on yourself as a mosquito repellent.

- Scatter lettuce leaves or citrus rinds around flowers and vegetables to keep slugs, snails, cutworms and grubs from ever reaching your plants. Pick them up daily and remove your catch from the undersides.

Shallow pans of beer lure slugs to death by drowning, and an open can of grape juice screened over the top and set in a bucket of water will attract and drown Japanese beetles.

A sprinkling of ashes, sand or crushed eggshells around plants will keep slugs and snails away. Ashes scattered lightly on foliage will repel aphids, leafhoppers, squash bugs and many other pests.

- Sprays made by pureeing hot and highly aromatic plants with water in a blender, then add a little shaved soap and spray your plants with it.

Finally, a commercial product that works as an insect repellent without using toxins or noxious sprays is AVON Skin-so-Soft. It is available as either a liquid that can be wiped on with a moistened washcloth (or the bare hand) or as a deodorant-type wipe-on product. Either form is excellent as an insect repellent without an obnoxious odor.

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 large 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.

Living With Habits

shared by
Reta Rae



(BASED ON MY CURRENT LEVEL OF AWARENESS)

WHAT ARE THE FIVE THINGS I VALUE MOST IN LIFE? (in order of importance)

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____

WHO IS THE HAPPIEST PERSON I KNOW? WHY DID I SELECT THIS PERSON?

WHAT ARE THE QUALITIES I LIKE MOST ABOUT MYSELF?

WHAT ARE THE QUALITIES I LIKE LEAST ABOUT MYSELF?

WHO ARE THE FOUR PEOPLE I LIKE AND RESPECT THE MOST? (living or not)

- 1) _____ 2) _____ 3) _____ 4) _____

WHY DID I SELECT THE ABOVE FOUR PEOPLE? WHAT QUALITIES DO THEY HAVE?

- | | | | |
|----------|----------|----------|----------|
| 1) _____ | 1) _____ | 1) _____ | 1) _____ |
| 2) _____ | 2) _____ | 2) _____ | 2) _____ |
| 3) _____ | 3) _____ | 3) _____ | 3) _____ |
| 4) _____ | 4) _____ | 4) _____ | 4) _____ |
| 5) _____ | 5) _____ | 5) _____ | 5) _____ |

- SEVENTEEN AFFIRMATIONS FOR BUILDING SELF-ESTEEM -

(LEARN TO SAY THESE WITH CONVICTION!)

- 1) I am a valuable and important person, and I'm worthy of the respect of others.
- 2) I am optimistic about life; I look forward to and enjoy new challenges to my awareness.
- 3) I am my own expert, and I allow others the same privilege.
- 4) I express my ideas easily, and I know others respect my point of view.
- 5) I am aware of my value system and confident of the decisions I make, based on my current awareness.
- 6) I have a positive expectation of reaching my goals, and I bounce back quickly from temporary setbacks.
- 7) I have pride in my past performance and a positive expectancy about the future.
- 8) I accept compliments easily and share my successes with others who have contributed to them.
- 9) I feel warm and loving toward myself, for I am a unique and precious being, ever doing the best my awareness permits, ever growing in wisdom and love.
- 10) I am actively in charge of my life and direct it in constructive channels. My primary responsibility is for my own growth and well-being. The better I feel about myself, the more willing and able I am to help others.
- 11) I am my own authority, and I am not affected by negative opinions or attitudes of others.
- 12) It is not what happens to me, but how I handle it, that determines my emotional well-being.
- 13) I am a success to the degree that I feel warm and loving toward myself.
- 14) No one in the world is more or less worthy, more or less important, than me.
- 15) I count my blessings and rejoice in my growing awareness.
- 16) I am an action person. I do first things first and one thing at a time.
- 17) I am warm and friendly toward all I contact. I treat everyone with consideration and respect.

FINDING TIME

If only I had the time. Everyone has 24 hours in each day. It's what we do with the 24 hours that counts.

With the Activity Log below, record your activities for your most recent typical day. Can you find any low priority or "time waster" activities where time could have been put to better use? Did you work on any crisis activities that forethought and planning could have avoided?

ACTIVITY LOG

Hr	Activity	Quad		Hr	Activity	Quad
7 am	00			3 pm	00	
	30				30	
8 am	00			4 pm	00	
	30				30	
9 am	00			5 pm	00	
	30				30	
10 am	00			6 pm	00	
	30				30	
11 am	00			7 pm	00	
	30				30	
12 noon	00			8 pm	00	
	30				30	
1 pm	00			9 pm	00	
	30				30	
2 pm	00		10 pm	00		
	30			30		

DO YOU ORGANIZE YOUR TIME

Some of us stumble around and never seem to get anything done. Others placidly go their way accomplishing miracles. The secret seems to lie in the ability to arrange efficiently the 24 hours in each day and the 60 minutes in each hour. Here is a quiz to help you assess whether or not you make the best of your time.

	YES	NO
1. Do you live by a fairly well set schedule for rising, eating, going to bed, etc?	_____	_____
2. Do you have a place for keeping records, papers, and documents?	_____	_____
3. Do you find you have enough time leftover in your day for just personal time?	_____	_____
4. Do you tackle your work in the order of importance?	_____	_____
5. Do you make lists of things to do, purchases to make?	_____	_____
6. Are you often overcome by the feeling of panic because you think you have more to do than time to do it?	_____	_____
7. Do you set aside some time each day to plan your next day's activities?	_____	_____
8. Are you flexible enough to allow for any delays or interruptions that alter your schedule?	_____	_____
9. Are you usually punctual for appointments, work, etc.?	_____	_____
10. Do you often delegate tasks to family members?	_____	_____

You should have answered "yes" to all questions except #6.

Scoring: Give yourself 2 points for each correct answer.

- 0 - 6 Time means nothing to you. You squander it carelessly and have very little to show for your free-choice time.
- 8 - 10 You try to plan your time efficiently but you often fail. This leaves you with a feeling of panic and frustration. Use this quiz to give you some points as to how you can improve.
- 12 - 18 You make the hours work for you by good planning. If you correct your shortcoming you will rate well.
- 20 - You are in control of your time! You do your work on time and efficiently and still have time left over for yourself.

For more information on Time Management, contact the Sheridan County Extension Office.

3/29/92

THE TIME-MANAGEMENT MATRIX

The Four Time Activity Quadrants:

<p>1 Urgent, Important Activities:</p> <ul style="list-style-type: none">· Crises· Pressing problems	<p>2 Not Urgent, Important Activities:</p> <ul style="list-style-type: none">· PC Activities· Planning· Relationship building· Opportunities· Preparation· Crisis prevention
<p>3 Urgent, Not Important Activities:</p> <ul style="list-style-type: none">· Interruptions· Some calls· Mail and reports· Some meetings· Many proximate, pressing matters· Many popular activities	<p>4 Not Urgent, Not Important Activities:</p> <ul style="list-style-type: none">· Procrastination activities· Busy work· Some mail· Some phone calls· "Escape" reading and TV· Time wasters

(over)

THE TIME-MANAGEMENT MATRIX

The Four Time Activity Quadrants.

<p>1 Urgent, Important Activities:</p>	<p>2 Not Urgent, Important Activities:</p>
<p>3 Urgent, Not Important Activities:</p>	<p>4 Not Urgent, Not Important Activities:</p>

SELF-ESTEEM

Things that Build Self-Esteem

Things that Hurt My Self-Esteem

COMPETENCE

Achievement
Accomplish-
ment

SIGNIFICANCE

Being Valued
& cared for

VIRTUE

Act to sup-
port personal
beliefs

POWER

Control,
Influence

CHARACTER BUILDING ACCOUNTS

Deposits

- Kindness
- Keeping Promises
- Honoring Expectations
- Loyalty
- Apologies

Withdrawals

- Unkindness
- Breaking Promises
- Violating Expectations
- Disloyalty
- Pride

DEPOSITS

WITHDRAWALS

1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

COPING STRATEGIES

Coping successfully with stress is the key to avoiding burnout. The following individual/social strategies are the most common functional methods:

1. Develop a realistic picture of yourself--know what you're feeling and why.
2. Set realistic goals for yourself.
3. Recognize the symptoms of stress and burnout.
4. Ask for help when it's needed.
5. Develop a structural and personal support system.
6. Retain hope
7. Develop a detached concern for recipients of your efforts.
8. Maintain an active personal social life outside of work.
9. Take time-outs when you need them.
10. Maintain a regimen of proper nutrition and physical exercise.
11. Develop a sense of organizational involvement.
12. Be willing to accept counseling when needed.
13. Develop self-therapies such as meditation, biofeedback, or relaxation response.
14. Accentuate the positive.

Of these, the most important is the first. Individuals must be aware of their own feelings and physical condition to realize problems that exist and thus seek the proper coping strategy.

Maslach provides an excellent overview of burnout when she states:

If all of the knowledge and advice about how to beat burnout could be summed up in one word, that word would be balance. Balance between giving and getting, balance between stress and calm, balance between work and home--these stand in clear contrast to the overload, understaffing, overcommitment and other imbalances of burnout.

WHAT IS BURNOUT?

Burnout is defined in many ways. The following examples, by leading researchers in the field, are probably the most widely accepted:

Burnout: to deplete oneself. To exhaust one's physical and mental resources. To wear oneself out by excessively striving to reach some unrealistic expectation imposed by oneself or by the values of society.

...burnout is a process that begins with excessive and prolonged levels of job stress. The stress produces strain in the worker (feelings of tension, irritability and fatigue). The process is completed when the worker defensively copes with the job and becomes apathetic, cynical and rigid.

Burnout is a syndrome of emotional exhaustion, depersonalization, and reduced personal accomplishment that can occur among individuals who do "people work" of some kind.

Individual burnout symptoms

<u>Physical</u>	<u>Psychological</u>	<u>Behavioral</u>
Physical exhaustion/fatigue	Rigidity to change/loss of flexibility	Low job performance/low job satisfaction
Depression	Loss of concern and feelings/apathy	Decreased communication/withdrawal
Insomnia or sleeping more than usual	Cynicism/negativism	High job turnover/leave position
Headaches	Emotional exhaustion/loss of emotional control	Increased absenteeism
Gastrointestinal problems/ulcers	Low morale/sense of futility	Loss of enthusiasm for job
Lingering colds/frequent colds/flu	Loss of patience/irritable	Increased drug use
weight loss or gain	Inability to cope with unwanted stress	Increased marital and family conflict
Shortness of breath	Feelings of anger/bitterness/resentment/disgust	High alcohol use
Hypertension	Boredom	Lack of focus on job/lack of purpose & priorities
High cholesterol	Reduced self-concept	Accident proneness
Coronary disease	Dehumanizing clientele/labeling	Increased complaints about job
Impaired speech	Loss of idealism/disillusion	Forgetfulness/poor concentration
Sexual dysfunction	Frustration	Workaholism
	Inability to make decisions	
	Feeling of powerlessness	
	Suspicion/paranoia	
	Guilt feelings/feelings of failure	
	Depression	
	Alienation	
	Increased worry	
	Over confidence/taking unusually high risks	
	stagnation	
	feelings of being everything to everyone/omniscient	
	loss of charisma	

Personal Resume Activity

Building on personal strengths starts with recognizing the things we already know how to do. In this activity, imagine that you are applying for a position as a 4-H leader. List all the skills you possess which make you a good candidate for the job. We all have many life skills which we have developed over the years. So, stretch your imagination and let's see your best skills which can be applied to 4-H leadership.

Thinking About Values

Think about your funeral. Imagine that you have the opportunity to plan for that day. You can have four people speak at your funeral. One to represent your family, one to represent your work associates, a friend, and one to represent your church or service group. Who would you pick and what would you want them to say? Think about it and make a few notes.

Family: Who would it be?
What would you want them to say?

Work: Who would it be?
What would you want them to say?

Friend: Who would it be?
What would you want them to say?

Church/Social: Who would it be?
What would you want them to say?

VALUES

Sensuality

Feeling, senses, beauty, love of harmony,
environment "The Feel"

Empathy

Concern for others
Relationship(s)
Humane
Caretaker

Power

Personal: · Best natural self
Need for control, authority
and influence

Position: Status, achievement,
wealth

FREEDOM

No limits, boundaries
"Do own thing"

CONTRIBUTION

Commitment to life philosophy
Leave a mark
Give 100% in all areas
Definite about issues

INTELLECT

Pursuit of knowledge, learning
How does it work?
Needs, sources, facts, data

WHAT IS IMPORTANT TO ME

The Ordering of Values

Instructions: Below are 8 values listed at random. Your task is to list these values in order of importance to you. Review this list, then write the number of your most important value on line one in column one. Continue to arrange the values according to your preference until you have listed all 8. Feel free to change your answers.

	1	2	3	4	5
1. Having a lot of money					
2. Having someone love me					
3. Being Popular					
4. Having the respect of others					
5. Being famous					
6. Having Fun					
7. Being Trusted					
8. Showing love to others					

My Personal Mission

My mission is to live honestly and fruitfully, and to accept and improve upon the course that my life takes.

I will work to keep my friendships and relationships strong, since many people have been wonderful influences, role models, and friends to me.

I will accept and confront the challenges I am faced with, for only by confrontation will they resolve themselves.

I will work to embrace and accept change since stagnation is the key to an unhappy life.

I will strive to be different from everyone else and find enjoyment in the differences of others.










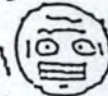













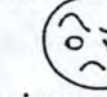
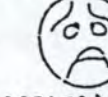




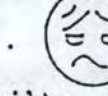

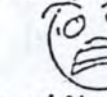
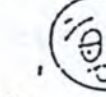
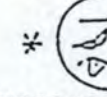
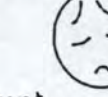
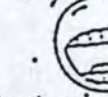
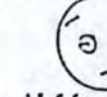
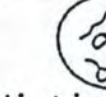
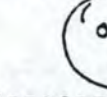
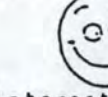
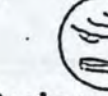

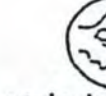
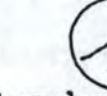

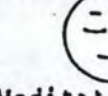
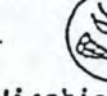
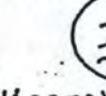
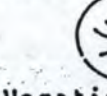
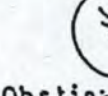
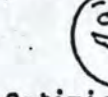
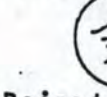
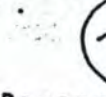
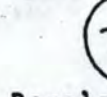
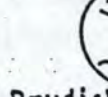
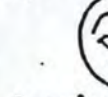
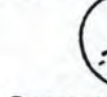
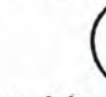
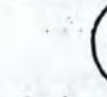
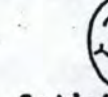
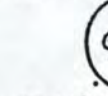
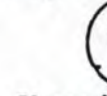
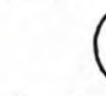

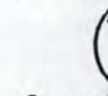
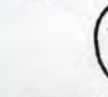
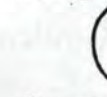
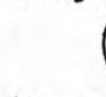

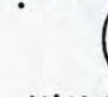
I will seek knowledge and use my talents in their best capacity.

I will take responsibility for my actions and make decisions that are ethically and environmentally sound.

I will view life in a positive manner, despite blows that are dealt me, since there is a comic element in everything.

I will listen.

Please Circle Every Adjective That Applies To How You Feel At This Moment In Time:
How Do You Feel Today?

 Aggressive	 Agonized	 Anxious	 Apologetic	 Arrogant
 Bashful	 Blissful	 Bored	 Cautious	 Cold
 Concentrating	 Confident	 Curious	 Demure	 Determined
 Disappointed	 Disapproving	 Disbelieving	 Disgusted	 Distasteful
 Eavesdropping	 Ecstatic	 Enraged	 Envious	 Exasperated
 Exhausted	 Frightened	 Frustrated	 Grieving	 Guilty
 Happy	 Horrified	 Hot	 Hungover	 Hurt
 Hysterical	 Indifferent	 Idiotic	 Innocent	 Interested
 Jealous	 Joyful	 Loaded	 Lonely	 Lovestruck
 Meditative	 Mischievous	 Miserable	 Negative	 Obstinate
 Optimistic	 Pained	 Paranoid	 Perplexed	 Prudish
 Puzzled	 Regretful	 Relieved	 Sad	 Satisfied
 Shocked	 Sheepish	 Smug	 Surly	 Surprised
 Suspicious	 Sympathetic	 Thoughtful	 Undecided	 Withdrawn

IF I COULD LIVE IT OVER

If I had to live my life over again, I'd dare to make more mistakes next time.

I'd relax.

I would limber up.

I would be sillier than I have been this trip.

I would take fewer things seriously.

I would take more chances.

I would take more trips. I would climb more mountains, swim more rivers.

I would eat more ice cream and less beans.

I would perhaps have more actual troubles, but I'd have fewer imaginary ones.

You see, I'm one of those people who live seriously and sanely hour after hour, day after day.

Oh, I've had my moments. And if I had to do it over again, I'd have more of them. In fact, I'd have nothing else, just moments, one after another, instead of living so many years ahead of each day.

I've been one of those persons who never goes anywhere without a thermometer, a hot water bottle, a raincoat, a parachute.

If I had it to do again, I would travel lighter than I have.

If I had to live my life over, I would start barefoot earlier in the spring and stay that way later in fall.

I would go to more dances.

I would ride more merry-go-rounds.

I would pick more daisies.

THE MAN WHO THINKS HE CAN

If you think you are beaten
you are.
If you think you dare not,
you don't.
If you'd like to win, but think you
can't
It's almost a cinch that you won't.
If you think you'll lose, you're lost,
For out of the world we find
Success begins with a fellow's will,
It's all in the state of mind.

If you think you're outclassed,
you are.
You've got to think high to rise,
You've got to be sure of yourself before
You can ever win a prize.

Life's battle doesn't always go
to the swifter or faster man.
But sooner or later the man who wins
Is the man who thinks he can.

TEN TIMELY TIPS



- Take Time *To Work*...It is the price of success.
- Take Time *To Think*...It is the source of power.
- Take Time *To Play*...It is the secret of perpetual youth.
- Take Time *To Read*...It is the foundation of knowledge.
- Take Time *To Pray*...It is the greatest power on earth.
- Take Time *To Love and Be Loved*...It is a God-given privilege.
- Take Time *To Dream*...It hitches the soul to the stars.

How are Children and Candles Alike?

Light a candle, place it in the middle of the room.

Notice how its simple beauty attracts admiration,
So do children.

Turn out the lights. Watch carefully the soft glow of the candle.

Quietly, its glow engulfs you and makes you feel "different",
So do children.

Notice how the flame flickers and dances, bobs and sways,
returns to a steady burn then flickers about again.

Picture the agility of a child.

Look into the flame where it burns hottest at the wick.

Doesn't a child?

Feel the heat of the flame.

Surprising how far it reaches for such a little thing.
Like a child.

Think of the warm wax; how it bends and molds in your hand.

Think of cold wax; how it breaks with force.
So like a child.

Snuff your candle flame. Some leave a little trail of smoke;

lingering to toy with your thoughts. Some go out absolutely.
Like a child.

Notice they come in all colors and sizes; have many uses.

Look at home in pairs, multiples, complimenting each other.
Just like children.

Children are our future. We simply light the wick.

*Joyce Engle
Jefferson County, Washington*

INDOOR GAMES

Presented by
Shana Forson

1. Name Tag Get Acquainted Game: Have everyone write their names on name tags and when everyone is there have a designated person take the name tags and stick them on peoples back (mix the names up) then have the group go around asking questions to find out whose name is on their back. Everyone can tell something about the person if they know them. If not they can make something up. But the object is to figure out and learn about the person's name on your back. (Tonya Thieme)

2. M & M Get Acquainted Game: Have a bag of M & M's. Write down five colors and decide what each would represent. **Red** = Most Embarrassing Moment. **Yellow** = The time you were the most scared. **Orange** = Give a warm fuzzy, tell something good about someone in the group, etc. Then have each person take a handful of M & M's and tell something while they eat that color of M & M. (Duane Oakes)

3. Wizards, Giants, Elves: The playing field is made of four lines: two center parallel lines, six feet apart and two outer parallel lines twenty to thirty feet outside of parallel lines. Divide group in half. Explain hand motions and noises for each character. Hands outstretched forward and noise of "zzzz" = wizard. Hands high above head and noise of "err" = Giants. Pointer fingers poking over ears and noise of "eee" = elves. Teams withdraw to outside parallel lines and decide which character to be: wizard, giant, or elf. They return standing on center lines, teams facing each other. At the count of three assume position and make sound of chosen team character.

As in "rocks, paper, scissors" the teams are trying to gain the advantage. Wizards get Giants. Giants get Elves. Elves get Wizards. The team with the advantage tries to chase down the other team before they can cross their back line. Members tagged by pursuing team must join them. Game is over when everyone is on one team.

4. Dictionary Game: Prepare cards with unusual and unrecognized words from the dictionary. For each turn prepare a card for each team member with the word on it, one of which with the definition. Teams are drawn. Could be two - four teams. A team is given a word. One person has the definition. The other members make up a definition. The opposing team votes to guess who gives the correct definition. The team who guesses correctly the most times wins.

5. Marshmallow - Spaghetti Towers: Divide into teams. 1-5 people per team works well. Make the tallest tower you can within the allotted time using only the marshmallows and spaghetti provided. 5-10 minutes is good.

6. Encore: A Parker Brothers Game

7. Pit: A highly competitive, physically rigorous, one on one competition. The playing field is made up of two circles one inside the other. Center circle is about six feet across. Outside circle is about eighteen feet across, leaving approximate six feet space between inner and outer circles. The inner circle is a snake pit. The outer circle is poison yogurt. And stretched across the inner circle is a tug of war rope, about ten feet long. The game is played like tug of war only participants are able to maneuver between the two circles. The object is to pull your opponent into the center circle or allow him to step outside the outer circle. This game unlike tug of war requires agility as well as strength. Small opponents can often defeat much larger opponents. Participants should not release rope and physical contact between opponents is prohibited.

8. Balloon Steeple Chase: Set up course as simple or complicated as you wish around tables, chairs, etc. The object of the game is to get the balloon through the obstacle course and back to your line for your next team member to do the same. Team members must bat or kick the balloon through the maze. First teams to take their turns through the maze and return back to the starting point wins.

A TIME TO LEARN ABOUT TIME (TIME MANAGMENT)

presented by
Janet Edwards & Toni Gwin

- 1 Develop a constructive attitude towards time
- 2 Make the best use of time to fit your individual working style and energy-level
- 3 Create a personal environment for effective time management
- 4 Focus on results, not activities
- 5 Plan your day to accomplish your goals
- 6 When you can't remember, make and use a list
- 7 Weed out time wasters
- 8 Handle every piece of paper only once
- 9 Minimize interruptions
- 10 Use your travel time productively
- 11 Complete major projects before they become urgent



Good References

- Bliss, Edwin. *Getting Things Done*. New York: Scribner's, 1980.
Lakein, Alan. *How to Get Control of Your Time and Life*. New York: McKay, 1989.
MacKenzie, Alec and Kay Waldo. *About Time: A Woman's Guide to Managing Time*.
New York: McGraw-Hill, 1981.

STRATEGIES FOR MAKING TIME FOR HIGH-PAYOFF ACTIVITIES

1. PLAN AHEAD: Make a list of high payoff items
2. WRITE THEM DOWN IN PRIORITY ORDER: Do the most important thing first. Keep high-payoff list visible. Review the list daily.
3. MAKE IT IMPORTANT TO DO: Imagine the positive results. Create a picture of the results in your mind.
4. WRITE DOWN A LIST OF ACTIVITIES TO DO TO COMPLETE YOUR GOAL: Include contacts, research, instant tasks, reports, items to be delegated.
5. DELEGATE AND DIVIDE: Delegate as many tasks or details to others as you can.
6. MAKE A TIMELINE: Identify target dates, set up blocks of time (small for instant tasks; large for longer tasks). Use "best time" for creative, more difficult projects.
7. CREATE A PRODUCTIVE WORK ENVIRONMENT: Set up necessary files, order desk, use walls to display high-payoff list or calendars, purchase equipment needed to support work, position desk carefully, have a place for everything and put everything in its place.
- * 8. LEARN TO SAY NO: No to excessive social conversation; no to meetings where your presence isn't vital; no to tasks that should be done by someone else but are given to you because you are good at getting things done.
9. BUILD ON YOUR SUCCESSES: Don't waste time regretting failures or feeling guilty. Praise yourself for any and all steps in the right direction.
10. FIND CREATIVE TIME: Periodically, give yourself a 'whack on the side of the head.' Use soft thinking in germinal phase; hard thinking in practical phase. Avoid 'groupthink.'

TWENTY-FIVE TIME SAVING SHORTCUTS

1. Is this trip necessary...even leaving the office?
2. Put things in special places...use canvas bags
3. Use a phone memo book to record telephone calls you receive and make - include name, number, brief summary
4. Answer correspondence on the original and xerox if necessary
5. Develop form and standard letters
6. Use pamphlets, booklets and general information sheets for questions asked over and over
7. Make a To Do list every day; keep it visible
8. Call to confirm appointments
9. Divide large activities into small workable units
10. Group activities that can be done as a unit: phone calls, paperwork, etc.
11. Do up minutes of meetings before leaving meeting
12. Reduce repetitive activities
13. Set time limits for meetings
14. Determine if job needs to be done perfectly or just done
15. Use bits and pieces of time for making notes, updating calendar, signing mail, cleaning desk, doing "instant" tasks.
16. Take a five minute daily vacation - relax and renew energy
17. Make an appointment with yourself to do project work; block time out on calendar
18. Write things down; use tape recorder when traveling
19. Identify modern conveniences that can save time: telephone answering machine, computer, xeroxing
20. Determine when you do your best work (internal prime time). Determine when you are best at attending to others (external prime time).
21. Use transition time for special treats: getting up early, commuting time, coffee break time, lunch time, waiting time, sleep time
22. Learn to say no: promptly, properly, courteously
23. Separate incoming mail into categories: Action, Information, Deferred
24. Handle each piece of paper once and do something to move it ahead
25. Remember Lakein's 80/20 rule:
 - 80% of sick time is taken by 20% of employees
 - 80% of file usage is in 20% of the files
 - 80% of dinners repeat 20% of recipes
 - 80% of dirt is on 20% of the floor
 - 80% of washing is done on 20% of your wardrobe.

