

Recipe for Leadership



Section A

**THIS NOTEBOOK IS DEDICATED TO
ROY MAIN**

"An Ode to Roy"

There is NO doubt that you are here
Your spirit lingers on so near
With Your quick wit and cheerful smile
Each one of us you DID bequile
To TRY, though we had two left feet,
a dance step or a rhythm beat.
Encouragement - no compromise -
"Ol Roy" your name tags advertised.
With Papa B you traded pipes
- sometimes even changing types -
All this and memries many more -
The jumpsuits that you always wore!
Stories and jokes that you told
If written down could have been sold
When you saw things that we should do,
We knew that we could count on you
Morning finger exercises
Many seniors felt were PRIZES
Wheel chair dancing with them you shared
There seemed no way you could be spared -
You reached out and touched us all
- "Perpetual motion on call"
Across a dance floor you could glide
With charming Gwen right at your side -
To Hawaii with some of us
Made our TRIPS a bonus plus -
Though you are missed from these parts
You are embedded in our hearts

WE MISS you Roy

Notebook Dedication

ODE TO RUTH RADIR

Ruth Radir of WSU

We are very grateful to you!

You helped to lay the plans for CHAT

Our early direction you did plat.

When you retired you moved away

To sunny Californ-I -A

Though wheelchair bound in your last years

Your mind stayed clear for which we cheer!

97 -- that's quite a feat!

Knowing you would have been a treat!

We've heard that you were very caring

Throughout your life with others sharing

Red haired Leila you sent to CHAT

Our thanks to you for doing THAT!

Notebook Dedication

ODE TO BETTY KING

*Twas a joy to know Betty King
Her friendliness made our hearts sing -
Making friends was easy to do
With her there we could not be blue -
Organization skills she had
For which Dale was really glad -
As 4-H Leader she was great
With 4-H members HIGH She'd RATE
At their first CHAT he was surprized
With birthday cake - her enterprise -
At Lab she worked for us REAL HARD
Here's where her sense of humor starred
Quietly and without a fuss
Her problem solving rates A PLUS
Deeply sensitive and caring
Betty's life was one of sharing.
Her family came first always
In our memories she will stay.*

We MISS you, Betty

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 - Nel Carver

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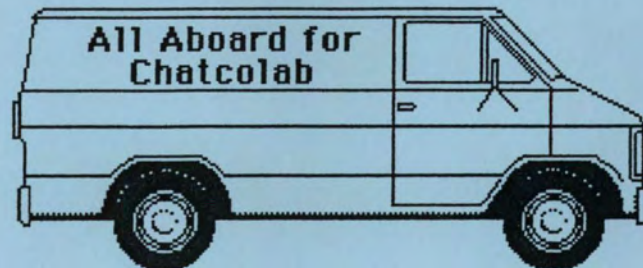
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Chatcolab

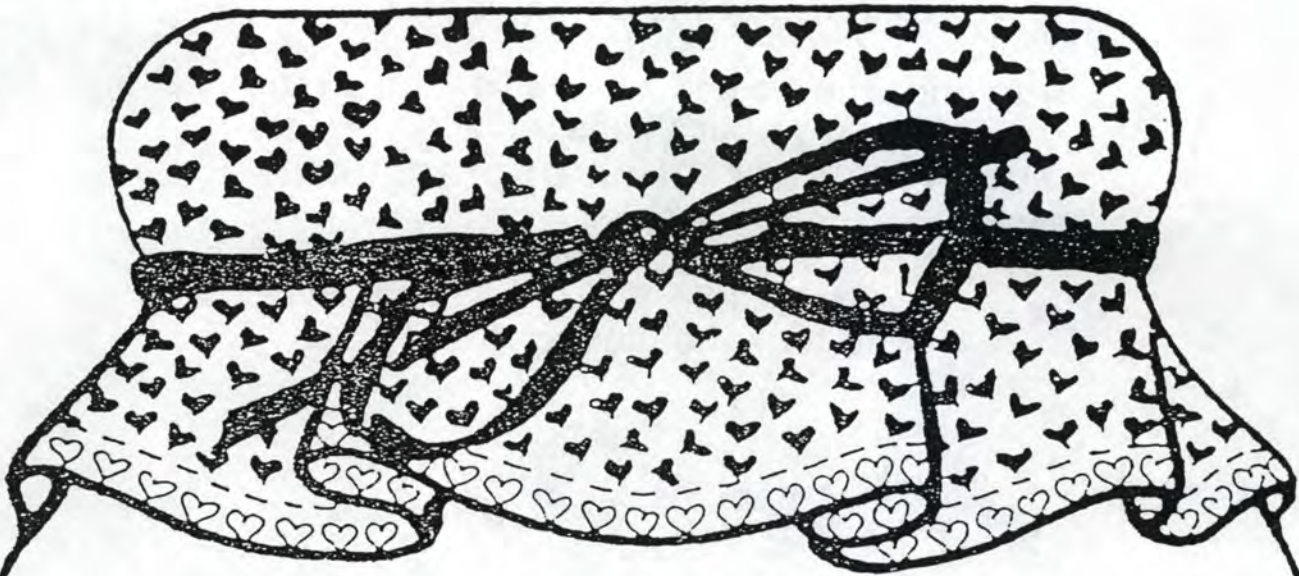
Spring has sprung
Summer's a comin'
Down at CHAT
Things are a hummin'.

Told a story? Learned a dance?
Join in song, here's your chance.
Leadership ideas are shared and lent
As at this Lab we experiment.

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

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

HOORAY. U R HERE.
Let out a holler.
No more signs
To read and foller.



A Message From Our Chairman

Dear Labbers:

You have been super cooks-- great chefs in creating this wonderful week of working on our "Recipe For Leadership".

We have shared of ourselves and our resources, in becoming better people. We have found our ingredients to include things like planning, management, making decisions, understanding ourselves, working with groups and communications. These, blended with our resourcefulness, patience, experience, caring, sense of humor and enthusiasm have created some wonderful products.

These products are you, the people, who have attended this lab. Because of the input from everyone here, the backwards, inside-out party, the Christmas party, our egg drop project, our tie dying and fly tying, our family groups, the evaluations workshop and many more - you and I have changed.

Thank you for being a part of the week. Thank you also for allowing me to be your chairman for this wonderful week.

My love and hugs,

Jean Baringer

Jean Baringer

The "Computer Room" Crew
Terry Weber, Ruth Moe, Toni Gwin,
Janet Edwards the
"Goddess of the Copier World"
and

everyone who helped type, sort, cut, paste,
give back rubs, etc.

You were very much appreciated!!

Thanks
to ALL the
"Little Elves"
who took the time to HELP!



OFFICE HOURS

OPEN Most days about 9 or 10
Occasionally as early as 7, But **SOMEDAYS**
as late as 12 or 1.

WE CLOSE about 5:30 or 6
Occasionally about 4 or 5, But
Sometimes as late as 11 or 12.

SOMEDAYS or afternoons, we
aren't here at all and Lately
I've been here just about all the time,
Except when I'm someplace else.

| Last name | First name | Address | City | St | Zip | Home phone | Work phone | Birthday |
|------------|------------|--|--------------|--------|-------|--------------|--------------|----------|
| Abel | Beth | S 10809 Gardner Rd | Chenece | Wa | 99004 | 509-448-2235 | | Nov 7 |
| Allison | Carol | 200 SW D St #3 | Madras | Or | 97741 | 563-475-2694 | 503-553-3243 | Dec 7 |
| Bailey | Josh | PO Box 1394 | Medical Lake | Wa | 99022 | 509-299-5568 | | Apr 29 |
| Baringer | Jack | 520 So Maryland | Conrad | Mt | 59425 | 406-278-7716 | 406-278-7681 | June 2 |
| Baringer | Jean | 520 So Maryland | Conrad | Mt | 50425 | 406-278-7716 | | July 5 |
| Beasley | Bob | 6231 22nd NE | Seattle | Wa | 98115 | 206-523-1876 | | Feb 21 |
| Beasley | Jim | 14515 S Clackamas Riv Dr | Oregon City | Or | 97045 | 503-656-5027 | | Feb 13 |
| Beasley | Miriam | 14515 S Clackamas Riv Dr | Oregon City | Or | 97045 | 503-656-5027 | | Jan 20 |
| Black | Amy | 920 3rd Ave No | Great Falls | Mt | 59401 | 406-452-6888 | 406-763-4200 | Nov 27 |
| Booth | Donna | 2005 Lester | Missoula | Mt | 59801 | 406-549-7308 | same | May 26 |
| Bridger | Joel | 154 W Valley Acres | Kalispell | Mt | 59901 | 406-257-4978 | | Nov 27 |
| Burton | Chris | PO Box 325 | Santa Ysabel | Ca | 92070 | 619-782-9190 | 619-782-9000 | Mar 1 |
| Burton | Marianne | PO Box 325 | Santa Ysabel | Ca | 92070 | 619-781-9190 | 619-782-9000 | Sept 5 |
| Carver | Nel | 1668 Appaloosa | Moscow | Id | 83843 | 208-883-1533 | | Sept 12 |
| Chitty | Kyle | 149 So Iowa St | Casper | Wy | 82609 | 307-234-6127 | | Jan 16 |
| Chitty | Lori | 149 So Iowa St | Casper | Wy | 82609 | 307-234-6127 | 307-235-8383 | Sept 12 |
| Dwyer | Dolly | 947 1/2 Fair Addition | Great Falls | Mt | 59404 | 406-452-0044 | | Aug 1 |
| Dwyer | Terry | 947 1/2 Fair Addition | Great Falls | Mt | 59404 | 406-452-0044 | | April 4 |
| Early | Jenny | 1930 Park Ave NE | Salem | Or | 97301 | 503-391-8948 | | Sept 10 |
| Easterly | Larrie | 15057 S Clackamas Riv Dr | Oregon City | Or | 97045 | 503-656-7159 | | March 30 |
| Edwards | Janet | North 19812 Yale Road | Clobert | WA | 99005 | 509-238-6045 | 208-885-6321 | Nov. 4 |
| Ferner | Rosy | 1521 Ridgeview Dr | Moscow | Id | 83843 | 208-882-7455 | | June 17 |
| Gale | Mary Lou | 415 So 25th St | Laramie | Wy | 82070 | 307-742-2055 | | March 29 |
| Gale | Al | 415 So 25th St | Laramie | Wy | 82070 | 307-742-2055 | | Oct 6 |
| Gouchenour | Don | Star Rt, Box 39 | Ledger | Mt | 59436 | 406-627-2311 | | May 6 |
| Gouchenour | Ray, Sr | Star Rt, Box 39 | Ledger | Mt | 59436 | 406-627-2308 | | Jan 4 |
| Gouchenour | Rosemary | Star Rt, Box 39 | Ledger | Mt | 59436 | 406-627-2311 | | May 11 |
| Gwin | Toni | 2565 25th SE | Albany | Or | 97321 | 503-924-5742 | 503-737-1605 | Aug 6 |
| Headrick | Bill | 18766 S Lower Highland Rd | Beavercreek | Or | 97004 | 503-632-3188 | | April 29 |
| Headrick | Margaret | 18766 S Lower Highland Rd | Beavercreek | Or | 97004 | 503-632-3188 | | Aug 26 |
| Heard | Sally | 1621 3rd Ave, So | Great Falls | Mt | 59405 | 406-453-2088 | 406-727-2738 | March 27 |
| Higuera | Jane | 1015 S Russell Rd | Spokane | Wa | 99204 | 509-747-1662 | | Oct 3 |
| Hirata | Gisele | 15057 S Clackamas Riv Dr | Oregon City | Or | 97045 | 503-656-7159 | | Dec 30 |
| | | Avenida Tivoli, 586 V. Betania; 12245-231 Sao Jose dos Campos | Sao Paulo | Brasil | | | | |
| Howard | Nancy | 15987 S Hilltop Rd | Oregon City | Or | 97045 | 503-656-6928 | | March 6 |
| Kirk | Merle Anne | PO Box 752 | Warm Springs | Or | 97761 | 503-553-1395 | 503-553-3243 | Feb 24 |
| Kreiter | Betty | 23404 NE Weakly Rd | Camas | Or | 98607 | | | Feb 2 |
| Laughlin | Kevin | PO Box 30 | Sandpoint | Id | 83864 | 208-265-4260 | 208-263-8511 | April 14 |

| Last name | First name | Address | City | St | Zip | Home phone | Work phone | Birthday |
|-------------|----------------|--------------------------------|---------------|--------|-------|---------------|--------------|----------|
| Logan | Patty | 24694 Silver Falls Hwy | Sublimity | Or | 97385 | 503-769-6837 | | Feb 13 |
| Lowrie | Miriam | 1895 Evergreen | Salem | Or | 97303 | 503-399-7359 | 503-623-3395 | June 27 |
| Madison | Marie | 387 NE Conifer #3 | Corvallis | Or | 97330 | 503-757-2826 | 503-757-6750 | May 29 |
| Mahaffey | Lane | W17207 Md Lk 4 Lks Rd | Medical Lake | Wa | 99022 | 509-299-7273 | 509-325-6810 | March 26 |
| Mahaffey | Oly | W17207 Md Lk 4 Lks Rd | Medical Lake | Wa | 99022 | 509-299-7273 | | Oct 4 |
| Mahaffey | Terra | W17207 Md Lk 4 Lks Rd | Medical Lake | Wa | 99022 | 509-299-7273 | 509-325-6810 | Jan 12 |
| Marsden | Diana | 969 Cave Rock Ave | S Lake Tahoe | Ca | 96150 | 916-544-0444 | | |
| Marsden | Diana | 16 Victoria Park, Dover | Kent, England | CT | 161QS | 44-304-266350 | | |
| McCornack | Marj | 217 SE LaCreole #24 | Dallas | Or | 97338 | 503-623-6935 | | March 15 |
| McCracken | Francis | E. 817 Empire | Spokane | Wa | 99207 | 509-484-6830 | | Aug 18 |
| Merritt | Kelly | 15793 S. Neibor Rd | Oregon City | Or | 97045 | 503-631-7209 | | Dec 9 |
| Miller | Janice | 1520 3rd St NW #C-305 | Great Falls | Mt | 59404 | 406-452-9479 | | Jan 23 |
| Moe | Dan | 818 Beaufort | Laramie | Wy | 82070 | 307-745-4238 | | July 15 |
| Moe | Ruth | 205 Corthell Rd | Laramie | Wy | 82070 | 307-745-7227 | 307-766-3829 | Sept 3 |
| Monforton | Pat | PO Box 355 | Oakesdale | Wa | 99158 | 509-285-4980 | | Feb 12 |
| Morgan | Jill | 2039 SW 16th | Albany | Or | 97321 | 503-926-1672 | 503-967-3853 | March 2 |
| Nicholson | Cheryl | 1420 S 15th | Mt Vernon | Wa | 98273 | 206-424-0612 | | Feb 12 |
| Olsen | Burton | 273 Richards Bldg, BYU | Provo | Ut | 84602 | 801-489-6075 | 801-378-4369 | May 23 |
| Palmer | Dwight | 1312 W Bolan Ave | Spokane | Wa | 99204 | 509-448-1462 | | Nov 6 |
| Pierre | Sylvain | 9 Topaz Lane | Great Falls | Mt | 59405 | 406-453-7520 | | March 8 |
| | | 3 Route de Tiergues, 12300 St. | Affrique | France | | | | |
| Sampson | Lyanna | 29005 NE 28th Circle | Camas | Wa | 98607 | 206-834-3373 | 206-834-3338 | July 29 |
| Seabert | Judy | 525 Valley St | Aberdeen | Wa | 98520 | 206-532-7877 | | Sept 26 |
| Smick | Debi | 535 N Adams #4 | Moscow | Id | 83843 | 208-883-4537 | | Jan 19 |
| Smith | Luke | 2552 Deeter Rd | Newport | Wa | 99156 | 509-447-2110 | | April 15 |
| Steckelberg | Leila | 9406 164th NE | Arlington | Wa | 98223 | 206-435-3075 | | July 30 |
| Stephens | Joe (Doc) | 2401 E Cambridge Ln | Spokane | Wa | 99203 | 509-747-2792 | | March 20 |
| Stevens | Theresa | 915 Lower Syniveja | Sandpoint | Id | 83864 | 208-263-4126 | | March 12 |
| Stout | Michelle | 25810 E Moffatt Rd | Newman Lake | Wa | 99025 | 509-226-0524 | | Oct 16 |
| Swaney | Charlie | 11244 Amherst Rd | Harrod | Oh | 45850 | 419-648-4486 | | Aug 29 |
| Weber | Terry (Carson) | 1260 Hwy 95 N | Viola | Id | 83872 | 208-882-6135 | | Oct 2 |
| Wieber | CeeCee | 7527 N Orchard Prairie Rd | Spokane | Wa | 99207 | 509-466-2442 | 509-466-5050 | Aug 5 |
| Wilson | Bryan | 15047 S Clackamas Riv Dr | Oregon City | Or | 97045 | 503-655-3562 | | Sept 23 |
| Wilson | Mya | 15047 S Clackamas Riv Dr | Oregon City | Or | 97045 | 503-655-3562 | | Dec 13 |
| Wilson | Tanya | 15047 S Clackamas Riv Dr | Oregon City | Or | 97045 | 503-655-3562 | | Jan 25 |
| Wilson | Tyas | 15047 S Clackamas Riv Dr | Oregon City | Or | 97045 | 503-655-3562 | | May 7 |
| 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 |

5th Row: Jane Higuera, Judy Seabert, Carol Allison, Amy Black, Tyas Wilson, Sylvain Pierre, Bryan Wilson, Tanya Wilson, Kelly Merritt, Bill Headrick, Mya Wilson, Jim Beasley

4th Row: Nel Carver, Michelle Stout; Lya Sampson, Merle Anne Kirk, Crystal D. Winishut, Miriam Lowrie, Luke Smith, Kyle Chitty, Dwight Palmer, Theresa Stevens, Burton Olsen, Kevin Laughlin, Ray Gouchenour

3rd Row: Ruth Moe, Ernie Wycoff, Esther Wycoff, Cee Cee Wieber, Toni Gwin, Jill Morgan, Marie Madison, Joel Bridger, Margaret Headrick, Gisele Hirata, Francis McCracken, Lane Mahaffey, Terra Mahaffey, Josh Bailey, Debbie Smick, Oly Mahaffey, Beth Abel, Marj McCornack

2nd Row: Leila Steckelberg, Jack Baringer, Terry Dwyer, Rosemary Gouchenour, Don Gouchenour, Al Gale, Mary Lou Gale, Dan Moe, B.J. Kreiter, Nancy Howard, Diana Marsden, Pat Monforton, Jenny Early, "Doc" Stephens

1st Row: Larrie Easterly, Jean Baringer, Rosy Ferner, Dolly Dwyer, Chris Burton, Marianne Burton, Lori Chitty, Charlie Swaney, Patty Logan, Donna Booth, Janice Miller, Sally Heard, Terry "Typist" Weber, "Beaz" Bob Beasley, Miriam Beasley "Mama B"

THE Bready Bunch

Carol Allison
Josh Bailey
Bob Beasley
Nel Carver
Janet Edwards
Frances McCracken
Sylvain Pierre
Esther Wycoff

Grinning Gourmets

Amy Black
Donna Booth
Joel Bridger
Jane Higuera
Marj McCornack
Marie Madison
Dan Moe
Mya Wilson

The Sanders Family

(KFC)
Larrie Easterly
Mary Lou Gale
B.J. Kreiter
Patty Logan
Oly Mahaffey
Janice Miller
Cheryl Nicholson
Lyanna Sampson
Terry "Typist" Weber

Funsters

Beth Abel
Jean Baringer
Chris Burton
Rosy Ferner
Burton Olsen
Debbie Smick
Luke Smith
Bryan Wilson

The Kabobs

Kyle Chitty
Toni Gwin
Bill Headrick
Ruth Moe
Doc (Joe) Stephens
Cee Cee Wieber
Tanya Wilson
Crystal Winishut

Hot Peppers

Jack Baringer
Miriam Beasley "Mama B"
Lori Chitty
Dolly Dwyer
Al Gale
Lane Mahaffey
Jill Morgan
Ernie Wycoff

The Stir-Ups

Terry Dwyer
Don Gouchenour
Sally Heard
Miriam Lowrie
Kelly Merritt
Pat Monforton
Leila Steckelberg
Michelle Stout

Burnt Toast

Jennifer Early
Rosemary Gouchenour
Gisele Hirata
Merle Anne Kirk
Kevin Laughlin
Terra Mahaffey
Diana Marsden
Tyas Wilson

Sweet Potatoes

Marianne Burton
Ray Gouchenour
Margaret Headrick
Nancy Howard
Dwight Palmer
Judy Seabert
Theresa Stevens
Charlie Swaney

FAMILY GROUPS

THE Bready Bunch

Carol Allison--Born in Portland, Oregon a true webfoot. I have three sons, three daughter-in-laws, and nine grandchildren. I have designed the first and only float for the Rose Festival representing the Warm Springs Confederated Tribes of Oregon. The float won the Governor's Trophy.

Josh Bailey--I was born in Seattle and have lived in Washington all my life. I like to wrestle, swim and play almost any sports.

Beaz (Bob Beasley)--I am the son of Jim and Miriam Beasley. I was born in Oregon City shortly before CHAT began. I moved to Seattle in 1967. I came to CHAT and married Chris in 1971. I was a regular chat from 1971-1982. I then changed jobs and became involved as an officer of Seattle Elks Lodge, becoming the Exalted Ruler ("President") in 1987-1988 at which time I began driving bus for the Port of Seattle at Sea Tac Airport. Now I'm back with twenty-three years of bliss with Chris and a remodeled home.

Nel Carver--I live in Moscow, ID and have been married to Bob (Bean) for thirty years. I have two children and one grandchild. I enjoy sharing with all the great folks who come to Rec Lab.

Janet Edwards--I was there and now I am here. I work in ID, but live in WA. Watch for me when my car goes driving by. I try to be a sun ray where ever I live.

Francis McCracken--I was born in Spokane and live in Washington. I like to listen to music and I have four brothers.

Sylvain Pierre--I'm French and was born in France but I have not spent all of my life in France. I have been in England, Ireland, Morocco, Egypt, Spain, Portugal and am presently a foreign exchange student in the United States. I like playing hand ball and have been on the state team for three years.

Esther Wycoff--I have been married to Ernie for fifty years. We have four children--three sons and one daughter. I have ten grandchildren and four great grandchildren. We live in Moscow Idaho.

Funsters

Beth Abel (Nurdy)--I'm from Cheney WA, which is near Spokane. I graduated from high school this year and will attend Spokane Falls Community College in the fall. This is my first time at CHAT and I'm loving it! I came with the Mahaffey's, you know, the loud ones. I loved the tie dying class.

Jean Baringer (Craftie)--I am from Conrad MT and the wife of Jack who was at CHAT this year. I am the mother of Jeff (22) who is working in Conrad and Jennifer Riphisbury. Jennifer was married this last year and became mother to Kyla Valentine. (She says "hi" to all and really missed not being here) This new "grand-mothering" takes some new time as well as more hours in working at Schwans Frozen Foods--which means less time for crafts that I still enjoy.

Chris Burton (Cookie)-- I own my own computer software business in Santa Ysabel in Southern CA. I am happily married to Marianne (the songleader) and am praying for lots of little Burton's. I love the opportunity to play and learn with such wonderful and supportive people. Thank you for a "relaxing" vacation!

Rosy Ferner (Stitchie) I'm a homemaker in Moscow, ID. I have two children Danny (9) and Amber (11) plus a great husband. I enjoy doing activities with my family and spend a lot of time taking my kids to activities. I lead a 4-H dog obedience project, help with scouting projects, etc. I also power walk, obedience train my two shelties, and especially enjoy designing quilts.

Burton Olsen (Runnie)--I like to run from one activity to another (kayaking, racquetball, computers, gardening, etc.) I also run from / or to different jobs. I am the father of ten, husband of one professor at BYU, scout master, labber, etc.

Debi Smick-- I am currently attending the University of ID and majoring in Sport Medicine. I will be working at the Salvation Army--Camp Gifford this summer as the Recreation Director, I enjoy all sports and poetry. Someday I hope to coach college sports.

Luke Smith (Speedie)--I am fifteen , my birthday is April 15th. I like fishing, hunting, camping hiking, and cycling. I am home schooled, I have been all my life and I like it. I like this camp and I hope to come back.

Bryan Wilson (Woodsie)--I like nature, scriptures, surfing, poetry, and people. I seek peace.

Hot Peppers

Jack Baringer--A Montana native from Conrad in the North central part of the state.

Miriam Beasley "Mama B"--There is no place I'd rather be

If away from home I go

Than CHATCOLAB in Northern Idaho

I 'm sure you all agree.

This year our family representation

Is a nine group constellation-----

Jim and I and Beaz are here---

Four Wilson Grands add to the cheer---

Larrie and our Brazilian Grand are the two that bring us to nine.

(That's one eighth of our LABI)

We HOPE and PRAY the rest will come another year! Mama B

Lori Chitty--I am the mother of two sons and a "Rec Lab Junkie" of twenty years. (yes, I was only ten when I attended my first lab in the Black Hills) In real life I work at the Casper Recreation Center and Ice Arena programming classes in Arts and Crafts, Sports, Dance, Fitness and Ice Skating, doing a lot of paperwork . My real love is teaching classes in dance, crafts or whatever else I can come up with.

Dolly Dwyer--

Al Gale--Retired on Jan. 4, 1994 after serving at the Univ. of WY for thirty-five and a half years. My last position was associate Dean and Director of Agricultural Experiment Stations in the College of Agriculture.

Lane Mahaffey--Who ran away from home at the age of ten to become a trapeze artist. Now immensely famous, she is taking a break from her world wide tour to enjoy learning new leadership skills at CHAT. Her secret leadership ingredient is faith and prayer. (and that is the only truth to this bibliography)

Jill Morgan--Oregon Native, raised in Siletz, OR--pop, 572, at that time. I currently live in Albany, OR where I work in the Juvenile Justice System. I have two grown boys; Jeremy and Kameron, who kept me busy running a taxi for them for years. Now I am retired from that job,. Thank goodness!

Ernie Wycoff--Moscow ID. age 81 1/2 retired and was formerly a carpenter and electrician. In fact a kind of jack of all trades and perhaps the master of none. I cooked for several years in my twenties.

Burnt Toast

Jenny Early--(Pizza Bread) I am visiting once again from Salem Oregon. My husband, whom many of you know perhaps will join us towards the end of the week. I am a registered nurse currently working in a very busy E.R. in Salem. We recently bought a house with a huge yard-requiring lots of hands on. I love digging in the dirt much more than doing the vacuuming! I especially enjoy my nieces who visit us often. Helps keep me you being around such creative, enthusiastic minds. My dogs, Duke and Rascal keep me broke due to vet bills , escapes from the fence and a "warning" about my barking dog from a distant neighbor. Michael and I will soon be celebrating nineteen wonderful years and most certainly the best years yet. If your in Salem, please come visit, but I will probably not vacuum!!

Rosemary Gouchenour (Sweet Bread)-- Housewife: 40 years -15th of June Husband: Don Sr. Hobbies: Eleven children and their offspring and spouses-only one unmarried Residence: 40 miles east of Conrad on the Ledger, MT Rural Route. Retired from: 4-H, Homemakers (Extension), Boy Scouts (committee person), Cub Scouts (Weblos, Bear Den, Leader) , and have cooked at 4-H camp and Chatcolab. Weakness-Chatcolab RL and Black Hills RL

Gisele Hirata (Cinnamon Roll) I am seventeen and an exchange student from Brazil. I have been living with Larrie and Ann Easterly form ten months. My grandparents came from Japan (from both my mom's and my dad's side). I live in a city that's about an hour from San Paulo and my favorite hobbies are dancing, music, drawing, going out with friends, traveling and shopping. I have a 15 year old brother and we have a dog at home. My dad is a manager at Philips and my mom is a librarian. When I go to Brazil I'll finish my studies and try to get into college. I 'm having a great time here in America and I'll miss everybody a lot!

Merle Ann Kirk (Brown Bread)--I am Warm Springs, Wasco, Yakima,Watilla and Navajo. I was born and raised on the warm Springs Reservation in Central Oregon. I have four sister and three bothers. I am the oldest. I graduated from a small school in Pilot Rock OR. I am of the class of 1991. A few of my interests are the young people, my cultural powwows, having a good time and sharing "MYMOOSHA" this means, "respecting the Creator, Mother Earth, ourselves and everyone and their life style."

Kevin Laughlin (Irish Soda Bread)--This Barney Boy comes from the Panhandle of Idaho and enjoys music, stories and a good smile. Gardens and mountains, shades of green and gold, springtime and autumn a favorite theme. Friendships filled with treasure to find, hopeful of peace for each ones body, soul, and mind. In Sandpoint town does he reside-come for a visit to share and abide...

Terra Mahaffey (Banana Nuts)-- I am eighteen years old and just graduated from high school on June 3rd. I have worked as a life guard in Spokane, where I plan to work this summer. In the fall I plan to go on to community college.

Diana Marsden (Corn Bread)--I come with marmalade from Dover England, and sometimes from CA, OR, WA,MT-whichever direction I arrive in the U.S. from. I enjoy three granddaughters age 1 1/2, 3, and 5 and a grandson in the Navy who is stationed at Lemoore CA. My business is managing a large home in England which houses, along with her and her husband (Eric), nine lodgers. At present I am a distributor for N.S.A. retailing Juice + in England and signing up dealers in the U.S. I enjoy my new found vitality from the fresh fruit and vegetable capsules which capture the food enzymes so they are not lost in freezing and cooking. Time moves to fast at Chat that we need at least two weeks.

Tyas Wilson (Dough Boy)--I am 22 years of age and I returned one year ago from a mission. I am currently working to afford school in the fall. I am the second child of seven children of my wonderful parents. I live in Oregon City, OR. My hobbies include, motorcycle off-roading, fishing, hunting and the great outdoors.

Grinning Gourmets

Amy Black--My summers are spent "on the Mtn" near Bozeman doing weed control. My tool is a long handled shove. I feel very productive and it is wonderful to work out doors. The twelve Elderhostels I have attended have been excellent. My thoughts on retirement, seven years ago, were to learn to slow down and enjoy life and have many new experiences--I'm in process! CHAT is a great experience.

Donna Booth--I was born in Austria in 1880. My parents were from a very wealthy family who lost all their money during W.W. II. I have raised 15 sons and one daughter. I have worked at many thing, including barn yard cleaning, caterer and foot Doctor. In my next career I want to be a brain surgeon, because I thing I need one and I might as well be my own Doctor.

Joel Bridger--I am sixteen years old and I live in Kalispell, MT. I am a student of Kalispell Flathead High School and will be a sophomore. I have a sister, Paula ,who is 14. I have been enrolled in 4-H for eight years and enjoy it very much. I plan to go into the FFA program this coming year. I have had a lot of fun at CHAT and hope to return next year.

Jane Higuera--I am celebrating my tenth consecutive year at CHAT. I am a volunteer at home near Spokane. I am just crazy sometimes, always musical, never late and EAGER to help. I am a unique, endearing (Amy said so), ideas person- who is glad to be here. I am also an avid bird watcher.

Marj McCornack--I was born 3-15-26 in Portland OR and adopted in Montesano WA. I graduated in 1943 from Olympia, WA. I was so shy I lived in a box! (Not really, but I might as well) . In 1948 at Pacific U in Forest Grove OR is where I tripped Clyde, caught and married him. We adopted three children (2girls - 1boy) who at last grown up to be adults. I have one grandson. I am heavy into 4-H.

Marie Madson--The Willamette Valley has been my home for 50 1/2 years of my 51. Some people say I'm a "prune picker" because I was born in Salenis CA, but if you look closely, you'll notice I have webs between my toes. I also have an aversion to too much heat and too much sunshine. My greatest adventure, so far, has been guiding the lives of three boys from birth to adulthood with all the successes and failures. My next great adventure is just beginning: guiding my own life for the next 20-30 years.

Dan Moe--I was born a long time ago, though not as long as others. (1959) I was born in a place far away, though not as far as some. (Laramie, WY) I climb, swim, run and bike. You can call me and adventurer, a photographer, and a student of life.

Mya Wilson--Well, Hello! Greeting from Oregon City OR. This is my first year of CHAT and golly gee whiz what a wingdinger it's been. My one question is...Why wake up so early in the morning?*#. Hooter is my name-late is my game . Yee Haw! Okay, late's not my only game. I'm a professional UNO player and thanks to CHAT a victorious Champion in the game of shuffle board. So the challenges are on! TeeHee Happy Birthday!!You all.

The Kabobs

Kyle Chitty--Though I am a first time labber from WY-I plan to become a return labber.

Toni Gwen--I came to lab and then I go back to OR. I'll be back. This is the best place to share the things that I have learned and take them back.

Bill Headrick--It's been nearly twenty years since I was at CHAT last. It will not be that long before I return. Where else can you get so much love and support as here.

Ruth Moe--Long time 4-H state staff member in WY and Rec Labber from many Labs.

Doc Joe"Rock" Stephens--I tell the best true stories. See me later for details, jokes included.

Cee Cee Wilson--This week is my first time at LAB. I've waited so long to learn my true identity as a kabob.

Tanya Wilson--This is my second year as a labber. i enjoyed the hugs so much I had to come back.

Crystal Winishut--I am a return labber. Next year I will be back and after here I go back to the place of hard labor-keeping my mind busy.

The Stir-ups

Terry Dwyer--I have been retired for six years. I am a veteran of Black Hills Rec Lab. I was born on a farm and served in WW II. I worked 42 years as a newsman. I am married to Dolly and we have five children including Nel.

Don Gouchenour--I am from Ledger MT. I am a farmer and rancher on a dry land farm in North Central, MT. My friend and companion is Rosemary and we will celebrate our 40th anniversary this month. We have six sons and five daughters--so now we have thirty-three grandchildren. Our oldest granddaughter and youngest son graduated from Conrad High School last Sun. May 29, 1994. We've enjoyed coming to CHAT several times in the last ten years. Stay healthy and happy and keep coming to CHAT. A good place to enjoy myself.

Sally Heard--After seventeen years of coming to CHAT I am truly committed for Life--This has been a place for me and three of my six children to learn many things and practice mixing them into our lives. The children in my Montessori School also benefit and much of what I get here is served at the school. This year I received my CTM in Toastmasters and convinced two to three to plan for next year at CHAT.

Miriam Lowrie--I was born, raised and educated in MN. I arrived in OR in 1971 to become the Extension Home Economist and 4H agent in Hood River Co. OR. My husband, Dan also an extension agent at the time, whisked me away in 1979 to the Portland and now the Salem area where I've been the 4H agent in Yamhill and Polk Counties since . Our son Jed is now ten and active in baseball, basketball player, has a yellow belt in Karate, and is a new member of 4H. Jed and his dog Rookie and several friends can really cook up a Mess!! I enjoy reading, sewing, knitting, traveling and scoring ball games--when I'm not working with all the great folks in 4H.

Kelly Merritt--Since retiring from the Santa Fe Railroad, it seems my life has gone down hill. Really it is just the way it seems to me. Actually, I'm very fortunate--my family is doing real well, and the granddaughters are doing well in college--so what more could any man ask? We are all in good health and looking forward to having some great times together, picnicking, over on the coast, fishing and such. Being able to spend time here at CHATCOLAB means so much. I'm sure I'll leave here at the end of this week in much better spirits than I was when I arrived.

(Thursday Supplement) This is Thursday morning and my mental attitude is so much more upbeat than it was when I left home and arrived at CHATCOLAB, that I can hardly believe it myself. Everyone here seems to have a way of making an old goat like me realize there is some kind of a future left in this life to be enjoyed. If a person ever feels down in the dumps, if there is some way to attend a place like CHATCOLAB, I promise them they will leave with a new and much-much better outlook on being allowed to live.

Pat Monforton--I am the sweet wife of a teasing and jolly man named Don. I am the patient mother of five children and doting grandmother of six. I'm a busy homemaker, nurse and care giver of older people and children in need. I am also a "Busy Bee" in many organizations such as; Beta Sigma Phi, Tops, Pine Creek Club etc. I help my husband in his business, but sometimes I have to take time for myself, that's why I came to CHAT.

Leila Steckelberg--This is my 42nd year at CHAT and it has become such an important part of my life that I don't even consider missing being here!!! (At times, I've had to nearly move heaven and earth to make it, but I've succeeded every year!) I wouldn't go back to the person I was before CHAT for anything in this world! Due to chat, I went back to college when son David started Junior High and with husband Dale's support, graduated from the University of WA Cum. laude with a B.S. degree in Home Economics, Education and Recreation. I could have graduated with a higher grade point but my grades each year in spring quarter were not as high--due to being one week out of ten at CHAT. (That week was usually mid-terms--do you suppose that had something to do with it?)

Dale and I are avid "Rockhounds" and square dancers. Dale polishes rocks, carves opal, soapstone and whittles wood while I copper enamel, silversmith, scrimshaw, do hand arts and crafts. I am still active with 4H, Rockhound Junior club and have worked with Campfire, Cub Scouts, Degree of Honor Junior and Sunday School. We have been foster parents for abused kids, also. My son David is a professional actor - we are very proud of him.

Michelle Lyn Stout--I'm from Newman Lake, WA. I'm 16 yrs. old and will be entering my junior yr. in High School. I have lived in Spokane, WA most of my life but at one time lived in Butte, MT. I have two horses and am involved in my first year in 4H and am taking Green Horse, Dog Obedience and Vet Science. I have three sisters, two brothers, nine nieces and nephews and a very large extended family. This is my first year at CHAT and so far have seen many squirrels, missed the bear and am enjoying the time here very much.

Sweet Potatoes

Marianne Burton--I come from Santa Ysabel, CA and recently "retired" school teacher, full-time homemaker and gardener, part time office manager for Chris' home-based business, volunteer for 4-H camp, and myriad church activities.

Ray Gouchenour--I live in Ledger, Mt. I still live on the farm of 2000 wheat field acres. I have two daughters and a son and too many grandkids and great grand kids to count. My hobbies are silver smithing and macrame--hobbies I have passed down to my kids.

Margaret Headrick--I come from Beaver Creek, OR and besides trying to keep "Little Bill" in line; I enjoy our eight grandkids and their parents, too. I help as 4-H records resource leader, teach Bible clubs and love to garden.

Nancy Howard--I volunteer with various organizations. I am an artist friend of Mama and Poppa B's family for forty-five years. I have wrote a children's book for Parents Press, N.Y. Now I am enjoying everything!

Dwight Palmer--I hale from Spokane, WA and am retired. I keep busy, but do nothing really important. I enjoy many activities including spoiling five grandchildren.

Judy Seabert--I am from Aberdeen, WA and am a children's advocate, consultant and trainer walking with many organizations.

Theresa Stevens--I'm from Sandpoint, ID and my husband is Ken. We have a little farm and three kids located on the edge of town. I've been babysitting and home schooling for the last four years and now am "graduating" to "critter cutting" for people on vacation. We love the Lord and try to live in peace. Ken logs and I'm a 4-H leader and "Homeworker".

Charlie Swaney--I am from Harrod, Ohio and am a longtime 4-H advisor, volunteer, county soil and water district. I farm 175 acres and retired from off farm employment.

The Sanders Family of KFC fame

Larrie Easterly (Half-Baked)--I have had an interesting year since last I wrote. I left my engineering job on Jan. 14, 1994 to pursue my photography business. So far business has been slow, but is

improving. Our exchange student, Gisele Hirata came to CHAT this year and has enjoyed it very much. She has been with us since last August. She has attended Oregon City High School this year and graduated June 5, 1994. Gisele has been a joy to have with us. We will miss her when she leaves on July 1st. The end of July, Ann and I will be going to Europe and Africa for 2 1/2 weeks for July and August. We will be in Amsterdam, Ghana, and Begin visiting friends and seeing the sights. While we are gone Heather will be attending YMCA of Columbia-Wilamette horse camp for the first week we are gone. After that she will be going to the beach for two weeks with Jim and Miriam Beasley.

Mary Gale (Rotisserie Gold)-- A native of Wyoming I was born in Cheyenne as Mary Lou Spicka. I grew up as the oldest child and only girl in a family of five. I attended school in Cheyenne and college in Atchison, Kansas. I married Al Gale and we have lived in Laramie, Sheridan, Cheyenne and Laramie. We have five children and nine grandchildren. The happy times in my life involve family activities and travel.

B.J. Kreiter (Buffalo wings)--I 'm from Camas, WA an am formerly from Clackamas County, OR. I was a labber in 1979 (so Mama B. tells me) I'm one of six children. I'm a 4-H co-leader. I'm on the WA State Advisory Board for 4-H. I drive a city bus in Portland OR. I AM SINGLE AND SHOPPING BUT I'M ONLY GOING TO DO IT (MARRIAGE) ONCE.

Patty Logan (Original)--I live in Sublimity OR and have been married 41 years. I have four daughters and eight grandchildren. I have been a 4-H leader for 26 years and I love CHATCOLAB.

Oly Mahaffey (Popcorn Chicken)--I'm fifteen years old and a sophomore at Medical Lake High School in WA. I scuba dive for fun and I swim a lot. I lifeguard at summer camp. I'm interested in the Marines in years to come.

Janice Miller (Hot 'n' Spicy)--I was born in Southern ID a, long, long time ago and now get to vacation here at CHAT. I claim my same six children and a few nieces. I have 14 grandchildren and am expecting two by Christmas. I begin study for my senior year in college on June 13th with 15 credits this summer. Hopefully I will graduate in the spring. I retired officially from foster care the end of May.

Cheryl Nicholson--I am presently a college student working on an associate degree. I have two daughters, one who will be 20 this week and she is the reason I had to go back home to help her celebrate. Thanks CHAT for giving me a small reprieve from my busy schedule.

Lyanna Sampson (Extra Crispy)--I 'm eighteen and a senior at Camas High in WA. I like to ski and ride horses. I plan to go to college at WA State and am undecided what I am going to take.

Terry "Typist" Weber (Pressure Cooked)--I got married in Jan. of this year to a very sweet man named, Steve. This marriage adds to more lovely daughters to my family, with the oldest girl giving us a grandchild this week, adding to my having two granddaughters age three and ten months. I also married off my youngest daughter in Jan. I have two daughters and a son. I have become a farm wife now and we like to go in the motor home. I painted the house this year and like to sew. It is great to be back at CHAT to re charge my batteries.

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 |
| (Chat-Chat Editor) | Toni Gwin | 1994 |
| | Ladd Olsen | 1995 |
| | Brian Wilson | 1996 |
| | 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 | |

BOARD MEMBERS 1995

| | | |
|--------------------|-------------------|------|
| Chair | Land Mahaffey | 1997 |
| Vice-Chair | Dwight Palmer | 1996 |
| Secretary | Jenny Early | 1995 |
| Treasurer | Nel Carver | 1995 |
| Board Members | Ladd Olsen | 1995 |
| (Chat-Chat Editor) | Jean Baringer | 1996 |
| | Bryan Wilson | 1996 |
| | Betty J. Drieter | 1997 |
| | Crystal Winishut | 1997 |
| Alternates | Bill Headrick | 1997 |
| | Charlie Swaney | |
| | Ruth Moe | |
| Lifetime Member | Leila Steckelberg | |
| Honorary Members | Jean Baringer | |
| | Vern Burlison | |
| | Don Clayton | |
| | Joe Stephens | |
| | Miriam Beasley | |
| | Jim Beasley | |

Demographics

Chatcolab '94

Total Registered Labbers: 73

by States

| | |
|------------|----|
| Oregon | 23 |
| Washington | 18 |
| Montana | 13 |
| Idaho | 8 |
| Wyoming | 6 |
| California | 2 |
| Utah | 1 |
| England | 1 |
| Ohio | 1 |

Nine States and One Foreign country are represented.

| | |
|---------|-------------------|
| Males | 27 |
| Females | 46 (about 2 to 1) |

Ages

| | |
|-------------|----|
| Under 21 | 15 |
| 22-40 | 15 |
| 41-55 | 13 |
| 56-65 | 14 |
| 65 and over | 16 |

| | |
|--------------------------|----|
| New Labbers | 32 |
| Returning Labbers | 41 |

Occupations:

Student, Registered nurse, Homemaker, Retired Railroad, Photographer, Professor, Consultant and Trainer, Recreation Director, County Extension Agent, Church Sacristan, Computer Programmer, Farmer, Continuing Education Coordinator, 4-H Program Assistant, Montessori Teacher, Camp Director, Youth Activities Coordinator, Bus Driver, Office Coordinator, Recreation Lab Consultant, Juvenile Court Counselor, Medical Records Clerk, Shipping, Fast Food.

Evaluation of Chatcolab 1994

Our goals at Chatcolab are to learn to understand and develop ourselves, to learn to use the knowledge we have gained, to get along with others, to work with and be responsible for the various groups with whom we work, to communicate more effectively, to manage and make decisions more effectively and to have fun.

1. Please share the most meaningful experience(s) for you at Chatcolab this week.

2. Are you a new labber ___ or a returning labber___. (Check one)

3. Based on your 1994 experience, next year will you :

| | no | | | | absolutely |
|---------------------|----|---|---|---|------------|
| a. return yourself | 1 | 2 | 3 | 4 | 5 |
| b. encourage others | 1 | 2 | 3 | 4 | 5 |

4. Do you have any further comments/suggestions?

Thank you for sharing your thoughts with us. The Evaluation Workshop

ANNUAL MEETING OF THE MEMBERSHIP
OF CHATCOLAB, INC.

June 11, 1993

Chairman Toni Gwin called the meeting to order at 2:10 PM.

Toni first welcomed new and visiting Labbers and explained the workings of Chatcolab.

Ruth Moe was introduced and proceeded to give the group the details of the demographics of those attending. They are as follows:

81 people enrolled, from 9 states and one foreign country; 25 from Oregon, 9 from Idaho, 4 from California, 13 from Washington, 18 from Montana, 2 from Utah, 3 from Wyoming, 1 from Michigan and 2 from South Dakota. There was one from England. There were 51 former and 30 new labbers present, of which 14 were male and 67 female. The age groups were broken down so:

| | |
|--------|----|
| 15-17 | 9 |
| 18-25 | 7 |
| 26-59 | 46 |
| 60 & > | 17 |

Toni then introduced the out-going Board members: Rosemary Gouchenour, Arlene Boileau and Mike Early.

Next to be introduced were the current Board Members: Ladd Olsen (not present), Nel Carver, Tina Aguilar and Toni Gwin. The Alternate Board Members were introduced next; Jean Baringer and Terry Carson.

Toni then introduced the Honorary Board Members; Jean Baringer, Joe "Doc Rock" Stephens, Miriam Beasley, and those not attending this year - Jim Beasley, Don Clayton and Vern Burlison.

Next Toni explained the Lifetime Membership policy and introduced Leila Steckelberg as the surviving receipt of that honor. She also mentioned the other person to have received that honor - Dwight Wales.

As Chair of the Board, Toni next voiced the appreciation of the entire Lab for:

The work done by Terry Carson, Arlene Boileau and Rosemary in the Notebook Room. She also made honorable mention of Shanna and Guy Forson, Ruth Moe and Mike Early for their donations of the use of their computers in the Notebook Room.

The work done on the Auctions by Nell Klumph and Betty Schuld.

The fine work done in the Kitchen by Ernie and Esther Wycoff and their helpers Jane Higuera, Loren and Deena Olver, Mikelyn Ward, Ruth Moe and Jamie Alderman.

The up-deep and tending of the Camp Store by Larrie Easterly, Lane Mahaffey and Mike Early.

The tending of the Waterfront and acting as a WSI by Terra Mahaffey.

The excellent job done presenting the All-Lab Sessions by Miriam Beasley, Leila Steckelberg and Jane Baringer.
can

The excellent presentations of all those who gave In-Depth or Mini-Workshops or presented their skills during Opportunity Time.

OLD BUSINESS

Mike Early moved and Jane Higuera seconded a motion to accept the minutes of the 1992 Annual Meeting as presented in the Notebook. The motion was approved by voice vote of the membership.

Nel Carver presented the Treasurer's Report. She stated that she was still waiting for all bills to be presented, but that it looked as though the balance sheet would be very close to coming out even. She stated that the food bills were up slightly from last year, but that the Scholarship Fund was looking very good. She will present a final report to the Annual Fall Board Meeting.

There was a motion by Doc Rock seconded by Miriam Beasley that the Treasurer's Report be included in the first Chat-Chat. The motion carried. Toni explained the Chat-Chat to the membership.

The Audit Committee was introduced; Joan Street, Jane Higuera, Bob and Joan Street. Joan explained that her husband Bob was a CPA and had done an audit of the books at the 1992 Fall Board Meeting and found them to be in order. The Audit Committees's findings were accepted at that Fall meeting.

Leila Steckelberg and Miriam Beasley reported on the National Lab proceedings. The last National was held in Leesburg, Florida. The next will be held in Colorado Springs, CO October 9-15, 1994. Ruth Moe and Lori Chitty explained National to the membership and mentioned that Black Hills and Chatcolab are the hosts for the next National and that hospitality volunteers are needed. The fee for attendance at National will be about \$200.

NEW BUSINESS

Leila Steckelberg made a motion, seconded by Deena Olver that Chatcolab be held in 1994. The motion carried by voice vote.

Election of new Board Members was the next order of business. That was conducted by Mike Early. Members agreeing to volunteer their time to work as Board Members and having been narrowed to this field by an earlier primary election were:

Jean Baringer
Larrie Easterly

Joan Street
Dwight Palmer

Lane Mahaffey
Bryan Wilson

Each person listed above gave a short synopsis of their qualifications and past experiences and spoke of their possible contributions to the betterment of the Board and Chatcolab.

Little Chats were the next subject. Miriam Beasley indicated that a Little Chat was anytime 2 or more Chat members got together, and that any news of Little Chats should be forwarded to the CHAT-CHAT editor.

Dwight Palmer next addressed the group regarding the National Association of Rec-Labs and a proposal for grant monies that he is writing for presentation to the W.K. Kellogg Foundation. He is interested in seeking out a donor that would give money for the revitalization of Rec-Labs, and seeks the backing of Chatcolab for his request by means of a motion from the membership. Jean Baringer moved that Chatcolab give Dwight the backing he requested; it was seconded by Jane Higuera and carried by voice vote. Dwight will keep the Board informed of developments.

Toni next spoke of Evaluations. She asked for verbal comments first; publicity and brochures were high on the list of desires. Betsy Carver volunteered to put out a general brochure immediately. Jane Higuera suggested using some scholarship money to send members to National Lab; Sally Heard would like to see a downplay in the emphasis on crafts; others would like to see more emphasis on environmental issues.

The meeting was moved to adjourn by Lori Chitty and seconded by Tina Aguilar at 3:27 PM.

Respectfully submitted,

Jennifer J. Early
Secretary,
Board of Directors
Chatcolab, Inc.

All About Chatcolab



Section B

PHILOSOPHY
OF
CHATCOLAB

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

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

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

MAJOR EMPHASIS IS PLACED IN JOY AND FELLOWSHIP.

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

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

BY SHARING ONE'S SELF FREELY.

THE SPIRIT OF CHATCOLAB

NORTHWEST LEADERSHIP LABORATORY

These Western Leaders 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
1985-Dick Schwartz-Milwaukie,OR

1986-Jean Baringer-Conrad,MT

1987-Jean Baringer-Conrad, MT

1988-Miriam Beasley-Oregon City,OR

1989-Miriam Beasley-Oregon City,OR

1990-Jim Schuld-Milwaukie,OR

1991-Miriam Lowrie,Salem,OR

1992-Mike Early,Overton,TX

1993-Toni Gwin, Corvallis, OR

1994-Jean Baringer, Conrad, MT

Board the "LEADERSHIP" (ships)
Come Out of Hibernation-Come
Alive in '85

Energize At Chat-Let's Glow
Together

(leather tags, a bee, glow
worms, etc.)

Follow The Rainbow (rainbows)

Ruby Jubilee (40th Chat)

A Kaleidoscope of
Communication

Laughter in Leadership

Create Harmony in Leadership

We Can Make A Difference

A Journey Into Leadership

Recipe For Leadership

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, 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--208-664-1511

Police: Idaho State Patrol--208-664-9276 or 5112

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

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

Hospital, Kootenai Memorial--208-667-6441

Helicopter:

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

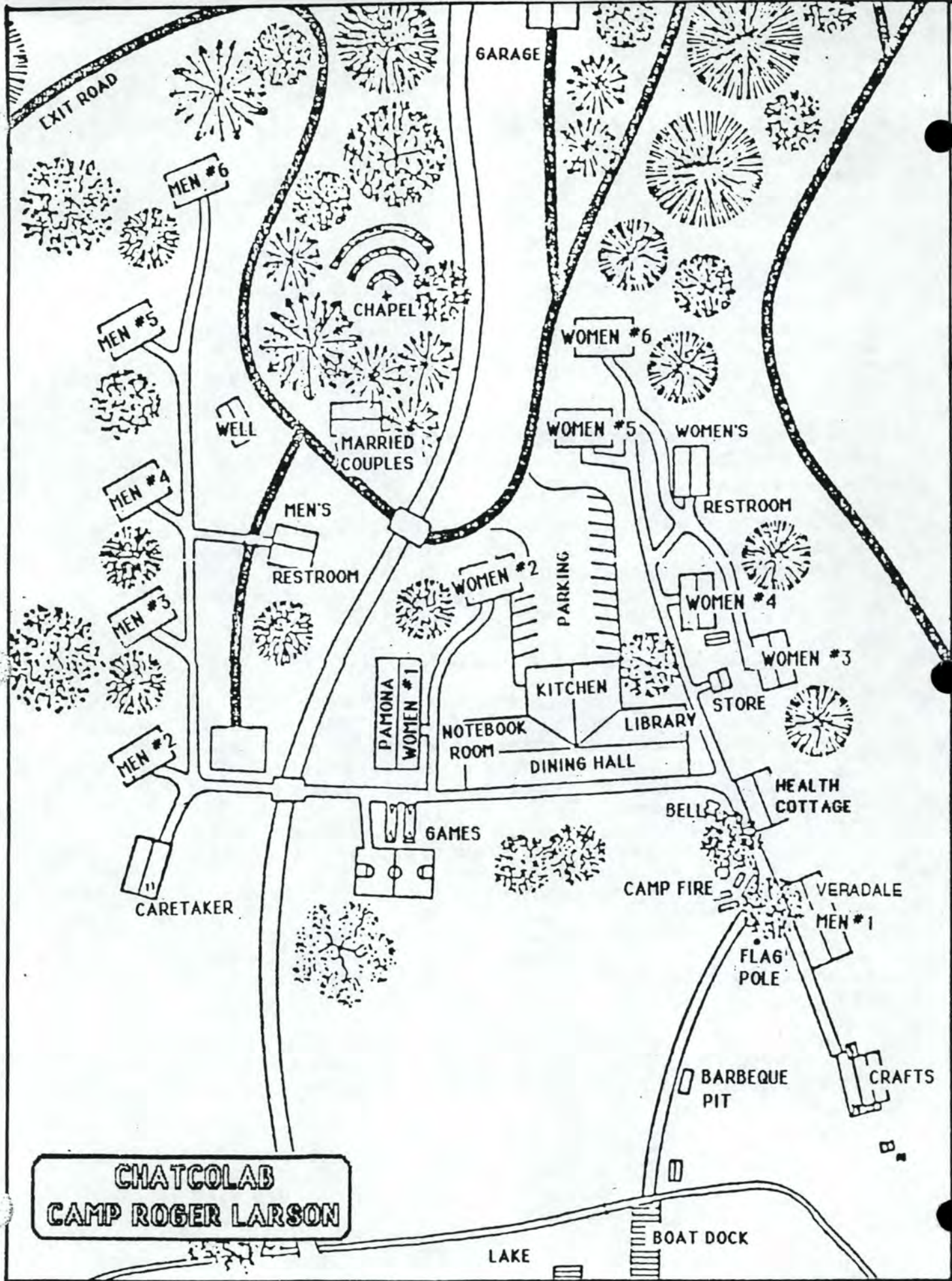
Sacred Heart "Heartflight"--1-800-422-2440

You are covered by insurance, including travel time.

Ater you have unloaded your luggage, please move your **vehicles** away from cabin entrances into designated parking areas. Car shold 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 Jean Baringer.



**CHATCOLAB
CAMP ROGER LARSON**

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. Mattresses may not be taken out of doors or used on the floor.

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

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

WATERFRONT RULES

A 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.

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.

Chatcolab 1994 "Recipes For Leadership" 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 |
| 8:15 | Flag raising | Flag raising | Flag raising | Flag raising | Flag raising | Flag raising | Cabin & Camp Cleanup |
| 8:30 | Camp Setup | Singing | Singing | Singing | Singing | Singing | |
| 8:45 | | Main Course | Main Course | Main Course | Main Course | Main Course | |
| 9:30 | | Introduce Resource | | | | | |
| 10:00 | Depart for Indian Cliffs Hike | (Party and Ceremony Planning) Committee Formation | Entrée Evaluations Dance Outdoor Activities Safety in Programming | Entrée Evaluations Dance Outdoor Activities Safety in Programming | Entrée Evaluations Dance Outdoor Activities Safety in Programming | Entrée Evaluations Dance Outdoor Activities Safety in Programming | |
| 11:30 | Lunch Setup | Lunch Setup | Lunch Setup | Lunch Setup | Lunch Setup | Lunch Setup | |
| 12:00 | Lunch | Lunch with Committee | Lunch With Family | Lunch | Lunch With Family | Lunch | Have a Safe Trip Home |
| 1:30 | Registration | Nap Time | Nap Time | Nap Time | Nap Time | Side Dishes | |
| 2:00 | Name tags Games, Crafts, Library, Explore, Meet old friends Make new friends | Side Dishes Fly Tying Beading Creative Writing Tie Dying | Side Dishes Bread Dough Star Gazing Hose Play Do You Understand Me? | Free Time | Side Dishes Bread Dough Stress Reducers Canoing | Hike Camp Planning Sharing Finding Community Resources Nursing Home Activities | |
| 3:00 | | | | | | Tea Time | |
| 3:30 | Tea Time | Tea Time | Tea Time | Tea Time | Tea Time | Annual Meeting | |
| 4:00 | Resource Leader Meeting | Group Pictures Water Safety | Tossed Salad | Free Time | Tossed Salad | | |
| 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 | Chatcolab Sampler | Potluck Party | Progressive Party | International Bazar | Bake Sale (Auction) | Pie in the Sky | |
| 9:30 | Icing on the Cake | Icing on the Cake | Icing on the Cake | Icing on the Cake | Icing on the Cake | Icing on the Cake | |
| 10:00 | Hooters - Nite Time Treats | | | | | | |
| 11:00 | Lights out and quiet time in sleeping areas | | | | | | |
| 12:30 | Hooters end - Quiet time until morning | | | | | | |

CHATCOLAB 1994 WORKSHOP LOCATIONS

| <u>WORKSHOP</u> | <u>DAY</u> | <u>TIME</u> | <u>LOCATION</u> | <u>ALT. LOCATION</u> | <u>PRESENTER</u> |
|-----------------------------|------------|-------------|----------------------------|----------------------|-------------------------------------|
| Main Course | M | 8:45-9:30 | Library | | Burton Olsen |
| | T,W,TH,F | 8:45-10:00 | Library | | Burton Olsen |
| Entrée | | | | | |
| Evaluations | T,W,TH,F | 10:05-11:30 | Veradale | | Dwight Palmer |
| Outdoor Activities | T,W,TH,F | 10:05-11:30 | Field | | Dan Moe/Burton Olsen |
| Dance | T,W,TH,F | 10:05-11:30 | Dining Hall | | Lori Chitty |
| Safety in Programming | T,W,TH,F | 10:05-11:30 | Administration | | Judy Seabert |
| Side Dishes | | | | | |
| Fly Tying | Monday | 2:00-3:30 | Library | | Burton Olsen |
| Hot Air Balloons | Monday | 2:00-3:30 | Dining Hall | | Nel Carver |
| Tie Dyeing | Monday | 2:00-3:30 | Crafts Hall | | Bryan Wilson |
| Creative Writing | Monday | 2:00-3:30 | Veradale | | Jack Baringer |
| Bread Dough | Tuesday | 2:00-3:30 | Dining Hall | | Mary Lou Gale |
| Star Gazing | Tuesday | 2:00-3:30 | Library | | Dan Moe |
| Hose Play | Tuesday | 2:00-3:30 | Dining Hall | | Rosemary Gouchenour Jane Higuera |
| Tie Dying | Tuesday | 2:00-3:30 | Crafts Hall | | Leila Steckelberg |
| Bread Dough | Thursday | 2:00-3:30 | Dining Hall | | Mary Lou Gale |
| Stress Reducers | Thursday | 2:00-3:30 | Library | Field | Kevin Laughlin |
| Canoeing | Thursday | 2:00-3:30 | Lake | Boat House | Dan Moe |
| I Am Me | Thursday | 2:00-3:30 | Administration | | Jean Baringer |
| Hike Up the Hill | Friday | 2:00-3:30 | Meet outside notebook room | | Larrie Easterly |
| Camp Planning & Sharing | Friday | 2:00-3:30 | Library | | Toni Gwin |
| Finding Community Resources | Friday | 2:00-3:30 | Dining Hall | | Burton Olsen |
| Nursing Home Activities | Friday | 2:00-3:30 | Administration | | Jean Baringer |

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, "Recipe for Leadership" will meet for four sessions and everyone attends.

In-Depth Workshops: *Evaluations*

Outdoor Activities

Safety in Programming

Dance

Mimi-Workshops:

Hot Air Balloons

Do You Understand Me

Finding Community Resources

Bread Dough

Star Gazing

Creative Writing

Nursing Home Activitie

I Am Me

Hoseplay

Tie Dying

Hiking

Canoeing

Stress Reducers

Camp Planning (Sharing)

Fly Tying

The In-Depth Workshops meet for four days. The four 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 15 of these workshops. Some are offered more than once. Some are progressive and some are one session only. Check the schedule carefully. Ask someone if you have questions.

Hooters 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

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!!

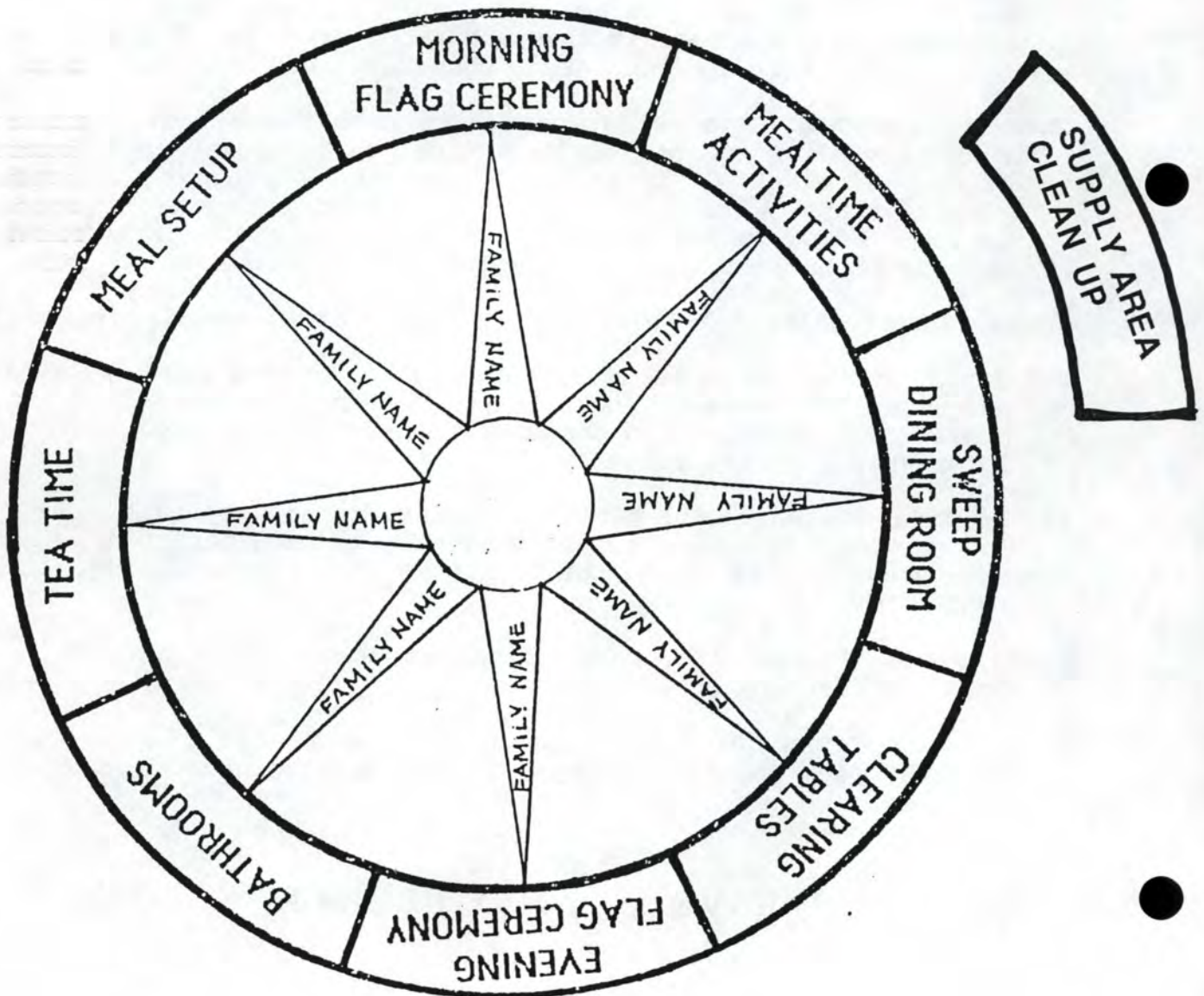
THE DUTY WHEEL THE WHEEL OF (MIS) FORTUNE

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 formal--still 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 Labs

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 non-users as well as users. Often key members of the non-user 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) and 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 identify is our statement to our clients of who or 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
- ...Atmospherics
- ...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 non-personal presentation and promotion of ideas, goods or services by an identified sponsor.
2. Publicity -- non-personal 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, audio-visual materials to communicate information to targeting audience(s) -- brochures, t-shirt, 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 purse-strings 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 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 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 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 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, through the war years when both time and money were diverted to other purposes, on to times of economic growth when money was more plentiful than time, and now a period when we have neither time nor money...recreation laboratories have continued to survive.

Groups were continually being formed: Longhorn in Texas, Great Lakes in Michigan, Chatcolab in Idaho, Redwood lab in California, Buckeye in Iowa. One offshoot, The Black Hills Rec Leaders' Lab, even carried the idea to Ireland in 1963. Many of the groups formed with initial help from Land-Grant College Extension in their states. All eventually became independent.

The Black Hills Lab drew its registrants from an ever-widening circle in the west, midwest and southwest. It generated such enthusiasm that many of its members returned home determined to bring a similar experience to greater numbers of people in their area by establishing other labs. Such was the foundation of Chatcolab in northern Idaho in 1949, established for the Northwest, held in May at Heyburn State Park on Lake Chatcolet.

The Longhorn Recreation Lab was also organized soon after in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan called the Great Lakes Lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec Lab.

At the Black Hills Rec Leaders' Laboratory in 1948, some of the "out westerns" got to saying, "Wouldn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho from Havre, Montana. There were a few from southern Idaho who had attended Black 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 was 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 1930's. 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 canceled 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 went back to California more determined than ever for Redwood to become a reality. And so it did! Jones Gulch, south of San Francisco was the location of the first Redwood Lab in April 1958. The sharing section of the Chatcolab candle became the base of the Redwood Candle with a real redwood trunk. Chatcolabbers Walt and Sally Schroeder, and Leila Steckelberg (who made the Redwood Candle at 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 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 1961 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 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 candle 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 was 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 in Wisconsin, attended the October 1969 planning meeting in Moscow, Idaho to help re-evaluate the goals of Chatcolab. He reminded us that we learn through sharing, not merely in getting, and labbers need to feel the warmth and love of the group to be ready to learn and experience leadership. Plans were made to create an atmosphere where labbers are more willing to try things on their own. During the May 1970 Lab, when Chat became of age (21) the lab program was people-centered and activities were filled in to suit the needs, rather than an activity program first, filled in by people. This presented a challenge for labbers to use their ideas in self discovery. Chatcolab 1972 saw the introduction of C.H.A.T. (College of Hidden Arts and Talents) classes allowing every labber an opportunity to give more of himself by sharing some ability.

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

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

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

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

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 has never been by or for specialists. It has been an effort to stimulate and enthuse by exposure to methods and ideas. Stress has been placed upon learning by participation and encouragement. The sharing of duties and problems made the 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 known. 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, Own 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.

The original committee and board are as follow:

NORTHWEST RECREATION LABORATORY

CAMP HEYBURN -- PLUMMER, IDAHO -- MAY 11-18, 1949

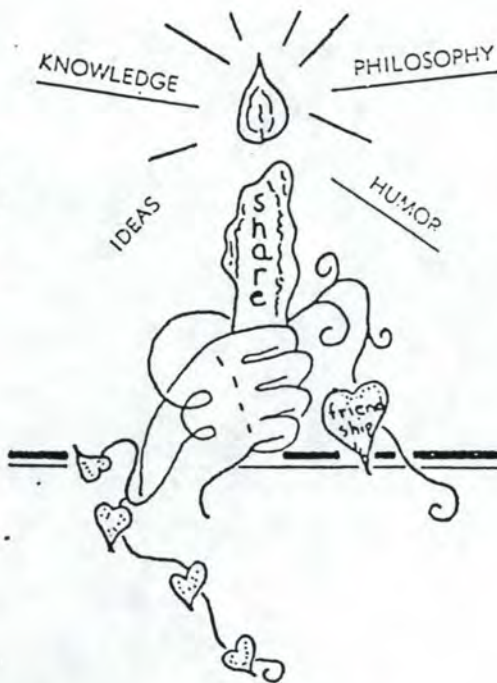
| <u>1948-49 Committee</u> | <u>Original Board, Elected 1949</u> | <u>Term Exp.</u> |
|---|-------------------------------------|------------------|
| Don Clayton, Moscow, ID--Chairman | Don Clayton, Chairman | 1952 |
| Emil K. Eliason, Havre, MT--Treasurer | Dan Warren, Vice-Chairman | 1952 |
| Louise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

LOGOS AND NOTEBOOK COVER

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

The former notebook cover picture, following page, was from a photograph of the 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.



THE
SPIRIT
OF

NORTHWEST LEADERSHIP LABORATORY

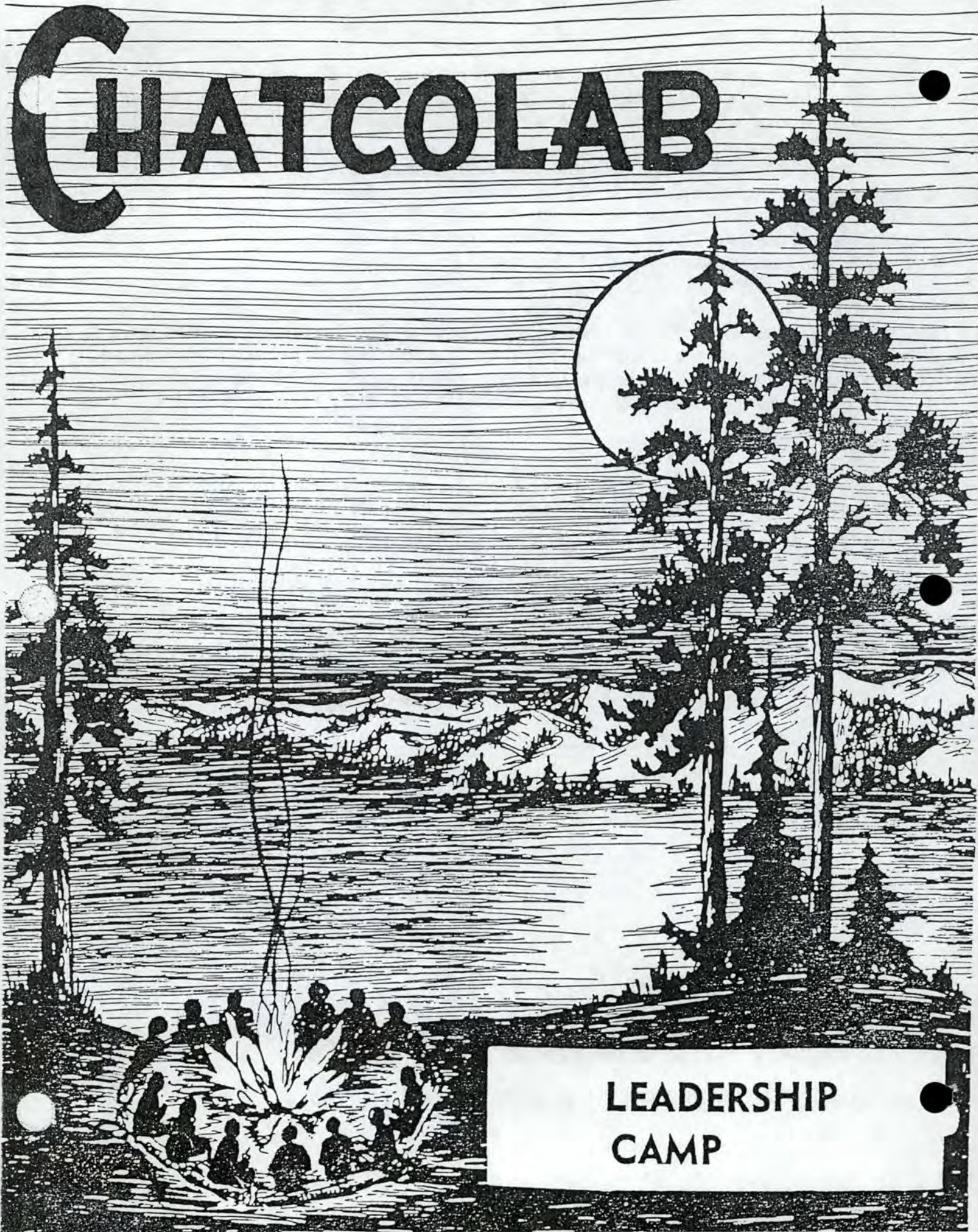
CHATCOLAB

Chatcolab

NORTHWEST LEADERSHIP LABORATORY



CHATCOLAB



LEADERSHIP
CAMP

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 eighteen years of age who is interested in improving his/her own leadership abilities and/or the abilities 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 1-1a. Persons between the ages of 15 and 18 must submit 2 letters of recommendation, one from a parent or legal guardian, and one from another adult (non-relative.) Letters shall accompany pre-registration forms. Attendance shall be subject to approval. Approval means this person is accepted as a bona fide member of Chatcolab, Incorporated for that year.

Section 2. Each member has the right to vote on all matters of business transacted in the annual meeting, plus the rights to any other privileges that are extended to the Corporations' membership.

Section 3. There shall be no membership discrimination regardless of sex, race, religious, political or national origin.

ARTICLE IV Organization

Section 1. The executive body of Chatcolab, Incorporated is a Board of nine elected directors.

Section 2. The Board of Directors annually elects from its membership the following officers who each serve for a term of one year. Chairman, Vice-Chairman, Secretary and Treasurer.

ARTICLE V Authority

Section 1. The members in attendance at each annual meeting shall elect three directors, each to serve a term of three years, thus perpetuating a nine-member Board of Directors with staggered three-year terms.

Section 2. Members in attendance at each annual meeting shall act upon any question(s) of policy that may be presented to the meeting by the Board of Directors or by any member of the Corporation.

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 vote of the Corporation members present at the annual meeting, providing 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 amendment(s).

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

This constitution was in effect in 1969 when Chatcolab became incorporated.
Amendments up to 1992 have been included throughout this document.

As of Oct. 1992

Bylaws
of
Chatcolab

EACH BOARD OF DIRECTORS' 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 his/her 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 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 11:00 p.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 donations 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 of Chatcolab, Inc. and to allow the board to pay the registration fee for the Chairman (or one appointed by the Chairman) to attend National Recreation Lab (R.L.W. - Recreation Laboratories and Workshops, Inc.) An exception will be when no funds are available. Otherwise 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.

g. 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 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 are 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 appointments, 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 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. 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 CHAT Session (i.e. resource staff, book room coordinator, etc.)
- g. A board member may be reimbursed, upon presentation of a statement to the treasurer, and with a vote of two-thirds of the members of the Board of Directors, 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. 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.
- j. 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.