STRATEGIES FOR ELIMINATING TIME WASTERS

1. ASK: WHY AM I DOING THIS? Habit, procrastination, invisible agreement, avoidance of a more difficult task
2. ASK: DOES THIS ACTIVITY SUPPORT A HIGH PAYOFF GOAL?
3. ASK: WHY IS THIS ACTIVITY NECESSARY AND WHO SAYS SO?
4. ASK: WHAT IS THE 'INVISIBLE' AGREEMENT THAT SAYS SO?
5. ASK: IS THIS AN OLD HABIT THAT COULD BE ELIMINATED OR STREAMLINED?
6. ASK: IS THIS A 'GIFT OF TIME' (WAITING) WHEN I CAN RELAX OR PLAN TO SOMETHING I WOULD NOT OTHERWISE HAVE DONE?
7. ASK: WOULD ANYTHING TERRIBLE HAPPEN IF I DIDN'T DO THIS ACTIVITY?
8. ASK: WHAT IS A BETTER USE OF MY TIME RIGHT NOW?

CHANGES TO CONSIDER

- ARRIVE AT THE OFFICE ONE-HALF TO ONE HOUR EARLIER EACH DAY.
- START YOUR WORK DAY WITH AN IMPORTANT TASK.
- PUT OFF READING MAIL, REPORTS, OR NEWSPAPERS UNTIL LATER IN THE DAY.
- PLAN THE NEXT DAY'S SCHEDULE AND ASSIGN PRIORITIES TO THE ITEMS ON THE SCHEDULE BEFORE YOU LEAVE WORK AT NIGHT.
- ASSEMBLE ALL THE MATERIALS YOU WILL NEED TO TACKLE THE FIRST PROJECT ON THAT SCHEDULE BEFORE YOU LEAVE FOR THE EVENING.
- PLAN ONLY AS MUCH AS YOU CAN REASONABLY EXPECT TO ACCOMPLISH.
- SCHEDULE AT LEAST 10 PERCENT MORE TIME THAN YOU THINK NECESSARY TO COMPLETE MAJOR TASKS.
- LEAVE 20 PERCENT OF EACH DAY UNSCHEDULED.
- CROSS OUT EACH ITEM ON YOUR DAILY SCHEDULE AS IT'S COMPLETED.
- REVIEW YOUR SCHEDULE AND PRIORITIES BEFORE BEGINNING A NEW TASK.
- MAKE A LONG-TERM SCHEDULE. CHECK YOUR PROGRESS TOWARDS GOALS PERIODICALLY.
- PUT FILES AND OTHER DOCUMENTS IN THEIR PROPER PLACE IMMEDIATELY INSTEAD OF LETTING THEM PILE UP ON YOUR DESK OR WORK TABLE.
- AVOID LENGTHY COFFEE BREAKS.

PERSONAL PLANNING CHECKLIST

- THINGS TO DO TODAY LISTED
- GOALS FOR THE WEEK LISTED
- GOALS FOR THE MONTH LISTED
- GOALS TO BE ACCOMPLISHED DURING NEXT 6 MONTHS RECORDED
- GOALS TO BE ACCOMPLISHED BY THE END OF THE YEAR RECORDED
- GOALS SET ON THREE-YEAR BASIS
- GOALS SET ON FIVE-YEAR BASIS
- STEPS NECESSARY TO REACH GOALS LISTED
- PRIORITIES ASSIGNED TO ALL GOALS
- SUFFICIENT TIME ALLOWED TO ACCOMPLISH GOALS
- TANGIBLE WAY TO MEASURE ACHIEVEMENT CHOSEN (I.E., PERCENT SALES INCREASED, NUMBER OF PHONE CALLS REDUCED)
- PROGRESS TOWARDS WEEKLY AND MONTHLY GOALS CHECKED REGULARLY
- DATE SCHEDULED TO REVIEW PROGRESS AND UPDATE LONG-RANGE GOALS

COSTUMES * COSTUMES *** COSTUMES**

"THE ART OF COSTUMING"

BY

JANE HIGUERA

YOU can acquire and use a treasure chest of costume options. Learn the **Hows, Whys, and Whatever's** of this convenient, inexpensive resource. Participate in a variety of creative costume activities. Please bring this notebook, a pencil or pen, and your ideas.

Theme Song: SECOND-HAND ROSE by Grant Clarke & James F. Hanley

"I'm wearing second-hand hats, second-hand clothes;
That's why they call me Second-Hand Rose.
Even our piano in the parlor
Father bought for ten cents on the dollar.
Second-hand pearls, I'm wearing second-hand curls.
I never get a single thing that's new.
Even Jake the plumber, he's the man I adore.
He had the nerve to tell me he's been married
before.
Ev'ryone knows
That I'm just Second-Hand Rose, From Second
Avenue."

(Above song was first made popular by Fanny Brice in the Zeigfield Follies of 1921. Us younger folks remember Barbra Streisand making it popular again in 1964 when she starred in "Funny Girl" the Broadway Musical based on Fanny Brice's life.)

1. WHY A COSTUME BOX?
 - a. It's a lot of FUN.
 - b. It livens up many group activities (details below).
 - c. It is an inexpensive resource.
 - d. Dressing up (or down) appeals to all ages.
 - e. You'll use it multiple times and places.
 - f. It sparks one's imagination and fuels creativity.
2. HOW DO YOU ACQUIRE A COLLECTION OF 'COSTUME' SUPPLIES?

Listed below are some good costume sources.

 - a. The closets in your home.
 - b. Hand-me-down clothes boxes.
 - c. Friends and relatives.

- d. Thrift shops, Goodwill, St. Vincent's, etc.
- e. Besides hats, look for comfortable items in plain bright colors, stripes, polka dots, and large cover-ups.

- Excellent times for visiting used-clothing stores are on \$1.00-Per-Bag Days and about two weeks before Halloween.
- Give yourself plenty of time so that the search is fun.
- Once you start, collecting goes on and on!

3. CARE AND FEEDING OF YOUR COSTUME BOX(ES)

- a. A Costume Collection DOES take some space. Keep it in a dry, dust free place.
- b. As it grows, sort into boxes by type of garment: Hats, Pants, Shirts or Tops, Dresses, Jackets & Coats, Accessories, Wigs, Speciality Costumes.
- c. At least once, annually, shake it all out and hang it on the clothesline or fence on a breezy, sunny day. Wash items that need it (and can survive the process.) This is a good time to discard some items that you're tired of, never used, torn or worn out. It is important to keep your collection from growing too large. Just take your discards back to the thrift store.
- d. Try to re-sort items after each use.
- e. Be prepared to have items 'just disappear' occasionally.
- f. Some people aren't enthusiastic about these 'costumes'.

4. USING YOUR COSTUME COLLECTION

Some general use hints from my experiences:

- a. Keep Costume Collection as handy as possible.
- b. At camp we put up a Costume Corner sign and keep our collection right there throughout, publicizing and encouraging it's use daily.
- c. Here at CHAT some years I've advertised a "Yard Sale" up the walk in front of my cabin as a costume event approaches. this workshop is early in this week's line-up for a good reason.
- d. Get some helpers to promote it's use. (Have a Fashion Show, do a Skit, play a Game.)

- e. Use your Costume Collection to perk up or as props and equipment for SKITS, SONGS, PUBLICITY, GAMES, RELAYS, and CONTESTS. (See below for some specific activities.)
- f. Often people add just 1 or 2 items from the boxes and they're all set to BE "Whoever"!
- g. Certain kids enjoy sessions of free time costuming very creatively. It's a delight to observe. Photos? Yes!!

MORE SPECIFIC WAYS TO USE A COSTUME COLLECTION

1. For a meal, 'party', or any appropriate group gathering ask people to dress as:
 - Any Holiday
 - A Country or Culture
 - Dominant or Favorite Color
 - Polka Dot People
 - Striped People
 - Skirt Person
 - Opposite Sex
 - An Animal
 - Your Favorite Dramatic Character
 - Historical Figures
 - Heroes of the Past
 - Famous People of the Future
 - Space Aliens
 - Hat People
 - Families of Yesterday or Tomorrow
 - A Thing

Be sure to provide time for each to tell about or even dramatize, if they wish, their apparel choices.

2. FASHION CONTEST

Divide into small groups, 5-8 people is good. Give them about 5 minutes to dress one of their group to compete in "The Fashion Contest". Have the contestants parade around to show off their duds. Choose a winner using an applause meter type voting, or give recognition in many categories, one for each group. Possible categories: Silliest, Most Clever, Most Colorful, Most Sophisticated, etc.

3. MUSICAL COSTUMES

Players sit in circles of about 20. Each circle is given 1 or 2 large bags containing about 10 costume items. When the music starts, each bag is passed around the circle, *keep them moving*. When the music stops, whoever is holding the bag must reach in, without looking, and pull out 1 item and put it on. The, restart the music, pass the bags and

continue as before. Game ends when costume items are all ON. Perhaps a parade could then be held to show off the NEW clothes.

4. COSTUME RELAY

Make a similar costume pile for each team at one end of area. 6 to 8 items per pile is plenty. Each team member in turn must run (walk backwards, skip, hop, etc.) to their pile, don the clothes, return to team line where next person puts on same clothes and returns them into original pile. Continue till all have had a turn.

Variation: Have leader call out item(s) each player must put on from the pile. Example: "Hats and pants!" or "Gloves and tops!" Think up other variations of your own.

5. HATS OFF! or HATS: ONE! TWO! THREE!

Choose a secretary and have him write down a humorous story that the whole group concocts using the words or syllables "one, two, three" very frequently. (Example: ONE day last week, a handsome TWosome walked ONE mile south and then THREE miles west, looking for ONE melon TO cut in TWO.) Continue until you have 75-100 words.

You've written your script. Good job! All players should be wearing a hat. Divide people into groups of 5 - 12. They can stand in a line side by side to play or make a circle. As a leader reads the script (slowly), the hats move like this as the following words or syllables are read:

'ONE' - each player removes his hat and puts it one head to his left

'TWO' - each player puts his hat on head to the right

'THREE' - each player takes hat from head on his right and puts it on the head to his left

(When playing in a line, players on the ends have to do some scurrying up and down to place hats properly.)
Change order of people and try the game one more time!

MOST GAME BOOKS FEATURE NUMEROUS GAMES THAT NEED COSTUME BOX PROPS.

6. Here is a sample script for a Fashion Show/Introduction skit which can be used to introduce people (such as staff members) to the group and to also show off what's available in your very own Treasure Chest of Costumes.

A FASHION SHOW / INTRODUCTION SKIT

Note to participants:

We are featuring our Costume Box as this is one of the ideas we want to share. We need at least 1 "dressed-up" announcer. They will use the script below to introduce people and props. It will be a style show of sorts! Those being introduced may go alone or in pairs. If in pairs, try to coordinate your outfits in some (weird) way.

Remember that this should look like fun and will be if you let yourself "get into it". If you are shy, you can always hide behind your costume. There are several floppy hats. We will need a poster featuring our Treasure Chest Fashion Revue and some background music.

SCRIPT

Good evening, Ladies and Gentlemen: We have a special treat for you tonight. You lucky people will see the very latest way to look 'with it' as you soak up the many changes of our apparel adventure. We will be featuring outfits from our very own Treasure Chest, which is chuck-full of goodies you'd be simply thrilled to find at your local 2nd-hand store. As a matter of fact, many of these eye-catching, throat-lumping ensembles are real winners.

As we all know, used clothing is friendly and has a lot of good character. The trick in putting your outfit together is to blend the very old with the slightly newer, and your favorite colors with that com-for-table f-e-e-l.

page 6 - Costumes

So folks, sit back, relax and enjoy this Treasure Chest Collection of spiffy fashions.

Your commentator this evening is none other than yours truly.

_____ (name).

1. Our style show starts off with _____ in a suave outfit featuring _____ and _____. Please note the _____. She also has _____. Very smooth, _____.

2. And now we have the devilish duo, _____ and _____. These two have chosen _____ and _____ to make their _____ seem _____ and almost tooo, tooooooo _____.

3. Next, _____ prances across our stage in an _____ outfit. Her _____s give the illusion of an _____ and her _____ completes the look. Nice job, _____.

4. And, now. LOOK at this! _____ has combined _____ with _____ and _____ to let us all see just how _____ these _____ can really be. Such eye-smashing colors, too. WOW! is all we can say, _____.

5. Well, well, Here we have _____
showing us the Mr. RIGHT approach to wardrobe construction. Note
the smooth _____ and the very correct _____s
on his elegant _____s. Right on, _____.

6. And, WOW! Not to be outdone by the younger set, here is our
lise and wovely, oops!, I mean WISE and LOVELY _____
sporting the _____ look. As she turns, note the flowing
movement in her _____ and the _____ effect of
her daring little _____. Nice job, _____.

7. Here we have sleepy-time wear by the _____ twins, _____
_____ and _____. Note how cleverly
they have coordinated their _____s. Isn't that
combination positively RAD? Thumbs up, _____ and
_____.

8. For the picture of _____ elegance, _____
has selected soft pastels. The color is a lovely _____,
one of this year's subtle pastels. The _____ was
imported from _____. Please note how her _____ matches
the _____ on her _____. Just terrific, _____.

9. What's REALLY NEW in Treasure Chest Fashions this year??

_____ KNOWS? He has chosen a _____
to make out for him, Ladies. He knows his Fashion Facts!!

10. From the latest craze, we go to the old favorite _____.
_____ has decided to wear _____
_____ with _____ and _____. How
clever! Does your mother know you borrowed her _____
_____? We won't tell, will we folks!

11. Another important fashion item. This time _____
on the east coast _____, are telling us that _____
_____ are really "in" this year. How about that
little _____ she's carrying on her _____. Give
our _____ a big hand please. Thank you!

12. Now, sports fans. This is it! A WINNER all the way.
_____ and _____
make _____ look like the _____est
in Camp. I wonder what your Dad will do when he finds out you
borrowed his _____ again. It does go with your
_____.

13. _____ will take your breath away
when she arrives in her _____ with matching
_____ and _____. Note the _____ on her _____
and the _____ on her _____. Please give _____
a warm round of applause. Thank you, _____.

14. Fun with a Hat! That's what _____
is planning one. _____ has dug into our Treasure
Chest and come up with the Real Thing. Note how his _____
_____ coordinate with his _____, to give
him that all around _____ look. Hat's off to you,
_____.

15. Our final two-some come forth showing the "cool" way to make
the scene. Come on now, don't be shy. _____
and _____ have combined that
_____ look with a touch of real _____ and a lot of
imagination to help you all realize how utterly _____ these
_____ and _____ really are. Right on, girls.

16. Your commentator for this evening's show _____
_____ has supported our theme by choosing a bright _____
with a hint of _____. Your fabric choice was
stunning. Where did you find that? And your Hat! That truly
sets off your _____ with style and grace. Very Nice!

17. (If music is LIVE.) Our Mood Music has been provided by
_____ who also dug deep in our Treasure Chest
to prove that there's help for EVERYBODY in our collection.
Be sure to eye-ball her _____ featuring _____. Thank
you, _____.



• Communicate

page 2 - Communication

LEADERSHIP IS A FORM OF COMMUNICATION;

COMMUNICATE MEANS; TO SHARE, TO MAKE COMMON, TO PASS ALONG,
TO MAKE KNOWN, TO GIVE OR EXCHANGE
INFORMATION.

LEADERSHIP IS A STYLE, NOT A TALENT. EVERY PERSON BORN IS A
LEADER AT SOMETIME AND PLACE IN THEIR LIFE. YOUR STYLE OF
LEADING CAN NEVER BE THE SAME AS ANOTHER PERSONS. THERE IS
NO RIGHT OR WRONG. BECAUSE HOW YOU COMMUNICATE SHOULD BE AN
EXTENSION OF ONES SELF, NOT A COPY OF SOMEONE ELSE.

SO HERE IS MY IDEA OF THE LEADERSHIP A. B. C.'S

- A. ALWAYS HAVE A PLAN OF ACTION.
- B. BE PREPARED TO CHANGE IF NEED BE.
- C. COMMUNICATE WITH YOUR PEOPLE

IT'S BEEN GREAT SHARING WITH YOU.

VIRGINIA L. BLACK

EVERYONE IS DOING IT:

VITALIZING--TO FORM A MENTAL IMAGE
MEMORIES----THE POWER, OR ACT OF REMEMBERING
AGELESS-----NOT GROWING OLD, ETERNAL
HOPE-----A FEELING THAT WHAT IS WANTED WILL HAPPEN
FRIENDSHIP--FRIENDLY FEELING OR ATTITUDE
ATTITUDE----A BODILY POSTURE SHOWING A MENTAL STATE OR
MOOD
TRUST-----FIRM BELIEF IN HONESTY, RELIABILITY OF SOME
PERSON OR THING.
LOVE-----STRONG AFFECTION FOR OR INTEREST IN SOMEONE

EVERYONE IS GROWING OLDER AT THE SAME TIME. BUT EACH PERSON IS DOING IT IN THEIR OWN WAY. LIFE IS ONE LARGE CIRCLE. WE ARE BORN AND PEOPLE CARE FOR US. NEXT WE GROW TO ADULTHOOD AND WE CARE FOR OTHERS. BEFORE WE KNOW IT WE WILL FIND OURSELVES BEING CARED FOR BY SOMEONE ELSE. IT'S GOING TO HAPPEN SO LIVE ONE DAY AT A TIME. DO THE VERY BEST YOU CAN FOR YOURSELF AND OTHERS. I WILL LEAVE YOU WITH THIS BIT OF ADVICE. WALK BESIDE, NOT IN FRONT OR IN BACK OF ALL YOU MEET, AND KEEP THESE WORDS IN YOUR MIND. ADAPT, PATIENCES, THINK POSITIVE, BE HONEST, SINCERE AND LOVING. IT WILL MAKE YOUR LIFE BETTER, AND IT WILL ADD SPICE AND CHALLENGE TO ALL THAT YOU MEET ON THAT PATHWAY OF LIFE. THINK POSITIVE-BE YOURSELF-BE HAPPY-ASK FOR HELP WHEN YOU NEED IT - PUT A CHALLENGE IN THEIR LIFE.

COMMUNICATION GAPS CAN BE COSTLY

Suppose the captain of a ship in a busy seaway gives the order, "Right full rudder!" But the helmsman misunderstands and turns left. The ship might collide with another vessel and disaster occurs.

So men at sea follow a careful procedure to prevent tragic mix-ups in communication. They instantly repeat every order as they hear and understand it. The helmsman replies "Right full rudder, sir!" This gives the captain an opportunity to correct any error or misunderstanding before the helmsman turns the ship.

At our own jobs, poor communication can also jeopardize safety. For example, suppose our work involves hazardous equipment or materials that require special precautions. And suppose we give or receive an instruction that seems inconsistent with those precautions. Maybe the instruction is unclear. Or maybe we fail to pay proper attention to it. Such a communication gap can cause disaster.

THEY ALSO COST JOBS

Garbled communications that result in accidents can bring huge damage suits that jeopardize our entire business and all our jobs. Even when communications gaps don't threaten safety, they can cause big financial losses. Neglecting to pass along a phone message can lose a major order or even the entire business of an important customer. Or failure to listen carefully to an instruction can lead to an expensive mistake. For instance, an order for 5,000 units of a product sounds a lot like 9,000 units. Or if we get a customer's name or address wrong, an order may never reach him or her.

COMMUNICATIONS TIPS

Here are some guidelines to avoid garbled communications:

*Like men at sea, let's repeat back verbal instructions to make sure we hear and understand them correctly.

*Let's carefully write down all phone messages and pass them along to whomever they're intended for.

*Whenever possible, let's put important communications in writing and double check to see they're free of errors and easily readable.

*Let's make all our spoken and written communications as accurate and understandable as possible.

*If we have any doubt about instructions we receive verbally or in writing, let's ask questions.

A MINUTE WASTED IS GONE FOREVER

Time is our most precious asset because there's absolutely no way we can ever replace it.

If we lose our money, we can earn more. If our house burns down, it will be rebuilt. If your car is stolen or wrecked, we can get it replaced or repaired.

But each of us is allotted exactly 1,440 minutes to spend each day of our lives. Never one minute more nor one minute less. And if we lose or waste a single minute of it, we can never get that minute back.

How we spend our own time is up to us. We have the right to squander it if that's what we want to do.

But we have no right whatsoever to waste other people's precious time.

For instance, we may think it's not very important if we come to work 10 or 15 minutes late. But our tardiness probably also delays our fellow workers at their jobs.

Maybe they need us to locate urgent papers in their files.

Maybe a computer run must be held up until we arrive.

Maybe our lateness leaves a vital gap in the production line.

Or maybe an important sales counter must be left unattended.

MINUTES ADD UP TO HOURS

So, by delaying other people, our showing up 10 or 15 minutes late may actually waste several hours in our company's operation....hours that can never be recovered.

Who bears the cost of all this wasted time? Our company bears it directly through our paychecks. But we must share the loss indirectly, because the increased cost of doing business makes all our jobs less secure and leaves less money for pay raises and promotions. Or if it's passed on to customers in higher prices, it makes our company more vulnerable to competition.

WE'RE THE REAL LOSERS

But the biggest losers of all are those of us who show up late. If we do so habitually, other people may decide they simply can't depend on us. That may keep us from moving ahead to higher pay or a better job. Our company may even find it can get along better without us.

So let's be fair to our fellow workers, our employer and...most important of all, ourselves. Let's never waste our own time or anyone else's by coming to work late. Let's make it a habit to always be on time.

PERSONAL SKILL ASSESSMENT GUIDE

Rate your leadership life skills by circling the number following each statement which most closely indicates your ability to do what is listed. If you do it very well, mark a "3"; mark a "2" if you do it moderately well; and mark a "1" if you need improvement or do it poorly.

	Very Well	Okay	Poorly
Good about myself and my abilities.	3	2	1
Enthusiastic.	3	2	1
Understand and know what I value.	3	2	1
Admit and deal with mistakes.	3	2	1
Keep records.	3	2	1
Speak before a group.	3	2	1
Be a good listener.	3	2	1
Teach others.	3	2	1
Respect and care about others.	3	2	1
Encourage others.	3	2	1
Respect and care about others.	3	2	1
Help other people.	3	2	1
Ask questions.	3	2	1
Be open minded.	3	2	1
See things objectively.	3	2	1
Learn from others.	3	2	1
My group can carry out goals.	3	2	1
Identify and use resources.	3	2	1
Make choices.	3	2	1
Know what's important to me.	3	2	1
Plan programs.	3	2	1
Evaluate people and programs.	3	2	1
Be a responsible person.	3	2	1
Delegate responsibility.	3	2	1
Cooperate with others.	3	2	1
Can work as a team member.	3	2	1
Follow as well as lead.	3	2	1
Involve people.	3	2	1

SCORING:

Each statement represents one area of leadership life skills. Add together the numbers you marked as instructed below and divide that number by 4 to identify your average skill in each leadership skill area.

Understanding Self: add statements 1-4, divide by 4 = ____.

Communicating: add statements 5-8, divide by 4 = ____.

Working Along with Others: add statements 9-12, divide by 4 = ____.

Learning to Learn: add statements 13-16, divide by 4 = ____.

Making Decisions: add statements 17-20, divide by 4 = ____.

Delegating: add statements 21-24, divide by 4 = ____.

Working with Groups: add statements 25-28, divide by 4 = ____.

Use these averages as a guide, you can determine in which life skill areas you may want to develop more skills.

How Do I Like Myself?

Each of the following questions will help you understand your present self-concept, how well you like yourself, and some areas you could work on that would help you feel better about that important person you see when you look in the mirror. Fill in the blanks and put checks in the boxes. At the end, write three sentences about one thing you're going to do to improve your self-concept.



Overall, I like myself pretty well.
 don't like myself much.

I like myself because I (list three items) _____,
_____, and _____.

I don't like myself because I (list three items) _____,
_____, and _____.

Two of my special talents, skills, or abilities are _____
and _____.

Two things I don't do very well that I'd like to are _____
and _____.

Two things I like about the way I look are _____
and _____.

Two things I don't like about the way I look are _____
and _____.

- | | |
|--|--|
| <input type="checkbox"/> I feel happy most of the time. | <input type="checkbox"/> I feel sad most of the time. |
| <input type="checkbox"/> I'm friendly and get along easily with most people. | <input type="checkbox"/> I have a hard time getting along well with others. |
| <input type="checkbox"/> When I look in the mirror, I almost always like what I see. | <input type="checkbox"/> I don't look in the mirror more often than I have to. |
| <input type="checkbox"/> I can do special things other people can't. | <input type="checkbox"/> I can't do much of anything. |
| <input type="checkbox"/> I know I'm a valuable person; others know it too. | <input type="checkbox"/> I'm not good for anything; most people would agree. |

Now, review your answers. If you marked the boxes on the right side of the page and found it easier to write about your faults than about your good points, your self-concept is pretty negative. If not, it's probably pretty positive. But all self-concepts can be improved. Right now, choose one thing you'll do today to help yourself feel good about who you are and write three sentences describing what it is, what you will do about it, and how it will help you feel better.

DAILY EXERCISE FOR THE NONATHLETIC
Credit the Physical Fitness Fun Book


<u>Activity</u>	<u>Calories</u>
Beating around the bush	75
Jumping to conclusions	100
Climbing the walls	150
Swallowing your pride	50
Passing the buck	25
Throwing your weight around (depending on your weight)	50-300
Dragging your heels	100
Pushing your luck	250
Making mountains out of molehills	500
Wading through paperwork	300
Eating crow	225
Hitting the nail on the head	50
Jumping on the bandwagon	200
Running around in circles	350
Adding fuel to the fire	150
Opening a can of worms	50


HOT DICE


OBJECT OF THE GAME: Be the first person to score 5,000 plus points


EQUIPMENT NEEDED: Six Dice


SCORING:  = 100 Points


 = 50 Points




Three of a kind = spots x 100 points (3  = 200 Points)







(3  = 300 Points)

(3  = 400 Points)

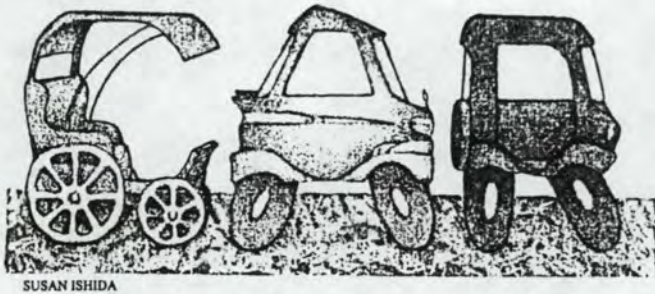
(3  = 500 Points)

(3  = 600 Points)

   = 1,000 Points

      = 1,000 Points

- PLAY:
1. A player must score 500 or more points in one turn to begin accumulating points: "To Get On The Board." Once a player is "on the board," s/he can add points in any quantity to their score.
 2. A turn begins by rolling all six dice. Points must be scored on each roll. Dice, scoring points, are set aside on each roll until the player decides to keep points accumulated in the roll, scores points with all six dice thus having "hot dice," or fails to score points on a roll of dice and loses points accumulated in the "turn." (Points scored and recorded on previous "turns" cannot be lost).
 3. A player with "hot dice," having scored points with all six dice, may pick up the six dice and continue to roll and accumulate points, setting at least one dice scoring points aside on each roll. A throw failing to produce at least one counter results in the loss of all points accumulated in the turn.
 4. Play continues with each player rolling dice in his or her turn. When any player accumulates 5,000 or more points, all remaining players have one more turn to try to top the player with 5,000 or more points.