- k. 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 editor annually.

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 the 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.
- 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; and Miriam Beasley, 1992. The articles of Incorporation and the Constitution limit the Board of Directors to nine elected members, therefore, they shall act in advisory capacity only. Honorary Members may regularly be 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 - if 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 and 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.)

**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 you are "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 12.

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)

15
Trash Receptacles emptied

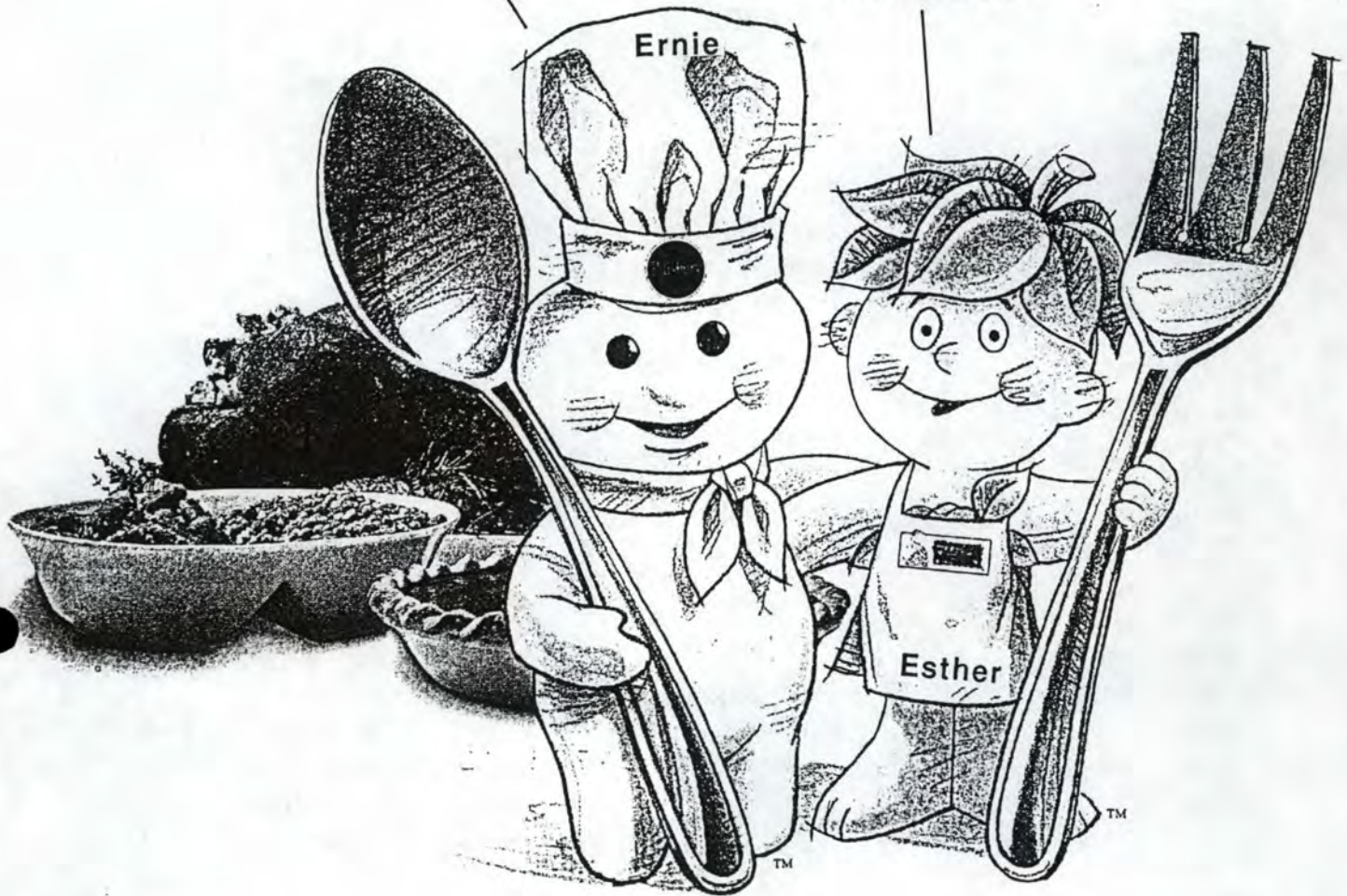
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**Waterfront and All grounds
(2 people)**



**WE'RE READY
TO DIG IN!**

**LET'S
GET
STARTED...**



**“We may live without poetry, music and art;
We may live without conscience, and live without heart;
We may live without friends, we may live without books;
But civilized man cannot live without COOKS.”**

**E.R. Bulwer-Lytton
Lucile II xix**

MENU

BREAKFAST

Sunday

Cereal
Fruit
Toast
Beverage

Monday

Pancakes
Sausage
Eggs
Juice

Tuesday

Cereal
Toast
Beverage

Wednesday

French Toast
Bacon
Fruit
Beverage

Thursday

Ham
Eggs
Pancakes
Juice

Friday

Cereal
Cinnamon Rolls
Fruit
Beverage

Saturday

Leftovers

LUNCH

Salad
Sandwiches
Beverage

Soup
Sandwiches
Fruit
Beverage

Chef's Salad
Fruit
Bread Stix
Beverage

Taco Salad
Nachos
Beverage

Soup
Veggies
Muffins
Beverage

Salad Bar
Rolls
Beverage

DINNER

Chicken Divan
Salad
Rolls
Dessert
Beverage

Lasagna
Salad
Garlic Bread
Dessert
Beverage

Baked Chicken
Baked Potatoes
Rolls
Salad
Veggies
Beverage

BBQ
Hamburgers
Hotdogs
Potato Salad
Beverage

Meatloaf
Mashed Potatoes
Gravy
Salad
Veggies
Rolls
Beverage

Almond Chicken
Rice
Stir Fry Veggies
Dessert
Beverage

Camp Board Meeting Adventure

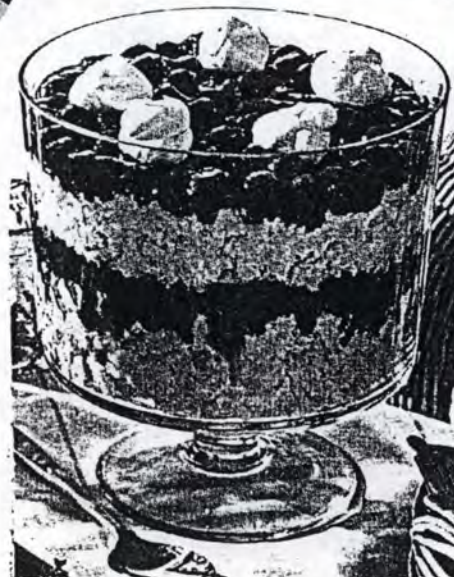
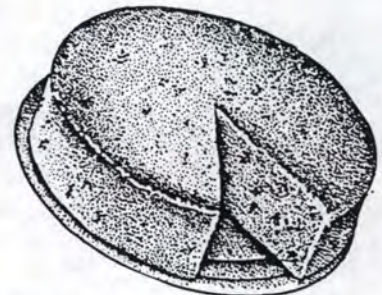
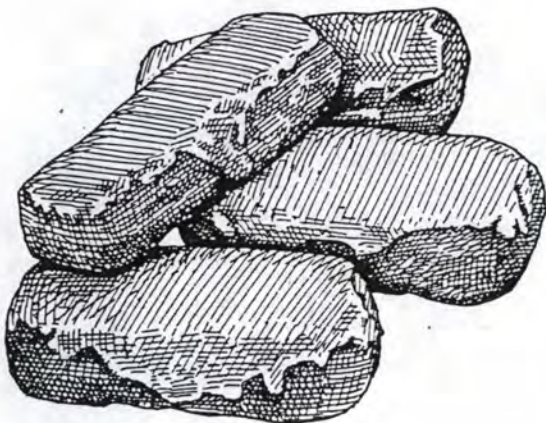
shared by
Toni Gwin

One of those things that just happens -- the night of "all desserts" at the 1993 Fall Board Meeting. That was why this recipe was created -- all that was there was: Chocolate, lemon, maple, vanilla and cream except for a few tomatoes, macaroni and onions.

Larrie, Toni and Bryan worked this out.

- 1 T. Oil (from Nel's camping stuff)
- 1 medium onion
- 2 cloves garlic (found with the onion)
- 3 medium tomatoes chopped
- black pepper and basil (from Nel's camping stuff)
- a little cheese (thanks to Bryan)
- Macaroni

In a hot pan place oil and onions. Have Larrie stir until onions are brownish. Add tomatoes and spices - stir /simmer until the tomatoes are soft. Pour tomato mixture over cooked macaroni. If everyone else is not ready for dinner (Lane is unloading her car) place in oven to hold.



JAPANESE CUISINE

Japanese cuisine requires a long preparation time, but a short cooking period. Each dish is presented as a work of art, pleasing to the eye with consideration for color, texture and symmetry. Vegetables are always cut into small, uniform pieces and are sometimes designed into shapes with a special cutting tool. There is also a practical side to making all pieces bite-size; the vegetables are easier to eat with chopsticks and they cook faster, thus saving fuel.

The basic objective of Japanese cooking is to develop the flavor of foods without losing the individual tastes. Therefore, dishes served with more than one food, such as the sukiyaki, may be cooked in one pan but not mixed together.

The staple crop of Japan is rice. In Japan, it is called gohan. The prefix 'go' is an 'honoring' term used to show how respected that crop is.

Japanese Vocabulary

Below are words describing some of the more familiar Japanese foods.

| | | |
|-----------|---|--|
| aburage | - | fried soybean curd |
| daikon | - | Japanese white radish, large; sometimes called Japanese horseradish; may use turnip as a substitute |
| dashi | - | a basic fish stock or broth; may substitute a broth of chicken, beef or pork |
| gohan | - | white, cooked rice; the Japanese use short-grain rice which is easy to pick up with chopsticks because it is fuller and stickier |
| goma | - | sesame seeds |
| hakusai | - | "Chinese" cabbage |
| konbu | - | seaweed like kelp, used in broth |
| matsutake | - | a special kind of mushroom, grown at the base of a pine tree |
| mirin | - | a sweet rice wine, used as a seasoning |
| miso | - | soybean paste, used to flavor soup |
| moyashi | - | bean sprouts |
| nori | - | thin sheets of dried seaweed; spinach may be used as a substitute |
| ocha | - | tea |
| sake | - | rice wine |
| sashimi | - | fresh, uncooked fish; often bluefin tuna |
| shoyu | - | soy sauce |
| soba | - | very thin noodle |
| sushi | - | various dishes made with cold rice |
| tofu | - | custard-like high protein soybean cake; usually called otofu, the 'o' symbolizing respect; a staple in the Japanese diet |
| wasabi | - | Japanese horseradish, greenish in color; may be substituted with yellow dry mustard |

SCRIPTUAL CAKE

shared by Jean Baringer

1 cup *JUDGES* 5:25
2 1/2 cups *EXODUS* 29:2
2 cups *NAHUN* 3:12
1 cup *GENESIS* 24:17
1 teaspoon *EXODUS* 16:31
2 cups *JEREMIAH* 6:20
2 cups 1 *SAMUEL* 30:12
1 cup *NUMBERS* 17:8
6 *ISAIAH* 10:14
1 pinch *LEVITICUS* 2:13
3 teaspoons *AMOS* 8:14

Season to taste with 1 *KING* 10:2. Follow Solomon's prescription for a good boy in *PROVERBS* 23:14 and bake @ 350 degrees for 45-55 minutes in a 9x13 pan or 2 loaf pans.

Each scripture contains one or more ingredients used to make cake. This Scottish recipe is over 180 years old. (*Maria Thisselle Elings*)

* * * * *

QUANTITIES TO SERVE 100 PEOPLE

Shared by Jean Baringer

| | | | |
|-------------------------|---------------|------------------|-----------------|
| Coffee | 3 pounds | Cream | 3 quarts |
| Whipping Cream | 4 pints | Milk | 6 gallons |
| Fruit Coctail | 2 1/2 gallons | Tomato Juice | 4 (No. 10) cans |
| Soup | 5 gallons | Oysters | 18 quarts |
| Wieners | 25 pounds | Meat Loaf | 24 pounds |
| Ham | 40 pounds | Beef | 40 pounds |
| Pork Roast | 40 pounds | Hamburger | 30 to 36 pounds |
| Chicken for Chicken Pie | 40 pounds | Potatoes | 35 pounds |
| Scalloped Potatoes | 5 pounds | Vegetables | 4 (No. 10) cans |
| Baked Beans | 5 gallons | Beets | 30 pounds |
| Cauliflower | 18 pounds | Cabbage for Slaw | 20 pounds |
| Carrots | 33 pounds | Bread | 10 loaves |
| Rolls | 200 | Butter | 3 pounds |
| Potato Salad | 12 quarts | Fruit Salad | 20 quarts |
| Vegetable Salad | 20 quarts | Lettuce | 20 heads |
| Salad Dressing | 3 quarts | Pies | 18 |
| Cakes | 8 | Ice-Cream | 4 gallons |
| Cheese | 3 pounds | Olives | 1 3/4 pounds |
| Pickles | 2 quarts | Nuts | 3 pounds |

WEIGHT WATCHERS SOUP

shared by Jean Baringer

- | | |
|---------------------------|--------------------------------------|
| 2 qts. water | 1 stalk celery, diced |
| 6 bullion cubes | 1 can bean sprouts |
| 1 sm. head cabbage, diced | 3 cups tomato juice |
| 2 onions, chopped fine | Worchestershire sauce or bay leaf |

Add all ingredients in a large pan and cook 1 hour or until done.

* * * * *

Next Best Thing to Tom Seleck

shared by Dolly Dwyer

- 1 pkg. German Chocolate Cake Mix
- 1 can "Borden's" Sweetened Condensed Milke
- 1 jar "Mrs. Richardson's" Butterscotch Caramel Sauce Ice Cream Topping
- 1 8 oz. container of "Cool Whip"
- 3 crushed "Heath" Bars

Bake cake as directed on package, Bake in 9" x 13" pan. Take out of oven and poke holes in cake with handle of wood spoon. Pour sweetened condensed milk over cake. Then pour ice cream topping over the milk. Frost with Cool Whip. Top with crushed "Heath" candy bars.
Refrigerate. Goes a long ways and is "Very" Rich!!!

* * * * *

**MONDAY NIGHT
RHUBARB CRUMBLE**

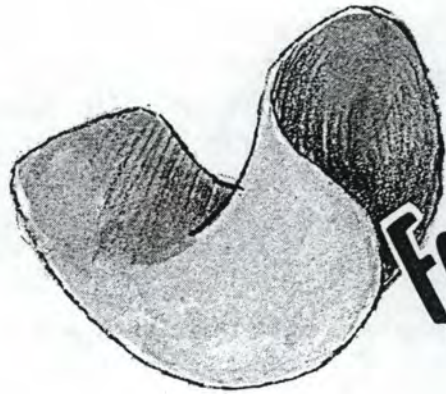
SERVED BY
ERNIE AND ESTHER

- 4 Cups diced Rhubarb
- Spread in 7" x 11" baking pan
- Sprinkle over Rhubarb:
- 1 Cup sugar
- 1/2 Cup flour
- 1 Pkg White Cake Mix
- Pour over mixture:
- 1 Cup boiling water
- 2-3 T. melted butter or margarine

Bake at 350 degrees for 1 hour

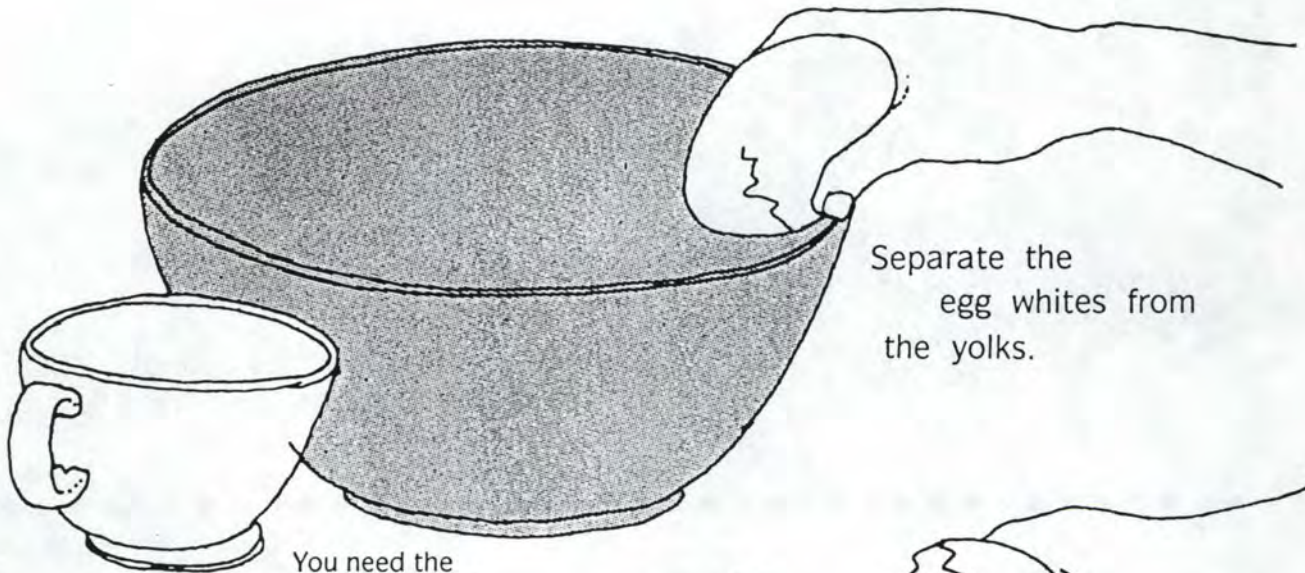
Great served with ice cream or whipped topping

All Ages Can: Write Them, Bake Them, Eat Them



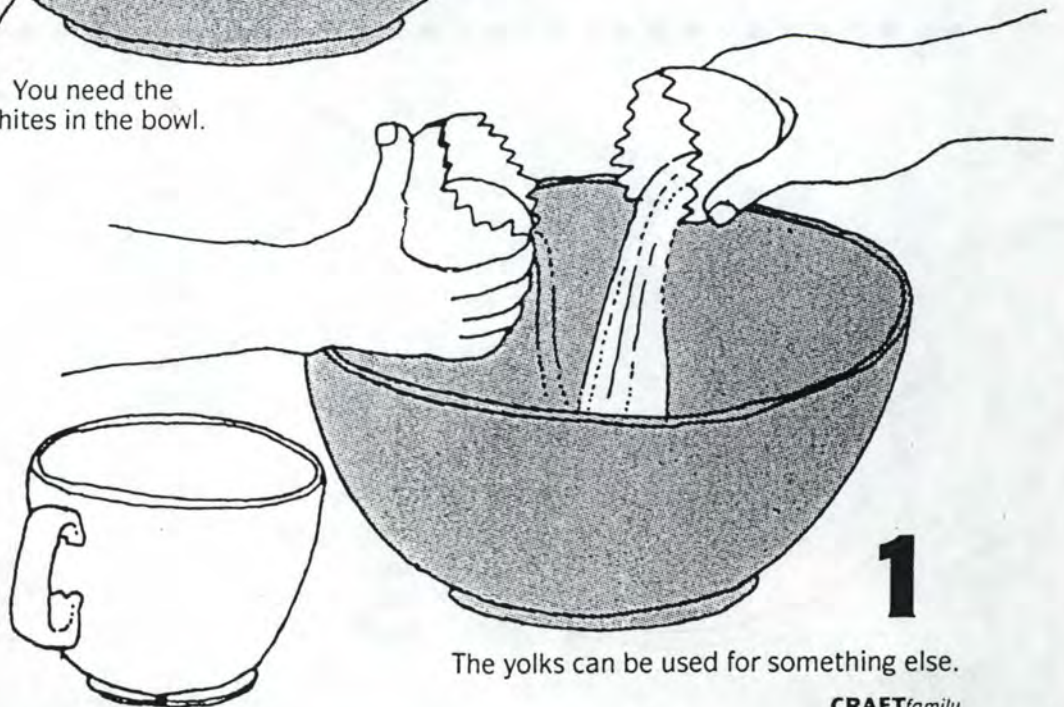
Fortune Cookies

Illustrated by David Lancashire and Jenny Elliott



Separate the
egg whites from
the yolks.

You need the
whites in the bowl.



The yolks can be used for something else.

1

CRAFTfamily

Get these things ready before you start:

4 eggs

½ a cup of melted butter or margarine

½ a cup of rice flour

¾ of a cup of sugar

a pinch of salt

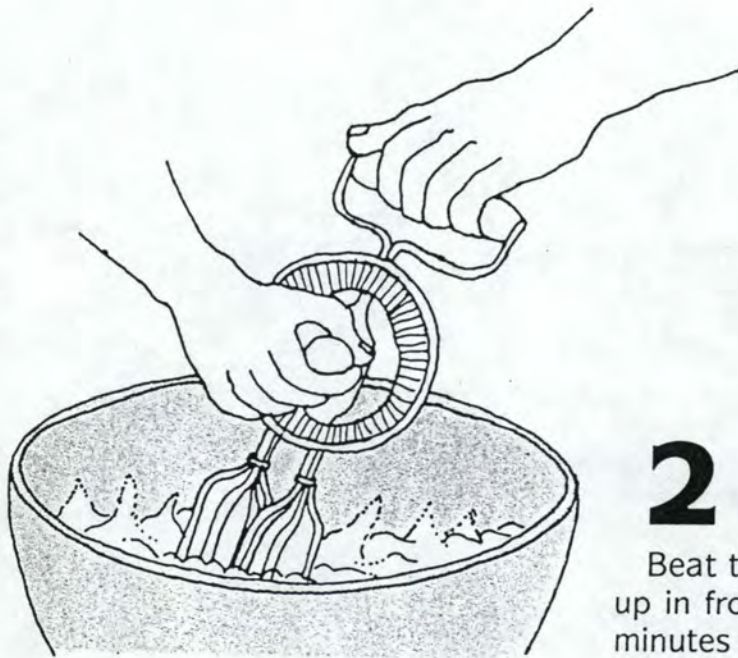
2 tablespoons of water

a bowl, an egg beater, a wooden spoon,
a baking tray and a spatula.

Set the oven at 350°. Grease the baking tray well.

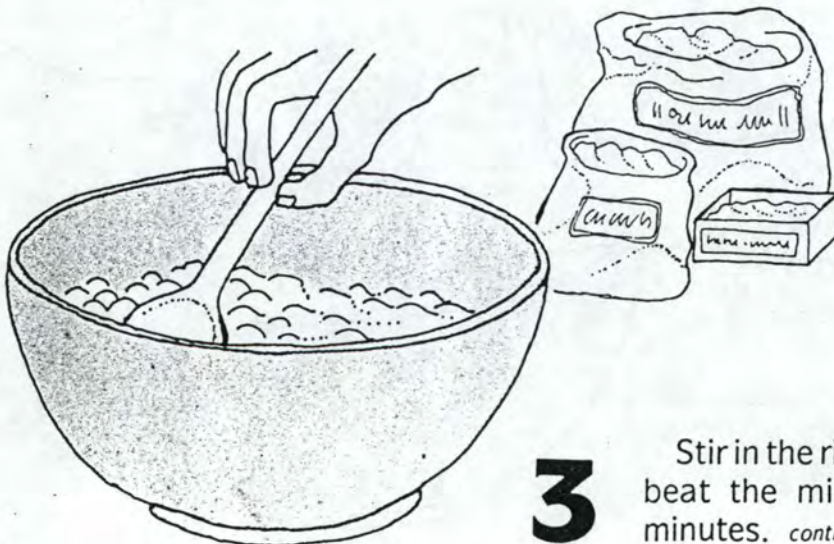
You can hide message inside these cookies. Write a collection of messages on small pieces of paper.

Rice flour is best for fortune cookies. This lets them fold easily while they are warm—but be crisp when they are cool.



2

Beat the egg whites until they stand up in frothy points. This takes several minutes of hard work.



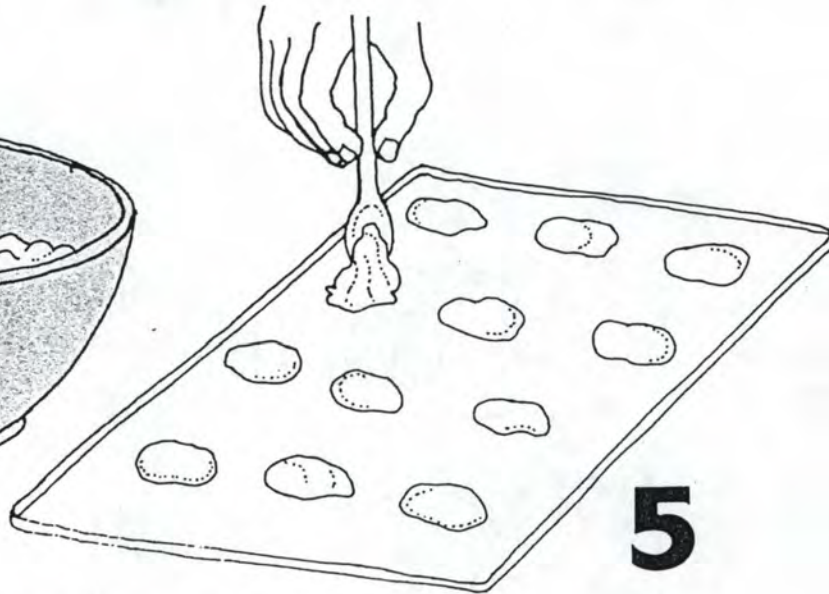
3

Stir in the rice flour, sugar and salt and beat the mixture well for another 2 minutes. *continued on next page*

Fortune Cookies

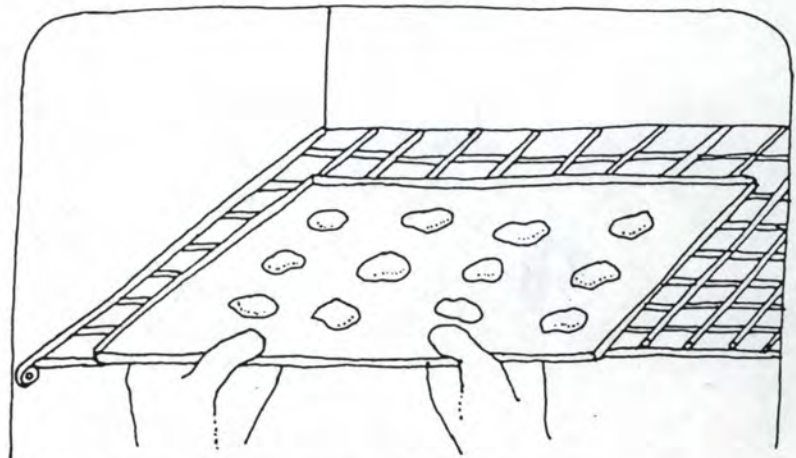
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Add the melted butter and water and beat everything together until the mixture is like thin cream.

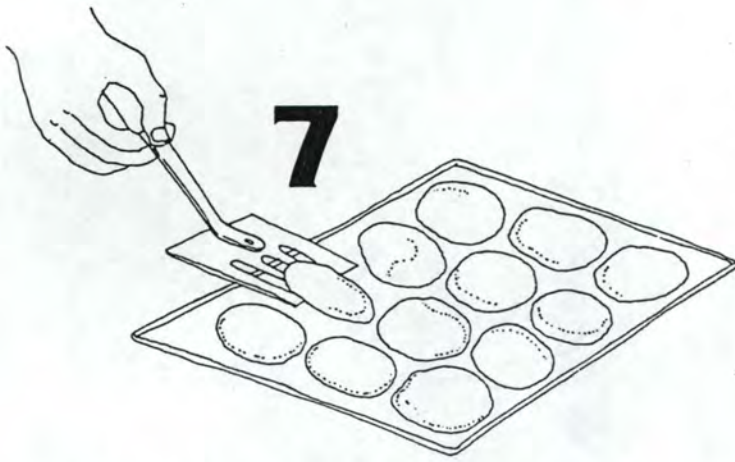


Put spoonfuls of the mixture on the baking tray. Leave plenty of room between each one.

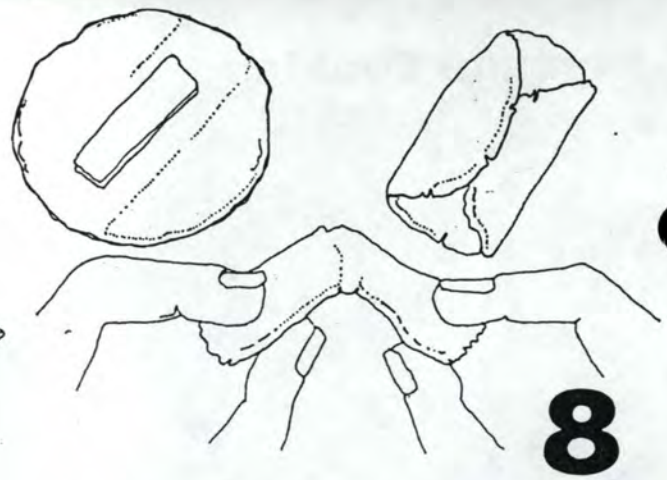
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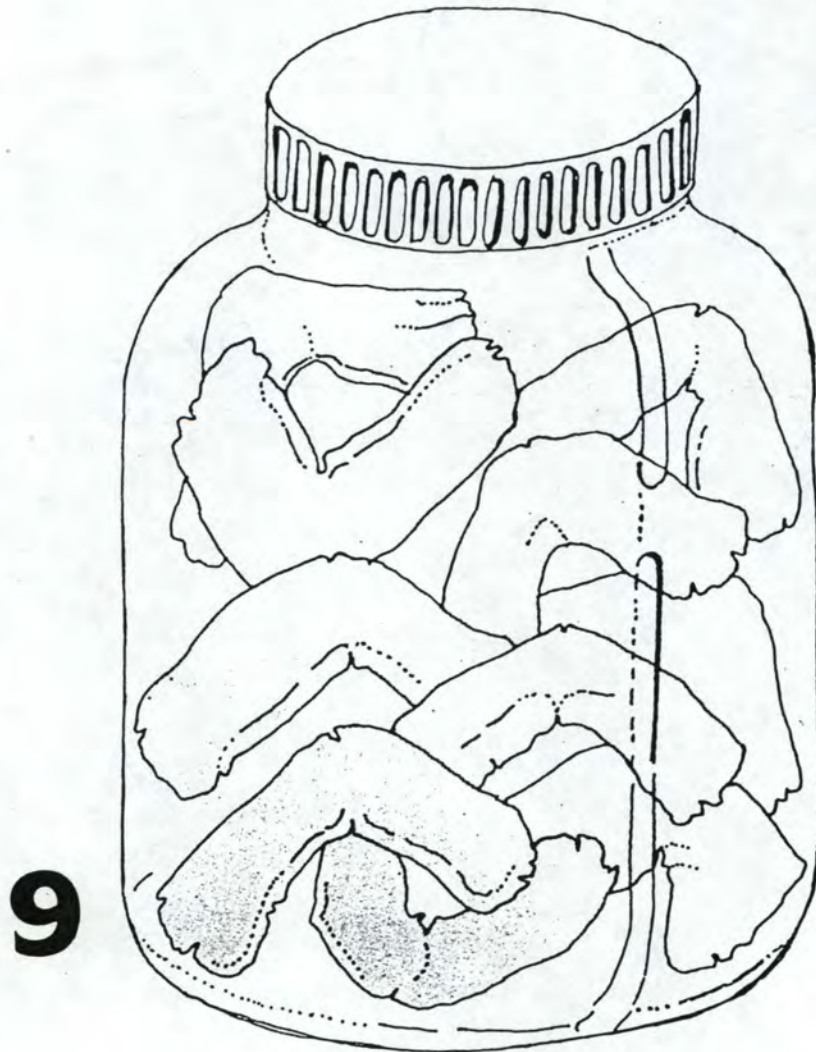
Bake them for 8 minutes, or until the edges are turning brown.



Lift off a hot cookie with the spatula. Work as quickly as you can. The other cookies stay warm on the baking tray.



Put a message in the center of each cookies and fold it up like this. If the cookie starts to harden, you could put them back in the oven for a minute to soften again.



Store them when they are quite cool in an airtight jar.

All Lab Discussions



Section C

ACTIVITIES & PARTY PLANNING

presented by
DAN MOE & MAMA B

As we considered what to do
We realized that each of you
Could be a resource -- HELP US SHOW
Activities create a glow -
IF two heads are better than one
Planning with MANY should be fun.
A lecture style this will not be
Your ideas we HOPE to see.

It is our goal to get ideas from you - YOU will be responsible for planning activities and ceremonies which will be memorable, fun, getting better acquainted, and perhaps learning, too!

Dan facilitated and drew ideas from the labbers as follows:

Parties

Purposes

Celebration
Fun
Relaxation
Memories
Apply knowledge
Entertain
"for the heck of it"
Exercise
Challenge
Compete
Take time
Cooperate
Leadership

Elements

Involvement
6 P's
(Proper planning prevents
poor performance)
Variety
Everybody can do
Fun

Types

Volleyball
Murder mystery
Dance
Scavenger hunt
Charades
Slumber party
Trivia
Hawaiian Luau
Smorgasbord
Night hike
Star gazing
Karaoke
Improvisations
Story telling
Water ballet
Card party
Opera
Table games
Talent
Skits
Ping pong
Round robin
Campfire
Fractured Fairy Tales
Mosquito Lip Syncs

Themes

Reasons For

Set Mood
Give Focus
Plan flow--easier
to pull people in
Pulls everyone
together
Build on something

Kinds

Costume
Seasonal
International
Sesame Street
Rock party
Care party
Egg party
Circus
Wood party
Backwards
Inside out
Corn party
Hat party
Cooking party
Toga
Pajama party
Pizza party (real pizza)
Christmas
Birthday
Chatcolab
Cruise
Academy Awards
Paddle Boat Races
Candle Light Dinner
Relay progressive
Olympics
Rodeo
Eating contest
Water fight
Dough

Involvement

Enthusiasm
"Get 'em here"
Know audience
Back up
Senior Citizen help
Leave Wanting More
(kill before it dies)
Watch Fun
Responsibility (i.e.
(bring salads)
Awareness
V.I.P.
Voice projection
Delegate Authority
Reception line
Advertisement

Atmosphere

Feeling
Mood
Singing
Music
Decorations
Star Trek
Lighting
Hobo
Costume
Shipwreck
Hula

Advertisement

Footprints
Suspense
Skit
Poster
Invitations
Tickets
Billboards
Sandwich boards
Door Prize
Commercials
Puppet Show

Food

Eat dirt (choc)
Banana Split
Memorable
No squid
Bobbing for Apples
Fry Bread
Green Food
Chubbie Bunnies

CEREMONIES

Reason For

Wind down
Tradition
Clear Conscience
Ending
Mood change
Good memories
Appreciation
Transition
Visualization

Timing

Keep them short
Be aware of effective time
for ceremony/group

A RECIPE FOR A CEREMONY

Ceremonies are from the heart
The VERY place for us to start-
Know the group and what it's FOR
A mem'able closing's in store-
A way to capsule----FEATURE, TOO-
THE joys we've shared
the whole week through-
THERE is NO SPECIAL time of DAY
To bid deep feelings e'er to stay!
We RAISE the flag at morning time
and bring it back when comes night
This morning's flag presentation
CREATES a memry sensation.
Meal time graces and opening songs
Are ways to tell where THANKS belongs
Some formal ceremonies, too,
We've all attended quite a few.
Now each of you we'd Like to THANK
As we ADD to our MEMRY BANK

CEREMONIES are used for a variety of reasons -- some ceremonies are formal -- some are informal. Ceremonies have been used since time immemorial, for a variety of purposes. Everyone has been a part of a ceremony -- both informal ceremonies and formal ceremonies. More than likely each of us has experienced both formal and informal kinds. Weddings and church services are examples of formal ceremonies. Informal ceremonies are often used at youth camps and in large or small awards presentations. Sometimes they are used to introduce a theme or to set a goal; to create a mood or to tie "the experiences together". Some people "celebrate" each day by getting in touch with themselves by prayer or meditation.

A ceremony for CHATCOLAB may be as simple as the grace at mealtime or taking time as an individual or as a group to LOOK, focus on the Lake and sing OH WHAT A BEAUTIFUL MORNING. The opening ceremony held on Sunday evening presented a little of Chat history and symbolized the goals -- Knowledge - Ideas - Humor - Philosophy and sharing by the use of candles and the meaning of each of those as expressed by individuals.

A camp ceremony can set the pace, create a mood, give life to history or "teach a lesson, stimulate a thought, expand on an idea or leave an impression." Our hopes, our dreams, our reflections can be encapsulated within a brief ceremony.

Some check points might be as follows:

_____ Good planning (though it may seem to have "just happened")

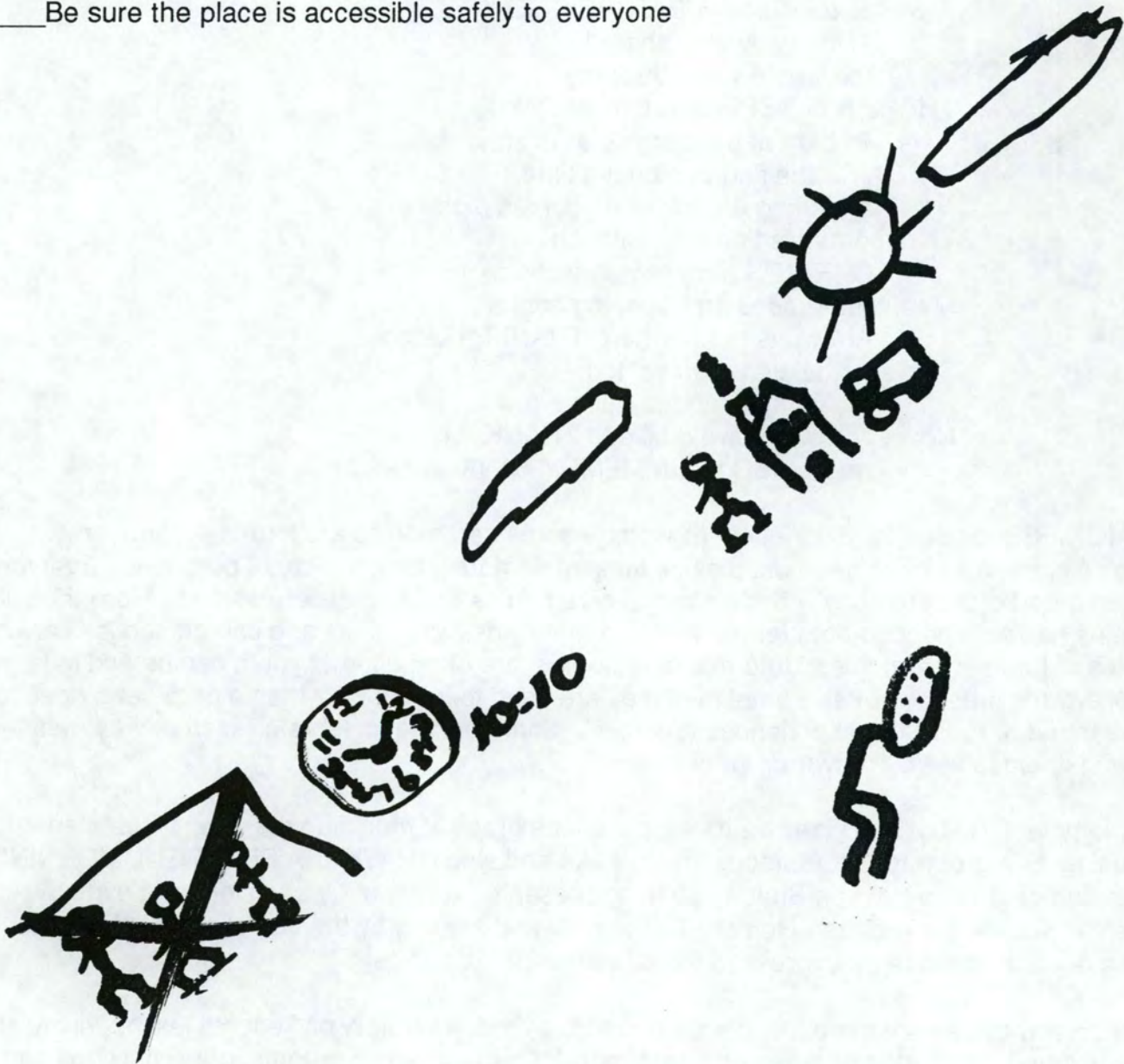
_____ It is built around a theme or a group's interest

_____ Has a central focus which holds attention

_____ May use music or sounds to help set and carry the mood.

_____ Is SIMPLE, IMPRESSIVE, HOLDS INTEREST

_____ Be sure the place is accessible safely to everyone



The Planning Process

by
Burton Olsen

1. Specifying the problem

Influencing Factors
Research Methods

2. Identifying Program Objectives

Planning Values
Leisure Values
Agency Values

3. Generating Program Solutions

Types:

Hobbies
Sports
Music
Drama
Outdoor Recreation
Mental and Literary
Social Recreation
Arts & Crafts
Dance

Brainstorm
List of Program Ideas

4. Selecting the Program Design

Risk Management
Appropriate
Effective
Politics
Formalize a Program Proposal

5. Implementing the program Design

Scheduling
Keep Records
Market
Public Relations
Motivation
Take Action

6. Evaluate the Program

Measure Efficiency
Measure Program Effectiveness
Evaluate Results
Use the recommendations

The Strong Egg

(A Group Exercise)

by

Burton Olsen

Purpose:

To build unity, cohesion, leadership, and communication within group

Objective:

As team you are to build a construction (using only the materials given) around this egg so when dropped 20+ feet on to a concrete walk, the egg will not break.

Equipment:

One raw egg,
40 inches of 3/4 inch masking tape
20 straws
Scissors

Time:

- a. Introduction to principles of unity, cohesion, leadership, leadership (10-20 minutes).
- b. Plan, then build construction (20-30 minutes).
- c. Debrief and discuss (20-30 minutes).

Discussion: Listed below are suggested topics to discuss

- a. What process was used in the construction?
- b. Who were the leaders?
- c. Was every one involved? If not why?
- d. Other points to discuss?

The Triangle Exercise

Purpose:

To help develop a more sensitive attitude towards other people's views and perspectives and to help develop cooperation between and among groups, perceive leadership abilities, and enhance communication skills

Objective:

First as an individual, then as a small group, then as the total group find as many triangles there are on the attached sheet.

Equipment:

Sheet with triangles.

Process:

Round One. Give all people the "Triangle Sheet Exercise." Give the group 5 minutes to discover how many triangles they think are on the sheet. Do not allow any to confer with each other. After 4 minutes mark ask this question "Are you sure of the number of triangles you see? Have participants list down on the exercise page the number found.

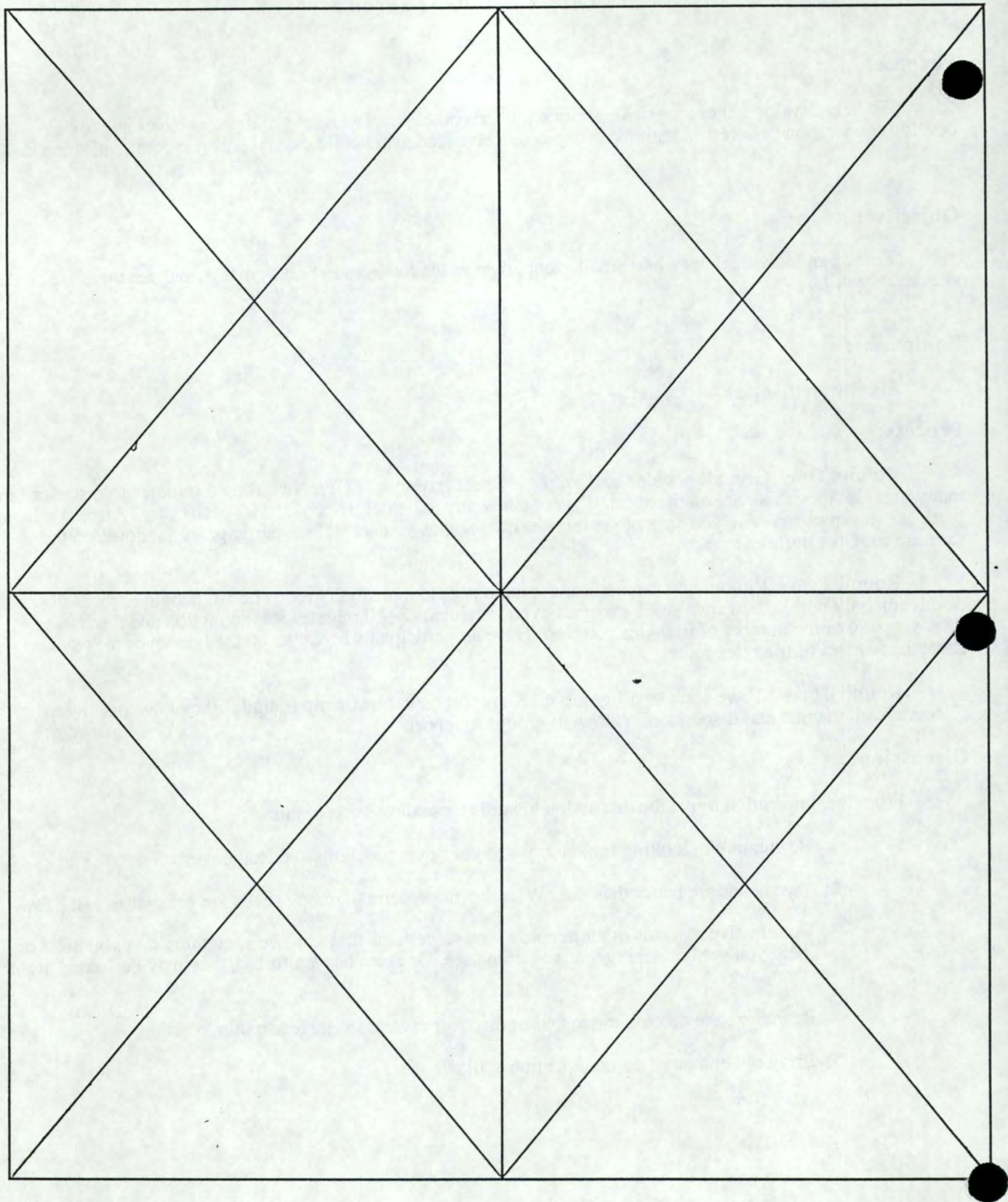
Round Two. Without any discussion, combine people into small groups of 3-6 people each. Allow discussion only within their own small group. Give participants 8- 10 minutes for interaction and discussion. Are you sure of the number of triangles you see? Have all participants list down on the bottom of the exercise sheet the number of triangles found.

Round Three. Have each small group give a report as to how many triangles they have discovered. Encourage interaction and discussion. Allow all groups to report.

Discussion:

From the interaction move the discussion towards these discussion points:

1. Be creative in looking for solutions to your own problems and challenges.
2. Two heads are better than one. With the proper stimuli, many heads are better than just a few.
3. Be sensitive towards other people's views, perhaps they can see something that you don't or help you see something that you didn't see. Or even, heaven forbid, they may be "more" right than you.
4. Reanalyze the process to see and/or discover raw or innate leadership in action.
5. Bring out enhanced communication skills.
- 6.
- 7.



How many triangles are there?

The Leisure Craze

1. Exercise:

Category

For a Day

For a Week

- How much time do you spend sleeping?
- How much time do you spend with the necessities of life (eating, grooming going to the bathroom, etc.?)
- How much time do you spend at work or going to school?
- What other activities do you do each day. Please list activities in blocks of time and amount of time you believe you spend each day and or week:

Sub-total

- Unobligated time. How much time do you have left? Each day? Each week?

List

Grand total.

Should total up to 24 hours

168 hours

2. How many years have you spent formally preparing for _____? _____

3. How many formal classes have you had in preparing you for your leisure (excluding formal recreation labs like Chat?)

Has anyone taken a formal class in "preparing yourself for your leisure" in....

- a. Elementary school?
- b. High school?
- c. Extension?
- d. College (excluding, recreation/leisure departments)

Why???

5. When do the following groups get into major trouble...

- a. Elementary kids?
- b. Youth?
- c. Young adults?
- d. Adults?

6. I believe....., do you believe?

7. How important is recreation and/or leisure to:

- a. You?
- b. Your family
- c. Your friends
- d. Your neighbors?
- e. Your community
- f. Your _____?

Activities



Section D

Party Planning

shared by
Leila Steckelberg

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 the game, to join the theme of the party. Taking the time to plan a party can make the difference in the way one person responds to another individual but also can determine whether a good time will be had by all.

To have a party there are no set rules as to how many people there can be--it can be a handful of friends in one's home or several hundred at a conference or a camp. It may be any length; for example, thirty minutes of games to a three-hour dance or rally. All things 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.

Party-type recreation is one of the most needed mediums for healthy personality development in our modern day. It offers a necessary balance to one's work and it promotes and teaches wholesome self expression in a group, encourages the development of creative talents, gives us an opportunity to release tensions, and offers many opportunities to gain a sense of acceptance of what you are, in a 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 human relationships with others and with him or herself. All who attend a party learn cooperation, friendship, and communicating socially.

Having a party doesn't have to cost a lot of money on favors or decorations, nor does it have to fall on a special day. **A good party is any social recreation centered around one idea or theme. It is a program of planned events that is unified, has movement, provides friendly mixing, offers variety in group participation, comes to a climax, and tapers off to a mellow close.**

Being on a party-planning committee can be educational as well as fun. **The success of a party is to a large degree dependent upon how many people are involved in putting it on.** The only things a person needs to be successful and productive member of a party-planning committee is a genuine interest in and love for all people, a liking for parties, and most of all, boundless enthusiasm! Knowledge of principles and techniques of planning and conducting social recreation will give you confidence in your abilities and capabilities. Having a well-outlined party planned, and your materials arranged in an organized fashion will give you confidence to lead the group for the enjoyment of all.

Good parties are not automatic--they don't just happen. Just getting people together isn't enough. Good parties appear to be 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 a different atmosphere, 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 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 those answers.

I. The type of party will be determined by:

A. Who will be attending.

1. Age
2. Sex
3. Proportion of men, women and children
4. Abilities or limitations of the group
5. Special interests of group
6. Prejudices (if any)
7. Size of group
8. Type of group (4-H, seniors, church, handicapped, 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 it help set the theme?
2. How will they be dressed?
3. What type of party will it be?

C. When is the party being held?

1. Time of day
2. Season of year
3. Weather
4. How long will it last?
5. Will the party include a meal or snack?

D. Where will the party be held?

1. Location (indoors, outdoors)
2. Size of facility? Kind of place?
3. Facility's availability?
 - a. Parking
 - b. Coat Room
 - c. Bathrooms
 - d. Fireplace, etc.
 - e. Electricity
 - f. Heat and ventilation
 - g. Kitchen facilities
 - h. Chairs and tables
 - i. Waste baskets
 - j. What is the floor like?
4. Equipment available--PA system, record player, piano
5. Regulations
 - a. How early can you get it?
 - b. How late can you stay?
 - c. Cleanup expectations
 - d. Decoration regulations

E. Moneys available

1. Budget?
2. Resources?

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

A. Where does the theme originate? Past, present, future, historical (events or people) activities, sports, circus, occupations, geographical locations (countries, customs, traditions), celebrations, dates or days, fiction or make believe, seasons, nature?

1. Sometimes already determined by the occasion
2. Brainstorming (saying the first thing that comes to your head whether it makes sense or not. List ideas
3. Make a final decision on mutual interest (combine themes).

III. Parts of the Party

- A. **Build up**--to create enthusiasm, to stimulate interest, to want to come to the party.
- B. **Atmosphere**--to create more enthusiasm
 1. Decorations should accent theme, be appropriate, need not be expensive. may be done as a pre-party activity or ahead of time by committee.
 2. Lighting
- C. **Program**--The program is the party
 1. The program is concerned with choice of activities--what kind, how many, order of events.
 2. Transition from one activity to another (smooth).
 3. Relation of activities to the theme--change the names of activities (games, dances, etc.) to suit theme.
 4. Appropriate activities according to who is attending.
 5. Programs can be made up of any or all the following activities:
 - a. Games: ice-breakers, defrosters, get acquainted, mixers, active, quiet, relays, pencil and paper, musical
 - b. Dances: western, squares, lines, mixers, ballroom, popular, or 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 they arrived. These activities must be of the type that can be for any number of people, do not upset the whole group when a new person arrives, and are easily terminated.
 - d. Other: contest, entertainment, skits, stunts, music, singing, slides and films, stories, visiting
 6. Groups: Groups should be kept small so they may get acquainted and share in the fun rather than be isolated.
 7. Preparation of the program--some general leadership
 - a. Have a definite program planned; however be flexible and have substitute activities available and willing to change if necessary.
 - b. An hour and a half is plenty of time for a program of organized social activities, especially if the activities are quite active.
 - c. Always plan more activities than you can use for some may prove unpopular and you may want to change sooner than you had first planned.

- d. A pre-party activity should come first and should be of the type to involve everyone, either individually or in groups, and should begin as soon as they arrive.
- e. The second activity should be one which includes everyone together as a group. That may be a get-acquainted, ice-breaker, or mixer type game or dance, and should be lively, fun, and one of the leaders' sure-fire activities, since this event sets the tone for the entire party.
- f. The next activity should be in similar formation but contrasting in terms of action--if the first was noisy and active, make these first activities easy enough that a late comer may enter them easily, and save your more difficult ones for later.
- g. Now a change of positions or formation is needed. Plan for one activity to have some relationship to the next. Move smoothly from one activity to the next, with a minimum of time lost. Confusion can be kept to a minimum if you end one activity in the formation required for the next, or use a game to get into the new position (choo-choo, grand march, etc.).
- h. Vary the program--use ideas from those listed previously...active and quiet...small group and large...participant and spectator.
- i. Use a climax activity to bring the whole group back together. This leaves the group happy or exhilarated from good participation.
- j. The closing activity should include everyone. It should send guests home singing, laughing, and chattering about what a good time was had by all--a tapering off type activity which will unify the group into the feeling of camaraderie. Good party fun goes a long way toward making people feel united in friendly fellowship.
- k. Be sure that a closing activity is done in such a way that people are aware that it is the last activity without saying "That's all folks!" A committee would do well to practice a short, well-conceived, and planned closing to their parties. A simple ceremonial type closing that takes 10-15 minutes, and which, through music, poetry, or simple dramatics seeks to present a serious, or humorous but meaningful, not on the party theme will prove most effective.
- l. Give consideration to the order of events in regard to ease of setting up the materials.
- m. When planning a party around a theme, any activity can be changed or renamed to fit into the atmosphere you wish to create.
- n. One of the most important things is to have a master list of events, with leaders and materials needed, posted in some inconspicuous yet accessible place so that those who are going to lead can check at any time to see when they are due to perform.

- D. **Refreshments**--may be served any time--beginning, during as part of the regular flow of activities, or at the close. Plans include some activity leading into the serving, and also for leading back to the other program activities (if served during the party). May be planned according to the theme. Keep in mind the comfort of guests for each of handling and eating what is served.
- E. **Cleanup**--If all is planned well, each committee will take care of their own cleanup and none will be stuck with the job. It is a time when those who planned this party enjoy sharing the fun, laughs and good fellowship of clearing it away. Have on hand plenty of wastebaskets, brooms, mops, ladders, dish washing materials (including hot water), and boxes in which to carry things away.
- F. **Party Post Mortam**--E. O. Harvin, the outstanding American recreationalist, says that, "a good recreation occasion out to be enjoyed three times: In participation, In realization and in Retrospect." This is certainly true for a successful party, especially the last part, if we judge by vocal expressions alone. A good party always has a delightful 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 recreation, or even adverse ones. The party committee should indulge in some honest evaluation by looking at the party piece by piece and scoring the success, mediocrity, or the failure of each activity.

**The key ingredients to planning a good party is to:
Have Fun! Be enthusiastic!**

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 everyone seem to have a good time? _____
- Was the theme practical for shaping a
successful program and atmosphere? _____
- Was there plenty of opportunity for group
expression and participation? _____
- Did the party move easily from one event to
another to its climax? _____
- Did the work of several committees dovetail? _____

Additional Comments: _____

TOTAL _____

INTEREST PROMOTION:

TOP SCORE 40

- Were the invitations inviting? _____
- Was the build-up unique and a curiosity roused? _____
- 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 a good
atmosphere? _____
- Did the party beginning succeed in mixing and unifying
the participations? _____
- 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 _____

PARTY ORGANIZATION
(Suggested committee Worksheet)

Place _____ Date _____ Time (Start) _____

No. Expected: Male _____ Female _____

PARTY THEME _____ Age Span _____ to _____

GENERAL CHAIRMAN _____

WORK COMMITTEE
(Each Committee does own cleanup) Chairman _____

Interest Promotion: (Invitations, Build-up, posters, etc.) _____

Atmosphere: (Decorations, costumes, facilities, etc.) _____

Program Events: (Games, dances, entertainment, leaders) _____

Refreshments: _____

Closing Fellowship: (for a more elaborate closing) _____

OTHER NOTES:

| TIME | EVENTS | LED BY | MATERIALS NEEDED |
|------|--------|--------|------------------|
| 1. | _____ | _____ | _____ |
| 2. | _____ | _____ | _____ |
| 3. | _____ | _____ | _____ |
| 4. | _____ | _____ | _____ |
| 5. | _____ | _____ | _____ |
| 6. | _____ | _____ | _____ |
| 7. | _____ | _____ | _____ |
| 8. | _____ | _____ | _____ |
| 9. | _____ | _____ | _____ |
| 10. | _____ | _____ | _____ |
| 11. | _____ | _____ | _____ |

INSPIRATION THROUGH CEREMONIES

Definition - A special time for quiet, inward thinking

Reasons for Ceremonies:

1. Flag
2. Vespers
3. Close of evening program
4. Thought for the day
5. Mealtime-graces, songs
6. Presenting awards or recognition
7. Initiation
8. Installation of officers
9. Special ceremony program
 - 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:
 - a. Music or other sound effects
 - b. Poetry
 - c. Pantomime
 - d. Dance
 - e. Choral group
 - 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:
 - a. Songs
 - b. Walking a "quiet" trail
 - c. Background music
 - 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
Patriotic
Thought for the day
Nature - trees, wind

Friends
Sharing
Vespers (religious)
The River
Conservation

Opening of camp
Closing of camp
Initiation
Citizenship
Just for today

Achievement
Warm fuzzies
Love
Installation

CEREMONIES WORKSHOP PLANNING AID

OUTLINE FORM

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

- I. What is the PURPOSE of the ceremony?

- II. What are the needs of the group?
 - A. What do we wish to accomplish?

- III. When were/are ceremonies used?

- IV. In addition to the above considerations, what else should a ceremonies planner/planners think about?
 - A. What setting or props are best for your specific ceremony?
 1. Is the setting accessible to all participants?

 2. What time of day is appropriate?

 3. Does a preplanned ceremony fit our purpose?
 - a. How can it be adapted?

 - b. Is it all what you want?

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

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

1. Are you being SENSITIVE to the group needs? Is the content TIMELY?
2. Are you allowing time for a moment of reflection?
3. Are you allowing time for people to identify their feelings?
4. Is the ceremony clear enough that everyone can understand and can share with one another?

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

Sunday Night Activity

Theme: Get Acquainted/Chat Sampler

Publicity/Decorations: None

Opening Activity: String Being - two individuals attached with crossed strings. The trick is to separate without breaking the string.

Additional Activities: Potluck - Collect names of individuals who fit the descriptions (see attached sheet). After a set time period, call a halt then read off names of participants until someone Bingo's.

Chainline: Handshake game - circle introducing specific handshake (milk maid, lumber jack, etc. Regrouping - call out number for groups to get in until correct number are grouped for the next activity.

Small Group Introductions: In a group of 10, pick a partner and find out their name, etc plus the following 4 questions: 1) Your favorite eating utensil? 2) If you were a vegetable, what would you be? 3) For a romantic dinner, what would you serve? 4) What is your secret ingredient in life? After a few minutes introduce your partner to the rest of the group.

Closing Activities/Ceremony: We gathered in the fireplace room in front of the Chatcolab candle. Leila Steckelberg read the following:

Appetizers

1 cup greetings
1/2 cup smiles
1 tsp. sympathy

1 hearty handshake
2/3 cup love
2 cups hospitality

Cream greetings with handshake and smiles thoroughly and slowly. Stir in love. Sift sympathy and hospitality together and fold in carefully. Bake in a warm heart and serve very often.

Phyllis Adcock

She then gave a brief history of Chatcolab and the candle. (See the Chatcolab History in Section B). The candle has five wicks signifying ideas, humor knowledge, philosophy and sharing with friendships as a big part of all of these. Five labbers lit the candle.

Bill Headrick - Humor: H is for happiness we all share here.
U is for the unity we display.
M is for the motivation we learn.
O is for the opportunities we have.
R is the resources we have available.

Add all of these together with a generous helping of fun and serve with a big smile and you will have HUMOR which we will all enjoy. Without humor our lab can not be success so come back for seconds as often as you choose.

Sally Heard - Knowledge: I light the candle of knowledge. Knowledge is something we all bring with us to Chat. We have discovered it form each other and many other resources but essentially we have it and come here to share it.

Janice Miller - Philosophy: This camp is for sharing - with the goal being that our lives be enriched. We came together to share experiences ideas and fun. We go away refreshed, regenerated and hopefully acquiring a stronger belief in ourselves and our fellowman. We all have something to offer. May you find a willingness to share with us this week.

Lori Chitty - Ideas: In the atmosphere of Rec Lab, ideas flow freely, are added to by the experiences of every one of us, and grow into a gigantic wealth of information to be shared with the people around us when we go home. There are no bad ideas - unless it's an idea that hasn't been shared.

Jean Baringer - Sharing: You have already heard about this candle - sharing. Here at Chat we share in our skills, share our knowledge, share in our humor as well as sharing of ourselves with our smiles, our hugs. Chat would be rather dull without any sharing.

Miriam Beasley challenged us as follows: Our challenge for this week is epitomized by two recipes posted on the dining room wall:

A Recipe for Living

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

Measure words carefully. Add heaping cups of understanding, use generous amounts of time and patience. Cook with gas or electricity on the front burner. Keep temperature low. Do Not boil. Add dash of humor and pinch of warm personality. Season to taste with spice of life and serve in individual portions.

A Recipe for a Volunteer Leader

Mix: Desire, ambition, appearance, sense of humor, friendliness, understanding, voice modulation and imagination. Combine and bake at 98.6 within a volunteer for the rest of his/her life. Frosting: Combine the inner glow of satisfaction with self-confidence, add a feeling of accomplishment and spread

evenly. Serve with graciousness. If the recipe is followed carefully, the finished product will be one GOOD LEADER!

By Saturday as we return - each in a different direction - let's hope we have internalized the Recipes for Leadership presented which fit our individual growth and needs!

The ceremony closed when Marianne Burton led us in singing.

Committee Members: Leila Steckelberg, Burton Olson, Nel Carver, Betsy Carver.

QUESTIONS FOR EVERY OTHER PERSON TO ASK EVERY OTHER PERSON:

1. Your favorite eating utensil?
2. If you were a vegetable, what would you be?
3. For a romantic dinner, what would you serve?
4. What is Your Secret ingredient in life?

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| | | | | |
|----------------------------------|----------------------------------|-------------------------------------|--|----------------------------------|
| Broccoli Lover | Cold Pizza for Breakfast | <i>A Coke A Day</i> | Cooks like Julia Child | Allergic to <hr/> |
| Should Buy Stock in McDonalds | Cooks like the Frugal Gourmet | Vegetarian (CouldBe) | NEEDS Coffee to Wake Up | Chocoholic |
| Wears an Apron | Skips Breakfast | POTLUCK | A Real Creampuff | Vanilla is Favorite Ice Cream |
| Enjoys Candlelight Dinners | Recipe? | Coupon Shopper | Always Orders Dessert | Wine Connoisseur |
| Brown Bagger | Extensive Cookbook Collection | <i>Three Square Meals a Day</i> | Donut Dunker | Rabbit Food |

Monday Evening Activity - June 6, 1994, 7:30 - 9:30 PM

Theme: Inside Out and Backwards

Publicity: Lunch & Dinner Announcements

Decorations: Table Decorations at Dinner and Lake Decorations

Opening Activities: Goodbye's, Cleaning up the Dining Room and Closing Ceremony - including walking backwards to the dock for the sermon on the dock by Bishop Beasley:

The Sermon on the Dock

If nobody smiled, and nobody cared, and nobody helped us along;
If each and every moment looked after itself, and good things all went
to the strong;

If nobody cared just a little for you, and nobody thought about me;
And we all stood alone in the battle of life, what a dreary old world
this would be.

Life is worth living for the friends we have made, and the things
which in common we share;

We want to live on not because of ourselves, but because of the people
who care.

It's giving and doing for somebody else, on 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.

Additional Activities:

Retrieving Family Wishing Boats (including three by daring swimmers).

Singing "Ya Ba Kum" while walking back to dining hall.

The HAVENGER SCUNT! (A reverse scavenger hunt - returning things to their proper place.) Clues included: returning canoes found at "The Gabions", the men's bathroom and on the dining room table, the Chat Welcome Banner, and roll of toilet paper from the Men's bathroom among about 24 others! The final instruction was to return to the dining room with clothing turned inside out.

The Family Introductions, including skits, songs and rhymes by all 9 families many of which were recited backwards - in some manner or other.

Closing Activities: The "Welcoming Remarks" were given admonishing family members to "let it all hang out" and not keep their feelings on the inside.

Monday Activity - page 2

Refreshments: cold vanilla (instead of hot chocolate)

Additional Information: What made it work was the wonderful cooperation of all 12 members in the group. Also, by color-coding the clues on the "Havenger Scunt" and keeping the trails of the 9 family groups simple everybody participated to some extent. Family groups were able to improvise during their skits since the guidelines were very flexible and creative.

Committee Members: Chris Burton, Lyanna Sampson, Tanya Wilson, Lori Chitty, Rosemary Gouchenour, Kevin Laughlin, Marianne Burton, Nancy Howard, Miriam Lowrie, Bob (Bishop) Beasley, Josh Bailey, Sylvain Pierre.

Comments from review/evaluation on Tuesday:

Refreshing - new, safety issues - walking backward on the dock, enthusiasm - but possibly too physically difficult, constantly challenging - thinking backward, flexibility/creativity/spontaneity, sharing what happened in family challenges would have been fun, older peoples opportunity & nostalgia, many older people enjoyed it greatly!, waterfront speaker projected well, planning/enthusiasm/co-operation.

The STIR-UPS are a diverse and unique family with limited success in culinary pursuits. In fact, one could say our achievements might be described as bordering on nefarious with a shadowy cliental. Although we have no Mafia connections we do have our own family DON. But the '94 STIR-UPS have hopefully captured the recipe for camp success:

The Chat Brew

To 1 cup of knowledge add 1 cup of hops (every brew needs hops and we'll keep you hopping at Chat), a pinch of humor, a barrel of hugs, a pound of creativity, a special measure of cooperation, 72 cups of friendship plus enthusiasm to taste.

"Stirring Our Chat Brew" (to the tune of "Witches Brew)

"Stirring and stirring and stirring our brew! Ooooh!" (3 times)

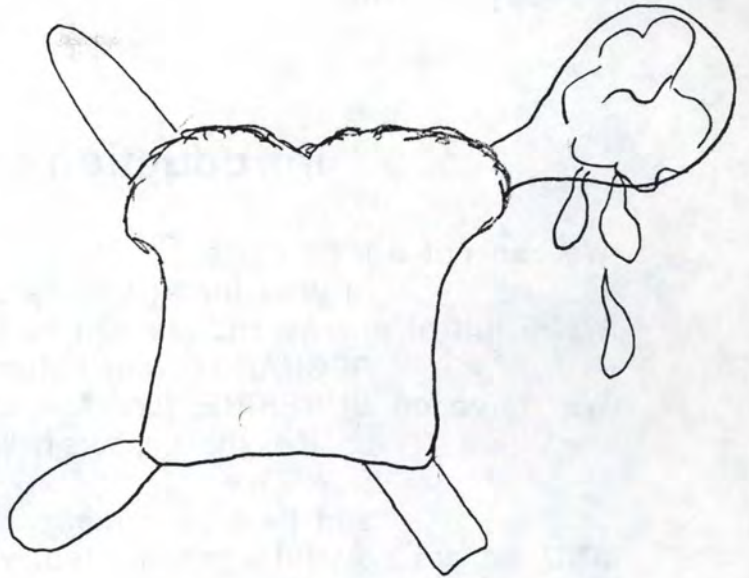
(walking out to group) "Tip toe, tip toe, tip toe, BREW!"

"We're Here at Chatcolab" (to the tune of Farmer in The Dell)

- 1) We're here at Chatcolab. (2 times) Ho! Hi! the Hairy Dough!
- 2) We're having lots of fun. " " " "
- 3) We're mixing up a recipie. " " " "
- 4) We'll bake it for a week. " " " "
- 5) It'll all be in the book. " " " "
- 6) If you write it down. " " " "
- 7) We'll all be better leaders. " " " "

Monday Activities

- Kevin-- "Irish Soda Bread"
- Tara-- "Banana Nut Bread"
- Jenny-- "Pizza Bread"
- Tyas-- "Dough Boy"
- Rosemary-- "Sweet Bread"
- Diana-- "Corn Bread"
- Gisele-- "Cinnamon Roll"
- Merle-- "Brown Bread"



BURN IT

Patty Cake, Patty Cake
Baker's Man
Bake Me a Cake as
Fast as you can.
Roll it and
Roll it and
Pat it with a
"C"
and throw
it in the
"Toaster" for
you and for me"

TOAST

**"Where Ever The
Thermometer Fakes Us,
We Rise To The Occasion
and "Take the Heat"!!!**

Monday Activities

Introduction of "Hot Peppers"

We can put a little spice
in your life - (Peppers "spiced" Labbers)
We're full of energy and we can help you
RECHARGE your batteries (Peppers "wired" Labbers)
We thrive on **SUNSHINE** (Lori, Mama B and Lane dashed out to bring their sons
up, the other peppers held up construction paper, smiling face
SUNS!)
and heat your ideas, skills and talents
AND we are colorful - green - red, yellow,
black, white, and chili peppers (construction paper **PEPPERS**
were held up)
WE are the **HOT PEPPERS:**
Lori Pepper, Dolly Pepper, Jack Pepper, Al Pepper, Ernie Pepper, Jill
Pepper, Lane Pepper, Miriam Pepper

Singing: I'm a Pepper
You're a Pepper
He's a Pepper
She's a Pepper
Wouldn't you like to be a Pepper, too?
Be a Pepper
Be a **HOT PEPPER!**

Nursery rhyme: (Backwards)
Peppers pickled of peck a picked Piper Peter
picked Piper Peter, Peppers, picked of Peck A
IF Peppers pickled of peck a picked Piper Peter
Pick Piper Peter did peppers many How.

Tuesday Evening Activity

June 7, 1994

Tuesday evening's activity was a "Potpourri Costume Party." To advertise the event, Patty and Debi did a skit at lunch.

In the evening, as party participants entered, each person was given a piece of paper with the name of an animal, cartoon character, movie title, singer, etc. Everyone was to find and stay with others having similar names. The first activity of the evening was for each group to decorate a portion of the room. There were no guidelines given allowing each group to be creative. The second activity was bag skits. Each group was given a bag containing four items. The group was instructed to use each item and every person in the group in their skit. The third activity was a costume parade which passed before five judges. The judges were introduced before the parade. Prizes were given for the most creative, the funniest, the costume that best fit the personality of its wearer, the scariest, and the fanciest. A special prize was given for the man who best impersonated a woman.

There was a lot of creativity exhibited both in costumes, skits and decorations.

Committee members included Burton Olsen, Beth Abel, Patty Logan, Terra Mahaffey, Debi Smick, Oly Mahaffey, and Michelle Stout

Tuesday Ceremony

The theme of the ceremony was "Friendship." A "wish candle" was constructed from a piece of decorated bark and a candle. Party participants formed a friendship circle and the wish candle was placed in the center. "Put Friends First" and "Make New Friends" were sung. Kyle read a short poem on friendship. Jane taught everyone to sing "Look, Look, I'm part of the Rainbow."

A 7'x10' "quilt" was drawn on the patio with chalk before the party began. To end the ceremony, everyone was invited to draw something in a quilt square to create the 1994 Chat "Friendship Quilt."

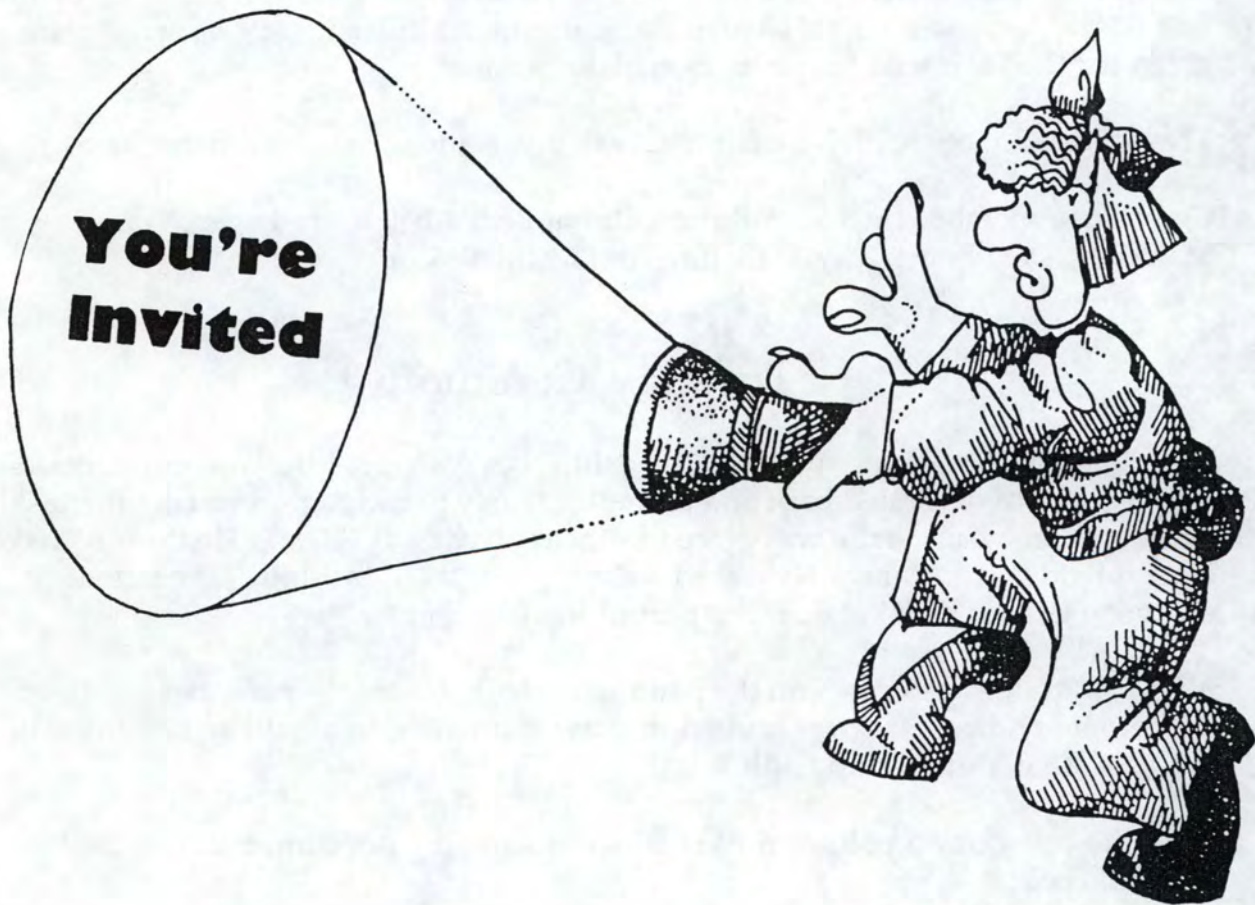
After the ceremony a potpourri of snacks was served: popcorn, trail mix, and two kinds of cookies.