SUSAN ISHIDA

NUTS AND BOLTS Thanks to engineering and design innovations, automobiles have come a long way since they were exhibited at the Paris Universal Exposition in 1889. Reading up, down, forward, backward or diagonally find 79 auto-related components from past and present. Leftover letters reveal one unfortunate thing found in cars that technology will never eliminate (see bottom of page). —*J. M. Peplinski*

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

AIR BAG
 ALARM
 ANTENNA
 ARMREST
 AXLE
 BALL JOINT
 BATTERY
 BEARING
 BRAKE
 CARBURETOR
 CHOKE
 CHROME
 CLAMP
 CLOCK
 CLUTCH
 COIL

CRANKSHAFT
 CYLINDER
 DEFROSTER
 DIPSTICK
 DOOR
 ENGINE
 FAN
 FENDER
 FRAME
 GAGE
 GASKET
 GEAR
 GENERATOR
 GRILLE
 HANDLE
 HEADLIGHT

HEATER
 HITCH
 HOOD
 HORN
 HOSE
 HUBCAP
 IGNITION
 INLET
 KEYHOLE
 LATCH
 LICENSE PLATE
 MAT
 MIRROR
 PANEL
 PEDAL
 PINION

PISTON
 PULLEY
 PUMP
 RADIO
 ROTOR
 SEAL
 SEAT
 SENSOR
 SHOCK
 SPACER
 SPARK PLUG
 SPEAKER
 SPEEDOMETER
 SPRING
 STARTER
 STEERING WHEEL

STICK SHIFT
 STRUT
 SUNROOF
 TAILPIPE
 TANK
 TIRE
 TRANSMISSION
 TREAD
 TRIM
 TRUNK
 VALVE
 VENT
 VISOR
 WINDOW
 WINDSHIELD

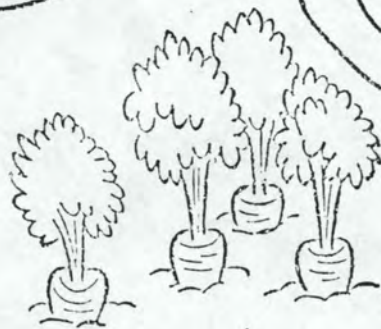
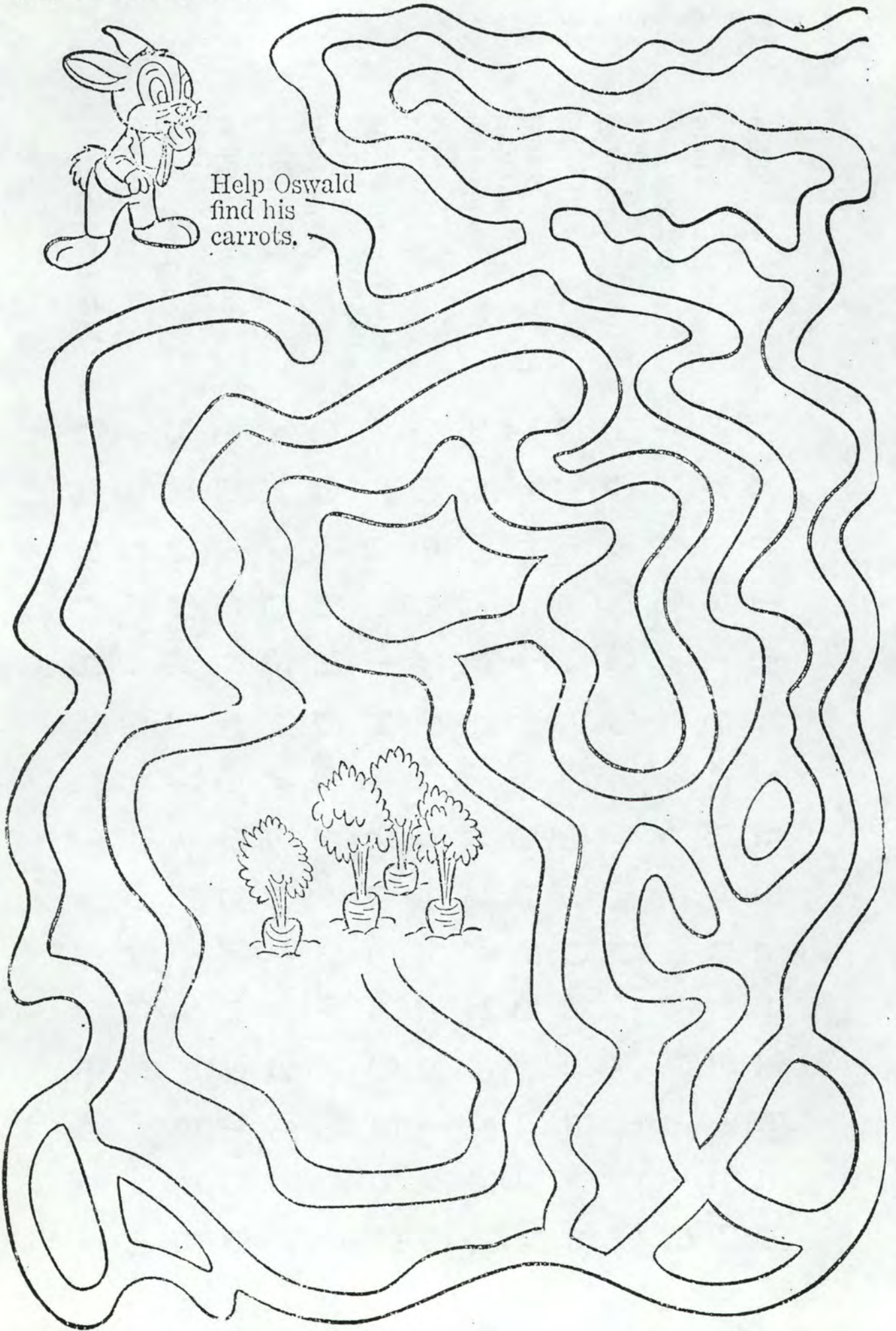
Magazines

- Bride
- Consumer (Digest)
- Family (Circle)
- Field and Stream
- First
- Handyman
- Hot Rods
- House and Garden
- Intervjew
- Life
- Mad
- Movieline
- Newsweek
- Parent
- People
- Psychology Today
- Redbook
- Rod and Reel
- Spin
- Time
- Vogue

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



Help Oswald
find his
carrots.



HIDDEN PICTURE



MOST OF YOU have heard, of course, of a partridge in a pear tree. Mr. Hollywig thinks there are other things in this pear tree, and he's right. Can you find a rooster, owl, rabbit, squirrel, fish, frog, turtle, fox, mouse, and duck? Don't count the partridge: he's no longer in the tree.

EXPERIENCES OF GRIEF

It is important to understand the various experiences of grief. Everyone does not necessarily go through every experience, nor do they go through them in any set order. Each person has his/her own timetable and his/her own style of grief. One may struggle with several feelings at the same time. The depth and duration of each experience is different for everyone. One may experience a feeling briefly, intermittently, or struggle with it daily. Understanding the various phases helps one to cope. Knowing that others have gone through this pain and have eventually been able to reinvest themselves in life gives one a sense of HOPE.

Grief is a normal and natural reaction to the death of a loved one. Most of us are not prepared for the long journey of grief which is sometimes devastating, frightening and often lonely. We may think, do and say things that are very unlike us. There seems to be no end to the feelings that we experience.

Grief has its common and its unique sides. Grief has been compared to a snowflake or a fingerprint. No two people grieve the same, even in the same family.

Grief has been likened to being in a fierce storm at sea. The waves are peaked and close together. Eventually the sea becomes calmer, but occasionally a storm comes up without any warning. For several hours, days, or weeks, one may not feel grief, then suddenly one meets someone, or sees something, or hears something, and grief resumes. It seems as if one is taking a step forward and two back. It is important to understand some of the following concepts about grief.

- A. The expression "grief work" is very true. It may be the hardest work that one will ever perform. It is draining.
- B. We cannot control the feelings that arise within us. These feelings come from deep inside, but we can choose what to do with them. We can accept or reject them. To deny only prolongs our grief. Remember, what we do determines whether we remain in our grief or survive. Feelings are not bad or wrong. They should be recognized and faced honestly.
- C. The expression of grief is essential for good emotional and physical health even though it is painful and difficult. There are no easy answers or short cuts, no way under, over, or around our grief. Although grief may hurt desperately, one must go through it.

D. It is suggested not to make major decisions (such as moving, money matters, etc.) unless absolutely necessary during the early stages of grief when judgment is cloudy.

E. Find a friend(s) who will listen.

F. Grief often takes much longer than the bereaved or the people in their lives expect.

G. People have a natural inclination to recover.

The following experiences, briefly described, will be recognized by most grieving people:

DISBELIEF: "It can't be true." You keep thinking that any minute you will wake up from a bad dream/nightmare. Sometimes you can't cry at first because you don't really believe it happened. Often people will commend on "How well you are doing." Inside you know that the reason you appear to be doing so well is that you just don't believe it.

SHOCK: Shock is nature's way of softening the blow. It serves as a cushion - giving one time to absorb the fact of loss. One hears the words, but does not comprehend the full impact. Emotions seem frozen. One feels disoriented, restless, numb, bewildered, stunned and unable to think. It takes everything just to function. One goes through the motions like a robot and feels as if one is an observer watching this happen to someone else. Later people tell of the many kindnesses of friends.

SOBBING/CRYING: Sobbing means to weep aloud with short, gasping breaths. Sobbing is an outlet for the deep strong emotions that accompany the death of a loved one. Some people cry often and cry a lot. Others push down their tears, but this may lead to psychological or physical problems. It is helpful to cry--to release all the pent-up emotion. Cry alone or with others - but take time to cry. The book "When going to Pieces Holds You Together" says it very well. The advice "don't dry" is ill advised. Accept the grief - don't try to be brave and fight it. At first, one needs to take time to grieve daily. Looking at pictures/mementos, playing special music, may aid in releasing pent-up tears. Men can and should cry. Crying is a good model for children. When adults cry, children learn that it is "okay" to cry and to express their feelings. Children learn to share their feelings instead of pushing them down and struggling alone.

PHYSICAL SYMPTOMS: One may experience some of the following: lack or increase of appetite; sleeplessness or oversleeping; knot or emptiness in pit of stomach; tightness in throat; shaky legs; headaches; stomach aches; sighing to get your breath; trembling; chills; fatigue; chest pains; general achiness; difficulty

swallowing and/or speaking; digestive disorders (indigestion, nausea, diarrhea); feeling weak/faint; tension; slower in speech/movement; temporary paralysis of limb or sight. It helps to understand some of these symptoms may be a part of grief and emerge anytime. It is advisable to have a physical checkup to make sure that there is not another cause for your physical ailments. Take care of yourself by establishing a simple routine (good nutrition, adequate rest and time for relaxation.) Exercise aids sleep and may lighten depression.

DENIAL: the phone will ring, the door opens, or you will see someone, and at first you think that it is your loved one. One may subconsciously be searching for the loved one when out or in a crowd. it takes time to believe what happened. Even though you know the fact of death, you continue not to really believe it. Many habits continue such as setting the table for the same number, expecting your loved one to come home at the regular time, buying his/her favorite food, watching a T.V. program and saying; "I've got to tell him/her what happened." This shows our unconscious denial of their death. Denial gives a buffer zone from the reality of what has happened.

WHY?: Often we keep asking "WHY?" "Why did he/she have to die?" We don't necessarily expect an answer, but the question "WHY?" seems to need to be asked repeatedly in an effort to make sense of the loss. The question may be unanswered, but it is important to ask the question until we can take the step of letting the question go.

REPETITION: You may find that you are saying almost the same things to the same people. The same thoughts keep running through your head. In saying the words and hearing ourselves over and over again, it helps us to believe what has happened. It is important to find friend(s) who will listen, especially someone who has experienced a similar sorrow.

REALITY OF DEATH: "It's true." "It really happened." This is a frightening time. We feel that we are getting worse. Often this happens after people who have been so helpful have left. It seems as if we are going backwards. Actually, this reality has to "hit." The best advice is to "lean into the pain." as much as we don't want to hurt, we must.

CONFUSION: "I can't think." "I forgot what I am saying halfway through a sentence." the simplest decisions seem impossible. It is difficult to concentrate and follow-through on things. One feels disorganized and error-prone. Bereaved often feel impatient and want to do something, but feel unclear as to what to do. Sometimes motivation to do something may be very low and basic

survival needs may not even be met. Confusion abounds because one is using all his/her emotional energy to grieve and there is very little left over for anything else. The weariness due to grief may affect thinking and concentration.

IDEALIZATION: At first, one may only focus on the best qualities, seeing the loved one as perfect. It is a very normal reaction, but it is important to be aware of others in the family. They may compare themselves to the "perfect" loved one and feel that they are not as loved - that it would be better if they had died instead.

ANXIETY/PANIC: (Fear of losing Control): At first we may fear being alone. We worry about the future and may be afraid that something else will happen to another loved one. We often panic at the approach of special dates (birthday, holiday, anniversary of the death). Often they are not as difficult as the days prior to the special days. This is due to our unbelievable panic and apprehension. We may feel as if we are "going crazy." It may seem as if we are losing control of ourselves. Usually we don't tell anyone that we think that we are "going insane." Sometimes bereaved have thoughts of suicide as the only way to escape the physical and emotional pain. We panic at the prospect of "always feeling like this." We feel that we should be doing better and panic when we don't. Our situation may seem hopeless and our thinking becomes jumbled. Panic is normal. If panic seems intolerable, we need to do something about it. Talking about our feelings, getting busy with something, sobbing, screaming, exercise -- all may help to release the "panicky" feelings. Emotional and physical fatigue contribute to our panic. Good nutrition and rest are vital. Resist skipping meals or consuming food high in sugar and fat.

BARGAINING: One wants "things to be as they were." One may hope that just wishing will bring back the person. One may try to bargain with God "that things will be different"; that one will try to be a better person if only the loved one can be alive again.

DEPRESSION: It is a feeling of being in the "pits." You hurt so much. Sometimes you just don't care about anything. You just sit. Mornings are terrible. So is the time and the day of the week that the loved one died. It's an effort just to get out of bed, to shop, or fix a simple meal. Talk things over with a friend who cares and will listen. This is one action that may help a person not to become severely depressed. Talking to others in a support group of bereaved people who know what you are going through also helps a great deal.

SEVERE DEPRESSION: It is a feeling of deep overwhelming sadness and hopelessness that lasts for longer than two weeks. Other symptoms may be: Loss of appetite; Insomnia; Inability to enjoy anything; Anxious or restless behavior, Apathy; Preoccupation with thoughts of suicide, or wishing to be dead; Loss of interest in sex; Difficulty in concentration and making decisions; Poor memory; Irritability, Feelings of worthlessness; Inability to cry even if one desperately needs and wants to; Intense guilt; and Withdrawal from relatives and friends. It is important for bereaved people not to become alarmed because everyone experiences some or all of these symptoms at some time. If six or more of these symptoms are severe, and continue over an extended period of time (so that pain and problems outweigh pleasure much of the time), then it would be advisable to get professional help.

RELIEF: (Laughter): This phase comes and goes. Often after the reality "hits", or after a particularly troublesome time, one feels better and may even think that the difficult times are over. There is a great relief at no longer feeling down. Appreciate the relief...the grief will return soon enough. It is helpful to recall the fun times. Wholesome fun and laughter are beneficial. It is not being disloyal to our loved one to enjoy life. In fact, plan things to which you can look forward. Having a sense of humor is often mentioned by bereaved as being helpful.

EXPECTATIONS: We often expect too much of ourselves. We want to handle the grief better and more quickly than is humanly possible. Submerging our feelings is very detrimental because one still has to face these feelings eventually. The expectations of others, "You must be over your grief by now," only adds to our burden. Often we will expect that after the holidays, or after some special day, we will feel "much better." This kind of expectation only hinders the grief process. It is more helpful not to have a timetable of how we should feel, or when we will get better. Taking one day at a time, or half day, or one hour at a time is more realistic.

LOWERED SELF-ESTEEM: A bereaved person's confidence is often undermined. In a study on self-esteem, using a scale of 100, it was found that an average person's self-esteem was in the 70's and generally a bereaved person's was in the teens. Understanding the impact of grief on your esteem may help you find ways of coping.

PREOCCUPATION: Your loved one who has died may be in your thoughts constantly. You may think of nothing but the loss. You may even dream of your loved one, or be preoccupied with his/her image. Even at work, church, doing the dishes -- in fact, no matter what you are doing -- you may find that part of your thoughts are always about your loved one. The intensity of this preoccupation usually lessens with time.

GUILT: Many people are tortured by "if only," and "what ifs." "If only I had called;" "If only we hadn't let him/her take the car that night;" or "if only I had taken time to listen and visit." We tend to blame ourselves for something we we did/didn't do that may have contributed to the death, or for things that we wish we had done for our loved one. Feelings of guilt are normal though often not realistic. It is best not to push down the guilt. Talk about it until you can let it go. Hopefully, in time, you will realize that you did the best you could under the circumstances. None of us are perfect. The past is behind us. All we can do with guilt is to learn from it for the the other people in our lives. When the death is by suicide, it is especially important to remember we can't control the behavior of another person.

ANGER: Anger may be directed at ourselves; others (including family members, spouse, doctors, nurses, person who caused the accident); the person who died; God; or we may experience a general irritability. We may feel angry towards people who push us to accepting our loss to soon, or who pretend that nothing happened. Anger is normal. Pushing down anger is harmful and may cause things like ulcers, high blood pressure, or depression. Unacknowledged anger may be directed at innocent people and unrelated events. It will come out one way or another. It is often difficult to admit being angry. Erroneously we may think, "nice people don't get angry." It is important to recognize our anger. It is helpful to find ways to express our anger such as screaming in a private place, walking, swimming, aerobic classes, tennis golf, even installing a punching bag in our home. Talking about our anger also helps us to define, understand, and learn how to handle it. To suppress anger can lead to a deeper than normal depression and bitterness. It is important to acknowledge our anger and to take steps to handle it.

LONELINESS: After the initial help, relatives/friends usually pick up their own lives and we are often left to deal with our grief alone. Co-workers, friends, neighbors, and sometimes even family may avoid us or change the subject. Some friends withdraw, because they are hurting, and do not know how to help us. We often become isolated in our grief. The widowed often say, "they not only lost their spouse, but their friends as well." In reality, few people are able to help or to understand. Support groups can be helpful. Some aspects of grief can not be totally shared, even in the same family. It is difficult for husbands and wives to help each other. As Harriett Schiff, author of "The Bereaved Parent" states: "It is difficult to lean on someone who is already doubled over in pain." Especially at first when we are hurting so much, we realize that we are not much fun for others to be around. When others have all their loved ones alive, it makes us feel even lonelier. We may feel intense loneliness due to the absence of our love one, to share thoughts and feelings, to touch, to understand. We feel empty without our loved one.

DESPAIR: "How can I go on?" You may come to the point where the agony seems intolerable. You can't bear it -- you think that you won't be able to survive. Your hopes/dreams are dashed. It may seem as if there would be little difference if you lived or died. Feelings of desperation, despondency, pessimism and loss of all hope seem to surround you. If you are a smoker, you may smoke more than ever due to nervousness, or to an attitude that you don't care if you ever take care of yourself again. Sometimes it is blackest before the burden of grief begins to lift. Talk to someone who has made it through grief.

SADNESS: We miss our loved one and feel deprived of his/her presence. We may feel unhappy, inconsolable, distressed, sorrowful, dejected and heartbroken. These feelings seem to pervade our life.

HELPLESSNESS: "What am I going to do?" We feel helpless about our feelings/our grief. It seems as if we are unable to help ourselves to cope, or to get better. We do not seem to be capable of aiding other family members. We may feel self-pity. Although we realize that we had no control over what happened, we feel a sense of powerlessness at not being able to prevent it.

ENVY: You may feel jealous of people who still have their loved ones to enjoy. With a child's death, dreams for their future are gone. This pertains to college, job, wedding, grandchildren - things you would have shared together. When a spouse dies, you envy others watching their children/grandchildren grow up and enjoying retirement together.

FRUSTRATION: Many frustrations are a part of our grief. "Why am I feeling so upset for so long?" We become disappointed with ourselves that we are not coping as well as we think we should. So many impulses, thoughts, feelings, and actions that had become habit are stopped in mid-course. We are left with these unfulfilled emotions, desires and thoughts buzzing about in our head or sitting in our stomach.

RESENTMENT/BITTERNESS/HATRED: Bereaved people often feel resentful about the death and their changed circumstances. Sometimes there is a (sub)conscious hostility towards others whose families are still intact. Some bereaved feel hatred toward those responsible for the death. These bitter feelings should be recognized and worked on, or the bitterness could last for many years. Hatred and bitterness drain you of energy and may be destructive to your health and relationships. When these feelings are left unattended, healing becomes blocked.

LIMBO: Eventually we may reach an in-between point between the reality of death and the point where life seems worthwhile again. We may feel a little better at last, but be uncertain of what to

do next. It may take much longer than we would like before our zest for living returns. We often live behind a facade - masking our feelings and saying that "we are fine."

HOPE EMERGES: You realize that your grief is softening. At first the pain was with you constantly. Now the pain of grief is briefer and comes less frequently. The good days outbalance the bad days. You feel encouraged that you will get better. Things like hope (which had been so painful before), painting the living room, looking forward to events, etc., all become a part of your life again. Once again you are effective at work and home, able to make decisions and handle problems. Generally you are able to sleep and eat as you did before. You are able to care about others. You begin to realize that you are moving forward and can once again enjoy life. You smile and laugh once again, and are rewarded with the smiles of family, friends, and strangers.

MISSING: You will always miss your loved one. Special family events such as holidays, birthdays, wedding, anniversaries, even a song or a special T.V. program will trigger the feeling of longing for your loved one. Seeing other families enjoy a special event "that might have been for you" also deepens your feeling of yearning. You can't help but wish your loved one were alive. You miss countless things that were special about your relationship..a hug, a kiss, a smile, a phone call, or hearing them say "I Love You", or "Thank You". For some people, when there was a special relationship, the missing can be more acute. If relatives do not live at home, they may find coming home for a visit especially difficult. Their feelings of missing, anger, guilt, etc. may be intensified. The reality of the death is more believable at home where their loved one is missing.

STRUGGLE WITH NEW LIFE PATTERNS: You realize that you have a choice. You can rebuild a new life. It will be different without your loved one, but life can be enjoyed again. It is important to seek meaning in living. Learn how to make happiness happen in your life. It is estimated that between 70% and 90% of marriages, where a child has died, become endangered and end in separation and/or divorce. It is important to be aware of such statistics. To understand grief and to learn ways of coping. One needs to re-invest oneself in marriage, work, activities and friends. New friends can be found among other bereaved. You may find it necessary or helpful to move, find a job, do volunteer work, join a support group, etc. Be open to renewing familiar patterns and friendships, but be ready to try new ways of living.

LIFE IF WORTH LIVING: Eventually we are able to think and talk about our loved one with happiness and a sense of peace. We have learned to accept the death and can see options and possibilities for the future. We may experience renewed meaning in life. There is the possibility of emotional, spiritual and personal growth. Often we become a different person -- stronger, more involved,

wiser, more compassionate, concerned, understanding and aware. Our loved ones have entered a beautiful new life without pains and problems. We will be together someday. Meanwhile, they would want us to live this life to the fullest. We should appreciate and enjoy this life and the people in our life. We should continue to love to the fullest and then His/Her Memory Will Be Eternal.

PRIDE: This feeling was not listed on the original graph and yet for many of us it greatly affected how we handled our grief. It is placed in the middle of the graph to show how it can negatively color so many other experiences of grief. For many of us we are too "proud" to ask for or accept help. When asked how we are feeling - we say "fine" when in reality we are falling apart inside. We are apt to think "I can do it myself" not realizing how unprepared we are for the death of a loved one. Sharing such deep grief does help us to cope and understand. The very "be proud" means to hold one's self high, to turn one's head. Bereaved so often do this to overcompensate for how really low they feel. This makes it difficult for others to give us the help we so desperately need. We should consider if our grief is being complicated by our PRIDE and if so, work on ourselves to ask and accept help.

* * * * *

Grief is like a raw, open, deep wound. With great care it eventually will heal, but there will always be a scar. Life will never be the same. You never get over the loss, but will get better in time...It is important what you do with the time.

We are helped by good memories and by working on our feelings and not suppressing them. In the book *"Time Out For Grief"*, author Jean Gannon Jones suggests; "Cry when you want to; laugh when you can."

There are many excellent books on grief. Many people find support groups very helpful. Everyone in the room understands grief first hand, plus suggestions for coping may be shared. Friendships also develop. Finding people to listen helps. Faith, belief in yourself, your loved one and God is also important. Hold on to HOPE.

Distributed by Hospice Department
St. Peter's Community Hospital
Helena, MT 59601

Clogging shared by Gwen Main

Clogging is one of those wonderful recreational activities that are genuinely family affairs. People of all ages, sizes and conditions can participate -- the kids just do it faster!