What Worked

The ceremony lasted about 20 minutes. The ceremony was inside the building in the same room as the evening activity. The transition was smooth.

What Could Have Been Changed

"Put Friends First" (with its motions) should have come at the beginning of the ceremony allowing the final song to preserve the reflective mood. "Make New Friends" would have been a better choice by allowing the participants to continue holding hands in the friendship circle to close the evening.



Wednesday Activities

Build up - Elephant - Diana

The Wednesday Party group planned a "Parlor" Christmas Party. Tables were arranged from 1-18 and 4 persons were seated at each table and given a tally hoho Card. They were given dice and asked to practice throwing doubles. (Game rules on following pages.

Diana MC'ed the game and the 4 winners were found and sent to the kitchen. A circle was formed with chairs and in order to receive their " door " prizes they had to be guided by hand claps to find their prize_{fast when they were "warm"; slow when they were "cold"}. The first prize was a massage from Diana at the convenience of the winner. Tonya was the first winner.

The second game was led by Janice and we gathered into a big circle. Keven & Toni were chosen to go out and we were told there was no mystery plot. By answering yes or no to the question Toni & Kevin asked they would create their own mystery story.

The third game was a circle dance led by Lelia called "The Jingle Ball Rock". The fourth was a circle dance called " White Silver Sands". The fifth game was the White Elephant exchange led by Rosy.

Chairs were put in a circle & white elephant gifts were brought to the center of the floor on a red cloth. Participants pulled a number out of a bag and as this was going on we sang "Jingle Bells," "Frosty the Snowman" & "Rudolph the Rednose Reindeer."

Each one by number opened a gift and when their turn came they could open their gift or exchange an unopened gift for another person's opened gift. While the game was going on, Mary Lou served around a box of Christmas chocolates, red tropical punch, sugar cookies & Oreos were served on the cart.

When the game was over we walked to the Camp Fire Circle singing, "O come all ye faithful." Illuminaries were made by Crystal & Merle with Christmas trees, stars, & etc on the bags.

When everyone was around the camp fire circle, the opening prayer read by Janice. The "Yule Log" was prepared by Terry Dwyer. The "Yule Log" was decorated with pine cones, glitter, and red & green paper. Terry gave the history & origin of the log. The log was a tradition from the Welsh and was presented twelve days before Christmas. The log kept burning until Christmas day.

Then everyone made a Christmas wish with a pinecone & threw it in the camp fire. The ceremony ended with a closing prayer from Merle Kirk & Crystal Winishut. The prayer was in the Warm Springs language (Sahaptin).

WEDNESDAY EVENING CEREMONY AFTER CHRISTMAS PARTY

MARY LAID HER BABY DOWN Shared by Sally Heard around the Campfire

Mary llaid her baby down
On the hay
She wrapped Him warm in swaddling clothes
On the Hay

Chorus: The star shown brightly in the sky
As Mary sang her lullaby
Mary laid her baby down on the hay.

The sheppards came to worship Him
On the hay
They brought a baby lamb to Him
On the hay.

Chorus:

The Wise Men came to see Him there
On the hay
They brought Him gifts of Gold and Muir
On the hay.

Chorus:

Props for 3 to 6 year olds.

Blue flannel wrap for Mary
Burlap or gold felt for Joseph
Doll wrapped in swaddling clothes & basket or manager
3 pieces of sheet and head band for shepards
3 crowns and fancy jars for wise men
card board star on stick for chorus

(Call me and I'll give you the tune over the phone) Love Sally

CHRISTMAS BUNCO RULES

4 at a table

1 throw per person

another throw if you throw a double

Doubles = 1's and 2's = 5

3's and 4's = 10

5's and 6's = 25

First person to reach 100 calls out "Merry Christmas"

Everyone in room stops and write's his/her score on

their Tally Ho! Ho! The 2 highest move up one table

number and the 2 lowest stay put. The highest Tally

Ho! Ho! at the end receives the Door Prize.

Closing of the Ceremony

Led By Merle Anne Kirk and Crystal D Winishut

The begining of the prayer we spoken in there sahaptin language.

Good evening friends and relatives, it time to thank the creator .

At this time we are going to thank the creator for all life he has given us.

Thank you Poosha for all of our Mothers, Fathers, Brothers & sisters.

Thank you for blessing us with our foods, the salmon, the deer, the roots, the berries, the celery & the moss.

Thank you Poosha for putting this day before us to help our hearts and minds be stronger.

Thank you. Aiy...

Everyone raised their right hand and turned to the left.

PEACE PRAYER OF ST. FRANCIS OF ASSISI

LORD, MAKE ME an instrument of your peace. Where there is hatred, let me sow love; where there is injury, pardon; where there is doubt, faith; where there is despair, hope; where there is darkness, light; and where there is sadness, joy.

Divine Master, grant that I may not so much seek to be consoled as to console; to be understood as to understand; to be loved as to love.

For it is in giving that we receive; it is in pardoning that we are pardoned; and it is in dying that we are born to eternal life. Amen.

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In the spirit of the season...

Thursday Evening Activities

Thursday Bake Sale; Publicity was Little skits at meals and a Bank o' Chat; T-shirts for exchange.

The opening activity was tickets bought direct at the Bank o' chat and from there you could take your tickets and go to the Animal walk/cake walk for items stepping on animal tracks on the floor-then calling out the track of the winner. Tickets could also get you into the fish pond and for door prizes.

There was also a silent auction and a Chinese auction as well as formal bidding for items and values (bought by play money) with a break midway through the auction.

Committee Members: Toni, CeeCee, Judy, Dolly, Theresa, Jill, Janet Little Bill, Marj, Sally.

Values Auction: Paper Money

Paper for brainstorming or pre-written cards

Process: Brainstorm values (perhaps wishes) e.g. 10 lbs of energy; a life of romance; health
Pass out equal (or unequal) amounts of money. Auction off the items-the bidding can get wild. This is a fun introduction to initiate discussion of values and priorities with a group.

Ceremony

Sood in a circle. Gave an introduction about values, what we bid for. Each person, in one word said, "I Value _____" and passed the sharing button. The following poem was shared and we sang "One for the Money".

This is the beginning of a new day.

God has given me this day to use as I will.

I can waste it or grow in its light and be of service to others.

But what I do with this day is important, because I have exchanged a day of my life for it.

When tomorrow comes, today will be gone forever.

I hope I will not regret the price I paid for it.



HOLDING A T-SHIRT EXCHANGE

T-Shirt exchanges are a good social function. They serve as a wonderful icebreaker. This activity gives each participant a souvenir of the event and makes good decorations, with little expensive.

You do need to let each participant know to bring a t-shirt. You may instigate a theme exchange. Theme exchanges involve everyone bring t-shirt from a specific subject. Common themes, which have worked, are universities, environmental slogans, sporting events and towns we live in. You can specify new, used or both and size. Often you see exchanges where everyone is asked to bring only extra-large shirts.

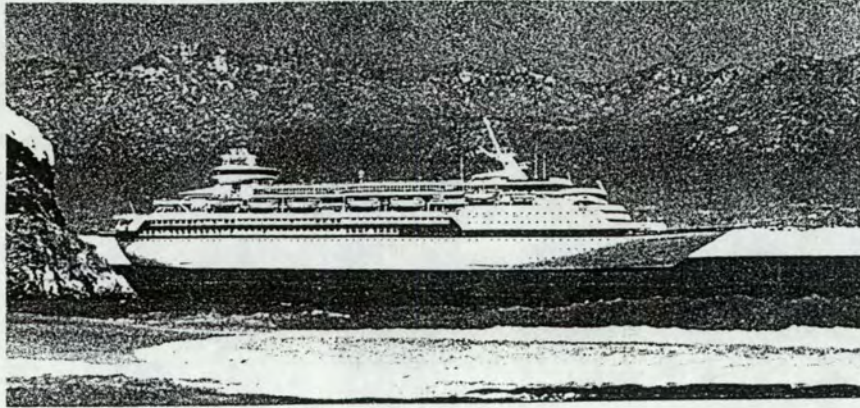
It is important to record who brought in what shirt. In case of duplication or lost items it save arguments. As folk turn in there t-shirts, put their names in a box to be drawn out at the social.

Before the awarding of the shirts you must have them displayed where everyone can see them. This event will not work well if participants have to dig through a pile of shirts to select one. Build up the anticipation of selecting a shirt by having them hung out were they are easily viewed. This way participants look over the shirts before their name is drawn.

At the time of the awarding a good voiced announcer draws and call out a name. That person is than allowed to select a shirt. That person takes their new shirt down and the next person is called, until you have no shirts left. This method works well with groups of less than 100 participants.

If your group is over 100 participants then you will need to devise a faster method of handing out the shirts. One method that will work is to number the shirts as they come in. The number on the shirt needs to be clearly displayed when the shirts are put out. The first name called get shirt number one, The second name called gets shirt number two and so on. You loose some of the anticipation of the event with the numbered shirts but you do get them dispensed in a timely manner.

Toni Gwin OSU College of Forestry



Bon Voyage Party Friday Night Activities

| | | | |
|-------------------|-------|-------|-------|
| Committee Jean B. | Leila | Joel | Gisek |
| Jenny | Tyas | Luke | |
| Marie | Mya | Bryan | |

Dinner Description--Party Activities start about 5:30.

The dining area will be decorated like a ship for dinner. There will be waiters, dressed appropriately. The only way into dinner will be with a passport--which will be made at lunch time. There will be a lighted line (of x-mas lights and milk jugs)

Evening--There may be more decorations up like life boats against the windows, life jackets all around the Red sail Boat at the door. The audience will sit opposite of the kitchen which will be the stage area. With dressing, privacy shields, as wings of the stage.

Each family was asked to perform a skit from 7 to 9 minutes. The topics were: Opera, Ballet, Juggling, pantomime, Mellow Drama.

Bob Carver is doing a presentation called: *It's in the Book or Little Bo Peep*

Friday Night Activities - page 2

Menu--
Kiwi and Lyhees Cocktail
Almond Chicken
Fried Rice
Oriental Mixed Vegetables
Flaming Chantilly Strawberry Shortcake
Chinese Tea White Milk
Black Coffee

Headwaiter--Jack Baringer
Waiters--Don, Kelly, Terry, Chris, Oly, Josh, Charlie, Joel, Sylvain

The head waiter was resplendent in white coat and tie. The waiters wore white T-shirts, dark pants and red bow ties (made out of streamers and pipe cleaners).

CEREMONY

Weather permitting, the ceremony will be held in the chapel area. If not, it will be held in the fireplace room.

There will be an activity--gathering friends by the hand and getting in a circle with singing.

If it is outside the group will be led by committee members out the door up to the chapel. (We will have luminarios or spotters{people with flashlights} at various spots to insure the safety of people walking at night in unfamiliar and wooded areas.)

After all have gathered the ceremonial candles will be lit by 5 people to do the SKILLS, HUMOR, PHILOSOPHY, KNOWLEDGE AND SHARING. Chairman Jean B. then will recognize and thank this years board members and introduce next years board. Several songs will close the ceremony following the passing of the truth stick, allowing for people to state their thoughts about CHATCOLAB

LITTLE BO PEEP

Bob Carver

-----"Little Bo Peep has lost her sheep,"

--Now therein lies the thesis of our story. For if Little Bo Peep had not lost her sheep, the complete story would simply be, "Little Bo Peep". But we know that she had lost her sheep.

---IT'S IN THE BOOK!!

YES--"Little Bo Peep has lost her sheep, and doesn't know where to find them."

- - Well, that makes sense to me. If you had lost your sheep, you wouldn't know where to find them! If you knew where to find them, they wouldn't be lost. But we know they are lost.

---IT'S IN THE BOOK!!

-----"Little Bo Peep has lost her sheep, and doesn't know where to find them.

But leave them a-lone---

--Now if you had lost your sheep, and didn't know where to find them, what else could you do but leave them alone. If you knew where they were, and planned to go out and bother them, then they wouldn't be lost. And we know they are lost--

---IT'S IN THE BOOK!!

-----"Little Bo Peep has lost her sheep, and doesn't know where to find them.

But Leave them a-lone, and they'll come home--"

--Heck, if they'll come home, then they are not lost! Perhaps it's Little Bo Peep who is lost!! But that can't be true! We know it is the sheep who are lost!

---IT'S IN THE BOOK!!

-----"Little Bo Peep has lost her sheep, and doesn't know where to find them.

But leave them a-lone, and they'll come home, wagging their tails--"

--Well of course wagging their tails!! Have you ever seen a sheep wag anything but it's tail? Have you ever seen a sheep wag it's leg? Or wag it's ear? If you've seen a sheep wag an ear, what you probably saw was a JEEP and not a SHEEP!!

---BUT IT'S IN THE BOOK!!

-----"Little Bo Peep has lost her sheep, and doesn't know where to find them.

But leave them a-lone, and they'll come home, wagging their tails behind them!"

--NOW, imagine that! Behind them! Now why would a sheep wag it's tail anyplace else but behind them! Have you ever seen a sheep wag it's tail in front? If you did the sheep were probably backing home. But we know the sheep have their tails behind them, because,

---IT'S IN THE BOOK!!

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.

Flag Ceremonies

FLAG LOWERING

By the Sander's Family of Kentucky Fried Chicken fame. Mary Lou read "Victory And The Firehouse Bell" by Venus E. Bardanouvre, taken from "Montana Senior Citizens News". In commemoration of "D Day" 50 years ago tomorrow.

Lya rang the dinner bell when Mary Lou read the words "The man lifted my beautiful little daughter in his arms and helped her pull the bell rope over and over..."

We then lowered the flags and sang "Taps" as the American flag was folded and retired.

Victory And The Firehouse Bell Submitted by Venus E. Bardanouvre, Harlem

I recalled mixed emotions that day the Japanese surrendered, and World War II was finally over. I was at my parents' home in St. Paul, Nebraska, while my husband, a sailor, was in Bremerton, Washington, scheduled to go to sea.

That warm August evening when people began to hear the victorious news, they gathered on the main street of our little town, wanting somehow to celebrate, and yet many stood in stunned silence, not daring to believe it could be over. Then the crowd gradually moved toward the city hall near which the fire alarm bell hung on the high tower.

"Let's ring the fire bell!" a man called. Then he looked at me standing with my four-year-old daughter.

"Here's a serviceman's family. His little girl should ring the bell!" The man lifted my beautiful little daughter in his arms and helped her pull the bell rope over and over as the small-town crowd began to cheer and tears ran down many faces.

Some of our families had boys that were lost on the Bataan March, at Pearl Harbor, and on battle fields, and I felt for them. Yet I thought of the carriers and battleships I had seen limp into the Navy Yard damaged by kamikaze pilots. Those young sailors who dreaded returning to sea were safe now, as were other servicemen around the world.

I felt mixed emotions certainly. Sympathy for those with losses, relief that the men were now safe, and happiness because families would be reunited! And as I watched Kathie laughing joyously as she and the man rang the fire bell, a deep sense of pride in our country overshadowed all other emotions! The war was over! And we were victorious!

FLAG CEREMONIES - PAGE 2

FLAG RAISING Monday morning Presenters: Burnt Toast

Our ceremony started with a re-enactment of the storming of the beach on D-Day. Several soldiers arrived in canoes, rushing up the beach to raise our American flag. The following were read:

LISTEN TO THE VOICE OF THE FLAG

A boy may be as smart as a quiz kid, as strong as an ox, or as fast as a jet plane, but if he does not have character he will never make a good soldier or a good citizen.

Dwight David Eisenhower

WHAT THE FLAG MEANS

The Flag is many things. It is a mark of identification of ships at sea and of armies in the field. It is a means of communication. When you see our Flag in front of a home, it says for all the world to read, "Here lives a family that is American in spirit as well as in name." The Flag is a mirror, reflecting to each person his own ideals and dreams. It is a history. Its thirteen stripes and fifty stars embrace a record written greatly during these years since 1776. It is a mark of pride in a great word--the word "American." It is an aspiration of what small children want their lives to be. It is a memory at the end of life of all that life has been. It is a ribbon of honor for those who have served it well--in peace and war. It is a warning not to detour from the long road that has brought our country and its people to a degree of prosperity and happiness never even approached under any other banner.

Edward F. Hutton

During the reading of the benediction, "America the Beautiful" was hummed by all in attendance.

Benediction:

May the silence of the sky
The thunder of the fields
The fire of the sun
The strength of the valor
And the faith of child
In all of which is honor, valor, and country
Be in your hearts

* Remember, the pledge of allegiance does not need to be said at a flag ceremony.

FLAG LOWERING Monday evening

The Monday Flag Lowering was the same as Sunday. The Sanders Family of Kentucky Fried Chicken Fame did such a good job Sunday, they were asked to do it again Monday and besides it was "D-day" plus 50 years.

FLAG CEREMONIES PAGE 3

TUESDAY MORNING RAISING by The Bready Bunch

This flag isn't mine but still, when I and basically most European people look at it, something really important comes out of it. America, the new world, the land of hope. It seems like my own home too. This flag inspires power and hope but most of all it inspires respect. Even if not everyone likes it; everyone respects it. This is your flag people so love it and help to make America better.

Sylvain Pierre

TUESDAY FLAG-LOWERING CEREMONY

All labbers sang the first verse of "America"

My country tis of thee, sweet land of liberty
Of thee I sing;
Land where my father died,
Land of the Pilgrim's pride,
From every mountain side,
Let freedom ring.

Reading:

I am Old Glory: for more than eight score years I have been the banner of hope and freedom for generation after generation of Americans. Born amid the first flames of America's fight for freedom. I am a symbol of a country that has grown from a little group of thirteen colonies to a united nation of fifty sovereign states. Planted firmly on the high pinnacle of American Faith, my gently fluttering folds have proved an inspiration to untold millions. Men have followed me into battle with unwavering courage. They have looked upon me as a symbol of national unity. They have prayed that they and their fellow citizens might continue to enjoy the life, liberty, and pursuit of happiness which have been granted to every American. So long as they love liberty more than life itself; so long as they treasure the priceless privileges bought with the blood of our forefathers; so long as the principles of truth, justice and charity for all remain deeply rooted in human hearts, I shall continue to be the enduring banner of the United States of America.

Read by Don Gouchenour

Taps played on pipe chimes by Miriam Lowrie, Michelle Stout, Leila Steckelberg and Pat Monforton

All labbers: second verse of "America"

Our fathers' God to thee,
Author of liberty
To thee we sing,
Long may our land be bright,
With freedom's holy light
Protect us by the might, Great God our King

Flags are lowered and folded.

FLAG CEREMONIES -- PAGE 4

FLAG RAISING Wednesday, June 8 by the Grinning Gourmets: Dan Moe, Jane Higuera, Marie Madison, Mya Wilson, Joel Bridger, Amy Black, Marj McCornack, Donna Booth.

The flag was raised; the Pledge of Allegiance was recited. Jane shared the experiences of her visit to inner city Detroit schools. Each morning at the Paul Robeson Academy, a student is chosen to read the poem "I am Somebody" to the rest of the student body. This affirmation was read responsively by Jane and the labbers. The ceremony ended with sharing hugs.

I AM SOMEBODY

I am somebody
I may not look like everybody
But I am somebody

I feel like I am somebody
I look like I am somebody
I act like I am somebody
Everybody is somebody to somebody

Nobody but nobody can
make me feel like a nobody

If you want to love somebody,
then love me.

If you want to help somebody,
then help me.

I am somebody,
and don't you ever forget it.

Harambee: Paul Robeson Academy
School Motto: On Time, On Task, On a Mission.

FLAG LOWERING, JUNE 8TH by the Sweet Potatoes. The program proceeded the actual lowering of the flag. Nancy Howard gave a brief history of "The American's Creed," and then presented the creed, which is as follows:

"I believe in the United States of America as a government of the people, by the people, and for the people, a sovereign nation of many sovereign states; a perfect union, one and inseparable, established on those principles of freedom, equality, justice and humanity, for which American patriots sacrificed their lives and fortunes.

FLAG CEREMONIES PAGE 5

Margaret Headrick presented the following quotations:

"Many have raised this flag. They have passed it on to us --a symbol of our way of life. It means the right to worship in the church of our choice, to speak freely, to work where we will, to choose our own leaders. These are the living ideals which are the very fabric of our flag and nation. If each of us holds fast the ideals which are represented, our flag itself will fly high, come calm or storm. And it will remind us constantly that we owe to our children the blessing of freedom our forefathers gave to us."

After the flag was lowered, Diana Marsden sang "Comin In On a Wing and a Prayer" and "God Bless America".

Participants also included Dwight Palmer, Marianne Burton, Judy Siebert, Theresa Stevens and Charlie Swaney.

WEDNESDAY NIGHT FLAG LOWERING

There were many places where our forefathers lived in England. In Kent County, Thomas Paine hung out in many pubs discussing new concepts of liberty before setting forth for America, and his writings are in every American child's school book.

Perhaps because of our forefathers, our concern for England was greater than for the rest of Europe, and many of our servicemen have gone to war from England's shores.

Where I live in Dover, it was known as "hell fire corner". All children were evacuated and the town was shelled from France and German U boats. "Spitfires and Messersmits" had dog fights over the channel and anti-aircraft surrounded Dover Castle and the Western Heights opposite.

This year British airmen unveiled a sculpture of a pilot in leather jacket waiting for the return of his buddies. From this came the popular wartime song "Comin' in on a Wing and a Prayer".

Verse: One of our planes was missing
 Six hours over due
 One of our planes was missing
 With all its valiant crew
 The fog was thick on the channel
 The wireless -- not a word
 When a voice broke through the dawning

This is what we heard --

Comin in on a wing and a prayer
Comin in on a wing and a prayer
Tho' there's one motor gone
We can still carry on

FLAG CEREMONIES PAGE 6

Comin' in on a wing and a prayer
What a show, what a fight
Yes, we really hit our target for tonight
And we sing as we limp through the air
Look below, there's our field over there
With our full crew aboard and our trust in the Lord
We're comin' in on a wing and a prayer

FRIDAY MORNING - FLAG RAISING done by The Kabobs with our new family member, Mike Early, who just arrived late Thursday night.

Kyle and Mike, raised the flag. All labbers said the pledge of allegiance together. Mike Early then shared with the group the significance of the right hand salute:
In other countries that have been to battle, the salute is done with the plam out this signifies that country has been defeated in battle. However, American servicemen salute with the palm in toward the body; because we have not been defeated.

Ruth led all of us in singing "America! America!" as a round.
America , America,
Shall we tell you how we feel
You have give us your riches
We love you so.

Cee Cee read the following poem:

A Song of Peace
This is my song, O God of all the nations
A song of peace for lands afar and mine;
This is my home, the country where my heart is,
This is my hope, my dream, my holy shrine.
But other hearts in other lands are beating
With hopes and dreams as true and high as mine.

My country's skies and bluer than the ocean,
And sunlight beams on clover leaf and pine.
But other lands have sunlight too, and clover,
And skies are everywhere as blue as mine,
Oh hear my song, thou God of all the nations,
A song of peace for their land, and for mine.

All labbers joined in singing "God Bless America".

Mealtime Activities and TABLE FUN

LUNCH - Readings from Random Acts of Kindness
Singing #7 from song sheet

Liars Club - Each family took there Name and developed a biography contributing to the lie. (see stories)

DINNER Reading from Nature
Singing of Brazilian songs.
Table Drawing - Each table was provided with paper and crayons in order to draw wilder pictures & natural pictures at dinner.

HOT PEPPERS LIE

Hot peppers are my favorite food. I put them on my ice cream and apple pie.

I went to Arizona to eat hot pepper, I ate 473. On my return trip there was none.

I take a bath in hot peppers.

There's nothing like a hot pepper bubble bath.

I sell hot peppers to Eskimos.

I like to make my sundaes with hot peppers, whipped cream, sprinkled with nuts. Another good use for hot peppers is to put them up your nose when you have a cold -- It saves on handkerchiefs.

BREADY BUNCH FAMILY

Windows are made from bread.

Bread comes from trees.

Dough is made from Bread.

The Bready Bunch is so big we couldn't get all our members into camp.

The Bready Bunch has lots of crust.

I like to drink bread.

The Bready Bunch is well-heeled.

The Bready Bunch are 100% --both Hooters & Larks.

FUNSTERS FAMILY

Horrible, terrible family, no enthusiasm, worst group that ever existed.

Took an 8 hour voyage, caught the bear, someone let some wind, the bear was so big the rug fit on my livingroom floor. The bear was prettier than all the women in our group. But, as funsters we prefer the company of frogs.

SANDERS K.F.C.

We're the laziest sloppiest unprofessional family around.

We are all meaner than barnyard roosters.

We're all independently wealthy--Every single one of us are air & sky divers.

We're on unanswerable group.

Our chickens (the Sanders Family chickens) lay golden eggs--the most beautiful marine life there is.

KABOBS

We are known all over the world fo our acts of bravery and heroism.

At one time a Kabob won a bronze star.

Doc created all the Kabobs.

No body knows what a Kabob is but everyone knows who the Kabobs are.

There are Kabobs all over the place.

People you'd never guess, such as a president of the U.S. at one time.

The Kabobs never have fun at all. Kabob is spelled COE BHOBH.

P.S. All of the above is TRUE.

GRINNING GOURMETS

We're the best cooks in the world, because we've attended the best schools in the U.S.A.

Our proof is that we've never Burnt Toast, we've remembered to leave the oven off when roasting turkeys and other dishes.

We never forget hot peppers when putting Kabobs over the fire.

We have Funsters in stirring up new recipes.

We even top the Sanders Secret family recipe.

We serve with sour Sweet Potatoes.

We always cook while watching the Bready Bunch.

BURNT TOAST

We would serve plain burnt toast to all of our company--morning, noon and night.

Burnt toast is our favorite snack in the evening.

It is so good that we serve it for dessert all of the time.

We purposely burn toast to feed our dogs.

We load up our cars everyday with as much burnt toast as we can find in the town where we live besides what we make ourselves.

We built a house with burnt toast--which was 15 stories tall and 16 stories wide and the rain never washes it away.

We use burnt toast to make fires in the fireplace.

We heard that you know can pay for registration at CHATCOLAB with burnt toast.

Also burnt toast makes excellent facial scouring pads.

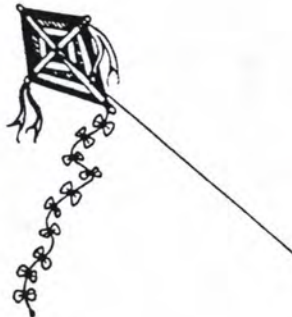
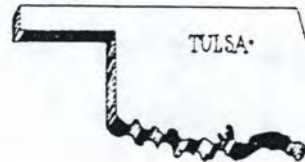
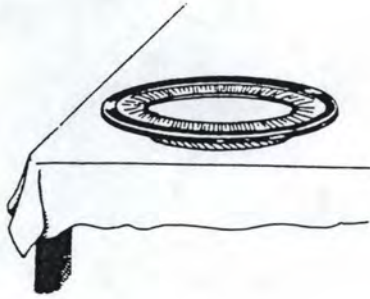
SWEET POTATOES

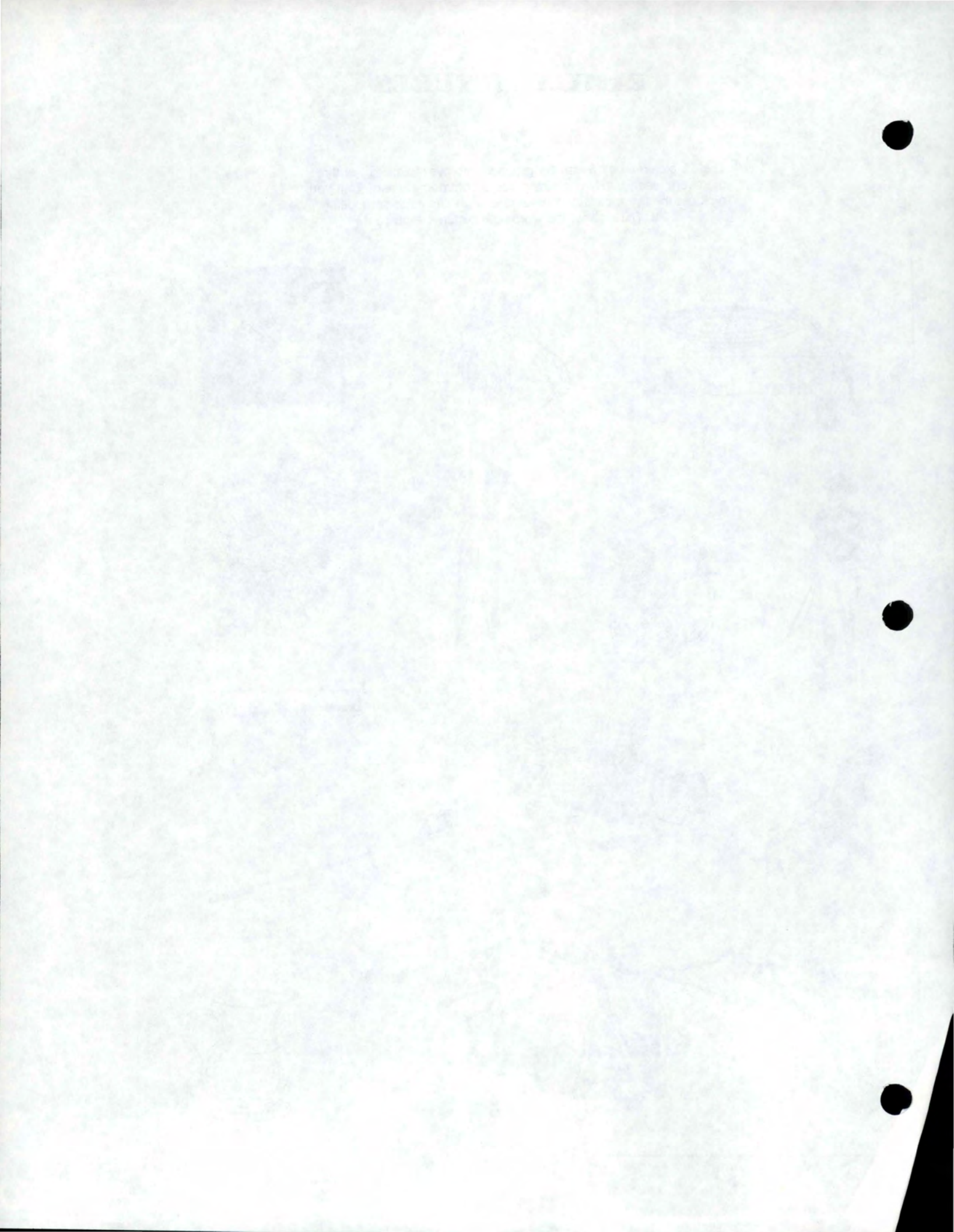
We come from the land of truth and honest and we could not lie to anyone.

FAMILY PICTURES

★★

The 15 pictures below can be grouped into five "families" of three members, each family containing some common element. Can you pick out the five triplets and determine what ties each set together?
(Hint: Think about the words the pictures represent.)





Tally Ho! Ho!

Name _____

1. _____

2. _____

3. _____

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26. _____

Total: _____

Tally Ho! Ho!

Name _____

1. _____

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24. _____

25. _____

26. _____

Total: _____

Tally Ho! Ho!

Name _____

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2. _____

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22. _____

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24. _____

25. _____

26. _____

Total: _____

| Total Forward_____ | Total Forward_____ | Total Forward_____ |
|--------------------|--------------------|--------------------|
| 27._____ | 27._____ | 27._____ |
| 28._____ | 28._____ | 28._____ |
| 29._____ | 29._____ | 29._____ |
| 30._____ | 30._____ | 30._____ |
| 31._____ | 31._____ | 31._____ |
| 32._____ | 32._____ | 32._____ |
| 33._____ | 33._____ | 33._____ |
| 34._____ | 34._____ | 34._____ |
| 35._____ | 35._____ | 35._____ |
| 36._____ | 36._____ | 36._____ |
| 37._____ | 37._____ | 37._____ |
| 38._____ | 38._____ | 38._____ |
| 39._____ | 39._____ | 39._____ |
| 40._____ | 40._____ | 40._____ |
| 41._____ | 41._____ | 41._____ |
| 42._____ | 42._____ | 42._____ |
| 43._____ | 43._____ | 43._____ |
| 44._____ | 44._____ | 44._____ |
| 45._____ | 45._____ | 45._____ |
| 46._____ | 46._____ | 46._____ |
| 47._____ | 47._____ | 47._____ |
| 48._____ | 48._____ | 48._____ |
| 48._____ | 48._____ | 48._____ |
| 50._____ | 50._____ | 50._____ |
| 51._____ | 51._____ | 51._____ |
| 52._____ | 52._____ | 52._____ |
| 53._____ | 53._____ | 53._____ |
| 54._____ | 54._____ | 54._____ |
| Final Total_____ | Final Total_____ | Final Total_____ |

In-Depth Workshops



Section E

Evaluation Workshop

Dwight E. Palmer
Workshop Leader

The focus of this evaluation workshop will be on seeking and applying practical and useful ways of determining how well the programs and experiences of Chatcolab support and deliver what the Northwest Leadership Laboratory claims it is all about. Four processes will be utilized:

1. Examine a suggested "Framework for Chatcolab" as a way to visualize the pieces and parts of what we claim Chat is all about.
2. Look for the "Connections and Relationships" between and among the purposes, activities and experiences of "Chat" as a way to determine how well they deliver meaningful value to the people who attend, the communities in which we live and perhaps to the society as a whole.
3. Each participant will be asked to assess at least one activity in which he or she chooses to participate during each day and then use this data as "grist for the mill" during the workshop the following day. In other words, we'll test it against the components of the "Chat Framework" as the key indicators of what is happening - or is supposed to be happening.
4. As a result, workshop participants will develop some suggested evaluation "Form" or "Approaches" applicable to Chatcolab (and similar kinds of programs) and administer something appropriate at the end of the week to serve as the 1994 evaluation of Chatcolab.

STATED OBJECTIVES OF CHATCOLAB

Chatcolab exists for the main purpose of assisting adults to develop their potential individual leadership abilities.

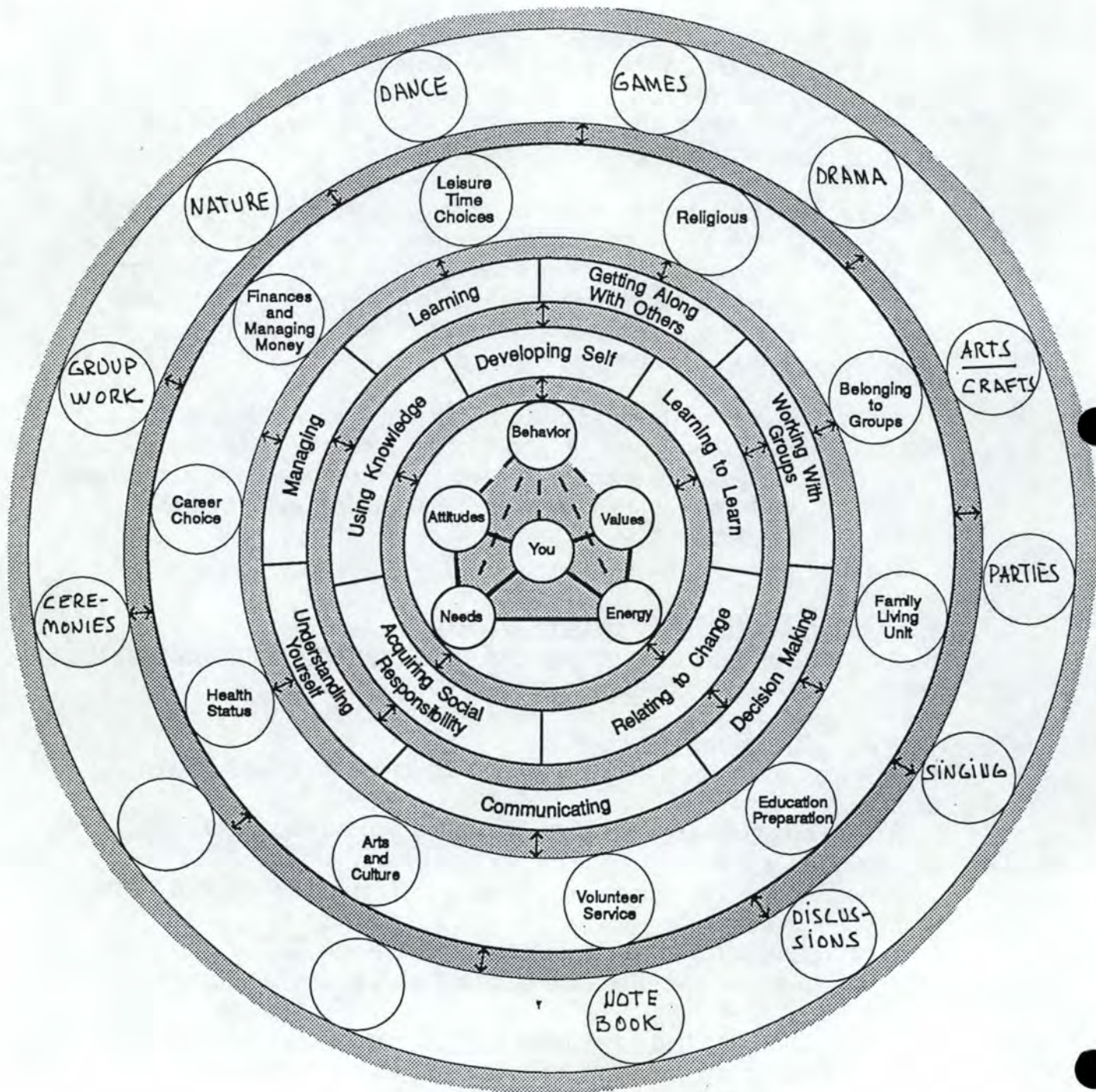
Other objectives included the following:

1. To implement learning activities with the guidance of skilled resource staff;
2. To develop personal growth through sharing educational experiences with other group leaders;
3. To practice new recreation methods using skills and materials that help teach other groups;
4. To help participants value creative use of leisure time;
5. To enable leaders to better understand themselves and others.