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

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

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

TOE MOVEMENTS

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

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

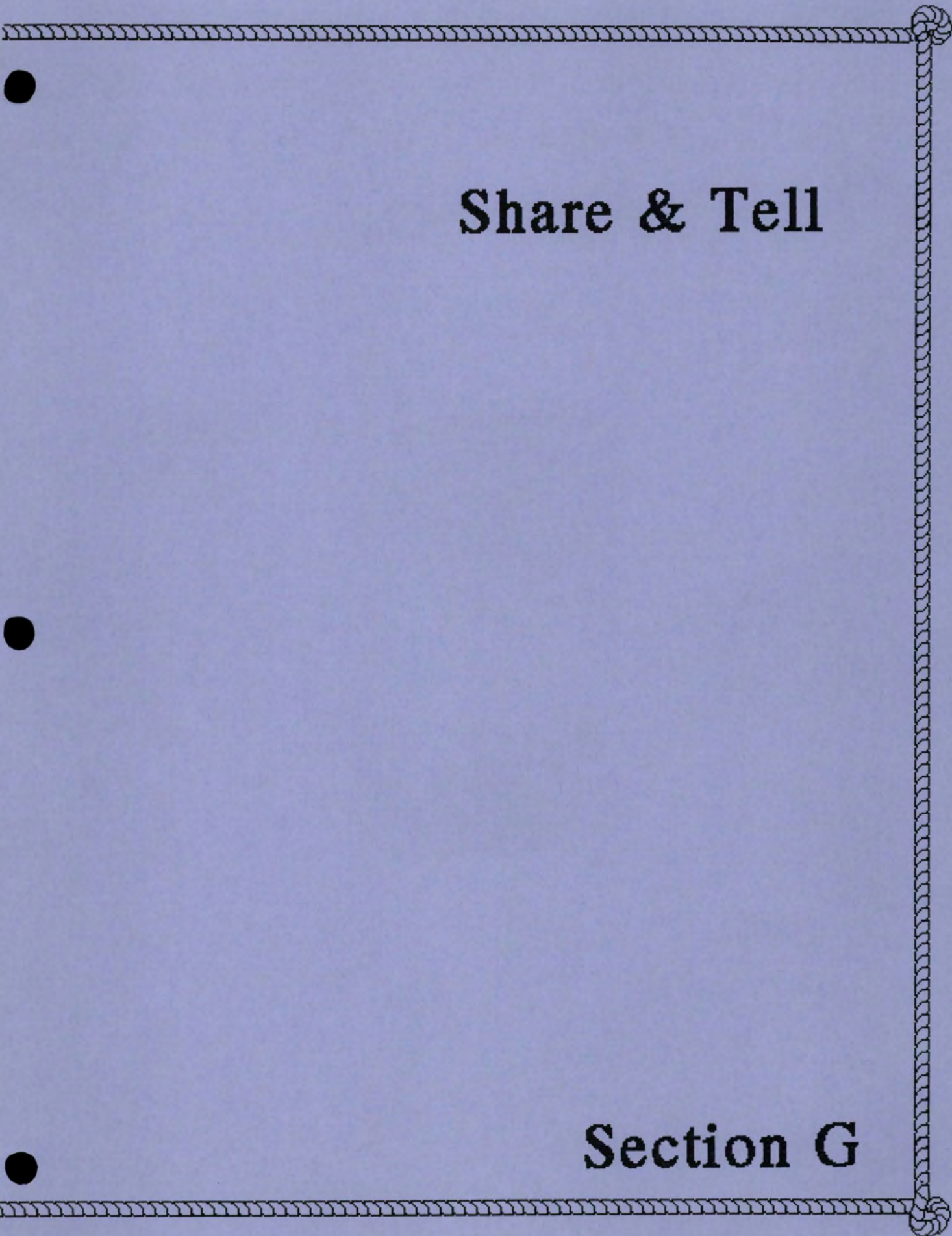
DRAG The foot is flat on the floor and the knee is flexed when the DRAG begins. With a springing motion which moves the weight of the body up and back, straighten the knee allowing momentum to lift the heel slightly off the floor and drag the foot rearward about half the length of the foot. The heel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

HEEL MOVEMENTS

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

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

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

A decorative border made of a rope-like pattern runs along the top, bottom, and right edges of the page. The rope is tied into a knot at the top-right and bottom-right corners.

Share & Tell

Section G

ARTS AND CRAFTS

--by Jean Baringer

Using your ingenuity and creativity!

Games and dancing are to develop skills in muscle development and coordination, social interaction, and thought processes. Arts and Crafts can do all that too, and also help develop one's sense of creativity and reasoning, eye-hand coordination, and control.

Craft projects can be used to catch fish, wear, decorate rooms, eat, sell for a profit, and to be useful other than decoration. They can be made from specific and expensive materials, and from items otherwise thrown away and that cost little (tin cans, egg cartons, pheasant feathers, potato chip cans, plastic jugs, glass bottles, etc.) so we help by recycling. They can be a therapy of muscle and mind, help a person relax, a change of pace from the routine of things, give its creator a feeling of accomplishments in being able to make something, and have an object to show for their efforts and their talents. Some can become a very good source of income or a regular business and can last a lifetime. Examples: Dan Bailey's fly-tying, World-Wide Games and the Bailey's, candle-making, rock polishing, leather-work, Barbie doll clothes, rock people, photography, and oil painting.

It is a natural instinct for man to shape something with his hands, giving expression to thoughts and ideas. The ability to create and produce a craft object with your own hands is not limited to age sex, or anything--it is universal for all people.

Show-and-Tell is often thought of in relation to grade school classes, but not many a day goes by when you don't find yourself explaining a process of some kind, telling how to get somewhere, or giving directions while using your hands. Just try to tell your friend how to tie

a shoe or teach a child how to tie shoes, a necktie or such, without using your hands.

Or have you had an occasion to talk to a blind person or tell someone over the phone about making a reversible vest, or how to change a diaper or a tire! You need to make sure directions are very clear and explicit. This is so true with any craft project. Directions need to be clear.

Craft projects have a definite place in a 4-H program or any other program. People use a craft they know well (knitting, painting, macrame, fly-tying, etc.) to introduce themselves to other people by sharing ideas. Or they use the craft to strike up a conversation with a new person as a basis for getting to know them. This interaction also helps develop a person's self-confidence, to overcome shyness, improve vocabulary, and increase speaking abilities.

Most camping programs include craft time or classes of some sort. Why is it in the program? Is it just for a time-killer to keep campers busy; is it to fulfill Mommy's wish that her child bring something home; or is it really some of these reasons, plus developing skills in comprehending how to do, using creative abilities to be resourceful. Are your camp crafts from kits where anyone can do all the same thing, color flowers by number to a prescribed pattern, or is there a little more leeway and self-expression and an opportunity to show one's real abilities? Purchased kits can be expensive, too. Making your own cuts costs.

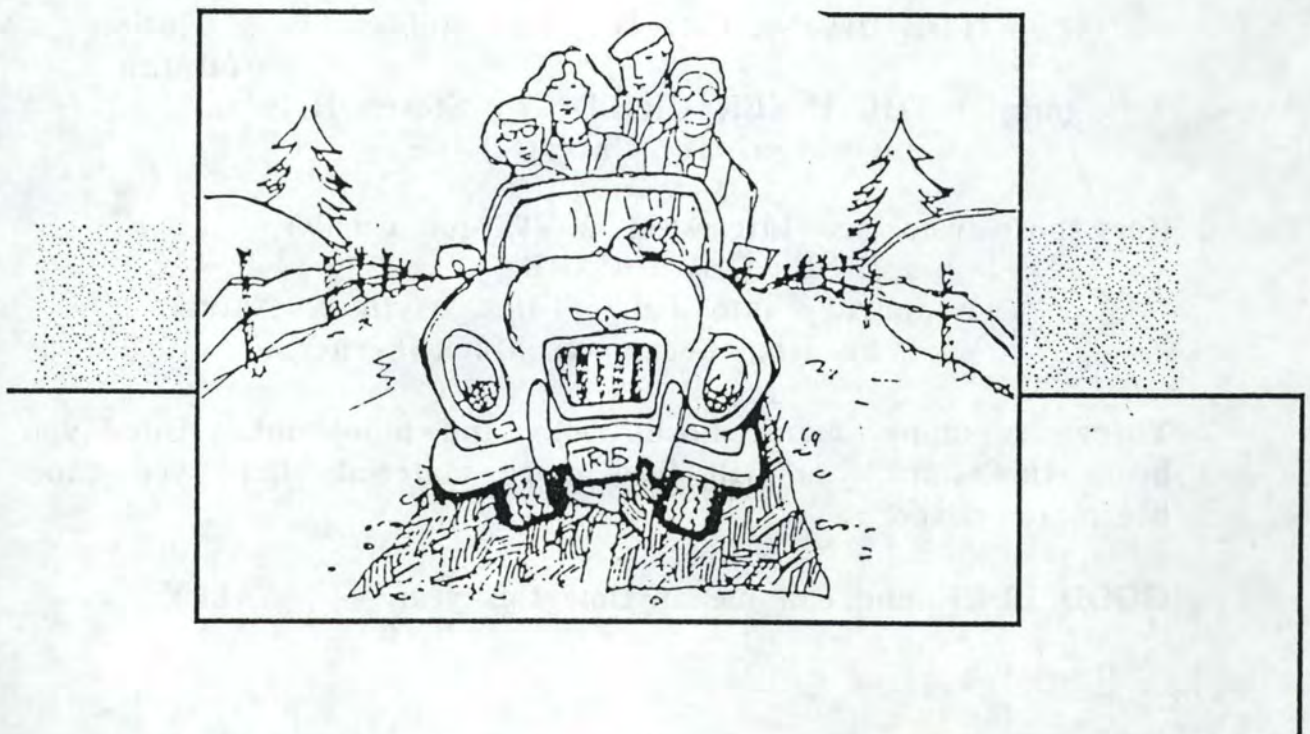
TEACHING TECHNIQUES

--by Jean Baringer

When teaching others how-to-do a craft project, or just helping others, please remember these points. You will think of more yourself.

1. Make sure you know what you are doing. Practice your craft; know the easy and the hard spots so you can foresee any problems.
2. Have a list of all equipment and materials needed and make sure you have them all in good working order before you start. (Have tape end started, glue bottle unplugged, paints mixed, water on hand and not have to get later etc.)
3. Samples of finished products help to see end results. But, don't be afraid to show the not-so-good ones. They can show the mistakes and "what happens if" and, children don't feel so inadequate or a failure if theirs isn't as "perfect" as the sample--if yours isn't perfect.
4. If you have a long-term project to demonstrate or explain, you might have some "sequence" or step-by-step samples to show various stages of the project.
5. Posters and illustrations should be clear and large enough to be seen at a distance if in a group situation. They help when you can't give close individuals help.
6. Don't take anything for granted. Start with the basics and at the beginning. Don't assume everyone knows what an overhand knot or larkshead is. Define terms and be very precise in directions. Written directions should be specific on size and amounts, a step-by-step process that starts at the beginning.
7. Exaggerate your moves. When showing a group some steps of embroidery or knots, don't use small thread or yarn. Use large things - a rope or shoelace and screen or rug hooking canvas so they can see what you are doing. Or have samples that can be passed around.
8. When working with children make sure there are enough helpers, or work in small groups.
9. Be sure to emphasize any safety precautions when using toxic paints, glues, sharp tools, broken glass, fire, ore whatever - and keep a close watch for such problems.
10. Plan for extra time for others to do projects that take you a certain amount of time. Remember, you can whiz through what may take numerous times for others to learn (certain stitches, how to tie knots, using flo tape, etc.) Allow for undoing mistakes, slowpokes, and accidents.
11. Try to understand where your "students" or "classmates" are coming from, their capabilities. Be patient when a left-hander can't grasp your right-handed explanations, etc.
12. Don't expect everyone to copy the examples exactly - this stifles creativity. Be appreciative of creative expressions - even if they aren't always to your liking.
13. Realize that you may be working with people who may not want to be there. They had to be with the group in crafts, but would rather be out playing ball. Or, it's just not their "bag" or "cup of tea"! Stimulations can occur; alternatives or quick projects can be provided.

**WE INVITE OUR
FRIENDS
TO TRAVEL THROUGH
THE PAGES
OF
OPPORTUNITY TIME**



JOURNEY INTO YOUR INNER CHILD

SHARED BY: SALLY HEARD

"Three things are striking about inner child work : the speed with which people change when they do this work; the depth of that change; and the power and creativity that result when wounds from the past are healed."

-John Bradshaw in "Homing", p.xi

bibliography:

HOMING, Reclaiming and Championing Your
Inner Child, by John Bradshaw
CREATING LOVE, The Next Great Stage of
Growth, same author

other books by Bradshaw:

THE FAMILY
HEALING THE SHAME THAT BINDS YOU

HEALING THE CHILD WITHIN,
by Charles Whitcomb
RECOVERING FROM CO-DEPENDENCY
by Laurie and Johnathan Weiss

TAPES:

THE CHILD WITHIN by Nancy Napier

THE DIVINE CHILD with Robert Bly & Marion
Woodman

(music) THE INNER CHILD by Steven Halpern
(subliminal Cassette)

(for those who are interested in Targot Cards)

INNER CHILD CARDS

A journey into Fairy Tales, Myth & Nature
by Isha Lerner & Mark Lerner

There are many, many more books and tapes out. Once you begin this work you will find more materials than you can begin to cover.

GOOD LUCK and call me anytime this year - SALLY

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.)
- 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.)

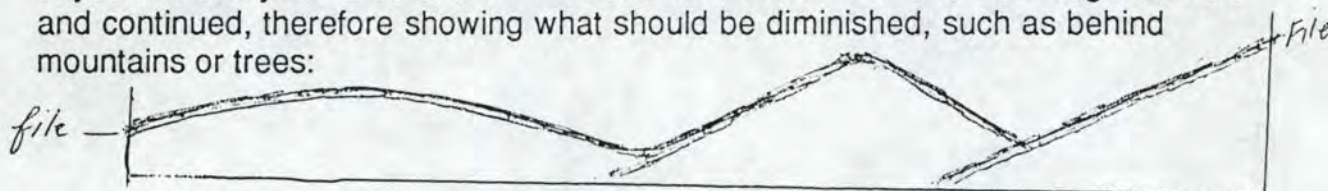
(The following may be omitted if desired:)

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 creme rinse, and mix it together with the paint. If the 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.

THE FRIENDSHIP BRACELET

SHARED BY

DALEINE EILERS

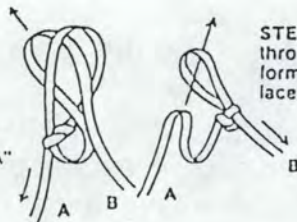
FRIENDSHIP BRACELET

Materials:
2-yard long piece of lace.



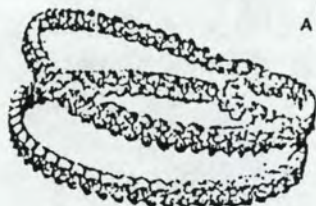
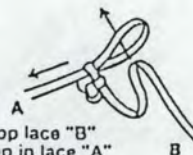
STEP 1: Tie a slip knot in the middle of 2-yard long piece of lace. Pull lace "B" as shown.

STEP 2: Loop lace "B" through loop in lace "A" formed in Step 1. Pull lace "A" tight.



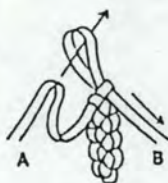
STEP 3: Loop lace "A" through loop in lace "B" formed in Step 2. Pull lace "B" tight.

STEP 4: Loop lace "B" through loop in lace "A" formed in Step 3. Pull lace "A" tight.



STEP 6: To end braid, push end of lace "B" through loop in lace "A". Pull lace "A" and lace "B" tight.

STEP 7: Push end of lace "A" through beginning loop, as shown. You may need to enlarge beginning loop with a lacing fid or awl. Tie lace "A" and lace "B" in a double knot. Trim off excess lace if desired.



STEP 5: Repeat Steps 3 and 4 until braid is long enough to go around wrist. NOTE: Make braid longer if you wish to slip bracelet on and off without untying.

tandy
LEATHER COMPANY

JANDY LEATHER CO.
8620 E. 63rd ST.
KANSAS CITY, MO 64133

Trust Tandy Leather to bring you the latest in leathercraft products and ideas.

THE POWER BAND

SHARED BY

DALEINE EILERS

The POWER BAND as a witnessing tool:

KNOT- represents when you were born. Jn. 10:10

BLACK- represents spiritual darkness because of sin. Rom. 3:23

RED- represents the blood Jesus shed to pay the penalty for our sins. Rom. 5:8

WHITE- represents forgiveness and cleansing to those who trust in Christ. Acts 3:18

BLUE- represents public profession declared by baptism. Acts 2:41

GREEN- represents spiritual growth which occurs as we pray, worship, read the Bible, etc. 2 Pet. 3:18.

YELLOW- represents heaven and glory with Christ. Rev. 21:1-3

KNOT- represents the end of life when every person will stand before God. Heb. 9:27

CLEAR- represents Christ's clear call to repent and put our faith in Him alone. Jn. 14:6

tandy
LEATHER COMPANY



"EVERYTHING IN LEATHERCRAFT"

7213

8620 E. 63rd St.
Brywood Shp. Ctr.
Kansas City, MO 64133
Phone: (816) 356-6997

Paper Twist Baskets

This type basket has many uses - as a gift package (baby shower, wedding or shower, Christmas, Easter, Birthday, anyday) serve breads in it, storage unit (for knitting, towels, toys, magazines, eggs, greeting cards, nuts, soaps) or for decorative uses (with pinecones, a plant, balls of yarn, etc).

Materials Needed:

1. Paper twist - about 9 yards total of 2 or 3 colors
2. Cardboard box - small size 4"x4" to 9"x12" are best - cut 2-4" high
3. Scissors
4. Glue gun and glue sticks
5. A bunch (dozen or so) spring-type clothes pins
6. Floral wire - to fasten bow on - 6" long

Directions:



1. Decide on color placement. 2 or 3 colors on weaving. 2 - 3 colors on braid handle, 1 - 2 colors on bow, 1 color basket lining

2. Untwist paper ribbon.

3. On all strips allow 1" overlap each side for over the box edges, for strips around side, for ends on handles.

4. Measure (with a tape or the ribbon) around bottom and sides of box.

- a. allow 1" overlap, down side, across bottom, up side, 1".



- b. cut several strips to cover length of box.

- c. use clothes pins and clip these strips to the box.

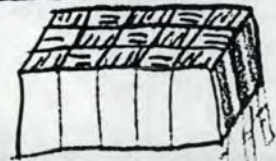
- d. measure strips to go on ends of box and across the bottom, with overlaps. Pin these in place, weaving strips across the bottom.

- e. Cut several strips to cover the space. The total number of strips from step b & e should be an even number.

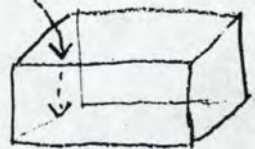
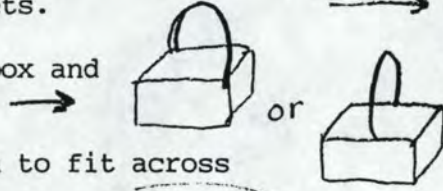
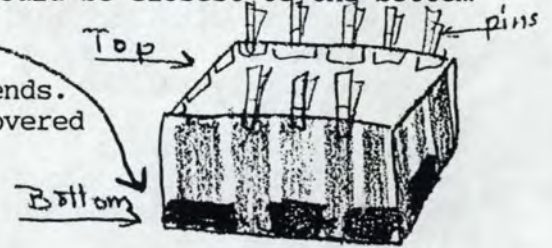


5. Measure around the box and cut 2 or 3 strips, depending on box depth. Or, you can split ribbons for thinner strips.

6. Start weaving strips by pinning a strip on the box end with overlap, across bottom, up other end. Do next strips, alternating over and under.



7. At this point you may want to use glue gun to fasten bottom strips in place, Or, you can wait till all strips are woven in and then glue in place.
8. Use side strips - start end under a corner strip, weave it around the side, keeping in mind the weave on the bottom of the box already established. End strip by tucking it back under to complete loop. Glue ends in place. (Note: this strip should be closest to the bottom of the box - not the top strip.
9. Continue weaving in side strips, gluing ends. Glue any other places needed so box is covered with paper twist strips.
10. To make handle - measure an appropriate length for handle (smaller boxes 9-11", larger boxes may be 20") and cut 3 strips the same length.
11. Glue and pin ends of 3 strips together and braid handle, glue and pin other end, till glue sets.
12. Pin in position on inside of basket box and glue in place.
13. To line the basket cut strips enough to fit across the inside bottom of the box.
14. Cut several strips (or usually one wide one fits) long enough to go around the inside sides of the box to cover up the side just to the top edge.
15. Glue bottom and side strips in place.
16. For bow, cut a piece 24 - 36" long, depending on size of bow desired.
17. Form strip into a bow and use wire to fasten bow, and twist it onto the handle of basket.
18. Fill basket with desired items and enjoy it, display it or give it away to a friend!



NOTE If you use the metallic twist the glue gun may not be as successful as using Elmet's Glue.

shared by Jean Baringer

Quickie Collar

presented by Dolly Dwyer

New accessories often revive an old outfit and give it more years of wear. Collars, scarves or trims can save wardrobe money.

This quickie collar can be used to change an existing blouse or dress. It also makes a nice gift. It is not expensive, and is quick to make.

It is made with quilt block fabric. Variations of the same pattern can be made with other fabric.

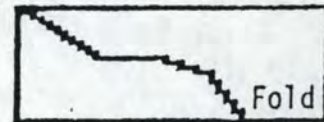
FABRIC:

Buy one length of quilt block fabric (varies, 18 to 21 inches). This will make 2 collars.
Buy sufficient lining fabric to face the collar.

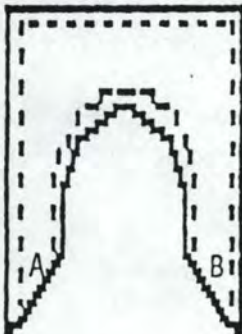
TO CUT:

Fold quilt block on crosswise grain of fabric, matching design. Lay pattern on the fold and cut.

Cut identical piece of lining fabric.
Keep cut out pieces for bow.



TO SEW:

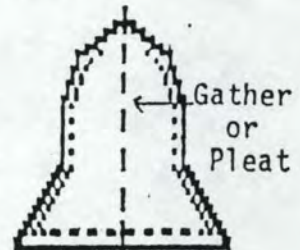


Place right sides of lining and fabric together. Sew around outside edge and inside neck edge, using 1/4 inch seams. Clip off excess fabric at corners. Clip into neck edge. Turn to right side, press.

Place fashion fabric A and B together, matching pattern. Sew around joins and into lining as far as you can.

TO SEW BOW:

Place right side of fashion fabric to right side of lining. Sew around with 1/4 inch seam. Leave opening to turn. The top, at notch, is a good place for opening, as it will be covered when completed. Turn, press.



Make bow by pleating or gathering through center. Wrap bow together with small piece of fabric. Attach to collar.

Use your imagination to make variations of the bow and collar.

Finding Your Corporate Sponsor

It is not easy to receive grants and sponsorship support these days. You are going to have to become more competitive to achieve it. Get the words gift and donation out of your vocabulary and learn to give value. Companies are more sophisticated in what they will receive for their investment. You have an event with value.

Sponsorships gives companies specific ways to invest in publicity based on their corporate goals. You must "sell" your event to the right company. All companies want to give back to the community in some form.

Look at the media value of your event. See if you can get committed media value before you look for a sponsor. Once you have some coverage your job is easier.

Match the event to a company that fits. A funeral home for a baby race, maybe a hard sell. A paper distributor for a paper airplane race, could be good. Do some homework on the company and try talking to the Special Events Coordinator or the promotions department. Tailor your proposal to them.

Price your sponsorship after evaluating fixed costs, administrative costs and a management fee. Look at the media value the company will be receiving.


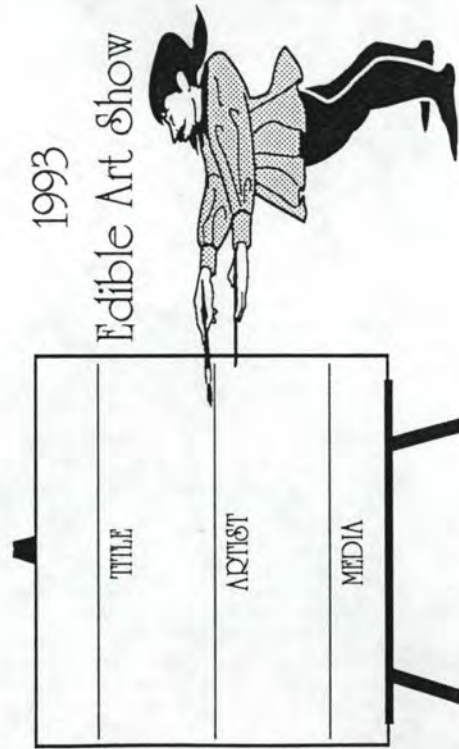
After you have landed your sponsor. Bill when the event is over with a post event report. This report contains a summary of what the sponsor received for their support.

After a little work you may find this a very satisfactory way to gain support for your event.

HONEY BEES

Mix with wooden spoon 1/2 cup peanut butter & 1 Tbsp honey
Add 1/3 cup dry milk, 2 tbsp sesame seeds, 2 Tbsp toasted wheat germ. Stir together.

Lay waxed paper on baking sheet. Shape teaspoonful of mix into small oval. Dip toothpick in cocoa powder and press gently across shape - 3 stripes. Use shaved almonds for wings. Chill in refrigerator. Makes 28 bees.



Title
Artist
Media

EDIBLE ART

The EDIBLE ART display is designed to give participants an opportunity to use their creativity and artistic skills to make foods attractive and eye appealing. It is a chance to have fun, to create a food that is as fun to look at as it is to eat. Your artwork might be used on the table as a centerpiece, served as one dish of a meal or be a single served food.

EDIBLE ART can be created from:

- 🍴 Vegetables
- 🍴 Fruits
- 🍴 Breads
- 🍴 Cakes
- 🍴 Cookies
- 🍴 and lots, lots more

Your imagination is the limit!

Participants will select or create the idea they would like to display and make it using all edible ingredients where possible.

Think of a title for your creation. You will fill this in on the form to be displayed beside your exhibit when you arrive.

Bring anything you need to properly display your artwork (table covering, placemat, fancy plate).

Be prepared to tell how you made your art and any additional information you might want to share. Example- How long it took, cost, equipment needed, storage, serving ideas, etc...

When we have all had a chance to tell about our art work the foods will be sampled. You may want to bring a serving tool for your creation.

P.S.- Parents are welcome to participate, too.