Question: If someone who had never been to Chatcolab before dropped in to observe for 2-3 days, what do you think he or she would see (in terms of the stated purposes and objectives of Chat)? (Brainstorm this a bit)

RELATIONSHIPS

A Visual Picture of Chatcolab



“CONNECTIONS”

PICTURES AND PORTRAITS OF CHATCOLAB

CENTER CIRCLE - THE INNER SELF

Values, Attitudes, Needs, Energy, Behavior

SECOND CIRCLE - VITAL LIFE SKILLS

Understanding Myself, Confronting Change,
Accepting Responsibility, Using Knowledge,
Learning to Learn

THIRD CIRCLE - INTERACTIVE LIFE SKILLS

Working With Groups, Managing Programs,
Leadership style, Setting Goals, Mutual Trust,
Open Communications, Training Others,
Decision Making, Getting Along With Others

FOURTH CIRCLE - PERSONAL ACTION ARENAS

Work, Educational Preparation, Group Activity,
Leisure Time, Family Spiritual, Career Preparation,
Health Maintenance, Volunteerism, Culture

FIFTH CIRCLE - METHODS USED

Parties, Drama, Painting, Notebook, Preparation,
Games, Dance, Singing, Nature Awareness,
Discussions, Group Work, Auction Sales,
Arts/Crafts, Ceremonies

OUTLINE FOR CHAT EVALUATION SESSION

INTRODUCTION:

A. Adapt the 7 questions posed by Barbara Sawyer to a Chatcolab Situation:

1. Which of the following responses best describes your feelings about evaluating Chat's Program?
 - a. I need to be convinced that evaluations is worth my time and energy.
 - b. I think it's important to conduct an evaluation each year but keep it short and simple.
 - c. Tell us what to do so we can get on with it.
2. If confronted with the results of the evaluation of Chatcolab the past two years, would you:
 - a. Confess that you didn't take part and really don't think it's that important to do so.
 - b. Look for a quick and simple summary of what was said regardless of how many people said it.
 - c. Wonder if the right questions were asked.
3. When presented with the fact that only 17% of the people who attended last year filled out the evaluation form, would you:
 - a. Yawn or roll your eyes to the ceiling and mutter under your breath, who cares?
 - b. Feel a little embarrassed because you didn't fill out your form last year - if you were here.
 - c. Express some concern that there may be a better way too make evaluation more attractive - and worthwhile.

4. Which response comes closest to the way you would express the principle purpose and value of Chatcolab:
 - a. It's primarily a leadership development experience.
 - b. It's primarily a recreational skills development experience.
 - c. It's primarily a time to renew old friendships and find new ones, enjoy myself, and get away from the routine back home.
 - d. It's a meaningful combination of a, b, and c.

5. Which program activities at Chat best contribute to:
 - a. Leadership development?
 - b. Recreational skills development?
 - c. Self renewal, personal enjoyment and friendships?

WORKSHOP OUTLINE

KEY EVALUATION

1. WHAT DO WE SAY THAT "CHAT" IS ALL ABOUT?
2. WHAT DO WE DO HERE THAT WOULD BE MOST VISIBLE AND OBVIOUS TO SOMEONE WHO NEVER ATTENDED BEFORE - OR WHO JUST OBSERVED WHAT WE DID HERE FOR A COUPLE OF DAYS?
3. IDENTIFY SOME SPECIFIC WAYS IN WHICH SELECTED ACTIVITIES CONTRIBUTE TO:
 1. LEADERSHIP DEVELOPMENT
 2. RECREATIONAL SKILLS DEVELOPMENT
 3. SELF-RENEWAL, PERSONAL ENJOYMENT AND FRIENDSHIPS

TWO KEY QUESTIONS

1. What do we want to know about Chatcolab using some kind of an evaluation process?
2. Who is the evaluation for?

EXAMPLES OF EVALUATION QUESTIONS

Half-baked question:

What did you like best about Chatcolab?

More precise question:

What specific benefits of attending Chatcolab would you use to communicate to others about the value of the Chat experience?

Half-baked question:

How does Chatcolab contribute to the well-being of people?

More precise question:

How does participation in activity a, b, c, etc. contribute to leadership development, skill development, or self renewal, personal enjoyment and friendships?

Half-baked question:

Do the activities at Chatcolab contribute to leadership development, recreational skill development and self-renewal, personal enjoyment and friendships?

More precise question:

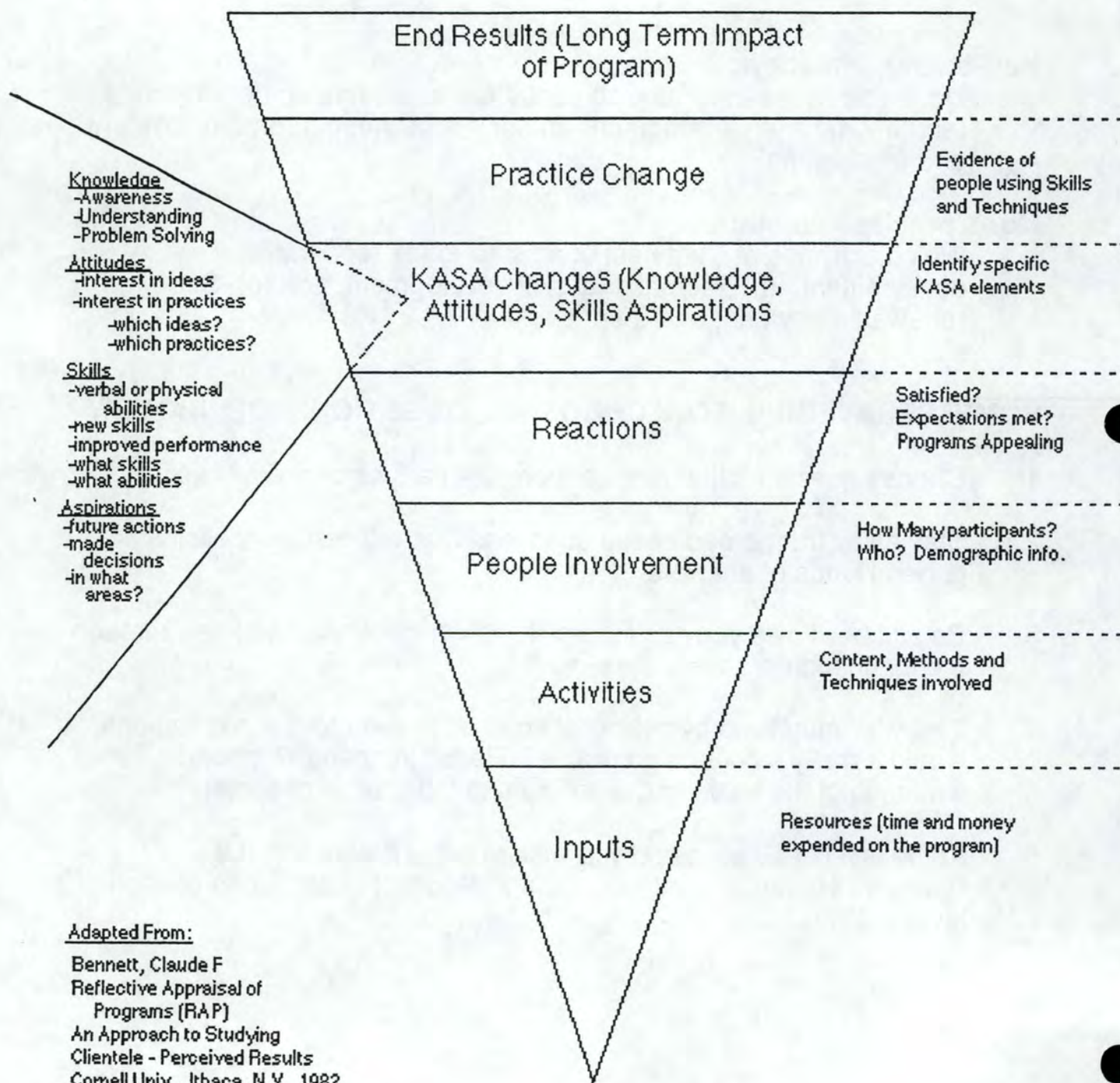
Which activities at Chat best contribute to (a) leadership development, (b) recreational skill development, and (c) Self-renewal, enjoyment and friendships.

SOME STRATEGIES FOR CHOOSING QUESTIONS OR INQUIRY

1. Choose questions that require more than a "yes or no" answer.
2. Stay away from broad based questions that will generally elicit general kinds of answers.
3. Be as specific as you can in identifying what you want to know through the evaluation process.
4. Test your questions by asking: If I had an answer to these questions, would it really influence programs? Result in change? provide evidence of the value of the program to individuals or society?
5. At the level of evidence do you wish to get answers to? (Use Bennett's Hierarchy as an example.) Suggest applications of each level to Chatcolab.

A SUGGESTED HIERARCHY FOR EVALUATING CHATCOLAB

(NOTE) Adapt the seven level Bennett Hierarchy for this workshop as a way to determine the contributions of various activities to one or the three principle purposes of Chatcolab.



DEVELOPING AN EVALUATION PLAN

A. Evaluation can be done for different reasons and thus can take a number of forms: Four kinds of evaluation purposes are:

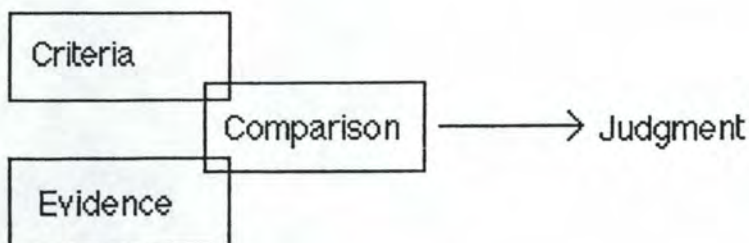
1. **Context Evaluation** - is an evaluation of a particular situation to help make decisions about needs, objectives, strategies, goals, priorities, involvement, etc.
2. **Input Evaluation** - is carried out to help define appropriate designs for achieving program objectives (costs, benefits, resources, methods, materials used, etc.)
3. **Process Evaluation** - is carried on during the program to monitor activities to determine how well they achieve stated objectives and/or alter the direction, define new objectives, modify approaches, etc.
4. **Product Evaluation** - is carried out to measure and interpret the results of the conclusion of a program to determine: (a) if participant needs were met, (b) if problems were solved, (c) if program was efficient, (d) if participants were satisfied, and (e) what directions new programs might take, etc.

QUESTION: Which kind of evaluation is appropriate for Chatcolab?

Regardless of which type of evaluation is done, the process involves at least four things:

1. Establishing standards or criteria
2. Gathering evidence about the criteria or standards.
3. Making judgments about what this comparison revealed.

Note: The judgment we make can relate to:
(1) what the participants learned or gained, and
(2) how the process which was used worked.



Chatcolab



Challenge Activities

(Group)

by

Burton Olsen

Fortune Fishing

A. Group Instructions:

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

B. Leader's Instructions:

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

C. Equipment:

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

D. Discussion

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

THE POT OF PORAGE

Equipment:

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

Situation:

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

Rules:

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

Group Instructions:

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

All Aboard:

Problem: To see how many group members can get on a platform at one time. In order to be on the platform, both feet must be off the ground. The group must hold their position at least ten seconds.

Precautions:

Do not let individuals sit on someone's shoulders; watch the group as it tends to sway; will need to act as a spotter; if a group "stacks" each other make sure those on the bottom do not get hurt; remove sharp objects from area and pockets.

Equipment:

- (a) One 2' x 2' platform planted in the ground. It should be about 2' off the ground.

"A" Frame

The object is to move the A-frame apparatus and one person aboard, from point A to point B (30 feet), using the five available 18' sling ropes. The A-Frame must maintain at least one point of contact with the ground at all times and never more than two points of contact. Only one person can make body contact with the A-Frame apparatus and he/she must avoid contact with the ground. The ropes may not touch the ground at any time during the passage over the restricted area. All the helpers can be no closer than 5' to the A-Frame during movement of the frame. Tie a knot in the rope at 5 feet to help the participants maintain the distance.

Precautions:

Be careful and ready to spot if necessary.

Equipment:

- (a) one "A" frame
- (b) five ropes attached to the frame

Challenge Activities

(Projections)

by

Burton Olsen

1. *Foxtail*

- Volleyball
- Baseball
- "500" (500, 400, 300, 200, 100)
- Basic "21" (5, 4, 3, 2, 1)
- Touchy-feelie Group Foxtail
- Distance (Records: 13 & under = 60 yards; unlimited age = 100 yards)
- Accuracy = 40 yards to One human being square
- N.H.B. (No Holds Barred)
- Ankle Snagging (10 feet line to tail)
- Drop In
-

2. *Potato Shooter*

3. *Aerobie*

- Accuracy
- Distance

4. *Woosh*

•

5. *Aerobie Orbiter*

- Accuracy, closet to self
-

6. *Rocketbal*

- Accuracy
- Distance
- Soak'em
- Golf
- Bucketball
-

7. *Zall*

- Catch
- Baseball
-

Leading Hikes

by Dan Moe

How to lead a hike:

Keep the pace slow (slower than the slowest person). You don't want to wear anyone out, and you all see more that way.

Count everyone before and after to make sure you didn't lose anyone.

Be sure to make eye contact with as many people as you can while you talk.

Try to walk and talk with each person individually for a part of the hike to make them all feel important and involved.

Explain a bit about the hike before you begin to ease any worries. This will help people decide if they are willing and capable for the hike.

Be prepared for your hike.

On most hikes, even short ones, the leader of the group should carry: **water, sunscreen, insect repellent, a first aid kit, and a backpack** for extra items of yours or the participants.

Nature Hikes

Be aware of:

Plants: trees, grasses, flowers, bushes

Animals: birds, insects, mammals, amphibians, reptiles

Weather: what is it now, what might be like throughout the year.

Geology: rocks and minerals, valleys, hills, river beds

Use the 5 senses: What can you see, smell, hear, feel, and taste in the outdoors?

You might want to bring **field guides** for those who want to learn details. (Beware, these can take up a lot of time if you are not familiar with them.)

"Activity" Hike Ideas

Orienteering: Using a map and or compass to find your way.

Scavenger hunt: Searching for items in a team while reaching a destination.

Cooperative transportation: This might involve crossing a stream (real or artificial) without anyone getting wet, hopping on rocks across a make-believe lava flow,

A night hike: See following pages.

Brainstorm ideas from participants of 1994 activity hike

Trust fall - pass the "injured" person down the line

Delayed cues - devise clues so that they are not figured out right away

Group map makers - divide the group and have them make their own treasure maps

Rocks in the river - beeping rocks - have some of the participants act like rocks in the river, blindfold the rest and have them cross, only guidance in the "beeping" of the rocks.

Silent King throne - the silent king will only give up the treasure if you can get to him/her without making a noise.

Simon says - you can only move down the trail when Simon says

Chariot race

Lap sit - can be used as a "rest stop"

Sacred ground / Human bridge

References:

ACC Walks - excellent book in "notebook form" with pull-out instructions to various types of hikes.

Outdoor Education - A manual for Teaching in Nature's Classroom -

Michael Link - very good over-all info and ideas

Humanizing Environmental Education: Guide for Leading Nature and Human Nature Activities - Clifford Knapp

Eco-scetch Ideas for Environment Education - Russell Bachert

Tips and Tricks in Outdoor Education - Malcolm Swan

The local library - a very inexpensive way to learn things

Dan Moe: 818 Beaufort St. Laramie, WY 82070

Hikes

No matter what kind of hike you take, do not let it degenerate into a dull walk or you will have a group of bored, disgruntled campers on your hands. With younger campers, the simpler and less time consuming hikes are best, with increased difficulty as age and abilities rise. Always be looking for interesting places to return to for other program ideas and uses.

Never let the hike or games destroy the animals, trees, flowers, or anything else used or it will spoil it for the next people.

A.B.C. Hikes. Divide into groups which attempt to find natural objects beginning with each letter of the alphabet. The group finding the most wins.

by Hike. Use in early spring to find the first signs of baby birds, buds, etc.

Bird Walk. Group writes down the characteristics of each bird they see along the way to identify back at the camp site.

Breakfast Hike. Go to a good vantage point to watch the sun rise and cook breakfast. Start at daybreak if you want to see birds at their best.

Camera Hike. On a hike, see who can snap the most interesting photo. Polaroid cameras are good for this activity.

Conservation Hike. Hike out to discover examples of poor conservation such as erosion. Go back later to take corrective measures.

Fishing Trip. Hike out to fish in a nearby stream or lake. Take a lunch to supplement the fresh fish you hope to catch.

Hansel and Gretel Hike. See how many wild plants you can find that are edible. Use a good book or someone that is knowledgeable for identification.

Hold the Front. The participants draw for positions in line and arrange themselves in single file. The object is to get and keep the head position. As they hike along, the leader picks out some nature specimen and asks the head player to identify it. If successful, he keeps his place; if not, he moves to the end of the line and each succeeding person is given an opportunity to answer. If correct, they retain their positions; if not, they go to the end of the line. The leader then asks a question of the person behind the one who answered correctly. If he misses, those behind him are given the same chance to move up into his position. The person at the head of the line when the game ends, wins.

Incher Hike. The object is to collect as many objects as possible that are one inch high, wide, around, long, etc. Measure treasures on return and see who brought in the largest number of one-inch objects. This will help campers notice the little interesting things usually overlooked.

Moonlight Hike. Go out to note nature's different night life.

Monogram Hike. Each camper tries to find all the nature objects beginning with their initials along the way.

Nature Hike. Give each a list of nature specimens (flowers, trees, animals, or insects) to collect and identify, or see who can collect the most interesting pieces of driftwood or other items to use in the craft shop or add to the nature collection in camp.

Leading Hikes - page 4

Rain Hike. Waterproof yourself completely and splash about watching how animals and plants conduct themselves in the rain.

Rainbow Hike. Find and list as many colors in nature as possible. Good any time but especially after a rain. Use as a contest.

Roadside Cribbage. Give each player ten to twenty counters (small pine cones, pebbles, or such). Give each a list of objects, such as specific kinds of birds, trees, or flowers. As they hike along, each looks for the specific objects and the first to see one calls "pegs" and drops one of his counters. The object is to be the first player to dispose of all his counters. If a player doubts that the one who called "pegs" really saw the object, he may challenge him; if wrong, the challenger receives the other's counter; if not, the player must retrieve his own and also accept one of the challenger's.

Sealed Orders Hike. Give the group a set of sealed directions with new ones to be opened at each spot along the way, or distribute orders so that campers find a new one each time they have successfully followed the last. Give instructions in compass directions and distances as "Go 5 paces at 75° and look under the three rocks piled below the big pine tree; then go straight east and look inside the big hollow cottonwood tree off to the left". For variety, give clues in rhymes, riddles, or codes. Make the clues challenging, but not so difficult as to cause campers to lose interest or be completely baffled. It is best not to have more than five or six in a group.

Star Hike. Go to a hill on a clear evening to study the stars and their legends. Take sleeping equipment for an overnight sleep-out.

Stop, Look, and Listen Hike. Hike for a designated time or distance. Stop and write down all the objects you see or all the sounds you hear. Five stops are enough for this hike.

Tracking and Trailing. Using a variety of trail signs, one group of campers prepares a trail others can follow.

Trail Clearing Hike. Find and clear a new trail and establish an outpost camp at the end. Leave a supply of wood for the next group.

Treasure Hike. Lay a trail with treasure at the end.

"What Is It?" Hike. Give each camper a list of objects he might see along the way, such as a particular kind of bird, tree, moss, or flower. Assign points to each according to its rarity. The hiker who first sees and correctly identifies an item on the list scores the allotted points for himself or his team. Penalize him in points if he makes an incorrect identification.

Hare and Hounds. One player, the "hare" is given a ten-minute start on the "hounds" and lays a trail by dropping corn, acorns, leaves. The hounds attempt to trail and catch the hare.

Tree Trailing. Hide messages in various places and send out groups 15-30 minutes apart. The first message may read, "Take the valley trail to the east until you see a large yellow willow" with messages of this kind following in order. The object of the game is not to complete the trail in the fastest time, but to follow the trail the greatest distance, so the trail should grow more difficult as it goes along.

Night Hikes

Night is a very exciting time to be outdoors and in the woods or forest. The most active period in many animals' daily life is during the nighttime, and much can be learned about them if we chance into the outdoor night ourselves. Yet, the mere thought of venturing into the woods at night strike fear into the hearts of most kids (and adults), for that matter.

Night hikes with small groups of 8 or 10 youngsters are a way of overcoming these fears. It is much more than a star walk, though astronomy can play an important part on a clear night. Night hikes give a chance to exercise senses other than our eyes, especially the senses of hearing and feeling (with hands, cheeks, and feet).

Mood. It is MOST IMPORTANT to set the proper mood right from the beginning by talking very quietly. Members catch on quickly that they should do the same. Just one "giggler" or "loud mouth" can spoil it for the rest. In some cases, it may be necessary to demand silence, though I have rarely found it necessary.

After explaining the need for silence, begin by asking why people are afraid of nighttime. Their answers are always interesting, often very revealing, and set an atmosphere of openness about fears we probably all have at one time or another. This done, begin your hike. Always proceed slowly--it's safer and much quieter. I recommend taking only one flashlight along and that should be used only in an emergency. Point out that they are learning to walk with their feet and not their eyes. Human eyes adjust slowly to the dark, but adjust

better eventually than a deer's. Ask members not to look at any lights, as night vision is then quickly spoiled.

Listen carefully. Without eyes one becomes acutely aware of other senses. Ask members to listen carefully for various sounds. Bats, insects, owls, deer, mice, raccoons, and flying squirrels are all commonly-heard nocturnal animals. The night migration of flocks of geese and other birds may be heard in fall and spring. But ask them to listen for more than just animals--creaking trees, wind, and water are magnificent night sounds often ignored at other times.

Temperature. As you proceed, ask members to be aware of the temperature changes. They may use their cheeks or the backs of their necks as "thermometers". On calm nights, they will notice that it is cooler in valleys than on ridges, (cold air is heavier than warm air), especially so by running streams (nature's air conditioner). Likewise, it is often warmer in the forest than in fields, as the trees act as a huge umbrella, holding in the warm air. On foggy nights, the umbrella effect may be seen (felt) in reverse with the forest tending to initially hold out the fog.

Odors. Odors are very often more apparent at night in small areas. The heavy cold air tends to hold them close to the ground, a fact which gives another reason for many small mammals to be nocturnal.

What do you feel? Participants also often become aware of trail compaction by feeling through their feet. The comparatively spongy feel of the ground if you veer from the trail immediately tells you that you



are no longer on the trail. There are many other things to feel as well; bark differences between trees, mosses, fungi, rock outcrops. For some of these you would do well to explore the trail beforehand in the daylight.

Eyes. As eyes adjust to darkness, many things become apparent. In summer, phosphorescent fungi and glowworms are often visible. With some groups, it is often interesting to sit or lay in a spoke fashion (head in) and talk quietly of the stars, the distance and numbers they represent, and other unfathomables. The shapes of the light between the tree branches is a topic which stretches the imagination at night.

Many kids that would not do so in daylight, express ideas and thoughts they have not verbalized in a group before. A variation on this is to sit in an area (preferably near an animal trail) absolutely quiet, allowing about 5 feet or so between people, for 5 to 15 minutes. (The length of time depends on the group, of course). I find this is most effective towards the end of a night hike.

All of these ideas are intended to help kids (and adults) overcome their fears of the night, come to see it as an exciting time to be outdoors, and add to their knowledge and understanding of their environment.



BUILDING SAFE SPACE

Shared By
Judy Seabert

Questions and issues for consideration

What makes space safe and unsafe?

What is the culture of the group, class, camp?

Who is visible? invisible?

What are the opportunities for success?

Issues of trust and respect - What do they mean?

Issues of touch? hugs OK - non OK?

How do we model for our staff members so they can model for children?

Who are the children and the adults we serve? What is their world like?

Additional topics included in the workshop were:

- * Determining norms (guidelines or standards) for a group
- * Making meal times, night times and activities feel really safe both physically and emotionally
- * Multi-cultural awareness - considering gender, age, ethnicity, race, etc.
- * Using consensus decision-making to aid inclusiveness
- * Conflict resolution to help keep space safe

Resources:

**The Eight Essential Steps to Conflict Resolution* (D. Weeks, Putnam Books, 1992)

**Building United Judgment* (M. Avery et.al., Center for Conflict Resolution, 1981)

**On Conflict and Consensus* (C. Butler & A. Rothstein, Food Not Bombs Pub.)

**The Magic of Conflict* (T. Crum, Simon & Shuster, 1987)

**Moving toward a "Just & Vital Culture:" Multiculturalism in our Schools* (free publication for the Western Center for Drug-Free Schools, 101 SW Main St., #500, Portland, OR 97204)

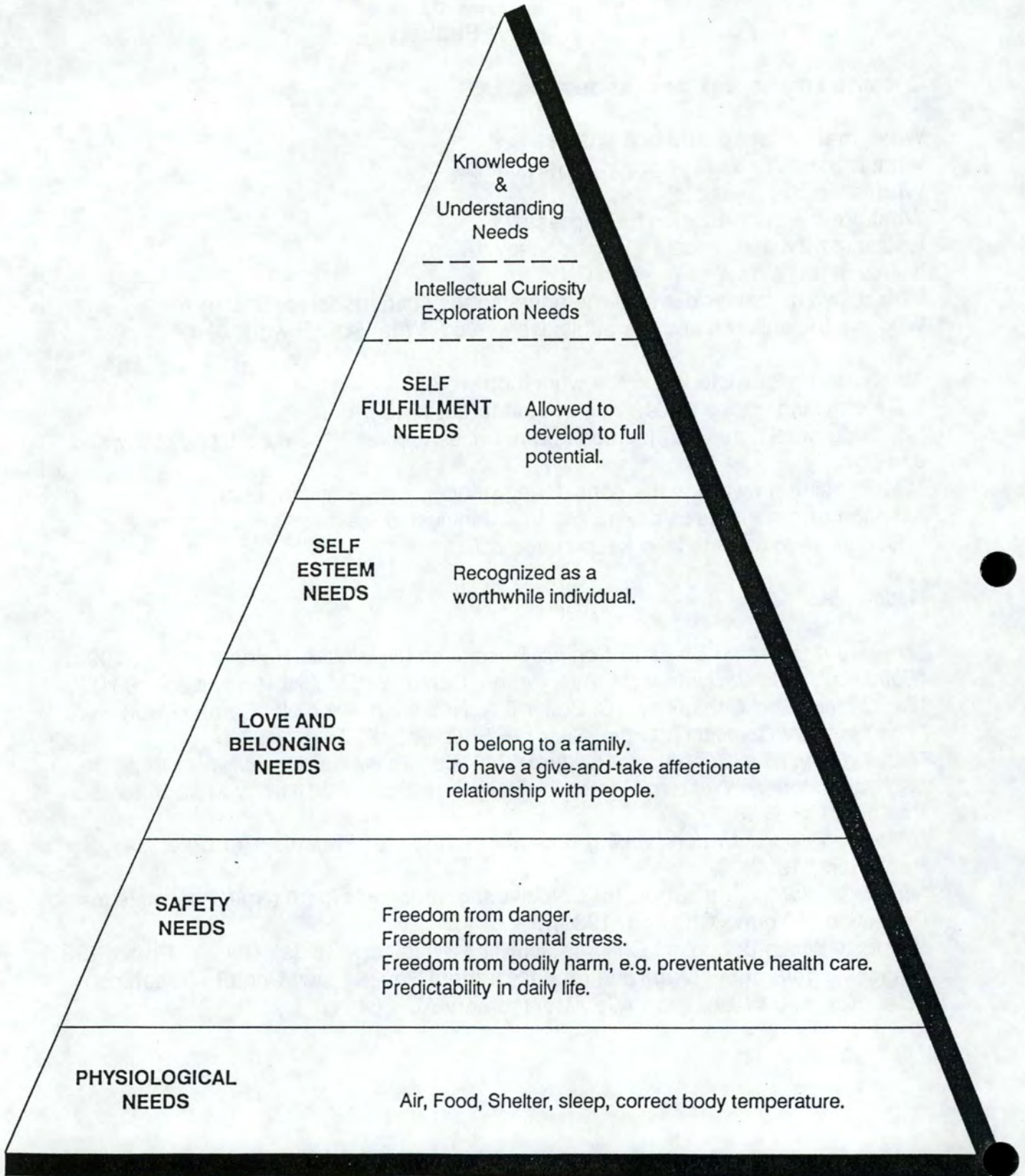
**Filtering People: Understanding & Confronting Our Prejudices* (J Cole, New Society Publishers, 1990)

**Anti-Bias Curriculum: Tools for Empowering Young Children* (Natl. Associate for Education of Young Children, 1989)

**Roots & Wings* (2 books: Children activities & Trainers Guide, Redleaf Press, 1992)

**Teaching Tolerance* (Magazine of the Southern Poverty Law Center - Teaching Tolerance, 400 Washington Ave., Montgomery AL 36104)

Human Needs Chart





The Resilient Child

What enables some children, not only to survive in the midst of adversity, but to do well in life? What factors and individual characteristics make some children less vulnerable than others though they grow up in the midst of family problems, poverty, violence and stressful situations?

Researchers in different countries discovered that some children had developed specific skills, social competencies and attitudes that helped them to handle stress and avoid self-destructive behavior. They also learned that the greater the number of protective factors existing in the key settings affecting children's lives, the more likely they are to develop resiliency (Garmezy 1983, Rutter 1979 and Werner 1988).

***The resilient child-
Is effective in work, play
and relationships:***

- establishes healthy friendships;
- is goal-oriented and enjoys making satisfactory progress.

***Has healthy expectancies and
a positive outlook:***

- believes that effort and initiative will pay;
- is oriented to success rather than to failure;
- sets goals realistically.

***Has self-esteem and internal
locus of control:***

- feels competent and has a sense of personal power;
- believes that s/he can influence events in his or her environment rather than being controlled by what occurs.

Is self-disciplined:

- has the ability to delay gratification and control impulsive drives;
- maintains a future-orientation.

***Has critical thinking and
problem-solving skills:***

- is able to think abstractly, to reflect and learn from experience, and to be flexible;
- considers alternative solutions both to cognitive and social problems.

Enjoys a sense of humor:

- has the ability to generate comic relief and alternative ways of looking at things;
- can laugh at self and ridiculous situations.

STRENGTHENING PROTECTIVE FACTORS

A school-community needs to work together to strengthen known protective factors that reduce the likelihood of high risk behavior. Many of the protective factors are simply the translation of the negative risk factors into positive action strategies. The work of J. David Hawkins, Ph.D., has given the prevention field one of the clearest ways to define protective strategies. It is known as a social development model which urges systems caring about children to:

- promote bonding to family, school, non-drug using peers and community;
- define a clear set of norms about use;
- teach the skills needed to create healthy relationships and take an active part in the community; and
- provide recognition, rewards and reinforcement for newly-learned skills and behaviors.

The stronger the social bond to conventional systems and people, the greater are the chances that children will not move into deviant behavior. Hawkins points out that a bond of attachment and commitment develops: (1) when youth have opportunities for active participation; (2) when they can develop the social, academic and interpersonal skills to perform with pride; and (3) when they receive consistent rewards. Formation of strong bonds to family and school decreases the likelihood of early attachments to drug-using peers.

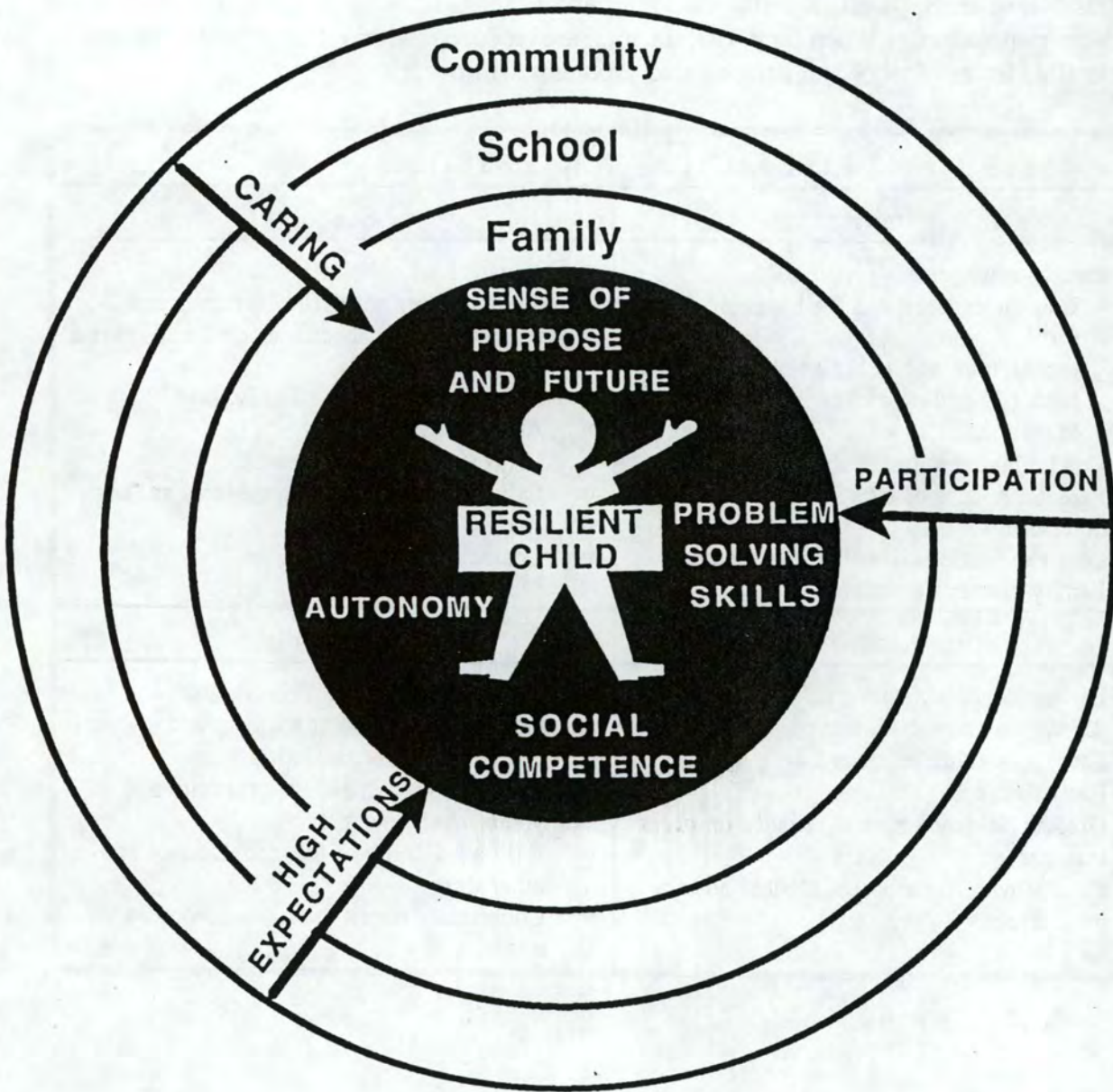
| PROTECTIVE FACTORS IN KEY SYSTEMS | |
|--|---|
| Family | School |
| <ul style="list-style-type: none"> ● Seeks prenatal care ● Develops close bonding with child ● Values and encourages education ● Manages stress well ● Spends quality time with children ● Uses a high warmth/low criticism parenting style (rather than authoritarian or permissive) ● Is nurturing and protective ● Has clear expectations ● Encourages supportive relationships with caring adults beyond the immediate family ● Shares family responsibilities | <ul style="list-style-type: none"> ● Expresses high expectations ● Encourages goal-setting and mastery ● Staff views itself as nurturing caretakers ● Encourages pro-social development (altruism, cooperation) ● Provides leadership and decision-making opportunities ● Fosters active involvement of students ● Trains teachers in social development and cooperative learning ● Involves parents ● Provides alcohol/drug-free alternative activities |
| Community | Peers |
| <ul style="list-style-type: none"> ● Norms and public policies support non-use among youth ● Provides access to resources (housing, healthcare, childcare, job training, employment and recreation) ● Provides supportive networks and social bonds ● Involves youth in community service | <ul style="list-style-type: none"> ● Involved in drug-free activities ● Respect authority ● Bonded to conventional groups ● Appreciate the unique talent that each person brings to the group |

REDUCING RISK FACTORS

Studies have proven that the greater the number of risk factors to be found within the total system of school, family, peer group and community, the greater will be the tendency toward alcohol and drug-related problems. This chart shows some of the most prominent risk factors inherent within the key systems (Kandal 1982, Cooper 1983, Hawkins 1985, Polich 1984, Perry 1985).

Once risk factors are identified for a given population, strategies (curricula, programs, and activities) can be chosen or designed to reduce specific factors. Rather than choosing prevention activities "hit or miss," we can define outcomes and evaluate actual changes in risk factors for a specific population. When key risk factors are reduced within the school-community, theoretically, fewer alcohol and drug-related problems will occur.

| RISK FACTORS IN KEY SYSTEMS | |
|---|--|
| Family | School |
| <ul style="list-style-type: none"> ● Family management problems <ul style="list-style-type: none"> Unclear expectations for behavior Lack of monitoring Inconsistent or harsh discipline Lack of bonding and caring Marital conflict ● Condoning teen use of alcohol and drugs ● Parental misuse of tobacco, alcohol and other drugs ● Low expectations of children's success ● Family history of alcoholism | <ul style="list-style-type: none"> ● Negative school climate ● School policy not defined or enforced ● Availability of tobacco, alcohol and other drugs ● Transitions between schools ● Academic failure ● Lack of student involvement ● Labeling and identifying students as "high risk" ● Truancy and suspension |
| Peers | Community |
| <ul style="list-style-type: none"> ● Early anti-social behavior ● Alienation and rebelliousness ● Favorable attitudes toward drug use ● Early first use ● Greater influence by and reliance on peers than parents ● Friends who use tobacco, alcohol and other drugs | <ul style="list-style-type: none"> ● Economic and social deprivation ● Low neighborhood attachment and community disorganization ● Lack of employment opportunities and youth involvement ● Easy availability of tobacco, alcohol and other drugs ● Community norms and laws favorable to misuse |



Viewing the Fabric of Resiliency



PARENT PRESENCE IN ADOLESCENT LIVES

Many of today's parents give their kids increased amounts of freedom. As a result, peer pressure gains in significance as less and less pressure to behave in certain ways comes from parents. Parents presence can bring peer pressure into check.

Parents need to maintain influence in their children's lives -- through their involvement and supervision -- and let them know that they will be held accountable for their own actions.

Influence parents can exert through their presence includes:

PRESENCE THROUGH "STATED VALUES."

Tell your kids what you believe. Stand up for your own values, no matter how old-fashioned they may sound to young people. Be sure to let your kids know your beliefs about using alcohol and other drugs.

PRESENCE THROUGH "COMMUNICATION."

Talk to your kids. You can say more than, "Hi, how are you?" when your child comes home from school. Do you know how your son or daughter feels about significant events in his or her life? Listen to young people and you may not have to intervene at a crisis point later on.

PRESENCE THROUGH "SUPERVISION."
Be involved in the activities of young people you know. Set age-appropriate limits. Know where they are going, who their friends are, what they watch on television, even what music they like. Keep an eye on them: let them know that you are around and that you care about what happens to them.

PRESENCE THROUGH "PARTICIPATION."

Let your kids get involved in your life. Family activities such as camping, swimming, and skiing all help to give adolescents a sense of belonging and the possibility of friendship with adults, including yourself.

PRESENCE THROUGH "ROLE MODELING."

Young people learn from observation; they are aware of the lives that adults lead. The adage, "Do as I say, not as I do" does not go over well with kids of any age. If you tolerate inappropriate behavior, so will they. Remember that as you have young people around, they will observe your habits and model their behavior on yours.

PRESENCE THROUGH "NOT GIVING IN."

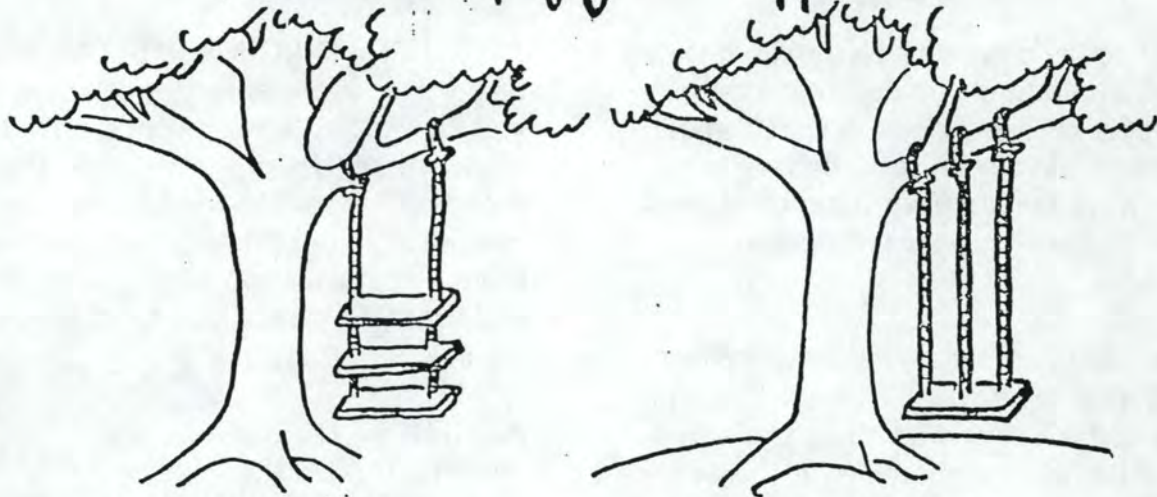
Anyone who has kids knows that they can make it very easy to give in on a decision or to change your mind in order to meet their demands. It's best not to cave in to these episodes of adolescent terrorism.

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SEPTEMBER-OCTOBER, 1977 Issue of THE ARIZONA TECHNICAL ASSISTANCE REVIEW

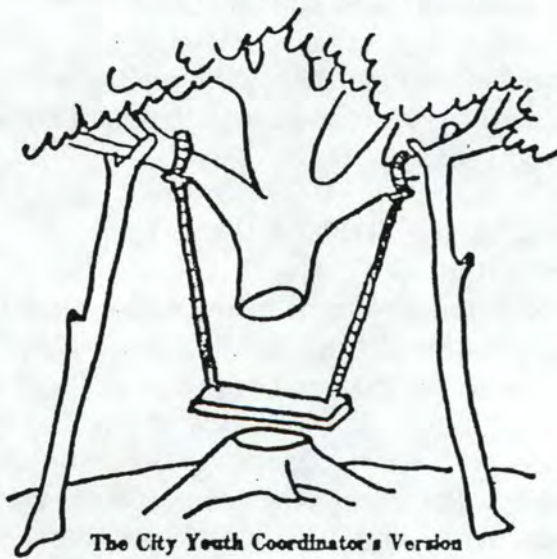
Associates for Youth Development, Inc. Tucson, Arizona

The Planning of Youth Opportunities

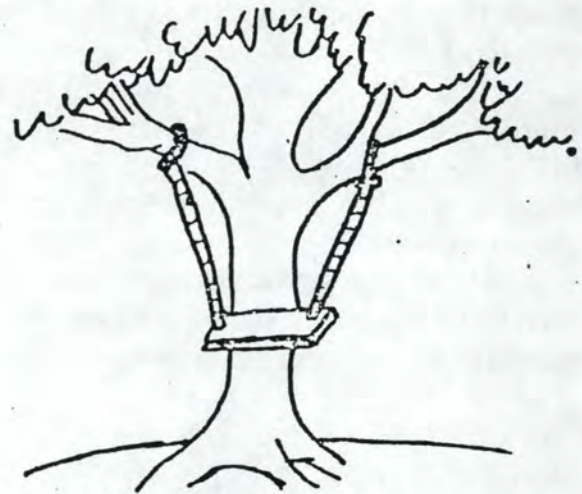


The Planning Agency Version

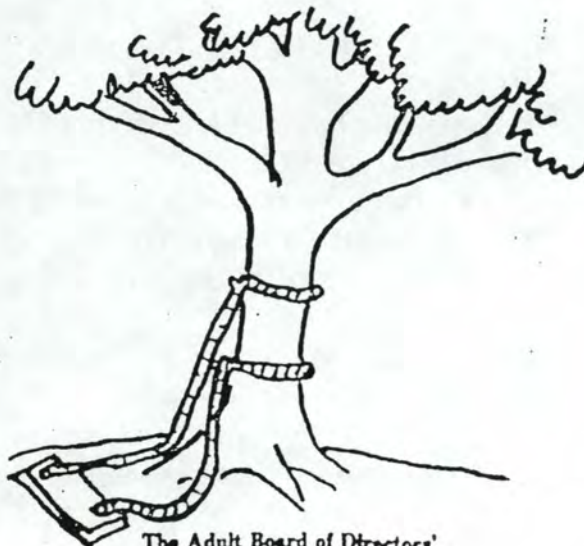
The County Supervisors' Version



The City Youth Coordinator's Version



The Inter-Agency Council's Version



The Adult Board of Directors' Version



As the Youth Wanted and Needed It

SAFE SCHOOLS CRITERIA

- The principal and teachers convey a clear sense of purpose.
- The mission of the school is easily identified by those who visit the school.
- The total school works to develop the community's consciousness of the school's mission.
- Goals, standards, and expectations for student achievement and behavior have been clearly stated by principal and staff.
- School leadership is shared among everyone (students included).
- School leaders support teachers and staff in matters of school discipline.
- Teachers understand and support the school's goals.
- The overall purpose, direction, expectations, and priorities of the school are made clear to students and parents.
- Teachers use a wide variety of teaching methods to insure student learning.
- A district-wide homework policy has been established and is clearly understood by staff, students, and parents.
- The school emphasizes and rewards the achievements of students, teachers, and the school.
- The school environment is safe and orderly.





Knowing What Is Happening

When you cannot see what is happening in a group, do not stare harder. Relax and look gently with your inner eye.

When you do not understand what a person is saying, do not grasp for every word. Give up your efforts. Become silent inside and listen with your deepest self.

When you are puzzled by what you see or hear, do not strive to figure things out. Stand back for a moment and become calm. When a person is calm, complex events appear simple.

To know what is happening, push less, open out and be aware. See without staring. Listen quietly rather than listening hard. Use intuition and reflection rather than trying to figure things out.

The more you can let go of trying, and the more open and receptive you become, the more easily you will know what is happening.

Also, stay in the present. The present is more available than either memories of the past or fantasies of the future.

So attend to what is happening now.

- From The Tao of Leadership
by John Heider.

Morgaine's Progression: A Model of Self Formation

| Element | Life Experience | Resolution | Questions to Ask |
|--------------|--|---|---|
| Authenticity | Become who others want me to be. Live as an impostor. | Be who and what I am. Accept and affirm my uniqueness. | Who am I? |
| Power | Believe power is limited; I have it or I don't. Subordinate or dominate. Others get you to change by using manipulation, comparison, threats, and bribes. | Act out of personal power that comes from being authentic. Combine personal power with others to reach compromises. | How has power been used on me? |
| Shame | Feel inferior, defective, inadequate, unworthy. Self blame. As a result of power and loss of authenticity, feel the need to hide. Believe I will be abandoned if people see who I really am. | Know the source of my shame and affirm myself by giving myself positive messages. | How has shame affected my self concept? |
| Defenses | Use self-defeating behavior to protect myself from past and anticipated shame: denial minimizing, controlling, dualistic thinking, perfectionism, martyrdom, blaming, overgeneralizing, silence. | Walls come down. I am able to clearly and respectfully name my feelings, wants, and needs. | How has shame affected my behavior with others? |

Used with permission of the author, Carol Morgaine, *A Critical Theory of Self Formation*, a thesis submitted to the graduate school of the University of Minnesota, Minneapolis, 1990.

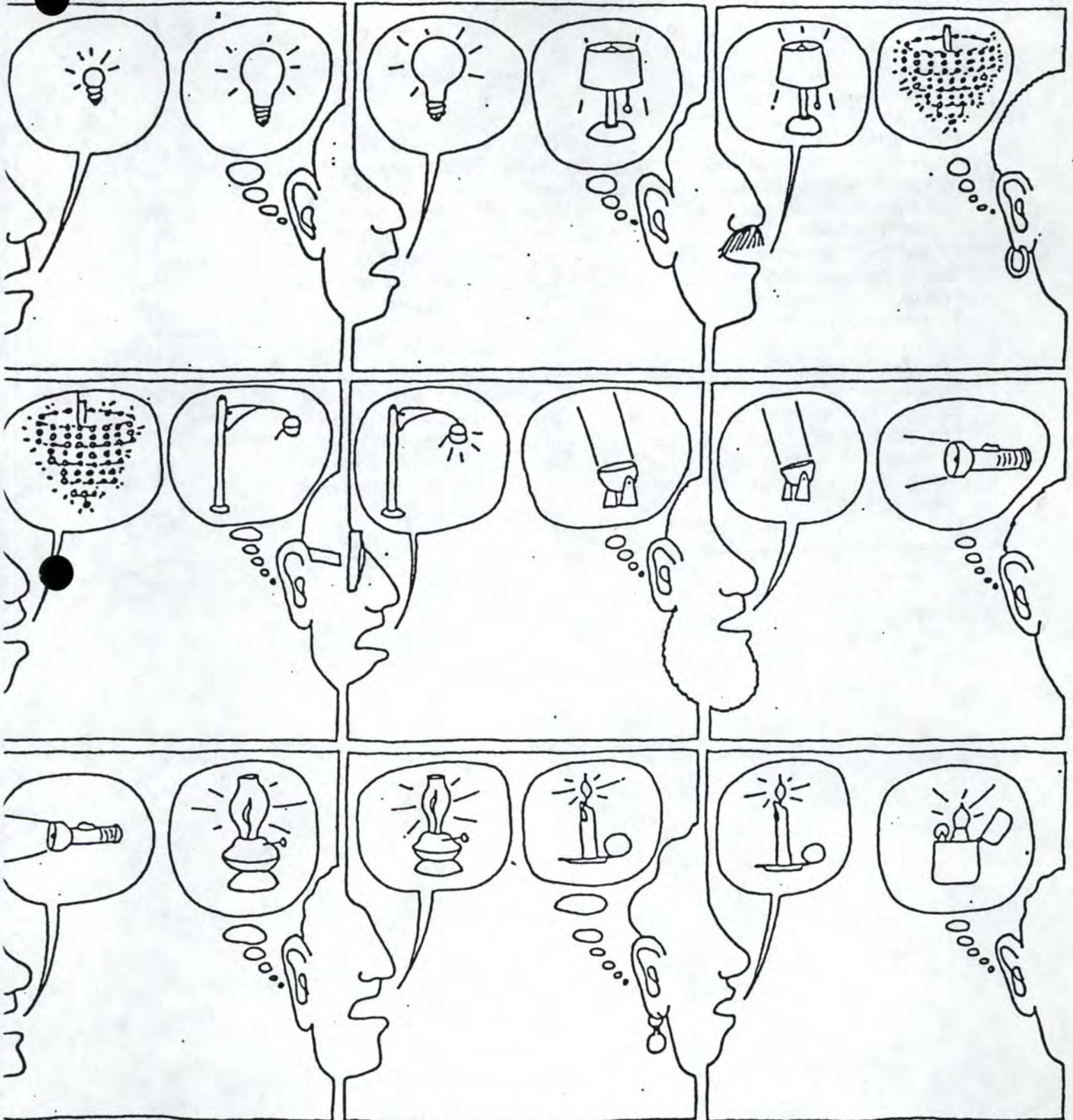
| Element | Life Experience | Resolution | Questions to Ask |
|------------|---|---|---|
| Addictions | <p>Groups of people develop characteristics and patterns that don't allow individuals to be authentic. Groups use power and deception to control individual's behavior. Defenses become systemized. Characterized by poor boundaries, no-talk rules, claim to know truth, denial.</p> | <p>Identify unhealthy group dynamics. Become aware of how addictive behavior is present in my family, work setting, schools, institutions, society.</p> | <p>What characteristics of addictive systems are present in my family? My work place?</p> |
| Prejudice | <p>Use illogical, protective, dualistic, compulsive beliefs of addictive system. Judging people on outer characteristics. Feel superior by thinking and acting like others are inferior. Need and force everyone to be the same in order to feel safe.</p> | <p>Become aware of classism, racism, sexism, ageism, handicapism, homophobia. Learn to affirm and value diversity.</p> | <p>How have I experienced -isms in my life? When did I first become aware of -isms?</p> |
| Oppression | <p>Use systems to re-enact how power was used on me. Prejudiced thinking justifies behavior. Society as an addictive system uses power to keep people in their place in order to protect a few. Results in feeling of rage, shame, frustration, hopelessness.</p> | <p>Become aware of institutionalized -isms. Gain an attitude of shared wealth, shared societal resources, societal benefits. Take a stand against injustice. Work to change oppressive structures—can't have moral end without moral means.</p> | <p>In what relationships do I oppress? In what situations have I been oppressed?</p> |

BUILDING A RELATIONSHIP

1. Engender hope.
2. Use self-disclosure (commonalities) appropriately.
3. Demonstrate warmth and emphasize positive motivation.
4. Communicate the attitude that the family's problem is of real importance.
5. Convey sensitivity to family's feelings (tone of voice and body language).
6. Match pace of speech.
7. Affirm a person's experience of an event.
8. Attempt to improve family members' self-esteem by eliciting responses from *all* and by making positive comments about each family member.
9. Demonstrate a good sense of humor.
10. Focus on strengths, not weaknesses.
11. Be sensitive to timing set by family members in working on issues.
12. Demonstrate awareness of cultural strengths and differences.
13. Avoid disempowering (doing *for* rather than *with*) by focusing on a person's own dreams and goals.

MINI EXPERIENCES IN INTERPERSONAL COMMUNICATION

E.M. 3964 September 1975



Workbook: Page 1.6

NORM PRIOR TO WORLD WAR II

Good Basic Training for Adulthood

Much family sharing (activities, time, etc.)
Extensive basic life training
Habilitative
Homogeneous value system
Consistent role models to observe
Many informal associations with other generations (grandparents, adults, younger children)
No real "peer" group
Few hours of education
Low level of information
Low technology
Many required tasks
Much family work
Large families (many children)
Extended families nearby
Few broken homes
Work centered on home
No significant integration of minorities
Little anonymity

PRESENT NORM

Little Basic Training for Adulthood

Little family sharing
Very limited training in basic life skills
Not habilitative
Heterogeneous value system
Conflicting role models to observe
Few associations with other generations (grandparents, adults, younger children)
Heavy emphasis on "peer" group
Many hours of education
Huge surplus of information
High technology
Few required tasks
Little family work
Small families (few children)
Extended families far away
Many broken homes (38-42%)
Work separated from home
Widespread integration of minorities
General anonymity

ESSENTIAL CONNECTIONS

I. To Information

A person needs access to facts concerning oneself and the environment in order to develop innate potential, live in organized society, maintain relationships where both parties' needs are met, and to develop a functional self-concept. Example: knowing how to apply for and perform a job.

II. To A Significant Person

A person needs an intimate relationship with at least one other person, one who will nurture and be consistently available. Example: mother, teacher, close friend.

III. To A Group

A person needs to belong to at least one group, a group where he/she is perceived as a member. Example: family, scouts, peer group.

IV. To A Meaningful Role

A person needs to perform a positive, meaningful function in relation to another person or group. Example: good student, baseball player, best friend.

V. To A Means Of Support

A child needs to be assured access to money that will provide an adequate standard of living. This needs to occur through the commitment of an adult during childhood and the development of skills and ability to support oneself as an adult. Example: participation in marketable vocational training, living in a family where basic needs will be met, holding a job.

VI. To A Source Of Joy

A person needs opportunities to experience joy and happiness. Example: participation in traditional holiday rituals, vacations, play.

VII. To A System Of Values And Morals

A person needs to have a base to guide decision-making and to give life meaning. Example: religious affiliation, personal philosophy.

Adapted from "Seven Essential Attachments" in Norris Hansell's *Persons in Crisis*.

TAKE AWAY ONE OF THESE ESSENTIAL CONNECTIONS AND YOU HAVE A PERSON IN CRISES!

DANCE

Presented by 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

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 TRESS, 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
FLYAND 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

Dance - page 3

AMOS MOSES

Music: RCA 0896 "Amos Moses", by Jerry Reed
Formation: No partners, all face the music.
Introduction: Wait 4

Measures:

1-2 R heel, stand (Place R heel forward and touch. Bring R foot back and stand on it.)

L heel, stand (Place L heel forward and touch. Bring L foot back and stand on it.)

*3-4 Grapevine Turn 1/4 left with first step of the grapevine. (Step sideward with R foot. Step behind R with L foot: Step sideward on R and clap.)

Repeat till record ends.

*Variations:

1. Triple step grapevine
2. Turn R with turn
3. Triple step grapevine w/Right turn.

BANNIELOU LAMBAOL

(Bonnie Lou)

Record: World Tone-WT 10014, Folk Dance Music International Division of World tone Music New York, New York

Formation: Line or circle, all holding little fingers

Measures:

1-8 Starting with LF take side steps LF, Rt ft, Lf ft, side step w left ft. Touch w/ right.

9-12 Rt ft in front, back to left ft in front back to left ft.

13-16 Step left side w/ left ft touch right.

17-20 Repeat 9-12

21-29 Repeat 9-16

30 Hold (no music)

BOP

Right Foot - step to right, close with left, clap with closing

Repeat four times

Feet together - toes, heels, toes, heels

Touch right hand to right foot

Touch left hand to left foot

Right - heel, toe

Left - heel, toe

Right - heel, toe

Left - heel, toe

Slap knees, clap, roll hands

Turn 360° to left around four beats

Start over

Monkey on the saxophone parts

BOSSA NOVA MIXER

(American Round)

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

Formation: Line, Single Circle, double circle, couple mixer

Notations: Novelty dance, great dance to build from one formation to another. As taught by Burton Olsen.

Measures

— Introduction, --counts, hold.

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

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

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

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

REPEAT DANCE STEPS.

Formation: Single circle or line
 Position: Open
 Footwork: Right foot
 Music: Elivra
 Record: "The Oak Ridge Boys" MCA-51084
 Rhythm: 4/4

- | Meas. | Instructions |
|-------|---|
| 2 | Introduction |
| 2 | SIDE TOG SIDE HOP. Repeat Step right with R ft. left tog, R hop. REVERSE going to L with L ft. |
| 2 | Repeat. SIDE TOG SIDE HOP. REVERSE. |
| 2 | FORWARD TOG FORWARD HOP. BACK TOG BACK HOP. Facing center, step forward on R ft., left tog, R ft hop. Repeat going back. |
| 2 | GRAPEVINE RIGHT & CLAP. REVERSE. Start on R ft step right, L ft behind R ft, R ft side hop & clap. Reverse directions, starting left. |
| 4 | ROPE MOVEMENT. Pantomine roping for 16 counts. |
| 2 | TURN LEFT. Starting on R ft make a small circle to the left in 8 counts. |
| 14 | REPEAT ABOVE STEPS. Except do GUNS MOVEMENT in place of ROPE MOVEMENT. |
| 14 | REPEAT ABOVE STEPS. Except do HORSE MOVEMENT in place of GUNS MOVEMENT. |
| 14 | REPEAT ABOVE STEPS. Except do HAT MOVEMENT in place of HORSE MOVEMENT. |
| 14 | REPEAT ABOVE STEPS. Except do ROPE, GUNS, HORSE, & HAT MOVEMENT FOR 8 counts each in place of HAT MOVEMENT. |
| 1 | End, walk around 4 counts, tip hat. |

MISIRLOU

Record: Standard 5-131A

Formation: Single broken circle with hands joined at shoulder height

Meter: 4/4

Steps: Grapevine, two-step.

Notations: Misirlou, based on the Greek Kritikos, was originated by Greek-Americans. It has many variations and has found great popularity in America.

Pattern in Brief:

1. Step R, point L.
 2. Grapevine R.
 3. Two-step fwd cw.
 4. Two-step bwd ccw.
- Repeat entire dance.

Pattern:
Meas

- | | |
|-----|---|
| 1-2 | Introduction, no movement. |
| 1 | Step R ft R (ct 1,2), point L toe fwd (ct 3), swing L ft around behind R ft (ct 4). |
| 2 | Step L behind R ft, step r to R side, step L in front of R (resemble a grapevine and body turns with foot movement). On ct 4 body pivots from facing ccw to cw. (Count; Step L,R,L, pivot L.) |
| 3 | Facing cw take 1 two-step starting with R ft. On ct 4 lift L ft to beside knee. |
| 4 | Without turning body, take 1 two-step backward, starting with L ft. On ct 4 turn to face front (R). Repeat entire dance |

Hints for Learning:

Practice the sequence of a two-step fwd starting with R ft and a two-step bwd starting with L ft. Work to turn the body naturally to follow the pattern of the feet. On the step and point, the body faces center of circle. On the grapevine, face cw, then center, then ccw. On the two-step pivot to face cw.

Record: Educational Record, "Israeli Dance" 8 beat introduction

Formation: Circle facing center, hands joined

Part Beat:

- | | |
|-------|---|
| IA | WALK |
| 1 | Step R moving CCW |
| 2 | Step L moving CCW |
| 3-7 | Step R, L, R, L, R moving CCW |
| 8 | Close L to R with no weight transfer |
| 9-16 | Repeat Part I moving CW using opp footwork |
| | Face Center |
| IB | SIDE, BEHIND |
| 1 | Step R swd Right |
| 2 | Step L crossing behind R |
| 3-6 | Repeat beats 1-2 tow more times |
| 7 | Step R swd Right |
| 8 | Close L to R with no weight transfer |
| 9-16 | Repeat beats 1-8 moving swd Left using opp footwork |
| II | SWAY (4); IN, IN, OUT, OUT; SWAY (4); TURN, 2,3,4 |
| 1 | Sway Right |
| 2-4 | Sway Left, Right, Left |
| 5-6 | Step R, L to center of circle |
| 7-8 | Step R, L bwd from center |
| 9-12 | Repeat beats 1-4 |
| 13-16 | Step R, L, R, L in own individual circle to the Right |
| 17-32 | Repeat Part IA |
| 1 | Step R swd Right |
| 2 | Close L to R |
| 3-4 | Repeat beats 1-2 moving swd Left |
| | Repeat entire dance I & II & I again |
| 1 | Step R swd Right |
| 2 | Step L crossing behind R |
| 3 | Step R swd Right |
| 4 | Close L to R |
| 5-8 | Repeat Beats 1-4 moving swd Left |

NEW YORK, NEW YORK
(American)

Record: MCA 60194, "Theme from New York", (Roger Williams)

Formation: Line dance, no contact, all facing same direction

Notations: Neil Pogsley's version of 1983 as taught by Burton Olsen.

Measures

- | | |
|-------|--|
| 1-8 | Introduction, 32 counts, hold. |
| 9-12 | STEP (L), KICK, STEP (R), KICK, STEP (L), KICK, STEP (R), KICK. (1) Step on left in place. (2) kick right diagonally in front of left with most of action from knee. (3) Step on right, beside left (4) kick left diagonally in front of right. Repeat. |
| 13-14 | BACK, 2, 3, TOUCH. FORWARD 2, 3, TOUCH. Walking backward (1) left, (2) right, (3) left, (4) touch right forward. |
| 15-16 | TWO STEP LEFT & RIGHT. REPEAT. (1) step to left side with left (2) close right to left taking weight (3) immediately transfer weight back to left (4) hold. Repeat with right foot. |
| 17-18 | TURN (L), 2, 3, TOUCH. TURN (R) 2, 3, TOUCH. Turn one complete left face turn in three steps, then hold on 4th count. Turn one complete right turn in three steps, hold on 4th count. (Variation: turn one and 1/4 turn to right, face new direction each time dance is repeated.) |

REPEAT STEPS.

Dance - page 5

PATA PATA
(South Africa line Dance)

SULAM YA'AKOV
(Jacob's Ladder)

Record: Reprise 0732
Formation: Individual
Meter: 4/4 - four counts per measure.

Formation: Circle, facing center.

Meter: Melody I-4/4. Melody II. 3/4

Notations: Israeli circle dance composed by Jonaton Gabai.

Meas Pattern

PART I

TOUCH, STEP, TOUCH, STEP; OUT, OUT, IN IN.

- 1 Touch R toe swd Right (2) Step R in front of L (clap)
- 2 Touch L toe swd Left (1) Step L next to R (clap)
- 3 Turn toes out (raise arms, palms fwd, elbows in).turn heels out (lower arms elbows out)
- 4 Close heels (arm action as in measure 3)

PART II

UP, &, UP, &, KICK, BACK, BACK, BACK

- 1 Raise R knee in front of body (1), Touch R toe swd Right (2), Raise R knee again (3), Step R next to L ft (4).
- 2 Kick ft fwd, back L ft, back R ft, back L ft turn 1/4 to left.

Measure:

- | Meas | Pattern | Part I Box |
|------|---|------------|
| 1 | Step on R to R (1) Close L to R (2). Step on R to R (3). Hold (4). | |
| 2 | Step on L to ctr (1). Hold (2). Step on R to ctr, hold (3,4). | |
| 3 | Step on L to L (1). Close R to L (2). Step open L to L; hold (3,4). | |
| 4 | Step on R back from ctr (1). Hold (2). Step on L back, hold (3,4). | |
| 5-8 | Repeat measures 1-4. | |

Part II-Misirlou step

- | | |
|-----|---|
| 1 | Step on R fwd, hold (1,2). Touch L toe across and in front of R, hold (3,4). |
| 2 | Swing L around and step on L crossing in back of R (1). Step on R to R (2). Step on L crossing in front of R, hold (3,4). |
| 3 | Pivot on L, stepping on R crossing in front of L (1). Step on L to L (2). Step on R crossing in back of L. (3). Hold (4). |
| 4 | Step on L crossing in front of R (1). Step on L crossing in back of R; hold (3,4). |
| 5-8 | Repeat meas 1-4, part II. |

Melody II 3/4 meter.

Repeat same dance action in this meter. Steps become bouncier. 2 measures of 3/4 meter equal 1 measure of 4/4 meter for dance pattern.

TZADIK KATAMAR

(Israeli Circle Dance)

Formation: Circle, hands held at shoulder level

Measures

- | Meas | Pattern/description |
|------|---|
| 1 | Moving in LOD, 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 (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. |

VIRGINIA REEL

Record: Folk Craft Fz067A, J/704Wc, "Turkey in the Straw"

Formation: Double circle

Position: Shine six feet apart. Footwork: Opposite Rhythm: 4/4

Measures: 16

- | Meas | Call | Instructions |
|------|---|---|
| 1 | <u>READY BOW</u> Bow to partner. | <u>Bow</u> : 8 counts. Four short steps toward your partner, bow and four steps back to place. |
| 1 | And back you go. | <u>Right Hand Up</u> : 8 counts. Around your partner with right hands joined and back to place. |
| 1 | Right hand up & around your own. | <u>Left Hands Up</u> : 8 counts. With left hands joined, walk once around your partner and back to place. |
| 1 | And back to place. | <u>Both Hands</u> : 3 counts. Turn to your right as you walk once around your partner and back to place. |
| 1 | Left hand up and around again. | |
| 1 | Back to place. | |
| 1 | Both hands up and around you go. | <u>Reel</u> : The usual elbow reel, or forearm grip, using right arm On to the next as in "grand right and left" using left arms turn each girl a full turn, eight counts to turn each lady all the way around. |
| | Back to place everybody reel. Reel your own and on to the next. | <u>Promenade</u> : 4 measures. <u>Young folks like to two step, older people shuffle on this promenade</u> |
| 4 | Fill in with: 16 counts of patter. | |
| 4 | Take the third gal & promenade the hall. Fill 16 counts of promenade | |
| | Start over. | |

WHITE SILVER SANDS MIXER

By: Manning & Nita Smith, College Station, TX

Position: Open, facing LOD

Footwork: Opposite throughout, Directions M

Meas.

1-4 Walk, 2:3, TURNAROUND: BACK UP, 2:3, 4:

In open pos walk four steps fwd in LOD doing an about face turning in toward partner on 4th step still traveling in LOD walk backwards 4 steps.

5-8 Walk, 2:3, TURNAROUND: BACK UP, 2:3, 4:

Repeat above in RLOD

9-12 BALANCE AWAY: BAL TOGETHER: BAL AWAY:

BAL TOGETHER.

In open pos facing LOD you can do any one of 3 different types of balance steps depending upon ability of dancers . . (1) step to side on L, touch R toe to instep of L foot, or (2) step to side on L, close R to L, step in place on L. Repeat above to M's R toward Partner. Repeat all of above.

13-16 TURNAWAY, 2:3, 4: BALANCE L: BALANCE R:

M turns away from partner to his L and in 4 steps walks in a small circle to take a new partner (W who was behind his partner) W turns R and moves fwd to M ahead; face new partner and take butterfly pos (with both hands joined and extended to side) say "Howdy" and balance to M's L and then to M's R using either (1) side, touch; side, touch; (2) side/close, step; side/close, step; or (3) backward Pas de bas in which you step side on L/step on ball or R foot in behind L, step in place on L; side on R/step on ball of L foot in behind R, step in Place on R.

REPEAT . . .

ZEMER ATIK
(Israeli line or Couple Dance)

Record: Israeli line or couple Dance. Choreographed by Rivka Sturman
Formation: Couples in single circle, W in front of M, facing CCW. L arm bent and touching own L shoulder. R arm extended fwd joined to L hand of person in front.
Meter: 4/4 - four counts per measure.

Meas Pattern

PART I

WALK AND CLAP

- 1 Four quick steps fwd, RLRL.
- 2 Step on R fwd (1) Clap hands twice over R shoulder, bending R knee (2) step on L fwd (3). Clap hands once over R shoulder, bend L knee (4).
- 3-8 Repeat pattern of meas 1-2 three more times.

PART II

CENTER AND BACK

- 1 Facing center, step on R fwd (1). Bend R knee, snap fingers twice in front of chest (2). Step on L fwd (3). Bend L knee, snap fingers twice in front of chest (4)
- 2 Back out of center, four quick steps, RLRL, bringing hands down.
- 3-8 Repeat pattern of Part II, meas 1-2, three more times.

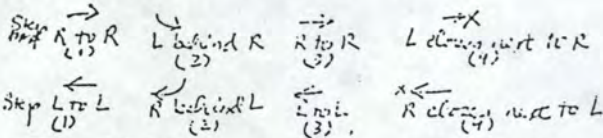
(SOUTHWEST SHUFFLE)
I LOVE A RAINY NIGHT

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



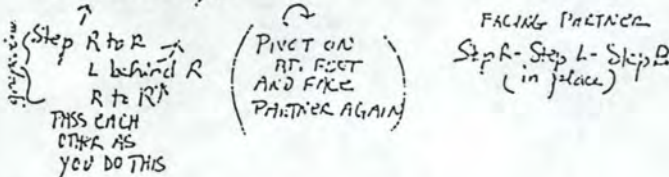
FACING CENTER -
Extend rt. foot toward center and TAP-TAP w/feet (1-2)
Move rt. foot back next to left and TAP-TAP w/feet (1-2)
Extend out front and TAP / move back next to left and TAP (1)
Extend at 45° angle and TAP / From 45° angle, lift right foot in front left knee (1)

GRAPENINES FACING CENTER -



PASS-THROUGH

AIM RT. SHOULDER TOWARD PARTNER IN LINE ACROSS FROM YOU



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!

LINE DANCES

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.

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!



Jingle Bell Rock

Music: Jingle Bell Rock
 Record: Decca 30513
 Rhythm: 4/4

Leila Steckelberg
 Formation: Double Circle
 Position: Hands Joined
 Footwork: Opposite

| <u>Measures</u> | <u>Steps</u> | <u>Description</u> |
|-----------------|----------------|---|
| 1-2 | Walk and Brush | Forward left right left, brush right, forward right left right, brush left, |
| 3-4 | Rock | Rock forward left two counts, back right two counts. Repeat |
| 5-6 | Grapevine | Step side left, cross right behind, side left, swing right over left. Repeat to right. |
| 7-8 | Walk and Turn | Man in four slow steps turns left in a semi-circle to the next girls behind him while the girl turns one complete turn in place with four slow steps. |

GRENN
P. O. Box 216
Bath, Ohio 44210

“WHITE SILVER SANDS MIXER”

Shared by:
Leila Steckelberg

By: Manning and Nita Smith, College Station, TX

POSITION: Open, facing LOD

FOOTWORK: Opposite throughout, Directions M

Meas.

- 1-4 WALK, 2; 3, TURN AROUND; BACK UP, 2; 3, 4;
In open position, walk four steps forward in LOD doing an about face turning in toward partner on fourth step; still traveling in LOD walk backwards four steps.
- 5-8 WALK, 2; 3, TURN AROUND; BACK UP, 2; 3 4;
Repeat above in RLOD
- 9-12 BALANCE AWAY; BALANCE, TOGETHER; BALANCE AWAY;
BALANCE TOGETHER
In open position LOD you can do any one of three different types of balance steps depending upon ability of dancers...(1) step to side on L, touch R toe to instep of L foot, or (2) step to side on L, close R to L, step in place on L, or (3) Pas de bas . . . step to side on L/step on ball of R foot in front of L, step in place on L.
Repeat above to M's R toward partner.
Repeat all of above
- 13-16 TURN AWAY, 2; 3, 4; BALANCE, L; BALANCE, R:
M turns away from partner to his L and in four steps walks in a small circle to take a new partner (W who was behind his partner) W turns R and move forward to M ahead; face new partner and take butterfly position (with both hands joined and extended to side) say "Howdy" and balance to M's L and then to M's R using either (1) side, touch; side, touch; (2) side/close, step; side/close, step; or (3) backward Pas de bas in which you step side on L/step on ball of R foot in behind L, step in place on L; side on R/step on ball of L foot in behind R, step in place on R.

REPEAT. .

Mini-Workshops



Section F

Hot Air Balloons

Shared by
Nel Carver

Introduction:

For many centuries man observed the flight of birds in the air and dreamed of some day being able to fly like a bird in the open air. Many futile attempts were made with several losing their lives trying to jump off cliffs to try and fly like a bird. No success was made until the Montgolfier brothers observed that smoke rose from a fire and then discovered that a bag full of smoke would rise. Even though their initial observation led to the wrong hypothesis, they soon discovered that they could heat the air in a larger enclosed space to cause a balloon to raise 1,824 meters above Paris. That same year two other Frenchmen devised a gondola on a hot-air balloon and became the first people to fly. Soon after, hydrogen was substituted for the hot air in balloons to provide lift.

For this activity, we will be investigating the theories of heat transfer and other principles as we produce a hot-air balloon.

Objectives:

Throughout this activity it is expected that each student will develop the capability to:

1. Know and apply the principles that create life of a hot-air balloon.
2. Follow written instructions to successfully construct a working hot-air balloon.
3. Comprehend the early development in flight including hot-air balloons and dirigible

Content Outline for Hot-Air Balloon Background Information:

I. History of Flight--Lighter than Air

- A. Montgolfier Brothers (1783) observed smoke rising from a fire and discovered that the smoke would also raise a paper bag--thus, the first hot-air balloon was a paper bag.
- B. Rozier and D'Arlandes (1783) developed gondola for a hot-air balloon to be the first to fly.
- C. Henri Giffard (1852) developed an enclosed air-ship called a dirigible (blimp).
- D. William Ramsay (1896) discovered helium which provided an excellent gas for lighter than air flight.
- E. Dirigible used for airfreight and passenger service (1920's to 1937).
- F. Crash of dirigibles in storms 1930's.