RIBBON CROSSES

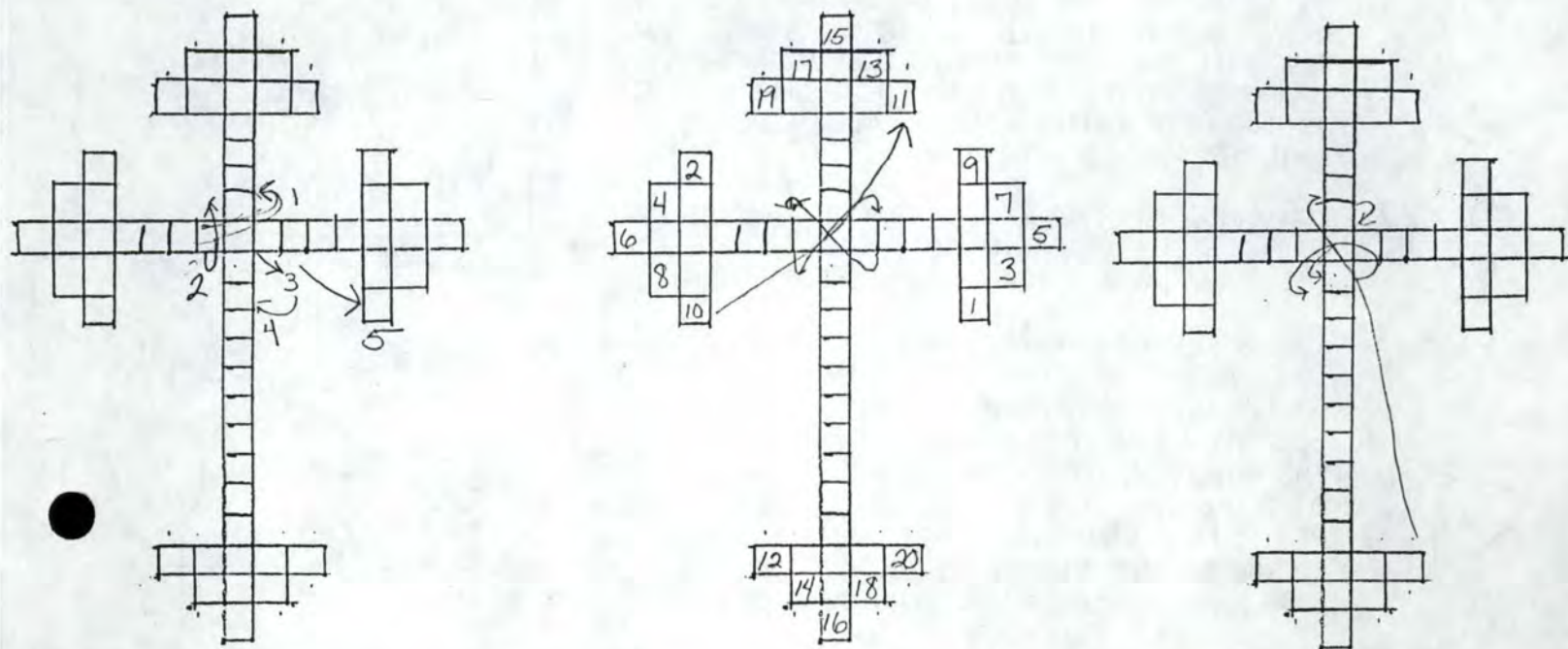
MATERIALS

5 feet 1/8 inch ribbon
cross form from plastic canvas
(see example)

Cut one end of the ribbon on a diagonal. This will be used in place of a needle. Hold the other end on the horizontal bar to the left of the middle with the thumb and first finger of your left hand. With your right, wrap the ribbon around the intersection of the vertical and horizontal bar to secure the ribbon. Begin threading the ribbon through one of the ends on the horizontal bar. Turn and thread the ribbon through the opposite, diagonal end of the horizontal bar. Turn, thread through the next available square to the opposite, diagonal. Repeat process until all squares on the each end are threaded. Return to middle and secure by wrapping the ribbon around the intersection in the shape of a cross.

Pick an outside square along the bottom of the vertical bar, thread the ribbon through it, go to the opposite diagonal square, and repeat process as you did on the horizontal bar. Return to middle and wrap one or two crosses to secure the ribbon into a cross shape. Tie off by placing the ribbon under the final horizontal wrap (opposite side from the crosses), and pulling secure. Thread last bit of ribbon through the top square of the cross.

Shared by:
Candy Mitchell
Oregon City, Oregon



MUSLIN ANGEL ORNAMENTS

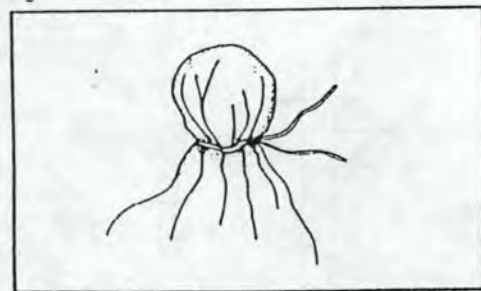
PRESENTED BY

Judy Brownlie



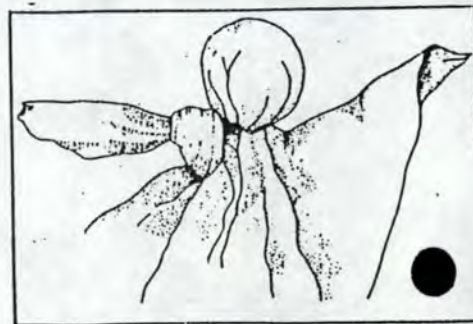
FOR EACH ANGEL ORNAMENT YOU WILL NEED ONE 10 1/2" BY 6 1/2" PIECE OF UNBLEACHED MUSLIN AND ONE 5" BY 4" PIECE FOR THE WINGS. (TEAR THE FABRIC FOR A NATURAL LOOK). YOU WILL ALSO NEED POLYESTER FIBERFILL OR COTTON BALLS, ECRU THREAD, SMALL WOODEN HEARTS, PAINTED RED OR SCRAPS OF RED FABRIC TO MAKE SMALL HEART ON THE DRESS. A SMALL AMOUNT OF SPANISH MOSS IS USED FOR THE HALO. YOU WILL ALSO NEED SOME RED OR ECRU NARROW RIBBON FOR A HANGAR AND A SMALL BOW ON THE NECK.

1. FOR HEAD, FOLD ONE LONG EDGE OF THE 10 1/2" X 6 1/2" MUSLIN PIECE 1 1/2" TO ONE SIDE. PLACE FIBERFILL BALL OR COTTON BALL BETWEEN THE LAYERS OF FABRIC AT THE CENTER OF FOLD. TIE A DOUBLE THICKNESS OF THREAD TIGHTLY UNDER FIBERFILL - KNOT THREADS AND TRIM ENDS.



2. FOR ARMS, REFER TO FIGURE AT RIGHT AND TIE ONE CORNER AT TOP OF FABRIC INTO A KNOT CLOSE TO THE HEAD. REPEAT FOR REMAINING TOP CORNER.

3. TO FORM WINGS, MAKE 1/2" FANFOLDS FROM LONG EDGE TO LONG EDGE IN REMAINING MUSLIN PIECE. TIE A DOUBLE THICKNESS OF THREAD AROUND THE MIDDLE. GLUE THE WINGS TO THE BACK OF THE NECK. GLUE THE HANGAR ON THE CENTER OF THE WINGS USING APPROX. 3" OF RIBBON. TIE A SMALL BOW AND GLUE TO FRONT OF NECK. FORM HALO FROM A FEW STRANDS OF MOSS AND GLUE TO THE BACK OF THE HEAD. YOU MAY SUBSTITUTE THE MOSS WITH PEARLS-BY-THE-YARD, YARN OR ANYTHING YOU HAVE ON HAND.



"CAROL'S ROOM"

The Arts and Crafts Room

A room where children of the ages of six years old and older, can come to play on a voluntary basis daily. To be involved in planning and organizing the activities we do in "Carol's Room". Activities include table games, parties with a theme and watching character building videos. The children also play outdoor neighborhood games and create arts and crafts. Cultural arts and crafts and performing arts are also a large part of the activities offered. Children are encouraged to do their homework from school by using creative fun techniques. Children are possessive of the room, making the rules to enforce their values and behavior while in "Carol's Room". This will give them role modeling in their own lives. The children openly talk of their problems and feelings in "Carol's Room" finding help in either talking them over privately with Carol or discussing them in a group, therefore finding "Carol's Room" a safe place.

"Carol's Room" hours are: October thru April 1 p.m. to 8 p.m. and May thru Sept. 8 a.m. to 5 p.m. Monday through Friday. For 15 years "Carol's Room" was located in a medium sized conference room. The room was a simple rectangle with a wall of large ceiling to floor windows. The change occurred when the Headstart program moved into their new building after 30 years of occupying half of the Community Center building. Carol was moved to a larger room to accommodate the increase of attendance in her room and to have a room that would not be interrupted with meetings. All of her leisure arts and performing arts equipment could be stored in one area.

The children were unhappy with the room change. They were used to the conference room with large windows where Carol could watch them walk down the road from school and watch them while they played in the playground. The larger room was dull and needed painting and only has one small window in the back of the room. A suggestion from one of the children was "Let's buy a new room"..After tolerating the room for 6 months the children and Carol decided to do something about it. The college age youth came

in and painted the walls of the room a beautiful sky blue. While that was being done the children and Carol decided to make the room a Jungle. Carol painted large murals on the walls of trees and monkeys, giraffes and elephant, and parrots. The younger children painted in the flowers and ants and ladybugs and the spots on the giraffe, Carol painted all the furniture sky blue, along with the ugly tall dark cupboards. Then she painted in the center of the cupboard doors a picture signifying what was in them. Then she contacted Extension for the Horticulturist and he looked for the plants and the trees that would grow in the room under artificial lighting. The new room has a cement area outside the room along with an area that the children have decided to make into a patio by working with the Horticulturist planting flowers in half barrels and painting long murals on paper to put on the wall of the building in the patio area. They have planned to put a table out there to do art and crafts in the cool summer mornings.

The Children's Garden is now being planned. So far, an apple tree will be planted in the center along with a patch of grass under the tree. Teepees of bean poles with bean plants growing up the poles will be planted by the children to sit inside of to read a book or play in. A grape arbor will be planted to play under and of course, sun flowers will be planted along the fence as the area for the garden is already fenced in. A hedge of lilac bushes will be transplanted by the Utilities Dept. to form a hedge along the open side of the area. The children are now in the process of drawing the plans for the layout of their garden, and Arlene Boileau, Carol Stevens and Crystal Winishut are sewing the banners to be hung from the ceiling. The open house will be held June 16, 4p.m. to 6p.m. and the children will serve animal crackers and jungle juice from their jungle hut under the Corn tree that is growing in the middle of the room. I find the children appreciate and protect the equipment and property better when they help develop it.

Carol Allison

Warm Springs Arts and Crafts Coordinator ,
Warm Springs Confederated Tribes of Oregon
Warm Springs, Oregon 97761

INDIAN GRASS BASKETS
FROM THE WARM SPRINGS PEOPLE OF THE WARM SPRINGS
RESERVATION OF OREGON
PRESENTED BY CAROL ALLISON

Baskets were made by the women to be used for food gathering and storage. Some baskets were woven very tightly to be used to cook in over hot coals, or for holding water. The baskets were used also for trading purposes.

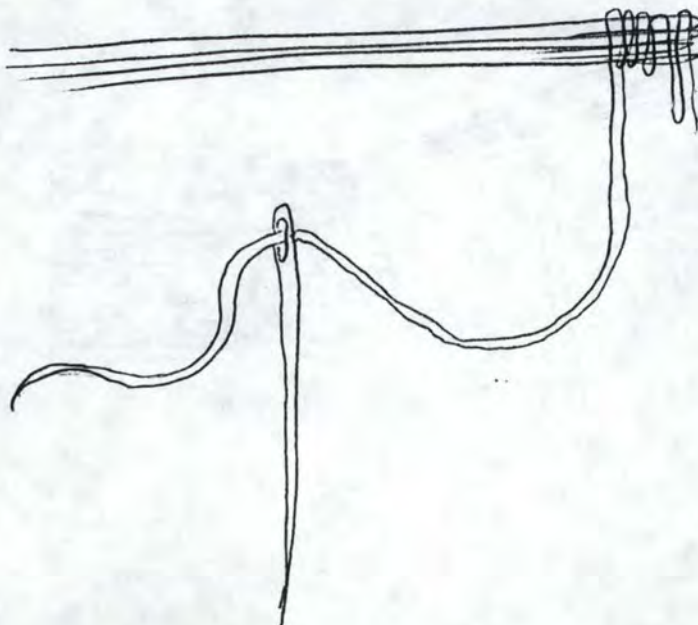
The materials used to make the baskets were gathered at certain seasons of the year. Gathering the grasses, willow or bark at certain seasons or stages of maturity provided a variety of colors, and also saved the tree or plant from being damaged or killed. The "grass basket" was made from "Buffalo Grass", a tall, thick, sharp grass or "Bear Brass" a long, round grass that grows along the river banks. The grass was cut two to three inches above the ground in late spring or summer, to be used immediately. Enough grass was cut to make the desired size of basket needed. While the basket is being built, the grass is placed in water and used from the water to keep it pliable.

In our class today we will use "Raffia". Raffia is a natural grass that grows in tropical rain forests. First, cut the grass the desired length (3 ft, if cut too long, it will tangle). The thicker grasses should be split in half by separating it in two. Thread a large eyed metal "sharp" needle with a 3' to 4' single piece of raffia. Taking in your left hand 4 or 5 lengths of raffia, turn the ends back about half an inch. Wrap the end of the piece of raffia threaded onto the needle around the turned end and wrap around the folded end. Ending with the thread as shown below:

illus. #1



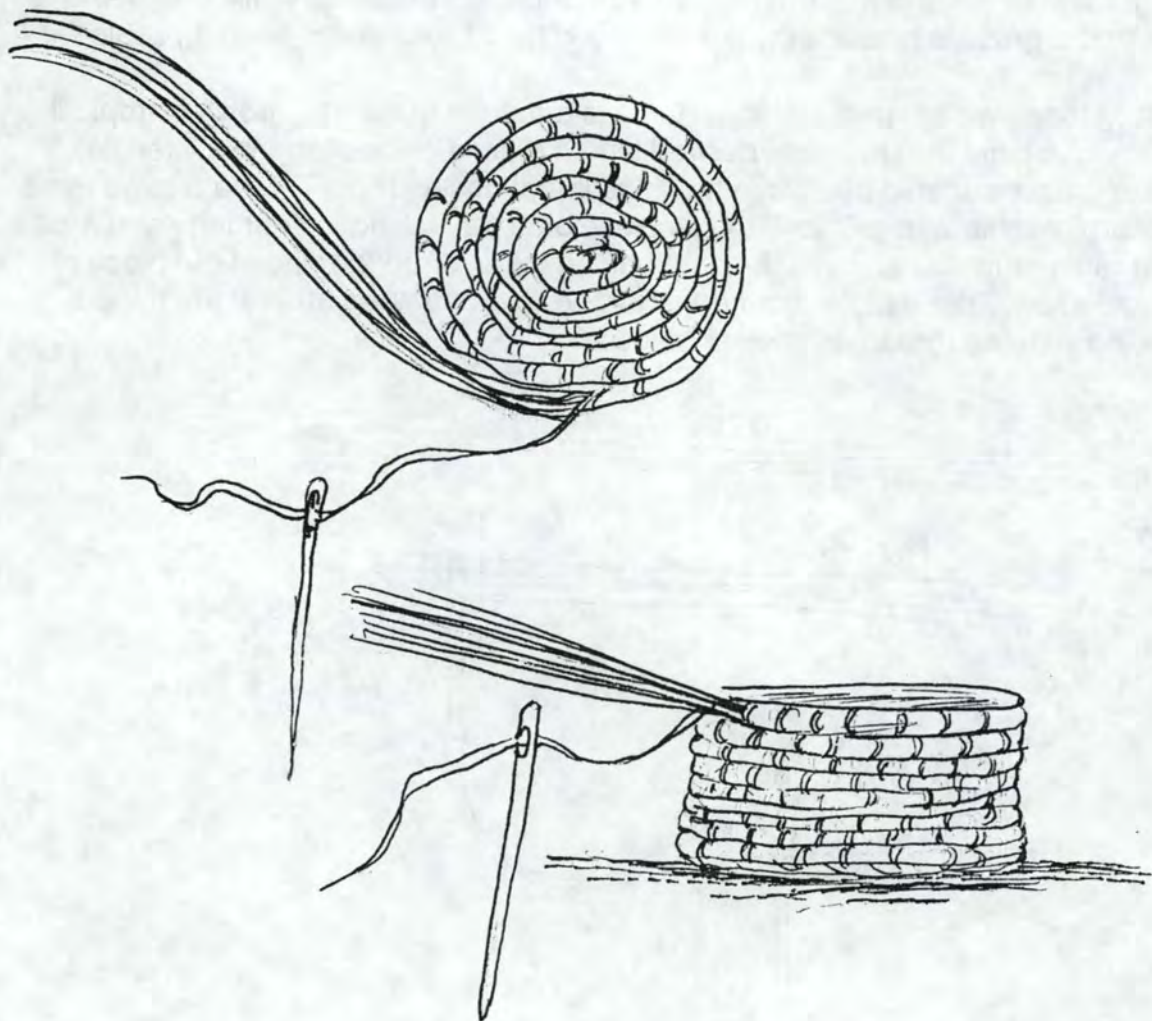
illus. #2



Turn the wrapped end back and continue by putting the needle through the raffia, stitching the raffia together. Continue to make stitches evenly spaced (or somewhat evenly spaced) until a coil the desired size of the bottom of the basket.

To add more raffia onto the basket, take another 4 or 5 pieces or the approximate equal amount, overlapping threads, hold in place and continue stitching. When the bottom of the basket is the desired size, begin stitching the grass on top of the outside coil and continue to make the sides of the basket.

Put the raffia you are working with in the water from time to time when it begins to get dry. Wet and press the bottom of the basket flat and shape the sides, pushing it into shape with your fingers. When the basket is as tall as desired, make a last stitch and tie into a knot. Cut off excess raffia.



"HUG" REFRIGERATOR MAGNET

Shared by Kella

Materials:

No. 16 tapestry needle & scissors
7-count plastic canvas
4-ply worsted yarn
Typing paper or white card stock
Magnet

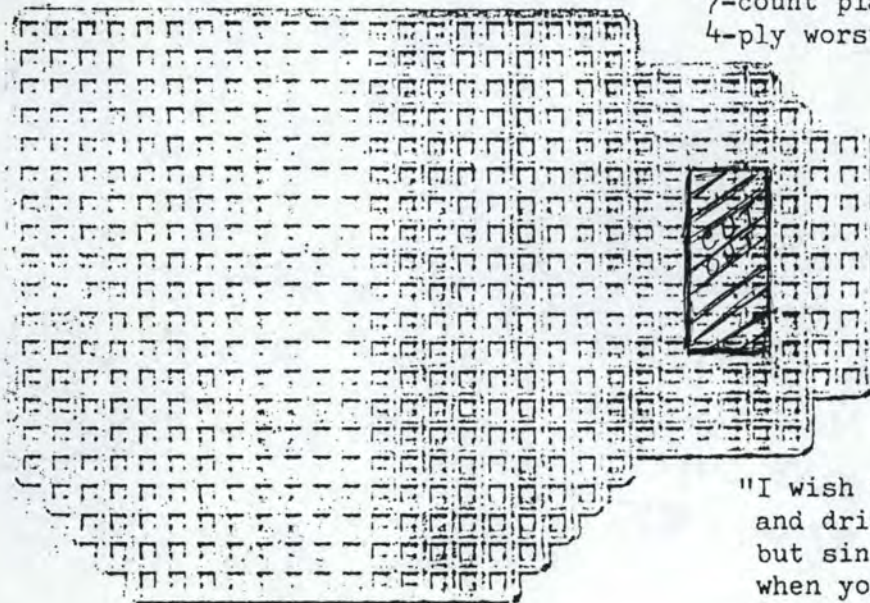


1. Cut 2 pattern pieces of plastic canvas 17 holes by 24 holes. Cut a piece out of one of the pieces as shown.
2. Work Continental stitch (or any desired stitch) with yarn, working the word HUG in a contrasting color according to graph. You may work the back piece or leave it unworked.
3. Type the message as shown on typing paper or card stock. Trim to 2 3/8 inches by 3 3/8 inches and place between the two pieces of plastic canvas. Whipstitch together.
4. Glue magnet to the back piece.

FRIENDSHIP CUP

Materials:

No. 16 tapestry needle & scissors
7-count plastic canvas typing paper
4-ply worsted yarn tea bag



1. Cut 2 pattern pieces as shown.
2. Stitch each cup piece in any pattern you desire with yarn.
3. Whipstitch the two pieces together, leaving the top open. Whipstitch around the opening.
4. Insert this message and a tea bag.
5. Give them to your friends.

"I wish we could sit down together
and drink a cup of tea
but since we can't
when you have this one,
I hope you'll think of me."

"I Love You"
Heart Refrigerator Magnet
Shared by
Leila Steckelberg

Materials:

No. 16 tapestry needle and scissors
7 count plastic canvas
4-ply worsted yarn
Typing paper or white card stock
Magnet

1. Cut one pattern piece as shown.
2. Work Continental stitch [or any desired stitch]
3. Print or type message as shown on typing paper or card stock.
Trim and glue to back of heart
4. Glue magnet to back of piece.
5. You may decorate the top of heart with a tiny flower or bow or both.



2- Liter Basket

Supplies:

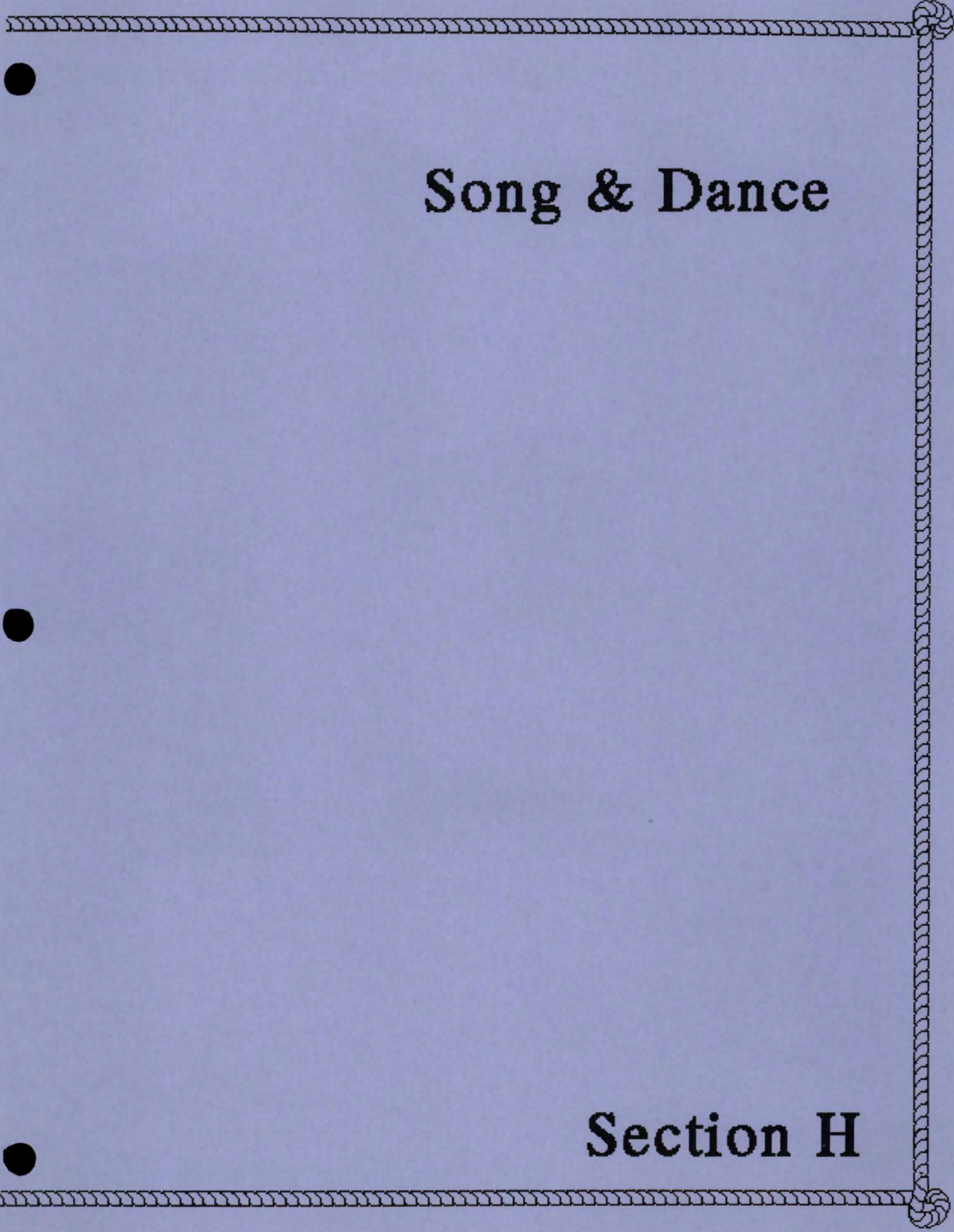
1 2-liter Bottle	Cardboard	2 yds. lace
1/2 yd. Fabric	Fabric Glue	1 yd. Ribbon [picot
1/2 yd. Batting	Hot glue gun	Rubber Band edge]

Cutting:

2 Fabric Circles - 14 " Diameter
1 Batting Circle - 11 1/2 " Diameter
1 Fabric Rectangle 6 x 15
1 Fabric Square 6" [rounded corners]
1 Fabric Rectangle 3 1/2 x 13 1/2
1 Cardboard Circle 3 3/4 Diameter
2 Batting Circles 3 3/4 Diameter

1. Cut Pop Bottle 4 " tall - 1 1/2 " above the base of Bottle
Cut Handle 1 1/2 x 13 1/2 " can cut from Template
Plastic stronger
2. Layer 14" circles with batting between. Glue with Fabric-Tac
Glue lace around edge.
3. Glue 6 x 15 rectangle around bottle with 1/2 inside and 1/2
outside. [Glue outside and inside]
4. Cover handle with fabric rectangle 3 1/2 and 13 1/2.
5. Cover cardboard circle and batting with 6" fabric square. Glue
fabric in place.[Batting glues to fabric-fabric glues to cardboard]
6. Place padded circle inside bottle.
7. Use large rubber band to secure large circles around outside of
basket.[gather evenly -same amount of fabric on each side]
8. Glue handle in place with hot glue [on outside of bottle between
fabric]
9. Glue lace on handle on each side.
10. Add ribbon or cover rubber band and for decoration.

These are sizes of patterns to cut for a 16 oz bottle , - cut 2 1/2 " tall
Handle - 1 1/4 x 8 1/2 2 big circles 8 1/2" dia.
Batting - 7 " circles rectangle - 3 1/2 x 10 "
square - 4 " [inside] Fabric - 3 x 8 1/2 " handle
cardboard and batting for bottom - 2 1/2 " diameter
1/2 yard for fabric
1 yard of lace

A decorative border made of a rope-like pattern surrounds the page. The rope is thicker at the corners, where it forms a knot-like shape. Three black circular punch holes are visible on the left side of the page.

Song & Dance

Section H

Songs.....Sing! Songs.....Sing! Songs.....Sing! Songs...Sing!

Make New Friends

Make new friends but keep the old
One is silver and the other's gold.

A circle's round. It has no end.
That's how long I want to be your friend.

The Ratlin' Bog

Hoh roh the ratlin' bog
The bog down in the valley - O
Hoh roh the ratlin' bog
The bog down in the valley - O! (repeat those 4 lines)

Now in that bog there was a hole
A rare hole, a ratlin' hole
A hole in the bog
In the bog down in the valley - O.

Now in that hole there was a tree
A rare tree, a ratlin' tree
A tree in the hole
And a hole in the bog
In the bog down in the valley - O.

Now on that tree there was a limb.....
Hoh roh the ratlin' bog The bog down in ..etc.
Now on that limb there was a branch.....
Now on that branch there was a twig.....
Hoh roh the ratlin' bog The bog.....etc.
Now on that twig there was a leaf.....
Now on that leaf there was a flower.....
Hoh roh the ratlin' bog ...etc.
Now on that flower there was a fly.....
Now on that fly there was a flea.....
Hoh roh the ratlin bog, etc.

The Cow on the Railroad track

Tune: Blue Ridge Mts. of Virginny

In the Blue Ridge Mountains of Virginny
There stood a cow on the railroad track!
She was a nice old cow with eyes so fine
But you can't expect a cow to read a railroad sign.....
And so she stood, right in the middle of the track
And the train, it hit here in the back.....
Now her horns are on the mountains of Virginny
And her tail's on her lonesome spine.

S-P-I-N-E BACK BONE!



Courtesy of Velma Stephens

Teddy Bear's Picnic

If you go down in the woods today, you're sure of a big surprise.
If you go down in the woods today, you better go in disguise.
For every bear that ever there was is gathered there for certain because
Today's the day the teddy bears have their picnic.
Picnic time for teddy bears,
The little teddy bears are havin' a wonderful time today
Watch them, catch them unaware
They're having a picnic on their holiday.
See them gaily gad about.
They love to play and shout, they never have any cares.
At 6 o'clock their Daddies and Mommies will take them home to bed
Because they're tired little teddy bears.



Skidda Marinkey do

Skidda marinkey dinky dink
Skidda marinkey do
I love you, I love you
Skidda marinkey dinky dink
Skidda marinkey do
I love you, indeed I do.
I love you in the morning and in the afternoon
I love you in the evening and underneath the moon.
So skidda marinkey dinky dink
Skidda marinkey do, I love you.

Hello!

Hello my honey! Hello my baby!
Hello my ragtime gal
Send me a kiss by wire
Baby, my heart's on f-i-r-e
If you refuse me, honey you'll lose me
Then you'll be left alone
So baby, tel-e-phone
And tell me I'm your own.
Hello? Hello? Hello!

Gaily the Troubador

Gaily the troubador touched his guitar
As he was hastening home from the war.
Singing, "from Palestine, hither I come
Lady Love, Lady Love, Welcome me home."

She for the troubador hopelessly wept
Sadly she thought of him while other slept,
Singing "in search of thee, would I might roam
Troubador, troubador, Come to thy home."

Hark, twas the troubador breathing her name
Under the battlement softly he came.
Singing "from Palestine, hither I come
Lady Love, Lady Love, Welcome me home."

Summer of My Dreams

by David Mallet

And in the shade of this old tree
In the summer of my dreams
By the tall grass. By the wild rose
Where the trees dance and the wind blows (beans grow)
As the days go oh so slowly. As the sun shines oh so holy
On the good and gracious green in the summer of my dreams. (end of song, here)

And by the banks of this old stream
In the summer of my dreams
By the deep pool where the fish wait
Or the old fool with the wrong bait
And there's a field of purple clover
and there's a small cloud passing over
And then the rain comes washing clean, on the summer of my dreams. (bridge)
And see the raindrops on the grass now
Just like diamonds lyin' there
By the old road where I pass now
There's a twilight on the air.....

And as the sun sets down before me
I see my true love waiting for me
Standing by the back porch screen,
In the summer of my dreams.

(Return to top and proceed to "end of song, here".)



Flicker of the Campfire

The flicker of the campfire, the wind in the pines,
The stars in the heavens, the moon that shines.
A place where people gather singing songs of all kinds,
A place where old man trouble is always left behind.

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

(Repeat second verse)

Each Campfire Lights Anew

Each campfire lights anew,
The flame of friendship, true.
The joys we've had in knowing you,
Will last our whole life though.

And as the embers die away,
We wish that we might every stay,
But since we cannot have our way,
We'll come again some other day.

Here in our hearts a light does shine,
That is not yours alone or mine.
But held in trust for all of time,
That everywhere this light may shine.

Friends

Friends, I will remember you
Think of you, and pray for you
And when another day is through
I'll still be friends with you.



The Dinosaur Song

One day when the weather was stormy and grey
And I wished someone would come over and play
I heard a "knock knock" and I opened the door
There stood the loveliest BIG dinosaur

CHORUS:

Me and my dinosaur. I never had such a friend before
BIG as a house, twenty times and a half
Fifty 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.

We hopskotchd to Africa quick as a breeze
Leapfrogging over the coconut trees
When we got thirsty, mile after mile
In one great big GULP we just drank up the Nile

CHORUSlast part of last line goes:

Than ME and my dina, nothin's as fine as, ME and my dinosaur!



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.

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.)



Come Home, All My Children

1. Little Dan, Little Dan,
Siftin' gold in an old fryin' pan
You're half a baby and you're half a man
And I'm waitin' at the top of the hill. Singing

Chorus:

Come home all my children
Come home that's what I said
Dark is a fallin' Hoot owls a callin'
All in the wagon and home to bed.



2. Little Mary, Little Mary,
Catchin' fish with a thread and a berry
Sun's goin' down and your bones are weary
And I'm waitin' at the top of the hill. Singing..... (Chorus)

3. Little Joe, Little Joe
Trackin' unicorns in the snow
You've gone about as far as you can go
And I'm waitin' at the top of the hill. Singing.... (Chorus)

4. Little Dinah. Little Dinah
Muddy overalls and a blue bandana
Diggin' a hole clear down to China
And I'm waitin' at the top of the hill. Singing.....(Chorus)

5. Four little children too sleepy for speakin'
Old glo ro go wagon a creakin'
Three wheels turnin' one wheel squeakin'
Down from the top of the hill. Singing..... (Chorus)

A-La-Le-Lu-ia

Chorus: A-la-la-la, la la la le lu ia
A-la-la-la, la le lu ia
A-la-la-la, la la la le lu ie
A-la-la-la, la la - le lu ia

1. Hold another hand, hold a hand next to ya
Hold another hand as we sing this song.
Hold another hand, hold a hand next to ya.
Hold another hand, as we sing, sing this song.

2. Scratch another back
3. Tweek another cheek
4. Bump another rump
5. Hug another friend

Waltzing with Bears

by Dr. Seuss

Chorus: He goes wa-wa-wa-wa-wa-waltzing with bears
Raggy bears. Shaggy bears. Baggy bears. too.
There's nothing on earth Uncle Walter won't do
So he can go waltzing. Wa-wa-wa-waltzing.
So he can go waltzing. Waltzing with bears. (Chorus)

I went upstairs in the middle of the night
I tiptoed in and I turned on the light.
But to my surprise there was no one in sight
My Uncle Walter goes waltzing with bears. (Chorus)

I gave Uncle Walter a new coat to wear
And when he came home he was covered with hair.
Lately I've noticed several new tears
I'm sure Uncle Walter goes waltzing with bears. (Chorus)

I gave Uncle Walter a new coat to wear
And when he came home he was covered with hair.
Lately I've noticed several new tears
I'm sure Uncle Walter goes waltzing with bears. (Chorus)

We told Uncle Walter that he should be good
And do all the things that we said he should
But I know that he'd rather be out in the woods
I'm afraid we might lose Uncle Walter for good. (Chorus)

We begged and we pleaded. "Oh, please won't you stay?"
We managed to keep him at home for a day.
But the bears all barged in and took him away _____
Now he's dancing with pandas
And he can't understand us
The bears all demand at least one dance a day! (Chorus)



Put Friends First

Put friends first to make friends last--
On this you can depend--
Through thin or---thick---you'll be my---pick---
You'll always 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 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.

WE'RE HERE AT CHAT



Jack, the Sailor

Twas five and twenty years ago since Jack first saw the light
He came into this world of woe one dark and stormy night.
He was born on board his father's ship as she was lyin' to.
'Bout twenty-five or thirty miles southeast of Backaloo.



Chorus:
Jack was every inch a sailor.
Five and 20 years a whaler.
Jack was every inch a sailor.
He was born upon the bright blue sea!

When Jack grew up to be a man he went to the Labrador.
He fished in Indian Harbor where his father fished before.
On his return in the fog he met the heavy gale.
And Jack was swept into the sea and swallowed by a whale.

(Chorus)
That whale went straight for Baffin Bay, 'bout ninety knots an hour.
And every time he'd blow a spray it sended him a shower,
And now says Jack unto himself. I see what he's about...
He grabbed the whale all by the tale and turned him inside out!



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

Refrain: I think you're wonderful.

When somebody says that to me,
I feel wonderful, as wonderful can be.
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.



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)
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)

Olee Olee Anna

Climbing up the Matterhorn

All alone as I could be

Reached the top and paused to stop and heard
this mystic melody.

Chorus:

Olee Olee Anna

Olee Olee Anna

Olee Olee Olee Olee

Olee Olee Anna.

While rocketing thru space one day

I found myself upon the moon

An extoplasm greeted me with

"Have you heard the latest tune?"

Chorus:

On an island in the ocean

Not a human soul around

As I searched for bread and water

Once again I heard this sound.

Chorus:

(4 and 5 have no chorus between)

My ship was sinking in the ocean

So I sent an S.O.S

As I waited for an answer

You don't even have to guess.

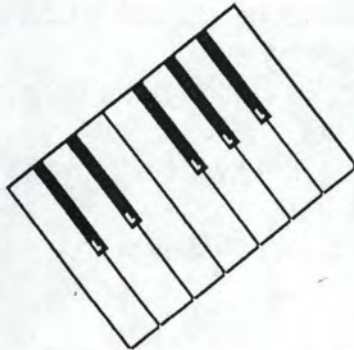
Came a voice so soft and sweetly

Just as sweetly as could be

According to our latest survey

Now your song is number three.

Chorus:



Climb Every Mountain

Climb every mountain

Search high and low

Follow every by-way

Every path you know.

Climb every mountain

Ford every stream

Follow every rainbow

Till you find your dream.

A dream that will need

All the love you can give

Every day of your lift

For as long as you live.

Climb every mountain

Ford every steam

Follow every rainbow

'Til you find your dream.

Do-RE-MI

Do a deer, a female deer

Re a drop of golden sun

Me a name I call myself

Fa a long long way to run.

So a needle pulling thread

La a note to follow "so."

Ti a drink with jam and bread

That will bring us back to

Do--o--o--o-



I Want to Sing

I want to sing, sing, sing
want to shout, shout, shout
I want to sing, I want to shout
Praise the Lord.

When the Heavenly gates are opened wide
I'll be standing by God's own side
I want to sing, I want to shout
Praise the Lord.

Marty's Wakeup Song

When you wake up in the morning, you
Shake Shake Shake
Early in the morning at Chatcolab!

When you wake up in the morning, you
Jump Jump Jump
Early in the morning at Chatcolab!

When you wake up in the morning, you
Shout "Leadership!"
Early in the morning at Chatcolab!

When you wake up in the morning, you
Shake, Jump Shout "Leadership!"
Early in the morning at Chatcolab!

Lori Chitty's Song

When I'm on my journey,
Don't you weep after me (repeat 3 times)
I don't want you to weep after me.

Every lonely river
Must go down to the sea. (repeat 3 times)
I don't want you to weep after me.

When the skys are falling,
And the thunder starts to roll
High up on the mountain
Leave your trouble down below.

Monday Lunch Song

Let everyone clap hands like me (clap-clap)
Let everyone clap hands like me (clap-clap)
Come on, let's join in the game (clap-clap)
You'll find that it's always the same. (clap-clap)

*Repeat, using various action words for the
clap-- sneeze, snore, laugh, whistle, etc.

To end the song.... sing

Let everyone be quiet like me.
Let everyone be quiet like me.
Come on, let's join in the game
You'll find that it's always the same.

(The tune goes like this....)

G G A G F E D C
G G A G F E D C
G C C C G A Bflat A
A G A G F E D C

Spider's Web

There is a fountain in the valley
By an old oak tree
And, by that fountain in the valley
My love told me that...

Chorus:
There's a web like a spider's web
Made of light and shadow
That I weave in my room each night
It's a web made to catch a dream,
hold it tight til I awaken
As if to tell me that dreamin's all right.

There was a stranger, his name was danger
We traveled side by side.
Down in Santa Fe I killed a man one day
And I had to ride.
If they catch me, they will hang me
by the old oak tree.
By the fountain in the valley where my love
First told me that.....

Chorus:

TEACHING PEACE

Teaching peace all the world around
You and me, every city every town
One by one, in our work and in our play
We are teaching peace by what we do and what we say.

It's up to us, to show we really care
Reaching out to everybody everywhere,
Heart to heart and friend to friend
Circling all around the world and back again.

CHORUS

So take my hand and come along
It's time to sing the world a brand new song.
So sing it loud and sing it clear
All together now so everyone can hear.

CHORUS

(REPEAT LAST LINE)

SOUND OFF 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 so take my hand

And come along , It,s time to sing the world a brand new song.

So sing it loud and sing it clear

All together now so everyone can hear.

CHORUS 2 OR 3 TIMES

Rec Lab Time

original composition
contributed by
Dwight Palmer

Sung to the tune of "Wabash Cannonball"

From the Northeast of this nation
to the wide Pacific shore
From the Heartland of the country
To the Southland door-to-door
It's Rec Lab time at Chatcolet
We're here and having fun
It's Leadership and Laughter
And it is all well done.

I'm On My Way

I'm on my way to find a friend
And I may not pass this way again.
So let's go build the bridges, mister;
Let's go pick the flowers , sister.

REFRAIN:

Come along strangers, come along friends,
We may not pass this way again.

Let's walk this trail until the end
For we may not pass this way again.
So, let's go climb a mountain, mister
Drink from a bubbling fountain, sister.

Refrain:

Let's live this day until the end
For we may not pass this way again.
So, let's go run the ridges, mister.
Let's go chase a rainbow, sister.

Refrain:

We may not pass this way again.

TABLE GRACES

1 JOHNNY APPLESEED

The Lord is good to me,
And so I thank the Lord
For giving me the things I need
The sun, and the rain and the apple seed
The Lord is good to me.

Here am I, clear blue sky.
Doing as I please;
Humming with the hummingbird
Buzzing with the bees.

*And every seed that grows
Will grow into a tree.
And someday there'll be apples there
For everyone in the world to share.
The Lord is good to me.
(* or; and every seed I sow)

2 THANK THEE

Tune: Jacob's Ladder

Thank thee, thank thee, heavenly
Father
For thy blessing as we gather
Give us strength and understanding
Bless us, all, O Lord.

3 GOD OUR FATHER

Tune: Frere Jacques

God our Father. God our Father.
Once again, once again
We would ask your blessing
We would ask your blessing
A-men. A-mennnnnnn.

4 NORWEGIAN GRACE

Some hae meat and cannot eat
And some hae nay that want it
But we hae meat and we can eat
And so the Lord we thank it.

5 MORNING HAS COME

Morning has come.
The board is spread.
Thanks be to God.
Who gives us bread.
Praise the Lord.

6 THANK YOU

"Thank you--for giving us this moment
Thank you--for teaching us to share
Thank you--for giving us each other
Thanks for being there."

Nancy J. Rice

7 BLESS OUR FRIENDS

Tune: Edelweiss

Bless our friends
Bless our food
Come, dear Lord and sit with us.
Make our hearts
Glow with peace
Bring your love to surround us.

Friendship and love
May they bloom and grow
Bloom and grow forever.
Bless our friends
Bless our food
Bless our friendship forever.

8 LET THERE BE PEACE

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.

9 BE PRESENT

Tune: Gillette Shaving Commercial

Be present at our table, Lord!
Be here and everywhere adored.
These mercies bless and grant that we,
May feast in fellowship with thee.

AMEN

10 PRAISE

Praise God from whom all blessings flow,
Praise Him all creatures here below,
Praise Him above ye heavenly host,
Praise Father, Son, and Holy Ghost.

AMEN

11 BACK OF THE BREAD

Back of the bread is the flour,
And back of the flour is the mill,
And back of the mill is the wind
and the rain,
And the Father's will.

AMEN

12 FOR HEALTH AND STRENGTH

For health and strength and daily food
We praise they name, O Lord.

13 MORNING HAS BROKEN

Morning has broken
like the first morning.
Blackbird has spoken
like the first bird.
Praise for the singing.
Praise for the morning.
Praise for them springing
fresh from the word.

14 NEATH THESE TALL GREEN TREES

Neath these tall green trees we stand
Asking blessings from they hand.
Thanks we give to Thee above
For they health and strength and love.

15 MORNING GRACE

God has created a new day
Silver and green and gold,
Live that the sunset may find you,
Worthy has gifts to hold.

AMEN

16 SIMPLE GIFTS

'Tis a gift to be simple, 'tis a gift to be free
'Tis a gift to come down where
we ought to be.
And when we find ourselves
in the place just right
'Twill be in the valley of love and delight.
When true simplicity is gained
To bow and to bend we will not be ashamed.
To turn and to turn will be our delight
'Til by turning and turning
we come around right.

Song Leading Hints

provided by
Jane Higuera

Group Singing

What are various uses of group singing?

1. It is a means for drawing people together--fellowship.
2. It is fun.
3. It can help relieve tensions and frees inhibitions.
4. It helps bring about a feeling of participation.
5. It can catch the group's attention--to start a program.
6. It can help create a mood.
7. It can be a source of inspiration.
8. It can help us know and appreciate the fine music of our own and other countries.
9. It can enhance other activities such as dramatics, dancing hiking and camping.
10. It can bring music appreciation.

SONG LEADERSHIP

Being a song leader involves careful planning just as any form of recreation does. Things to consider when planing music for groups are:

- I. ENJOY WHAT YOU ARE DOING!
 - A. SMILE!
 - B. Use your whole body--not just your hands.
- II. KNOW YOUR SONG
 - A. Be prepared as to WHAT you will lead or teach.
 1. Have a song list written down.
 2. Select a variety of songs.
 3. Have extra songs listed in case you need them.
 - B. Begin with familiar songs everyone can sing.
 - C. Know HOW you're going to teach the song.
 1. Song sheets or books, etc.
 2. Rote--say a line, have group say a line.
 3. Sing it for the group first.
(Short songs only.)
 4. Sing a line, have group sing it back to you.

page 2 - Song Leading Hints

D. Know pitch to begin song.

1. Don't be afraid to stop the group and start over in a better key.

III. KNOW YOUR GROUP--Choose songs to fit that group.

A. Age--Younger children, youth, adults.

B. Situation--You can set the mood with the songs you sing. Campfire, club, banquet, worship service, etc.

C. Type of group--background.

1. What songs would they enjoy?
2. What would they not appreciate or find offensive?

D. Physical state and mood--be sensitive to the group.

1. Are they tired? Sing something peppy, with action or something quiet.
2. Listen to their enthusiasm--watch expressions.
3. Be flexible--Change what you had planned if necessary.

E. People who are handicapped--deaf, blind, non-ambulatory.

1. Adapt your songs to their needs.

IV. USE OTHER LEADERS TO HELP with rounds, harmony or large groups.

A. Give them forewarning, when possible.

B. Draw on promising young leaders, and not always the same old reliables.

V. TECHNIQUES FOR SONG LEADING

A. Announce your songs clearly.

B. Make a definite start to the song:

1. Use hand or head signal.
2. Verbal cue--"Ready? Begin".

C. Use your hands to communicate.

1. Show melody line by moving hand upward or downward.
2. Show beat or syncopation.
3. Hold a note longer. cut off a note.
4. Song dragging? Start clapping your hands faster.
5. End the song.

VI. MAKING THE BEST USE OF FOLK MUSIC

A. Try to make good songs popular.

1. Start teaching the song at the beginning of the week and sing the same song often enough to learn the words.
2. The group will pick up your enjoyment of a song.

B. Be careful not to change the tunes of songs.

C. Use songs which evoke appreciation of other cultural groups.

D. Take care not to ridicule or stereotype a person or a group.

VII. ADAPTING MUSIC SESSIONS for special groups:

A. Non-ambulatory.

1. Use actions that have arm movements.
2. Help individuals with the arm movements.
3. Slow down the songs.
4. Allow the individual to decide to what degree he/she can participate.

B. Blind.

1. Explain the motions of songs when you demonstrate.
2. Slow down the songs.
3. Give some sound for starting the song (ie. tap table)
4. Snap finger or clap with the beat.
5. Use braille or large print song books.

C. Deaf.

1. Use rhythm instruments.
2. Emphasize sense of touch.
3. Have an interpreter or translator.
4. Use both voice and sign language.
5. Stay in clear view of all so they can watch you lips.
6. Use tone bells.

D. Mentally Handicapped (Educable)

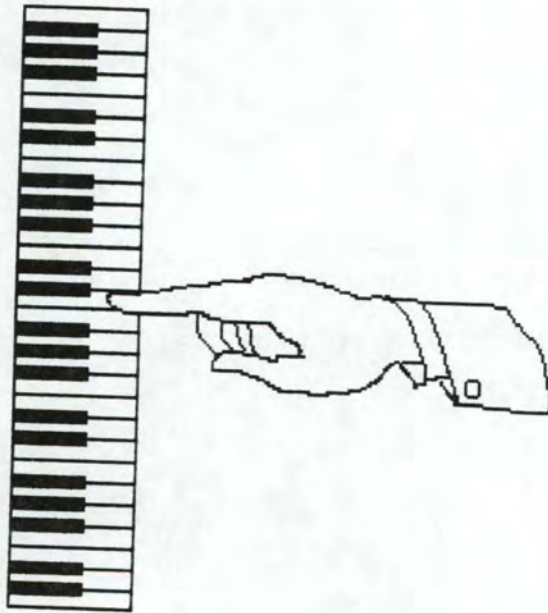
1. Use songs with repetition.
2. Pronounce very clearly.
3. Take time teaching the songs.
4. Have patience.

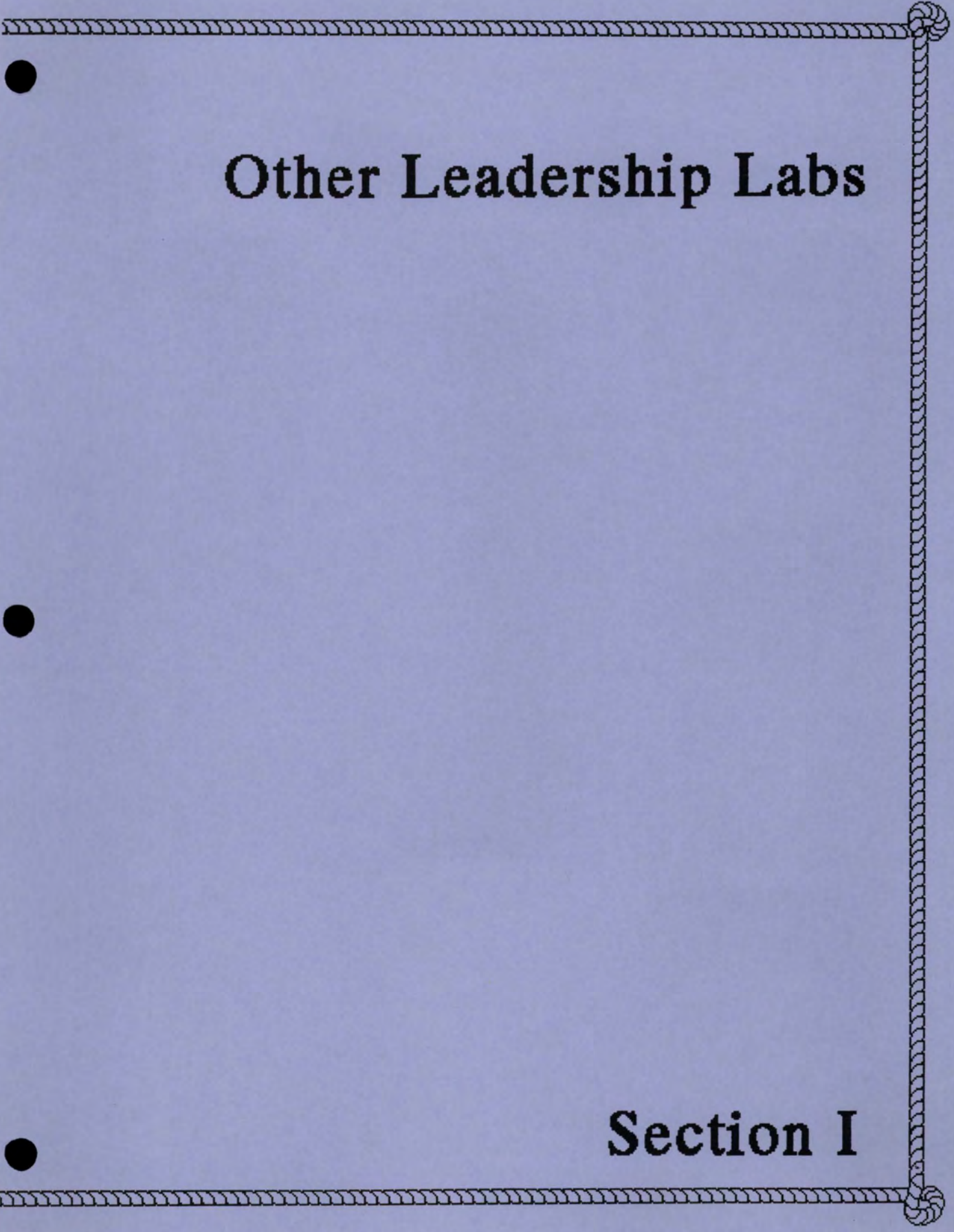
Finally, let our music be of such a nature that we can give ourselves eagerly, joyfully and self-forgetfully to the singing for the love of it.

Some of these ideas were gleaned from such resources as Arden Peterson, Marianne DuBois, Thalia Johnson and from "Hawkeye" and a short quotation from "Folk Songs of Many Peoples."

Happy Singing!!

(1980's Blackhills Lab Book
Martha Hampton)



A decorative border made of a rope-like pattern surrounds the page. The rope is thicker at the corners, where it forms a knot-like shape.

Other Leadership Labs

Section I

NATIONWIDE LABORATORIES & WORKSHOPS

• MID-NIGHT SUN LABORATORY

• CHATCOLAB

WINTER CREATIVE LIFE •

• BLACK HILLS
Rec Lab

• NORTHLAND

GREAT LAKES
LAB

Maple Leaf

• ECRS

ESTERN
COOPERATIVE •
• LAUREL HIGHLANDS

• HAWKEYE

LEISURECRAFT &
COUNSELING

• BUCKEYE

• PLAINS

• HOOSIER

• REDWOOD

ROCKY MOUNTAIN
LEISURE WORKSHOP

• KANSAS REC WKSHP

• SHOWME
MISSOURI
REC WKSHP

• OZARKS

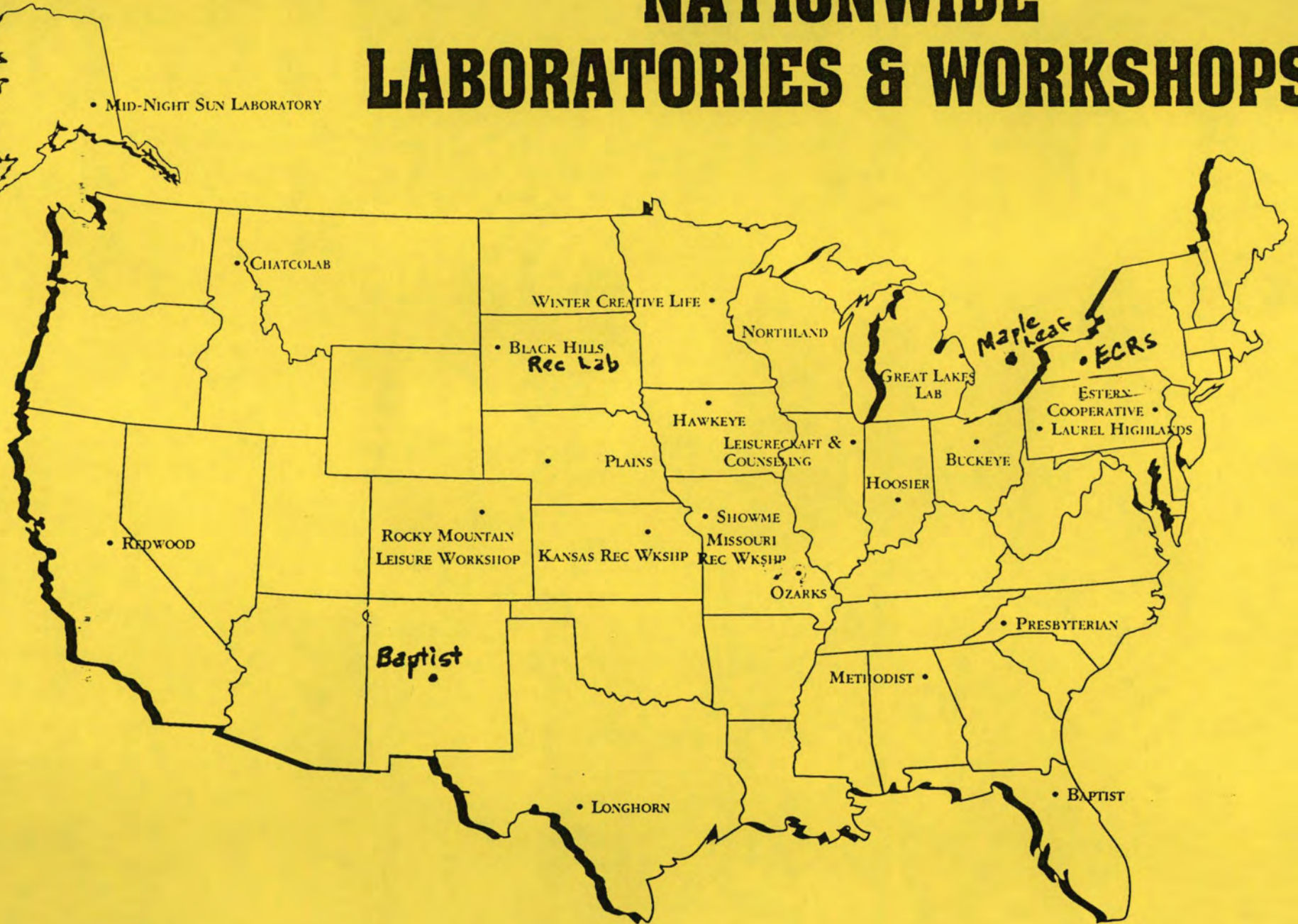
• PRESBYTERIAN

Baptist

METHODIST •

• LONGHORN

• BAPTIST



RECREATION WORKSHOPS/LABORATORIES--USA/CANADA

4-1-93

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

Baptist Sunday School Bd.-Rec Labs

Church Recreation Dept.
P.O. Box 24001
Nashville, Tennessee 37202
Ph: 615-251-2712

Black Hills Recreation Leaders Lab

Ruth Moe
205 Corthell Road
Laramie, WY 82070 Ph. 307/745-7227

Buckeye Leadership Workshop

Mary Brenner
16721 Hartford Rd.
Sunbury, Oh 43074

Chatcolab--Northwest Leadership Lab

Jean Baringer
520 So Maryland
Conrad, Mt 59425; Ph 406-278-7716

Eastern Cooperative Rec. School

Arnie Zacharias
2210 Panama Street
Philadelphia, Pa 19103
Ph: 215-735-4523

Great Lakes Recreation Leaders Lab

Daleine Eilers
Rt 1, Box 32
Mears, Mi 49436
Ph: 616-861-4696

Great Plains Arts and Crafts Workshop

Mrs. Henry Schneider
Box 187, Cody, Ne 69211
Ph: 402/823-4247

Location

Lake Yale, FL - Jan. 8-13, 1993
Glorietta, NM - Feb 26-Mar 3, 1993
Registration fee: \$150
Room and Board: \$330/\$360

Placerville Camp, SD (near
Rapid City, SD in the Black Hills
September 19-25, 1993
Fee: \$145

Pilgrim Hills Conf. Center
Brinkhaven, OH - Mar 20-25, 1992
Fee: \$200

Camp Larson on Coeur d'Alene
Lake, near Worley, ID
June 6-12, 1993
Fee: \$115

Painted Post, NY--Dec 27-Jan 1, 1993
Warwick, NY--Aug 25-Sept 1, 1991
Several weekend workshops also
Fees: #115 plus room and board

Camp Cavell
Lexington, Mi--May 7-12, 1993

Fee: \$150

Camp Comeca, Cozad, NE
April 8-11, 1992
Fee: \$125

Hawkeye Recreatory Mini Lab

M. Ewing
1150 1/2 67th St.
Des Moines, Ia 50311

Dayton Oaks Camp, Dayton, Iowa
Every third weekend in Feb.
and August (Feb 18-21, 1993)
(Aug 12-15, 1993) Fee: \$100

Hoosier Recreation Workshop

Charles Bradley, Executive Secretary
112 West Jefferson, Room 304
Plymouth, In 46563
Ph: 219-935-8545

Indiana FFA Leadership Center
Franklin, In; Apr 16-18, 1993
Fee: \$75

Kansas Recreation Workshop

Carmen Armantrout or Twyla Smith
2541 Raleigh St. 2509 Bittersweet
Denver, Co 80212 St. Joseph, Mo 64503
Ph: 303-433-4548 Ph: 816-233-3506

Rock Springs Ranch, (11 miles SW
of Junction City, Kansas)
April 22-23, 1993
Fee: \$135

Laurel Highlands Creative Life Lab

Lois Long
4003 David Lane
Alexandria, VA 22311
Ph. 703/998-7662

Jumonville Training Center
Uniontown, Pa - May 2-7, 1993
Fee: \$207

Leisurecraft and Counseling Camp

Kathy Mason
106 S. Division
Mahomet, Il 61853
Ph: 217-586-5784

4-H Memorial Camp, Allerton
Park, Monticello, Illinois
April 21-24, 1993
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 12-17, 1993
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

Mechanicsville, Va
Oct 23-25, 1992

Mid-Night Sun Lab

Chris Pastro
1514 S. Chushman, Rm 303
Fairbanks, Ak 99701
Phone: 907-479-5903

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
PO Box 399 (161 Virginia Rd)
Richmond, VA 28757
Ph: 804-355-1474

Assembly Inn, Montreat, NC
May 3-8, 1993
Fee: \$325

Redwood Recreation Leadership Lab

Jim Slakey, Exec. Director
2718 Brentwood Dr.
Lacey, WA 98503 Ph. 206/456-6546

Methodist Church Conference Grounds
Arroya Grande, California
April 21-25, 1993
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 15-18, 1993
Fee: \$120

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

Rock Eagle, Ga

Southwestern Rec. Leaders' Lab

Mrs. Jackie McLeroy
710 West Halsell
Dimmitt, TX 79027 Ph. 807/647-5317

Camp Summer Life
Vadito, NM
Not currently in operation (1988)

Winter Creative Life Lab

Galen Cain
332 S.E. 8th Avenue
Forest Lake, MN 55025

Camp Onamia Retreat Center,
Onamia, MN 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**

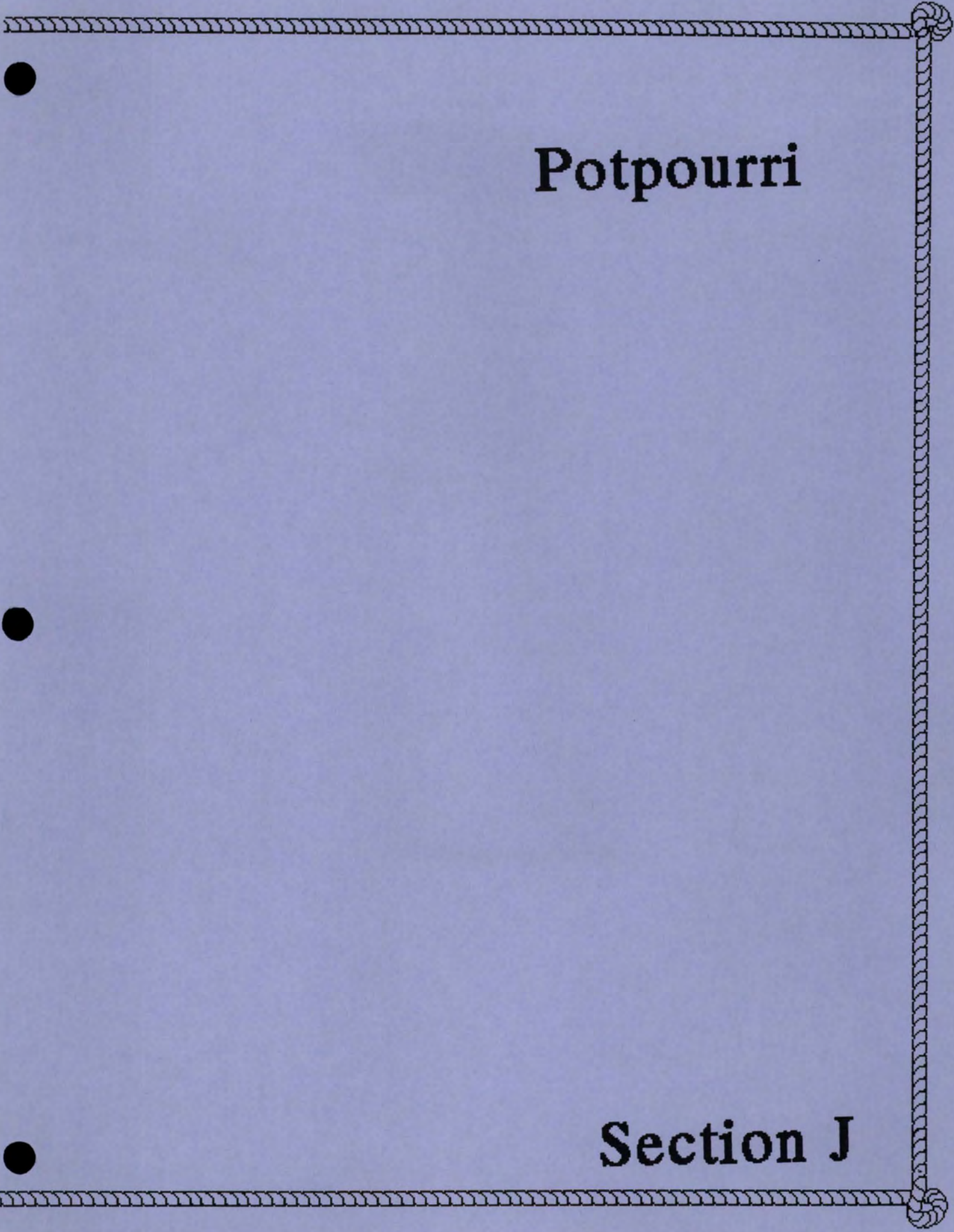
Mary Lou Reichard
21983 Crosswick Court
Woodhaven, Mi 48183

6th national conference
October 9-13, 1994
Place: Black Forest Conference Center
Colorado Springs, Colorado

Kentucky Heritage Institute

P.O. Box 4128
Frankfort, Ky 40604
Ph: 502-223-8387

Summer Dance School
Ky Leadership Conf Center,
Lake Cumberland--June 20-26, 1993
Fee: \$350

A decorative border made of a rope-like pattern surrounds the page. The rope is thicker at the corners, where it forms a knot-like shape. Three black circular punch holes are visible on the left side of the page.

Potpourri

Section J

ODE TO THE "HOOTERS"

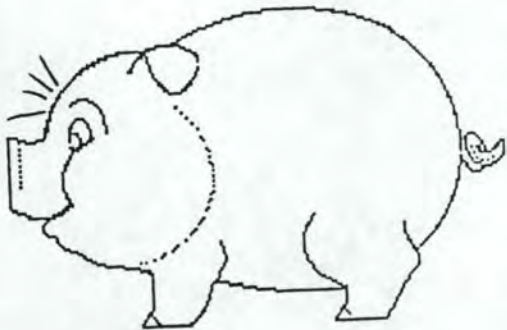


MORNING



"IF I DON'T DIE BY SUPPER, I'LL BE HOOTIN' LATE TONIGHT!!

FROM CRABTOWN TO PIG'S EYE



and Jefferson City, respectively.) Go back to 1.

D. Right! Phoenix, with a population of 983,403, is the largest of the 50 state capitals and ninth-largest of all U.S. cities. For the other extreme, go to 3.

E. Boston may have been the largest city during Colonial times, but today, at 574,283, it is actually the fourth-largest capital, just behind Indianapolis and Columbus. Back to 2 for another try.

F. Wrong. Chicago is indeed the largest of the three cities listed, with a population of 2,784,000. But it isn't the capital of Illinois—Springfield is. Go back to 2.

G. No. Augusta has a population of 21,325. And it's better known for its mills and military forts than its insurance industry. Go back to 3.

H. Not this one. Hartford is the *current* insurance capital of the country, and its population of 139,739 makes it the largest of the three choices. Back to question 3 for another try.

I. Right on! Although its insurance heyday has passed, Montpelier still has a claim to fame. At 8247, it is the smallest of the capital "cities." Go to 4.

J. Wrong on both counts. Birmingham, Ala., was never a Confederate capital, nor is it Alabama's state capital. Go back to 4.

K. This is the one, although the Alabama capital served the Confed-

ANSWERS •••••

A. Try again. Des Moines, Iowa, is located at the confluence of the Raccoon and Des Moines rivers. Frankfort, the capital of Kentucky, is located on the Kentucky River. Go back to 1.

B. Right! Although the Mississippi River touches ten states, the only capitals on it are located at the beginning of the river (St. Paul, Minn.) and the end (Baton Rouge, La.). *Baton Rouge*, by the way, means "red stick" in French, a reference to the brightly colored cypress post that divided the territory between two Indian tribes in the early 1700s. On to question 2!

C. Too bad. The Mississippi River passes by Memphis, Tenn., and St. Louis, Mo., but neither city is a state capital. (The capitals are Nashville



1993

FROM CRABTOWN TO PIG'S EYE

BB. Denver actually receives the least snowfall among the three choices: 60.1 inches per year. Back to 10.

CC. Right. Juneau receives an average of 100 inches of snow, tops for the state capitals. Go to 11 for a more elevated question.

DD. Wrong. Burlington is not the state capital. Montpelier is. By the way, Burlington receives an average annual snowfall of 76.2 inches even though its elevation is a scant 110 feet above sea level. Back to 10.

EE. Not even close. Concord's downtown elevation is only 288 feet above sea level. In fact, New Hampshire's Mount Washington—at 6288 feet, the highest point in the entire northeastern United States—is lower than the highest state capital. Try again with question 11.

FF. Santa Fe it is! Located in the Sangre de Cristo Mountains, Santa Fe's 6996 feet is the highest altitude among state capitals. Now downhill to question 12!

GG. Not quite high enough. Cheyenne, with an elevation of 6100 feet above sea level, falls 896 short as the winner. Back to 11 for another try.

HH. In addition to Oklahoma City, Okla., there's Honolulu, Hawaii; Dover, Del.; Indianapolis, Ind. On to lucky 13!

II. And the answers are: Jackson, Miss. (after Andrew Jackson); Madison, Wis. (after James Madison); Jef-

erson City, Mo. (after Thomas Jefferson); and Lincoln, Neb. (after Abraham Lincoln). Go to 14.

JJ. It's Salt Lake City, Utah. Founded by Mormons in 1847, the city originally contained not three, but four words—Great Salt Lake City. (It's located near the Great Salt Lake.) And now, on to 15!

KK. The marble dome on the capitol in Providence, R.I., is second in size only to that of St. Peter's Basilica in Rome. On to 16!

LL. The city is Columbus, Ohio. It is one of the few cities created for the sole purpose of being a capital.

For another geographical challenge, try question 17.

MM. The city is Lansing, capital of Michigan, located in the central part of Michigan's Lower Peninsula. Want another tough one? Try 18.

NN. It's Harrisburg, Pa., which became a state capital in 1812. On to 19 for a question about a city with equally unlikely beginnings.

OO. It's Madison, Wis., which has grown to nearly 200,000 people. And now, on to the finale—number 20!

PP. And the answer is ... Pierre. Remember, it's pronounced *pieer*, rhyming with cheer, which you can now give yourself.

For quick answers: 1-B, 2-D, 3-I, 4-K, 5-M, 6-Q, 7-T, 8-V, 9-AA, 10-CC, 11-FF, 12-HH, 13-II, 14-JJ, 15-KK, 16-LL, 17-MM, 18-NN, 19-OO, 20-PP.



eracy in that role for only a few months in 1861. Go to 5.

L. Nice try, but wrong. Richmond, Va., was the second, and more commonly known, capital of the Confederacy. Back to 4.

M. Bingo! By a little more than 11 miles, Austin is the farthest south of the contiguous-state capitals, 30 degrees, 16 minutes north latitude. And the northernmost? Go to 6.

N. Sorry. Tallahassee is runner-up, at 30 degrees, 26 minutes north latitude. Back to 5 to try again.

O. Guess again. Baton Rouge is located at 30 degrees, 27 minutes north latitude. That's south, but not south enough. Back to 5.

P. Not quite. Bismarck is runner-up, at 46 degrees, 48 minutes north latitude. Return to 6.

Q. Yes! Olympia's location at 47 degrees, 3 minutes north latitude is exceeded by only Juneau, Alaska. Go to 7.

R. Wrong, but an interesting answer. Salem is one of only two capitals that the 45th parallel passes through (the other is St. Paul), placing it halfway between the equator and the North Pole. It is also the westernmost of the Lower 48 state capitals. Go back to 6 and try again on northernmost.

S. Nice try, but Carson City grew out of a frontier station in Nevada, not far from Lake Tahoe. The city takes its name from a famous Indian scout, Kit Carson. Back to 7.

T. That's it! Cheyenne was settled by squatters in 1867, just before

the arrival of the Union Pacific Railroad. The name refers to a tribe of Indians who lived on the Cheyenne River in South Dakota. Go to question 8.

U. No—but you're not far off. Oklahoma City was founded in 1889, not by squatters but by homesteaders. Back to 7.

V. You got it. Annapolis, Md., also nicknamed Crabtown, was originally founded as Providence in 1649 before being renamed in honor of Princess Anne of England. Today's Providence is the capital of Rhode Island—and one of the windiest cities in the country. For a question on windy cities, go on to 9.

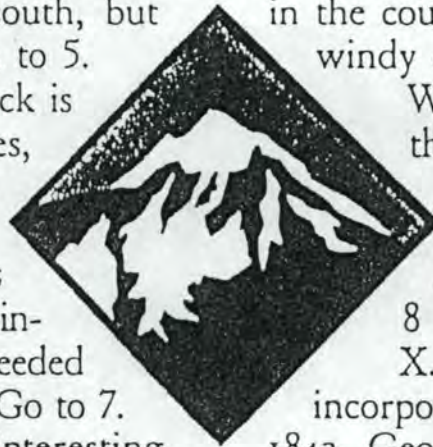
W. Too bad. Charleston, the capital of West Virginia, was originally founded as Charles Town in 1788. Back to 8 for another try.

X. Nice try. Originally incorporated as Marthasville in 1843, Georgia's capital was reincorporated as Atlanta in 1847. Go back to 8.

Y. Sorry. Boston is runner-up among the choices (and ninth in the nation), with an average 12.5 miles per hour. Back to 9 for another try.

Z. Wrong. Oklahoma City falls just short, with an average wind speed of 12.4 miles per hour. Back to 9.

AA. Yes! With the wind blowing an average 13 miles per hour, Cheyenne is the windiest of the state capitals. Now how about the snowiest? Go to 10.



QUIZ FEATURE



How much do you really know
about our state capitals?

From Crabtown to Pig's Eye

BY JIM COLLINS

BACK IN GRADE SCHOOL, most of us memorized our state capitals—and many can still rattle off their names. But too often we know little else about these 50 special cities. To refresh your memory and add to your knowledge of America, here is the ultimate State Capital Quiz:

1. Of the 50 state capitals, 39 are on rivers. Two are on the Mississippi. Can you name both?

Des Moines and Frankfort (go to A)

St. Paul and Baton Rouge (go to B)

St. Louis and Memphis (go to C)

2. Which capital has the largest population?

Phoenix, Ariz. (go to D)

Boston, Mass. (go to E)

Chicago, Ill. (go to F)

3. Which has the smallest population? (This city used to be one of the largest insurance centers in the country.)

Augusta, Maine (go to G)

Hartford, Conn. (go to H)

Montpelier, Vt. (go to I)

4. This state capital was also the first capital of the Confederate States. Can you name it?

Birmingham (go to J)

Montgomery (go to K)

Richmond (go to L)

5. What is the southernmost capital in the contiguous 48 states?

Austin, Texas (go to M)

Tallahassee, Fla. (go to N)

Baton Rouge, La. (go to O)

6. Still in the Lower 48, what

is the northernmost capital?

Bismarck, N.D. (go to P)

Olympia, Wash. (go to Q)

Salem, Ore. (go to R)

7. The earliest arrivals in present-day state capitals include Dutch traders (Hartford), English navigators (Honolulu), and Swiss settlers (Sacramento). Only one capital, though, was settled by squatters. Can you guess it?

Carson City, Nev. (go to S)

Cheyenne, Wyo. (go to T)

Oklahoma City, Okla. (go to U)

8. Many capitals have had their names changed at some point.

(St. Paul, Minn., was first called Pig's Eye, for instance, and Helena, Mont., was founded as Last Chance Gulch.)

Which capital was originally founded as Providence? (Hint: it is the home of the U.S. Naval Academy.)

Annapolis, Md. (go to V)

Charleston, W.Va. (go to W)

Atlanta, Ga. (go to X)

9. For years, Chicago has claimed the title "The Windy City," but it actually ranks 15th in the country in average miles-per-hour of wind. State capitals take three of the top ten rankings in this category. Can you guess the windiest?

Boston, Mass. (go to Y)

Oklahoma City, Okla. (go to Z)

Cheyenne, Wyo. (go to AA)

10. Here's a stumper. Name the capital that receives the highest average annual snowfall.

Denver, Colo. (go to BB)

Juneau, Alaska (go to CC)

Burlington, Vt. (go to DD)

11. Denver boasts being "The Mile-High City" (the 13th step of the capitol building, in fact, is exactly one mile above sea level), but Denver isn't the highest capital. Which is?

Concord, N.H. (go to EE)

Santa Fe, N.M. (go to FF)

Cheyenne, Wyo. (go to GG)

12. Here are a few brain teasers. Can you name the four capitals that begin with the same letter that their states do? Example: Oklahoma City. Now you need only three. Go to HH for the answer.

13. Just one state has taken its name from a U.S. President (Washington), but four state capitals are named after former Presidents. Can you name all four?

Go to II for the answer.

14. The names of eight state capitals consist of two separate words, such as Little Rock. But only one capital has three words in its name. Which one? Go to JJ to find out.

15. Warmed up for some difficult ones now? What state capitol building has the second-largest free-standing marble dome in the world? Go to KK for the answer.

16. This city, located near the geographical center of the state, was chosen as its state capital in 1812. The city was laid out in the form of a Maltese cross seven miles from east to west and eight miles north to south. Can you name it? Go to LL for the answer.



A Reading Shared
by
Roy Main

The Devil wanted a place on earth
Sort of a summer home,
A place to spend his vacation
Whenever he wanted to roam.

So he picked out Imperial Valley
a place both wretched and rough
Where the climate was to his liking
And the farmers hardened and tough.

He dried up the lakes in the valley
Then burned and scorched it all,
He dried up the streams in the washes
And ordered no rain to fall.

Then over this barren desert
He transplanted plants from Hell.
The cactus, thistle, mesquite tree,
the climate suited them well.

Now the home was to his liking
But the animal life he had none.
So he created crawling creatures
that all mankind would shun.

First he made the rattle snake
With its forked poisonous tongue,
Taught it to strike and rattle
And how to swallow it's young.

Then he made scorpions and centipedes
And the ugly vinegarone
And he placed spiders of every description
Under the clods beside the road.

Then he ordered the sun to shine hotter,
Hotter and hotter still
Until even the cactus wilted
and the vinegarone looked ill.

Then he gazed on his earthly kingdom
As any creator would,
He chuckled a little up his sleeve
And admitted it was good.

T'was summer now; and Satan
Lay by a prickly pear to rest.
The sweat rolled off his swarthy brow
So he took off his coat and vest.

"By golly" he finally panted,
"I did my job well.
I'm going back to where I came from,
Imperial Valley is hotter than Hell!!!"

* * * * *

THOUGHT SPOT

Leading isn't pushing children to another
place--
It is standing beside them where they are
now--
And opening doors so they can discover their
own possibilities.

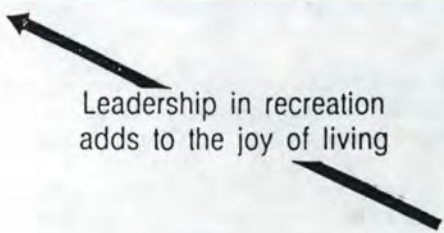
Marcia McFarland

* * * * *

CAMPFIRE SONG
DATES TO CRUSADES

Campers around campfires still sing an old
ditty called "The Bear Went Over the
Mountain." Novelist Thomas B. Costain
says that tune was the first marching song
of the Crusades. Richard the Lionhearted
heard it in the last decade of the 12th
century.

* * * * *



Leadership in recreation
adds to the joy of living

* * * * *

Every man has a train of thought on
which he rides.
His happiness depends on the
direction in which that train is
going, the baggage it carries, and
the scenery through which it travels.

* * * * *

The following article was taken from the **POLITICS ECHO**. We think it conveys a wonderful message.

PRACTICE RANDOM KINDNESS AND SENSELESS ACTS OF BEAUTY

It's a crisp winter day in San Francisco. A woman in a red Honda, Christmas presents piled in the back, drives up to the Bay Bridge tollbooth. "I'm paying for myself and for the next six cars behind me," she says with a smile, handing over seven commuter tickets. One after another, the next six drivers arrive at the tollbooth, dollars in hand, only to be told, "Some lady up ahead already paid your fare. Have a nice day."

The woman in the Honda, it turned out, had read something on an index card taped to a friend's refrigerator: "Practice random kindness and senseless acts of beauty." The phrase seemed to leap out at her, and she copied it down.

Judy Foreman spotted the same phrase spray-painted on a warehouse wall a hundred miles from her home. When it stayed in her mind for days, she gave up and drove all the way back to copy it down. "I thought it was incredibly beautiful," she said, explaining why she's taken to writing it at the bottom of all her letters, "like a message from above."

Her husband, Frank, liked the phrase so much that he put it up on the wall for his seventh graders, one of whom was the daughter of a local columnist. The columnist put it in the paper, admitting that though she liked it, she didn't know where it came from or what it really meant.

Two days later, she heard from Anne Herbert. Tall, blonde, and forty, Anne lives in Marin, one of the country's ten richest counties, where she house-sits, takes odd-jobs, and gets by. It was in a Sausalito restaurant that Ms. Herbert jotted the phrase down on a paper place mat, after turning it around in her mind for days.

"That's wonderful!" a man sitting nearby said, and copied it down carefully on his own placemat.

"Here's the idea," Herbert says, "anything you think there should be more of, do it randomly."

Her own fantasies include:

- (1) breaking into depressing-looking schools to paint classrooms.
- (2) leaving hot meals on kitchen tables in poor parts of town.
- (3) slipping money into a proud old woman's purse.

Says Ms. Herbert, "Kindness can build itself as much as violence can." Now the phrase is spreading, on bumper stickers on walls, at the bottom of letters and business cards. And as it spreads, so does a vision of guerrilla goodness.

In Portland, Oregon, a man might plunk a coin into a stranger's meter just in time. In Patterson, New Jersey, a dozen people with pails and mops and tulip bulbs might descend on a run-down house and clean it from top to bottom while the frail elderly owners look on, dazed and smiling. In Chicago, a teenage boy may be shoveling off the driveway when the impulse strikes. What the hell, nobody's looking, he thinks, and shovels the neighbor's driveway, too.

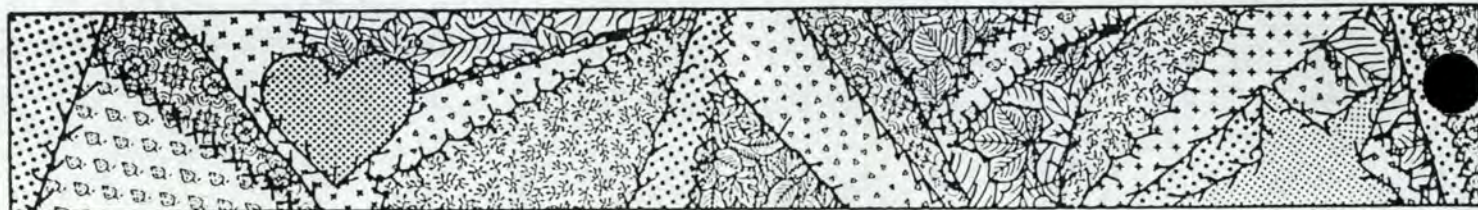
It's positive anarchy, disorder, a sweet disturbance. A woman in Boston writes "Merry Christmas!" to the tellers on the back of her checks. A man in St. Louis, whose car has just been rear-ended by a young woman, waves her away, saying, "It's a scratch. Don't worry."

Senseless acts of beauty spread: A man plants daffodils along the roadway, his shirt billowing in the breeze from passing cars. In Seattle, a man appoints himself a one man vigilante sanitation service and roams the concrete hills collecting litter in a supermarket cart. In Atlanta, a man scrubs graffiti from a green park bench.

They say you can't smile without cheering yourself up a little--likewise, you can't commit a random act of kindness without feeling as if your own troubles have been lightened, if only because the world has become a slightly better place. And you can't be a recipient without feeling a shock, a pleasant jolt.

If you were one of those rush-hour drivers who found your bridge fare paid, who knows what you might have been inspired to do for someone else later? Or something larger, greater? Like all revolutions, guerrilla goodness begins slowly, with a single act.

Let it be yours.



CHATCOLAB WORD FIND

NORTHWEST LEADERSHIP LABORATORY

SOLUTION: 9 letters

P	V	E	R	S	A	T	I	L	I	T	Y	T	T	C	H
H	I	N	C	O	I	I	D	A	H	O	I	A	I	T	G
I	O	T	A	U	R	D	E	K	C	M	O	W	D	L	N
L	L	H	L	T	P	E	E	E	I	G	S	A	E	D	I
O	I	U	I	H	L	N	S	N	E	R	U	S	A	E	M
S	N	S	F	D	A	T	G	E	A	E	H	H	N	O	O
O	N	I	O	A	N	I	B	G	S	A	I	I	O	R	Y
P	E	A	R	K	E	T	N	D	R	T	K	N	I	E	W
H	R	S	N	O	E	Y	O	E	U	B	E	G	T	C	W
Y	H	M	I	T	E	G	G	L	O	R	S	T	A	R	O
D	U	E	A	A	G	N	E	W	H	I	T	O	N	E	R
A	M	R	R	R	A	I	R	O	A	T	O	N	I	A	K
N	O	R	T	H	M	M	O	N	T	A	N	A	G	T	S
C	R	U	I	S	E	I	W	K	U	I	E	R	A	I	H
E	E	M	I	C	H	I	G	A	N	N	R	E	M	O	O
S	T	F	A	R	C	D	N	A	S	T	R	A	I	N	P

AIRPLANE, AREA, ARTS AND CRAFTS; CALIFORNIA, CRUISE; DANCES
 DUE; EDIT, ENTHUSIASM; GAMES; HIKES, HOMER, HUMOR; IDAHO,
 IDENTITY, IMAGINATION, IOTA: GREAT BRITAIN; KNOWLEDGE, LAKE,
 LEDGE, MARM, MEASURE, MICHIGAN, MONTANA, MOON, MORE, MURRE:
 ORE, OREGON: PEAR, PHILOSOPHY, PLAY; RATE, RECREATION; SEED,
 SHARING, STAR; TIDE, TIMING, TONER, TOW, TRAIN; UTAH; SOUTH
 DAKOTA; VERSATILITY, VIOLIN; WASHINGTON, WORKSHOP, WYOMING.

HOW TO HANDLE STRESS

1. Jam 29 tiny marshmallows up your nose and try to sneeze them out.
2. Use your MasterCard to pay VISA.
3. Pop some popcorn without the lid on.
4. When someone tells you to "Have a nice day", tell them you have other plans.
5. Find out what a frog-in-a-blender really looks like.
6. Forget Weight Watchers, and send yourself a Candygram.
7. Make a list of "things to do" that you have already done.
8. Dance naked in front of your dog. (or cat)
9. Put your child's clothes on backwards, and send him off to school as if nothing were wrong.
10. Retaliate your tax woes by filling out your tax forms with Roman numerals.
11. Tattoo "Out to Lunch" on your forehead.
12. Tape pictures of your boss on watermelons, and launch them from high places.
13. Leaf through National Geographic and draw underwear on the natives.
14. Go shopping, buy everything, sweat in it, and return it the next day.
15. Buy a year's subscription to "Sleazoid Weekly" and send it to your boss' wife.
16. Pay your electric bill in pennies.
17. Drive to work in reverse.
18. Relax by mentally reflecting on your favorite episode of "The Flintstones", during that important meeting.
19. Sit naked on a shelled, hardboiled egg.
20. Refresh yourself, put your tongue on a frozen steel guard rail.
21. Tell your boss to "Blow it out his Mule" and let him figure it out.
22. Polish your car with ear wax.
23. Read the dictionary upside down, and look for secret messages.
24. Start a nasty rumor, and see if you recognize it when it gets back to you.
25. Bill your doctor for the time you spent in his waiting room.
26. Braid the hairs in your nostrils.
27. Write a short story, using alphabet soup.
28. Lie on your back eating celery, using your navel as a salt dipper.
29. Stare at people through the tines of a fork, and pretend that they're in jail.
30. Make up a language, then ask people for directions.
31. Walk your kids to school, talk loud, and take your shoes off in public.
32. Or, just read this silly list, one more time.

"As you think, you travel; as you love, you attract.
You are today where your thoughts have brought you;
You will be tomorrow where your thoughts take you.
You cannot escape the results of your thoughts,
But you can endure and learn, can accept and be glad.

You will realize the vision (not the idle wish)
Of your heart, be it base or beautiful or a
mixture of both, for you will always gravitate
towards that which you secretly most love.
Into your hands will be placed the exact
result of your thought; you will receive
that which you earn; no more no less

Whatever your present environment may be,
You will fall, remain, or rise with your thoughts,
Your vision, your ideal. You will become as
small as your controlling desire; as great as
your dominant aspiration."

from "As a Man Thinketh"
by James Lane Allen

If we distrust the human being, then we must cram him with information of our own choosing, lest he go his own mistaken way. But if we trust the capacity of the human individual for developing his own potentiality, then we can permit him the opportunity to choose his own way in learning.

When I am free, my small mind and my large mind function together. I don't know how they do it. But it's something like breathing, which I say that I am doing without usually noticing that it has two parts. I do not think "I am breathing in" - "I am breathing out" unless for some reason I am paying attention to it. Otherwise, I am just breathing. When I say "My breath stopped" or "I caught my breath" I do not think whether the breath was out or in.

It's something like that with my large mind and my small one. Not much, but something like; at least, both are necessary.

If I am too much in my large mind, I lose touch with earth. If I am too much in my small mind, I lose touch with heaven. Not a hereafter heaven, but a heaven now. When I am living with my bothness properly, my work is joy, my play is joy.

When I am living with my bothness properly, life and death do not concern me: I am prepared for both.

from PERSON TO PERSON
by Barry Stevens

A FRIEND

A friend is a person who is for you, regardless. He never investigates you. When charges are made against you, he does not ask for proof. He asks the accuser to clear out. He likes you just as you are. He does not want to alter you.

He likes your moods, and enjoys your pessimism as much as your optimism. He likes your success, and your failures endear you to him the more. He wants nothing from you except that you be yourself. He is the one being with whom you can feel safe. With him you can utter your heart, its badness and its goodness. You don't have to be careful. In his presence you can be indiscreet, which means you can rest. Anybody may stand by you when you are right; a friend stands by you when you are wrong. C.C. Fristoe

CAMP FIRE GIRLS PRAYER

For nights with stars
For paths to follow
For hills to climb
For love to cast its glow
into deeply shadowed places.

For all the poignant
beauty of the spring
For gay red autumns
to be happy in
For friends who speak
our language
And who understand

For all these wonderfully
glorious things,
We thank Thee, Lord.

FRIENDS

If nobody smiled and nobody cheered
and nobody helped us along
If each and every moment looked after itself
and good things all went to the strong
If nobody cared just a little for you
and nobody thought about me
And we all stood alone in this battle of life
what a dreary old world it would be.

Life is worth living for the friends we have made
and the things which in common we share.
You want to live on not because of yourself
but because of the people who care.
It's giving and doing for somebody else
on this all life's splendor depends
And the joys of this life when
you've summed it all up
is found in the making of friends.

-a Beaz contribution

FRIENDS WHO SAIL TOGETHER

There are friends who pass like ships in the night,
who meet for a moment, then sail out of sight,
with never a backward glance of regret--
Friends we know briefly, then quickly forget...
There are other friends who sail together
Through quiet waters and stormy weather,
helping each other through joy and through strife--
and they are the kind who give meaning to life!

"An ounce of love is worth a pound of knowledge."

A BUNDLE OF BEASTS
shared by Jane Higuera

- | | |
|----------------------------------|---------------|
| 1. A DRIFT of _____ | a. APES |
| 2. A SCHOOL of _____ | b. CATS |
| 3. A TRIP of _____ | c. CROWS |
| 4. A SKEIN of _____ | d. HOGS |
| 5. A LITTER of _____ | e. HAWKS |
| 6. A LEAP of _____ | f. FISH |
| 7. A GAGGLE of _____ | g. JELLYFISH |
| 8. A KNOT of _____ | h. PUPPIES |
| 9. A PARLIAMENT of _____ | i. WILDFOWL |
| 10. A SHREWDNESS of _____ | j. GOATS |
| 11. A SMACK of _____ | k. GORILLAS |
| 12. A PRIDE of _____ | l. WOLVES |
| 13. A BOUQUET of _____ | m. WHALES |
| 14. A CLOWDER (CLUTTER) of _____ | n. GEESE |
| 15. A CRASH of _____ | o. OWLS |
| 16. A SINGULAR of _____ | p. OYSTERS |
| 17. A MURDER of _____ | q. RHINOCEROS |
| 18. A CAST of _____ | r. FROGS |
| 19. AN ARMY of _____ | s. LEOPARDS |
| 20. A BUILDING of _____ | t. LIONS |
| 21. A POD of _____ | u. TOADS |
| 22. A CHARM of _____ | v. PHEASANTS |
| 23. A BED of _____ | w. BEARS |
| 24. A ROUTE of _____ | x. BOARS |
| 25. A BAND of _____ | y. ROOKS |
| 26. A SLEUTH of _____ | z. FINCHES |

Look for answers, upside down, at bottom of page ?

A New Strength

There are times in every life
when we feel hurt or alone...
But I believe that these times
when we feel lost
and all around us seems
to be falling apart
are really bridges of growth.
We struggle and try to recapture
the security of what was,
but almost in spite of ourselves...
we emerge on the other side
with a new understanding,
a new awareness,
a new strength.
It is almost as though
we must go through the pain
and the struggle
in order to grow
and reach new heights.

Sue Mitchell

GOOD JOB!

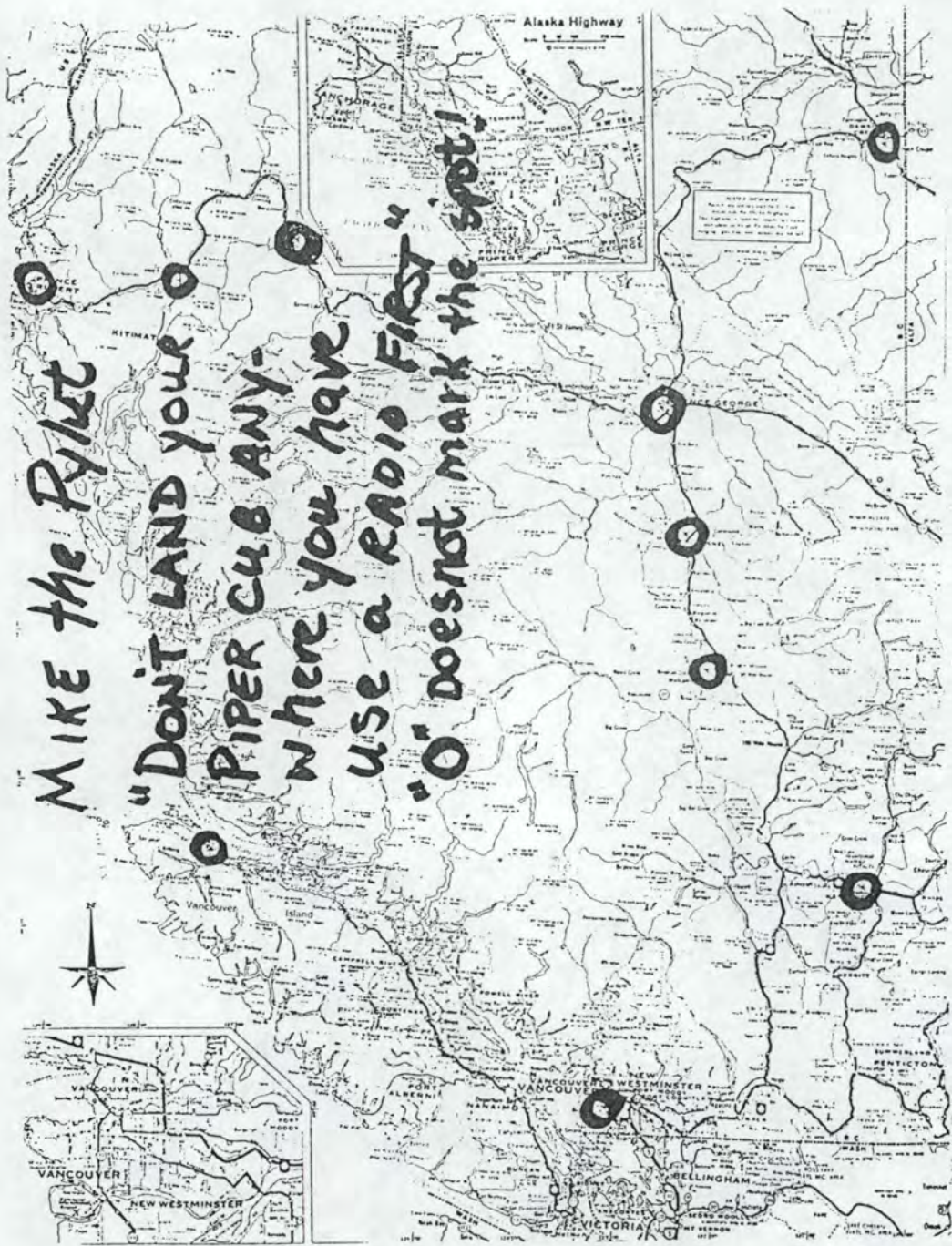
1-d; 2-f; 3-j; 4-t; 5-h; 6-s; 7-n; 8-u; 9-o; 10-a;
11-g; 12-t; 13-v; 14-b; 15-q; 16-x; 17-c; 18-e;
19-r; 20-y; 21-m; 22-z; 23-p; 24-l; 25-k; 26-w.

Answers to 'A Bundle of Beasts' Puzzle (Puzzle in Table Fun)

This is just the start, because I can't think of a place that I would not want to visit.

Where's the rest of the World?
visit These guys





MIKE the Pylet

"DON'T LAND your

PIPER CLUB ANY-

WHERE you have

USE a RADIO FIRST"

"O" doesnot mark the spot!

Mickelyn Ward

I've been visiting friends in Colorado.
I'm flying to Flagstaff to explore the
area. After that I'm flying to the Grand
Canyon, where I'll stay in a nice motel and
ride a horse down into the canyon. Then I'll
catch a plane home to Spokane.

ROAD MAP OF
ONTARIO
BARRIA
OSHAWA
LONDON



hope to
meet the
See the
the local
the only
people
with
the ones
to so

DRIVE

A POEM
SHARED BY
COREY BENNETT

Friends are found in crazy places.
Under rocks with frowning faces.
Peace of mind brings them together.
You can't always say it'll stay forever.
The only thing is to wish.
When you find a friend, true and
forever giving.
For you can't put a time limit on
the frowning Faces under a Rock.
The only answer is to turn the
frown into a smile and keep it under
a tiny pebble.
But only for awhile!

from: A Dear Friend
Who Cares

* * * * *

TO WONDER WOMAN AND CAPTAIN MARVEL
(WHEN THEY KNOW THEY'RE NOT,
BUT THINK THEY'RE SUPPOSED TO BE)

Everybody knows

You can't be all things to all people.
You can't do all things at once.
You can't do all things equally well.
You can't do all things better than everyone else.
Your humanity is showing, just like everyone else's.

So-----

You have to find out who you are, and be that.
You have to decide what comes first, and do that.
You have to discover your strengths, and then use them.
You have to learn not to compete with others, because
No one else is in the contest of "being you."

Then-----

You will have learned to accept your own uniqueness.
You will have learned to set priorities and make decisions.
You will have learned to live with your limitations.
You will have learned to give yourself the respect that is due.
And you'll be a most vital mortal.

Dare to believe

That you are a wonderful, unique person.
That you are a once-in-all-history event.
That it's more than a right-it's your duty-to be who you are.
That life is not a problem to solve, but a gift to cherish.
And you'll be able to stay one up on what used to get you down.

by

Robert W. Lind, Ph.D.
Human Development Specialist
Cooperative Extension Service
Montana State University



**HAVE A SAFE
TRIP HOME
AND
WE'LL SEE YOU NEXT
YEAR!!!**

A thought to ponder

Or to muse ---

It doesn't matter where you go in life,
what you do, or how much you have ...
It's who you have beside you.

'The longer I live, the more I realize the impact of attitude on life. Attitude, to me, is more important than facts. It is more important than the past, than education, than money, than circumstances, than failures, than successes, than what other people think or say or do. It is more important than appearances, giftedness, or skill. It will make or break a company...a church...a home...

The remarkable thing is we have a choice every day regarding the attitude we will embrace for that day... We cannot change our past...We cannot change the fact that people will act in a certain way. We cannot change the inevitable...The only thing that we can do is play on the one string we have, and that is our attitude.

I am convinced that life is 10% what happens to me and 90% how I react to it.

And so it is with you...

We are in charge of our attitudes!

Taken from Doc and Velma Stephens' refrigerator

DO WE HAVE AS MUCH SENSE AS A GOOSE?
shared by Jane Higuers

This fall when you see geese heading south for the winter, flying along in "V" formation, you might be interested in knowing what science has discovered about why they fly that way. It has been learned that as each bird flaps its wings, it creates an uplift for the bird immediately following. By flying in a "V" formation, the whole flock adds at least 71% greater flying range than if each bird flew on its own. (People who share a common direction and sense of community can get where they are going quicker and easier, because they are traveling on the thrust of one another.)

Whenever a goose falls out of formation, it suddenly feels the drag and resistance of trying to go it alone, and quickly gets back into formation to take advantage of the lifting power of the bird immediately in front. (If we have as much sense as a goose, we will stay in formation with those who are headed the same way we are going.) When the lead goose gets tired, he rotates back in the wing and another goose flies point. (It pays to take turns doing hard jobs -- with people or with geese flying south.) These geese honk from behind to encourage those up front to keep up their speed. (What do we say when we honk from behind?) Finally, (now I want you to get this) when a goose gets sick, or is wounded by gun shot and falls out, two geese fall out of formation and follow it down to help and protect it. They stay with the goose until it is either able to fly or until it is dead, and they then launch out on their own or with another formation to catch up with their group. (If we have the sense of a goose, we will stand by each other like that.)

Kris Brown, Principal
Holy Rosary School

Sally Heard

Autographs




♡ Sally


Section K

Sally,
So nice to get our relationship
renewed. You have helped me on
my journey to get our relationship
renewed. Love & hugs during lab.
Thanks,
Love Judy

Sally,
You have showed me
a very special place in
your life. Let go + Let God.
Love to you,
Deena

THANKS FOR SHARING
IN THE EXPERIENCE THIS
WEEK 

Sally:
It's a blessing all
the wonderful things you
share at CHAT.
Heeg Mitchell

Hope to see you next year!  Pat Walker

Sally -
The peace & calm that
shows on the outside evidently
covers a very strong, resilient
woman - Congratulations on
all you have accomplished, and
we'll continue in the future.
Christine

Sally,
Thanks for
sharing all of
your talents
♡ Jicky

Sally,
You are so sweet and gentle
Thanks for sharing the love & unconditional
love that has been so refreshing for me.
Michelle

Sally; you have to be a good lady to alot of people, this would be the
place to meet good people. So far I find that a neat place. the
Inner Child is great, I see my self. I hope to come back
next year.
crystal

Sally
Thank-you for
sharing about
the inner child
you have a wonderful
family, I hope my
son will be as happy
and free as yours
Love Carol Stewem

Sally,
Great seeing you!
Hope to see you
next year.
Much love,
Gene
P.B.

Sally -
Just year of enjoying
your talents & music &
singing & humor & ...
Thank you!
Pat Farr

Sally -
Thank you for sharing
your gifts and knowledge.
Enjoyed your "Inner Child"
so much. Mary S.

I am always
af so glad to see you
me - Chert. You always inspire
Tai

Sally -
How nice to
met you + serve
with you this
year.
Keta Rae Wangman

Sally,
You always add so
much CHTT. Thanks!
Hope to see you next
year!

Love,
Beth

SALLY,
I'M GLAD TO HAVE
MET YOU, AND I HAVE
A LOT OF RESPECT FOR
YOU FOR WORKING THE
PROGRAM, AND FOR YOUR
SINCERITY

BRYAN WILSON

SALLY -
THANK YOU FOR SHARING SO
MUCH OF YOURSELF AND BRINGING
YOUR FAMILY TO STATE ACOO -
WISH YOU THE BEST FOR THE
FOLLOWING YEAR!

KEANSTIN
EDWARDS



Thanks for being
you love Terra

LETTER
I AM SO HAPPY TO HAVE
MET YOU AND I HAVE
NOT OF COURSE FOR
THE LOVE OF THE
GARDEN AND FOR THE
MOMENTS
FROM TERRA

THANK YOU FOR THE
MOMENTS OF YOUR
LIFE THAT I WILL
NEVER FORGET TO
RECALL
WITH YOU THE BEST
OF ALL THINGS
FROM TERRA