II. History of Flight--Heavier than Air

- A. Otto Lilienthal (1891) was the first to fly a manned glider (heavier than air device).
- B. Samuel Langley (1896) developed a steam powered model plane.
- C. Wilbur and Orville Wright, bicycle mechanics in Dayton, Ohio, developed and flew the first engine powered, heavier than air flying machine called the "flyer". They were able to perfect their design and were successful because of the innovative wind tunnel tests they completed.
- D. World War I -- spy planes and dogfights (Red Barron)
- E. World War II -- planes used for bombing
- F. Jet engines and passenger service starts in 1950's

III. Heat Transfer and Lift in Hot-air balloons

- A. Conduction -- Heat is carried by means of collisions between rapidly moving molecules at the hot end of a body of matter and the slower molecules at the cold end. Some of the kinetic energy of the fast molecules passes to the slow molecules, and the result of successive collisions is a flow of heat through the body of matter. Solids, liquids and gases all conduct heat. Conduction is poorest in gases because their molecules are relatively far apart and so interact less frequently than in the case of solids and liquids. Some materials conduct better than others. A hot-air balloon should be made of material that does not conduct heat very well so that the air in the balloon may be kept warm to maintain proper lift action from convection heat transfer.
- B. Convection -- A volume of hot fluid (gas or liquid) moves from one region to another carrying internal energy with it. When a pan of water is heated on a stove, for instance, the hot water at the bottom expands slightly so that its density decreases, and the buoyancy of this water causes it to rise to the surface while colder, denser water descends to take its place at the bottom. These same forces work in a hot-air balloon as the less dense warmer air moved to the top of the balloon to push the balloon up in the air as cooler air flows down around the bottom of the balloon.
- C. Radiation -- Heat energy carried by electromagnetic waves emitted by an object. Electromagnetic waves, of which light, radio waves, and X-rays are examples, travel at the velocity of light and require no material medium for their passage. The better an object absorbs, radiation, the better it emits radiation. For this reason, it is desirable that hot-air balloons are made of materials and colors that do not easily absorb radiation (black absorbs radiation). Also, because of radiation from the sun, hot-air balloons are most effective during dawn and dusk, when most of the sun's radiation is diffused by the atmosphere.

Activity:

Each student may be assigned to make the hot-air balloon or they may work in larger groups if desired to save on material costs and to encourage team-work.

Procedure:

1. Design the color pattern to be used for the 6 panels of the tissue paper hot-air balloon. (It is helpful to show a completed balloon at this point.)
2. Make a pattern for the balloon panels using butcher paper or newspaper observing the dimensions shown in Figure #1.
3. Glue two ordinary sheets of tissue paper (20 x 30 inches) together to form one sheet that is 20" x 60" (52 x 148 cm). Do this with 12 small sheets to come up with six large panels.
4. Fold each of these sheets of tissue paper in half lengthwise and stack them with the folded edges together. Secure the edges with paper clips or snap clothespins. Place the pattern on the top of the stack with its straight side at the folded edges of the tissue paper. Draw around the pattern with a felt tip marker, and then cut carefully around the curved line. When you've finished cutting, leave the tissue paper sheets folded.

5. Place one folded sheet of tissue paper on a larger sheet of newspaper. Using glue, apply a continuous line of glue around the curved side. Place another folded sheet of tissue paper on top of the one and press its curved edge gently onto the glue. Apply glue to the top of that sheet in the same way and glue the next sheet to it. Continue until all six sheets are glued together. Insert newspaper between the layers (see Figure #2), and give the glue time to set.

Note: If you accidentally glue tissue paper to newspaper, you can peel them apart; if you accidentally glue tissue paper to tissue paper, they'll stick--so use plenty of newspaper.

6. At this point the balloon will resemble an accordion, and you'll have to glue the two ends of the accordion together to form the three-dimensional shape of the balloon. You may have to do some easing and smoothing to get all the 60-degree angles to fit together at the top. If the fit is not secure or smooth, you can take care of the problem by cutting out a circle 10-20 cm. in diameter and gluing it onto the top of the balloon.
7. Inflate the balloon with a hair dryer to smooth out wrinkles and then check for holes and weak seams. If you need to patch, use glue and tissue paper scraps as tape does not work well.
8. Launch the tissue paper balloon by placing over a heat source as described in Figure #3 and when sufficient lift is generated by the heat, release the balloon and watch it rise up to 100 to 300 meters high.

Caution: Be careful that the balloon does not get too close to the heat source -- it will catch fire.

Materials Needed:

- *12 sheets of multiple colors of tissue paper (per balloon)
- *Snap clothespins
- *Glue (white glue or glue sticks)
- *Felt tip pens
- *Old Newspapers
- *Brown wrapping paper (for patterns)
- *2 to 3 foot section of 6" stove pipe
- *Camping stove (propane or liquid)
- *Hand held hair dryer

Figure #1: Pattern Dimensions

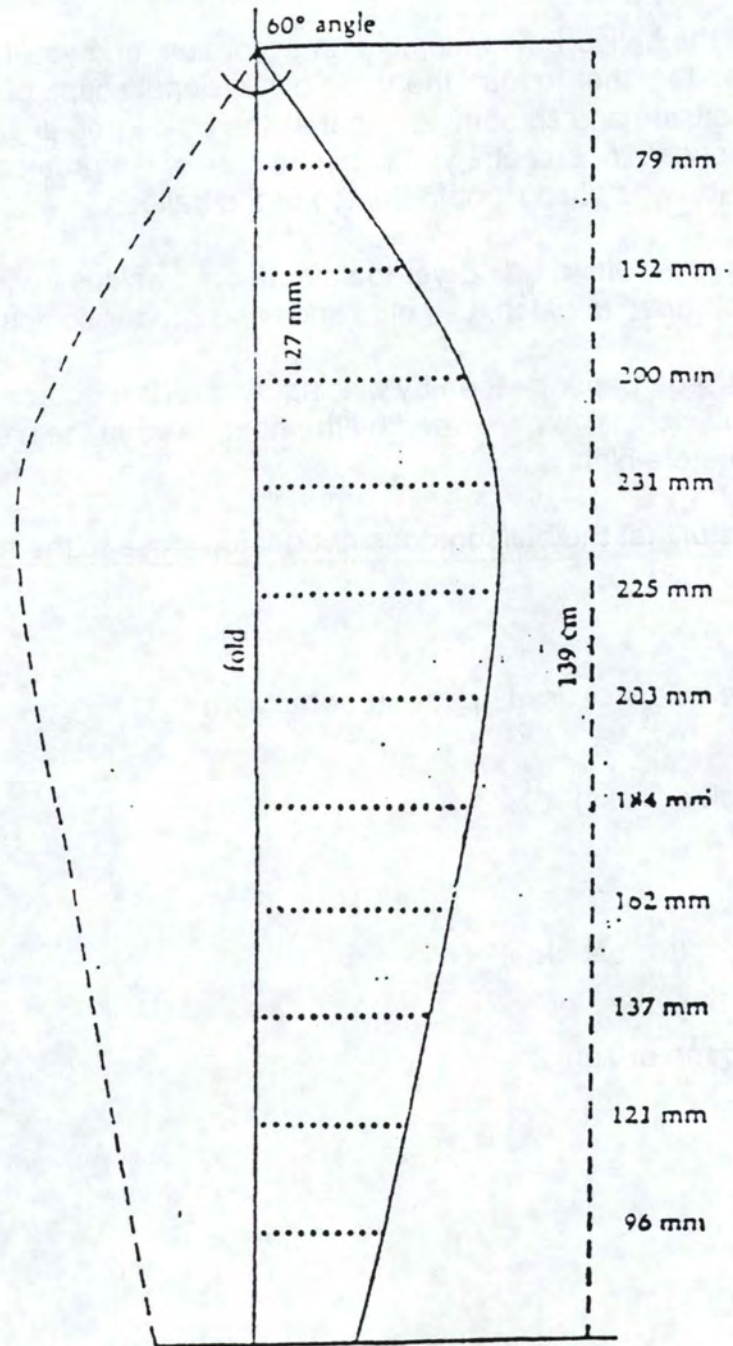


Figure #2: Separating Balloon Panels

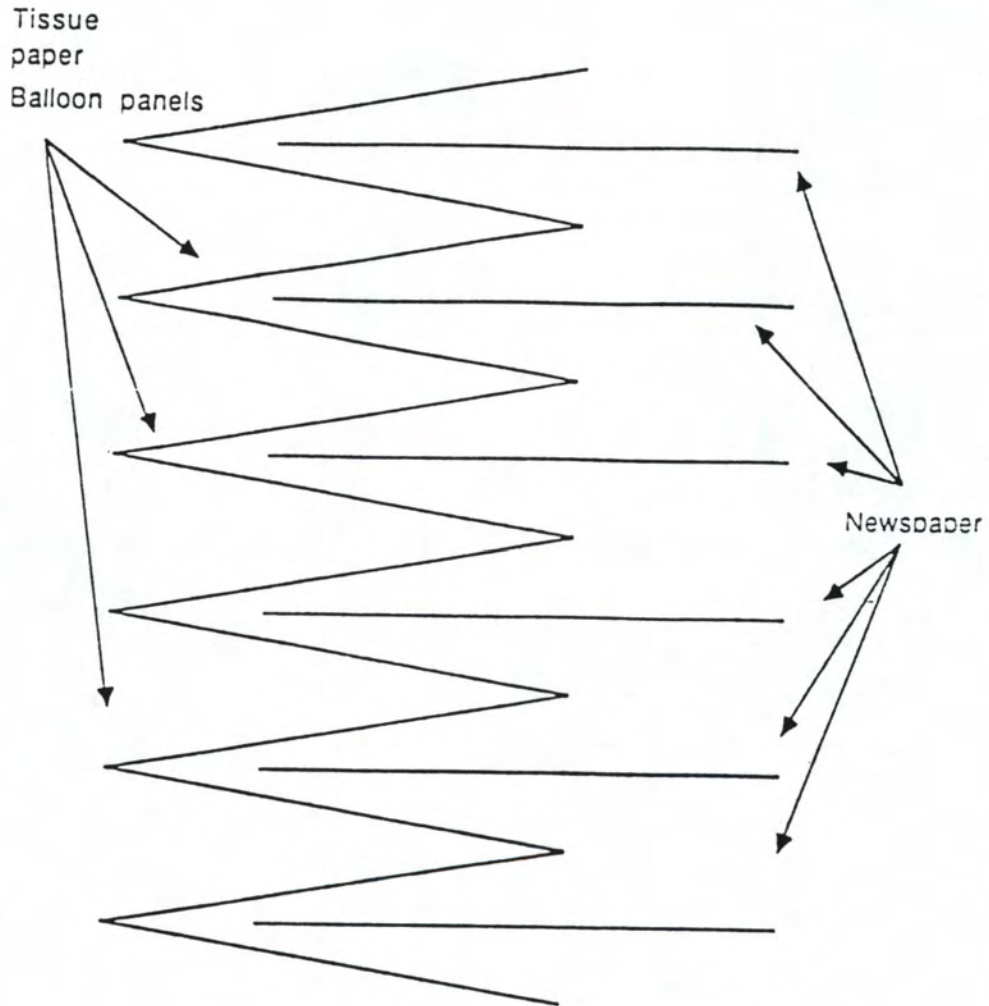
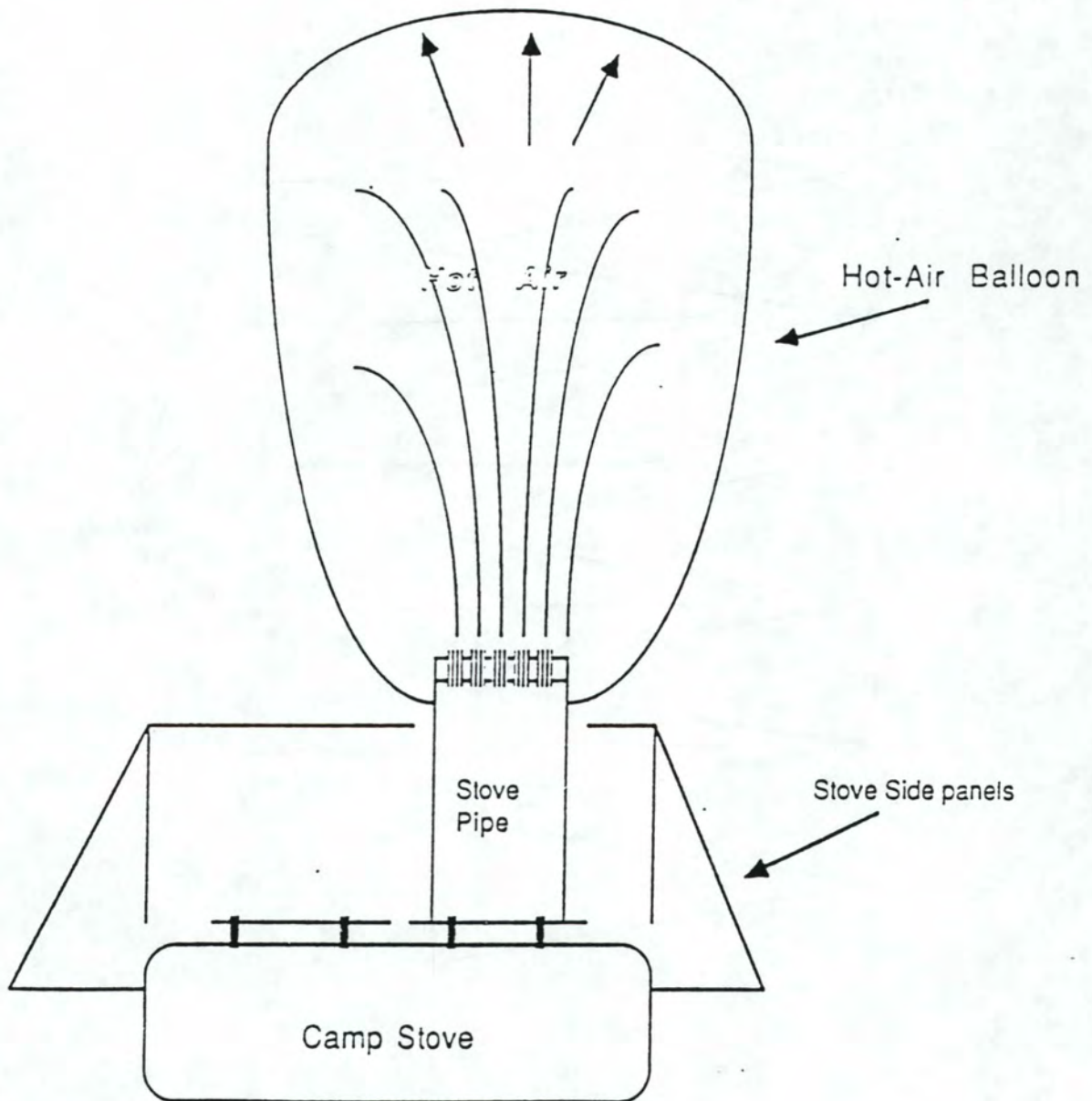


Figure #3: Heat Source Apparatus



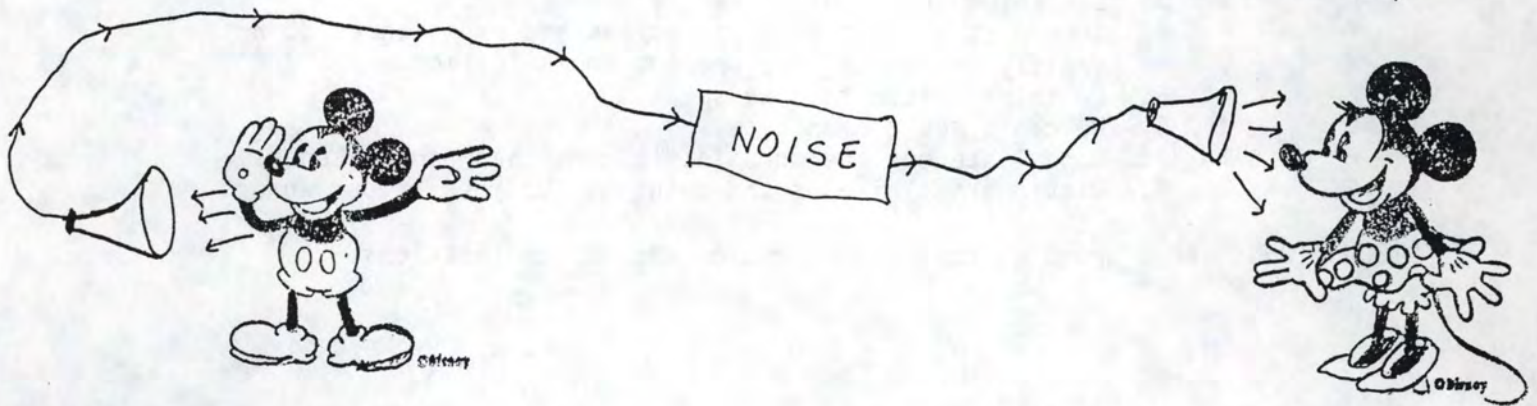
DO YOU UNDERSTAND ME

SHARED BY
JACK BARINGER

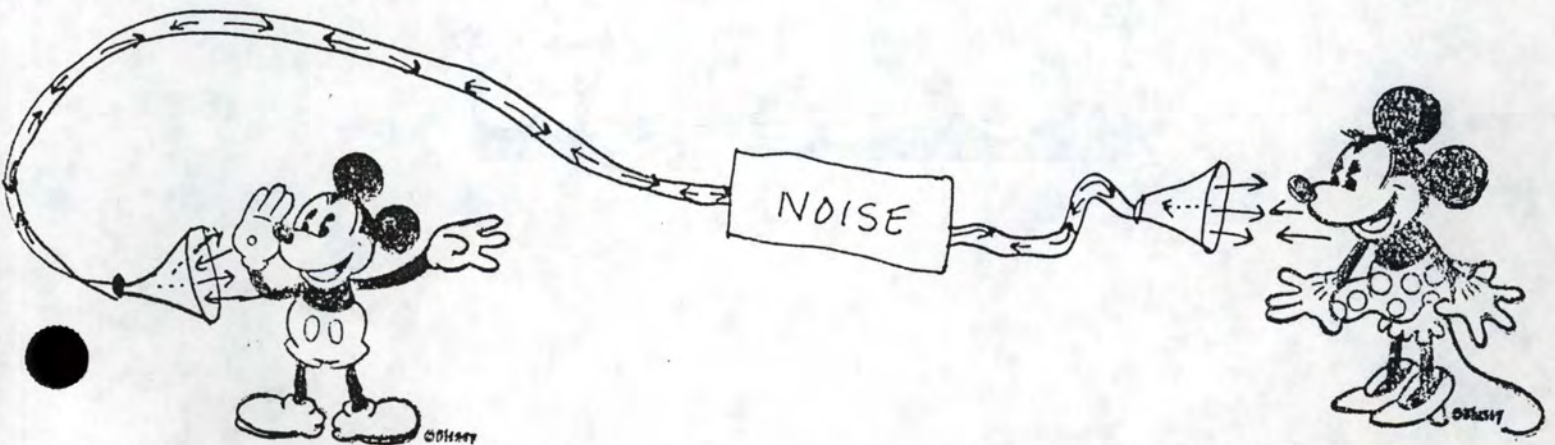
One-way Communication

Sender
(encoder)

Receiver
(decoder)



Two-Way Communication



COMMUNICATION QUIZ

PURPOSE: To consider some commonly accepted notions about speech communication.

PROCEDURE: Answer these eight true-false questions. Circle your response.

- | | | |
|---|---|---|
| T | F | 1. How we speak is more important than what we say. |
| T | F | 2. If a person frequently talks to herself, she is probably in need of psychiatric help. |
| T | F | 3. Listening and hearing are the same thing. |
| T | F | 4. Your past and future expectations and experiences do not greatly influence your present communication. |
| T | F | 5. We think faster than we speak. |
| T | F | 6. We can't not communicate. |
| T | F | 7. Good listeners are more intelligent than bad listeners. |
| T | F | 8. Dictionaries give us the meanings for most of our words. |

DISCUSSIONS: As a group discuss each question and its implications.



COMMUNICATION QUIZ ANSWERS

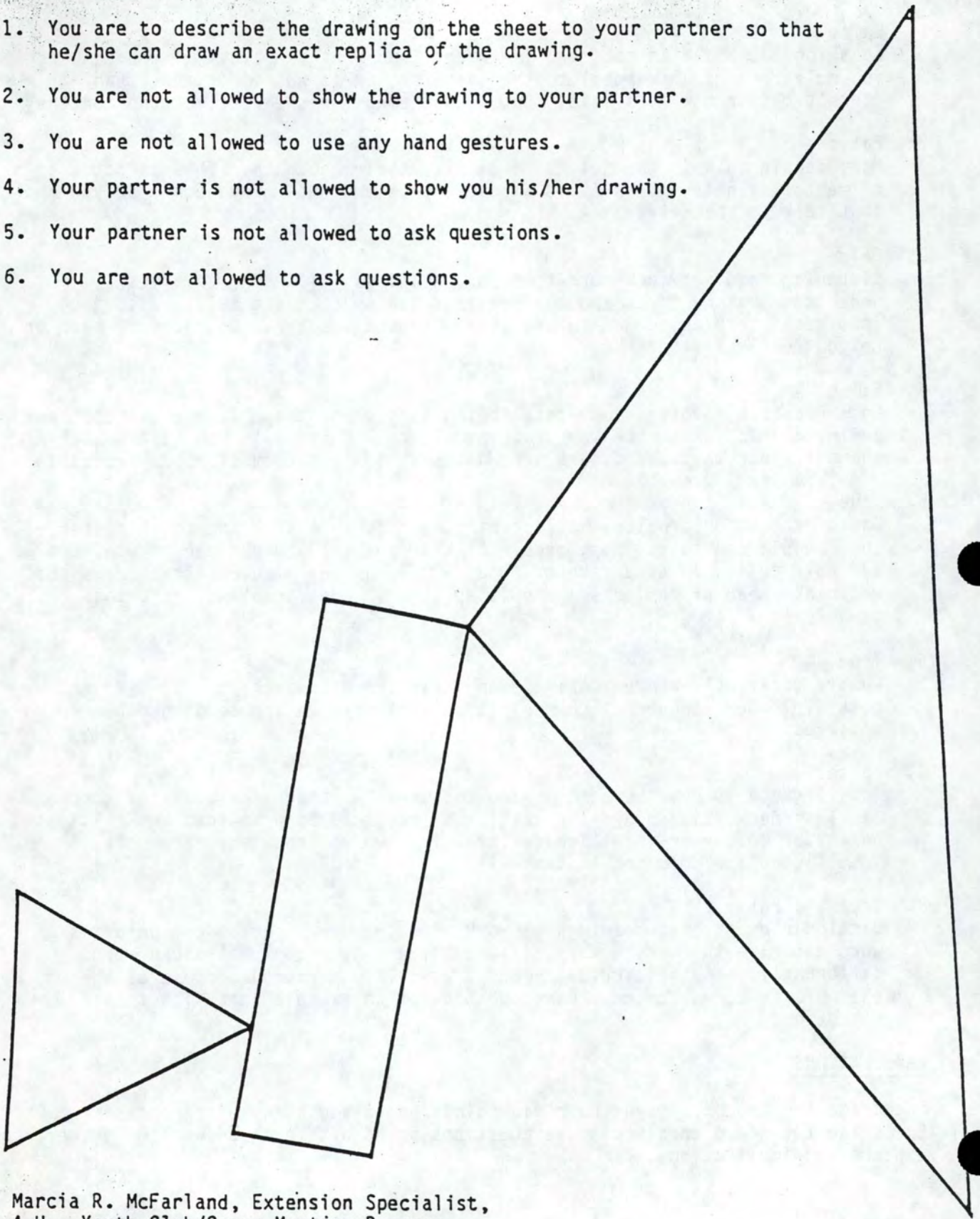
1. False
Speaking technique is not more important than what is said. If the content is unclear, does not appeal to the listener, or is not important, than it doesn't matter how it's said. But does the way we speak affect the content?
2. False
Many people talk to themselves to clarify their thoughts. This is not a sign of mental illness unless it is a severe problem. How many people do you know that talk to themselves?
3. False
Listening involves much more than just hearing. Listening involves understanding the facts and the feelings and what is not said. Listening involves interpreting and interacting with the speaker. Do you just hear or do you really listen?
4. False
Communication involves your total being so your past and future expectations definitely influence the way you communicate. What would you have to talk about if your past and future were not part of your communication process?
5. True
One of the major problems in listening is that we listen and think faster than people can talk. Most people talk at about 125 words per minute, but we are able to listen at a rate of about 400 words per minute. This means that we think ahead of the person who is speaking. What problems might this cause?
6. True
We are constantly communicating even if we are not speaking. How is this possible? Our non-verbal communication is always on and sending out messages.
7. False
Intelligence is not the determining factor in whether a person is a good or bad listener. Listening is a skill that needs to be practiced and cultivated no matter what your intelligence level is. Do you know anyone who is intelligent and does not listen well?
8. True and False
Dictionaries give us meanings of words but the way a person communicates a word can give the word a very different meaning. People also use words differently than the dictionary but are still understood because of the way the word is communicated. Can you think of an example that fits this situation?

IMPLICATIONS

Encourage the group to give their viewpoints and discuss any differences. Encourage the group to discuss the questions posed with each answer to further explore the implications.

INSTRUCTIONS FOR PATTERN A

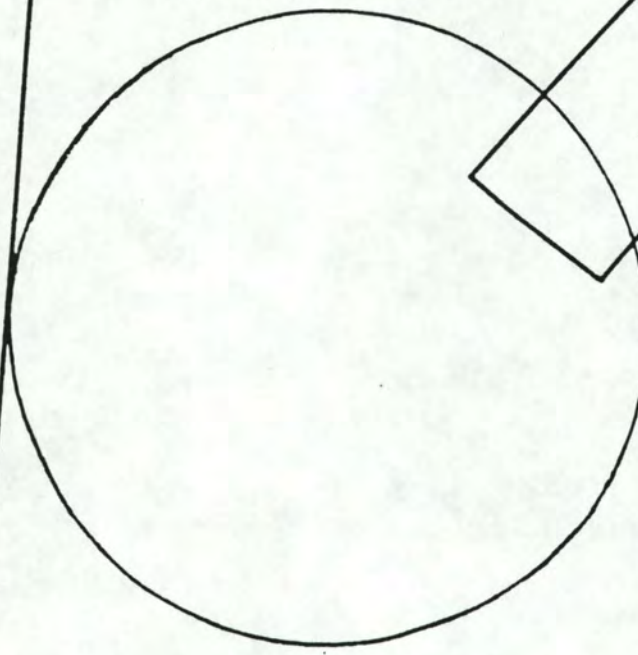
1. You are to describe the drawing on the sheet to your partner so that he/she can draw an exact replica of the drawing.
2. You are not allowed to show the drawing to your partner.
3. You are not allowed to use any hand gestures.
4. Your partner is not allowed to show you his/her drawing.
5. Your partner is not allowed to ask questions.
6. You are not allowed to ask questions.



Marcia R. McFarland, Extension Specialist,
4-H - Youth Club/Group Meeting Program.
Source: Hoopfer, Group Dynamite.

INSTRUCTIONS FOR PATTERN B

1. You are to describe the drawing on the sheet to your partner so that he/she can draw an exact replica of the drawing.
2. You are not allowed to show the drawing to your partner.
3. You are not allowed to use hand gestures.
4. You are allowed to talk freely to your partner and to ask questions.
5. Your partner is allowed to ask questions.
6. Your partner is not allowed to show his/her drawing.



Marcia R. McFarland, Extension Specialist,
4-H - Youth Club/Group Meeting Program.

Source: Hooper, Group Dynamite.

THE GAME PLANS

RISKTAKERS

The winning intuitive game plan for the risktaker innovator. (Nine plans or actions)

1. Recognize a need before the customer does.
2. Protect the innovation against pirates.
3. Educate customers about the value of the innovation.
4. Be prepared for success.
5. Assure money and people are available.
6. Maintain consumer demand.
7. Maintain quality, regardless of cost.
8. Price to reinforce uniqueness, without being greedy.
9. Have the next innovation ready on the shelf, even if it makes the current offering obsolete.

CARETAKER

The evolutionary intuitive game plan for the caretaker innovator. (Eight actions or plays).

1. Assess objectively, and invest in the current product line's assets and abilities.
2. Create strong advertising and promotions to spur demand.
3. Be prepared to meet customer demands.
4. Employ competitive, periodically aggressive pricing to maintain position.
5. Maintain a strong "relative total cost" position to ensure a continuing and long-term cost advantage.
6. Have the next innovation ready in advance of need.
7. Know where and how the company can make money.
8. Continue to meet the user's expectations, especially with quality and reliable products.

SURGEON

The surgeon intuitive game plan. (Seven plays)

1. Analyze the company's game plan and make a quick diagnosis.
2. Evaluate the reasons for past successes and failures.
3. Assess the competitive arena.
4. Build customer, employee, and supplier confidence.
5. Balance inside and outside personnel.
6. Employ responsive pricing to balance short-term and long-term needs.
7. Establish the ability to meet demands over the long haul.

UNDERTAKER

The undertaker leadership principles.

1. Communicate. Give notice as far in advance as possible. Be thorough and repetitious. The workers may not be able to absorb everything the first time.
2. Be Visible. Take personal responsibility for guiding the people through the change.
3. Be honest. Be blunt about the plant closing.
4. Be positive. Reward top performers and implement worker's ideas for improvement.
5. Demand more. Remind workers that improving skills will help the plant today and make them more marketable later.
6. Keep the plant looking good. Don't let the equipment deteriorate. Morale is iffy already.

THE RISKTAKER PROBLEM SOLVER'S INTUITIVE GAME PLAN

- ◇ Probe to understand the real problem.
- ◇ Obtain long-term commitment and sponsorship.
- ◇ Create and then meet realistic expectations.
- ◇ Avoid the "not-invented here" mentality.
- ◇ Be flexible, adapt to client needs, admit mistakes, and try again.
- ◇ Protect the solutions and use the know-how to solve other problems.
- ◇ Leverage the results to get maximum coverage.
- ◇ Prepare for the next issue.
- ◇ Prepare for resistance and unexpected side effects.

THE CARETAKER A/C (applications and consultative) LEADER'S GAME PLAN

- ◇ Select clients who recognize that they have a problem and are willing and able to pay for its solution.
- ◇ Select clients who want a long-term relationship.
- ◇ Use relationship pricing.
- ◇ Practice the art and science of listening and learning.
- ◇ Offer "one-stop" convenience and economy by adding services.
- ◇ Meet or exceed the customer's expectations.
- ◇ Standardize and formalize the approach without becoming too mechanical.
- ◇ Apply what is known in new and different ways.
- ◇ Avoid the "man who came to dinner" syndrome.
- ◇ Be willing to recommend the best, even if that requires using the services of others.
- ◇ Protect the "know-how".
- ◇ Promote by example and testimonial.

THE CARETAKER MARKETER'S GAME PLAN

- ◇ Maintain efficient systems that optimize the inventory and the response to customer demand.
- ◇ Recognize that customers have short memories.
- ◇ Practice innovative and flexible pricing.
- ◇ Create and meet customer expectations.
- ◇ Develop a partnership with key vendors.
- ◇ Put it all together and keep it all together.
- ◇ Experiment with other approaches.

THE PRODUCTION LEADER'S INTUITIVE GAME PLAN

- ◇ Focus on *how* the product is produced.
- ◇ See the "better way".
- ◇ Determine *where* to produce.
- ◇ Understand total business costs, not just labor costs.
- ◇ Remember that everything is relative to the competition.
- ◇ Know what is proprietary.
- ◇ Avoid ego trips and complacency.
- ◇ Keep current and reinvest.
- ◇ Make vendors partners.

LEADERSHIP LESSONS: THE FOUR BASIC TENETS OF STRATEGIC LEADERSHIP

- The leader's primary mission and objective is the *continuing, long-term* prosperity of the institution she leads; she must look beyond the short-term profitability. Therefore, the leader needs to balance the interests of *all the key stakeholders*, including the employees, the community, and society, as well as the investors.
- No single leader is best for all situations. Different types of leaders are required at different phases of the institution's life cycle.
- Leaders must be best at something and not try to be best at everything. They must identify their unique talents and build (and lead) from strength; they must avoid trying to be "all things to all people".
- The leader must put together a team with compatible skills and devise an understandable game plan for them to follow. The direction and guidance inherent in the implementation of a strategic game plan is the essence of leadership.

SIX KEY LESSONS OF LEADERSHIP

- I. Don't confuse asset stripping with leadership.
- II. Don't be greedy and self-serving.
- III. Plan for leadership succession.
- IV. Develop a tolerance for failure.
- V. Avoid change for the sake of change, but don't avoid change.
- VI. Learn to lead by strategy.

THE CONTEXT OF STRATEGIC LEADERSHIP

- ⇒ Communication advances make the world a true "global village"-- need for system risktakers.
- ⇒ There is a scarcity of qualified, motivated, and educated workers--need for education risktakers.
- ⇒ Too many leaders focus on the shareholders and not the stakeholders--need for long-term caretakers.
- ⇒ The drug culture impacts all aspects of society--need for tough minded problem solving risktakers followed by caretakers.
- ⇒ The United States continues to be a debtor nation--need for surgeons to set priorities.
- ⇒ The unexpected, dynamic collapse of the "planned economies" creates both chaos and opportunities--need risktakers to capitalize on undertakers of Russia and Eastern Europe.
- ⇒ Rebuild the infrastructure and the way of life--need for another Robert Moses.

Bread Dough Art

Shared by Mary Lou Gale

Getting Started in Dough Sculpture

"Egyptian bakers fashioned bread loaves into the symbolic shapes of birds and animals as gifts for the gods. Greeks and Romans, too, baked ornamental loaves in connection with religious observations; and in the late middle ages, intricate modeled breads and cookies illustrating religious and historical scenes were treasured gifts. Modern crafts people have taken dough art a step further, beyond the use of real bread or cookies dough. Nowadays there are several widely used inedible dough recipes intended purely for decorative use. Items made with these doughs, properly treated, can be enjoyed for years. Brightly colored with acrylic paints or other pigments and sealed with a matte for a glossy finish, dough crafted pieces can offer a ceramic-like beauty, with little fuss - little expense." (*Decorating and Craft Ideas Magazine, Nov. 1980, pg. 28*)

A Wyoming 4-H Crafts Project Bread Dough Art

6 slices of white bread without crusts
1/4 cup white glue
1 tsp. Glycerine (available at drug store)
1 tsp. white acrylic paint
Dash of lemon juice

Break bread into very tiny pieces, the size of small peas or smaller. Place them in the plastic bowl. Add the other four ingredients, and mix with a spoon until it all holds together and cleans the bowl.

Then, pick up the ball of dough, and knead it in your hands until it becomes smooth and clay-like. Place the dough in a plastic bag. Now put the bag of dough in the bowl, snap on the lid, and the dough will keep fresh and usable for several days.

Coloring Dough

Mix paint into your dough to color it. You can use tempera, acrylic (in tube or jar), oils paste-type food coloring or even enamel paint. Acrylic tube paint has a nice, thick consistency. Oils are good when you want your finished item to have a slight sheen. Temperas and jar acrylics are less expensive and come in a large variety of colors. It's also permissible to combine different types of paints, such as water base and oil base paints.

When mixing colors, keep in mind that bread dough dries slightly darker than the paint and a little translucent. If you need a pale, flat pastel color, add some white. And don't be afraid to add a lot of paint to get a true, deep color.

Helpful Hints

1. When working dough, remember that it air-dries fast and cannot be handled very long, so know what you are going to shape and do it!
2. Always keep dough tightly wrapped in plastic bags and take out only the amount you need to use right away.
3. Knead dough between thumb and forefinger to remove all splits or creases so all your objects are perfectly smooth. Any split in the dough will dry even wider and look terrible.
4. When making bread items you will notice some shrinkage. Always allow for shrinkage, but don't necessarily throw away your mistakes. Sometimes they can be used for other items.
5. If a semigloss finish is desired, coat the item with half white glue and half water. For a glossy shine use decoupage lacquer. If items are to be glued into a container, coat them all at once. Remember, items should be dry before coating with finish.
6. When a shiny coat is desired, buy a pint of shellac. Stir well and dip the thoroughly dry sculpture in it. Allow several days for the shellac to dry. Dip the sculpture again, let dry and the project is complete.

Drying

The project must dry slowly to prevent surface cracking and will take two days to two weeks to become completely dry. If, in the drying process, one of the pieces separates from another, it can be glued back on with Elmer's glue.

Star Gazing

by Dan Moe

Teaching Techniques:

Face the Audience when you talk. They can hear you much better that way, especially if it is windy.

Start the program when only a few stars are visible in the sky. This way you can point out stars and constellations as they "magically" appear, and predict where they're going to appear.

Use a powerful flashlight with a colored cone to point at stars with.

Use home-made constellation "maps" to show what a particular constellation is supposed to look like.

Dress warm, and suggest to your participants that they bring warm clothes and/or blankets.

Tell myths about the origins of the stars, planets and constellations to add interest to the program.

Keep the program fairly short. 45 minutes is about maximum for most people. You should leave them wanting more. Also, some people will be sleepy.

Get people involved. Don't just talk to them. Have them point out shooting stars and satellites when they see them. Have them let you know when a star appears. Encourage them to ask questions.

Equipment needed:

A **strong flashlight** that can create a visible beam. A plastic cone (or one made out of colored paper) will make the flashlight and the direction it is pointing much more visible.

Warm clothing/blankets. The temperature usually drops dramatically as soon as the sun goes down.

Constellation maps. These are made from glow-in-the-dark stickers and black cardboard.

Lawn chairs. For added comfort.

A fairly **open area** with a low horizon.

Fun Facts:

Typical shooting stars are the size of a grain of sand.

We can see between 2000 and 3000 stars at one time with our naked eye.

If our sun were to be shrunk down to the size of the dot of an 'i' from a typewriter, in comparison, the nearest star (alpha centauri) would be 10 miles away.

The brightest star in the sky is Sirius (not visible in the evening hours in the summer in the northern hemisphere).

Some stars are 600,000 times as bright as the sun.

The smallest stars are only 10 miles across.

Neutron stars are billions of times denser than the Sun. (A 9-lb baby would weigh a billion tons on some neutron stars.)

The Perseid Meteor Shower is sometime around the 10th of August every year.

The sun moves around the Milky Way Galaxy at 150 miles per second.

The colors of stars vary from red (coolest) to blue (hottest).

The constellations slowly change shape over thousands of years.

From Pluto, the sun is about as bright as Venus is to us.

The Moon is 1/50th the volume of the Earth.

The center of the Milky way is in the constellation Sagittarius.

When the moon is full, it rises at sunset.

The stars rise in the east and set in the west.

If our solar system were the size of a teacup, the Milky way would be the size of North America.

A Native American Story on the Origin of the Stars:

The creator made a beautiful Earth (plants, rivers, mountains, etc.). The warm and bright sun traveled across the sky during the day. But night-time was dark and plain. There was nothing to see. The animals requested that the Creator do something about the night sky. The Creator came down to the Earth at night and picked up the biggest, shiniest rock that he could find from the creek and placed it into the sky. This is the moon. Then the Creator told all the animals to gather up pebbles from the creek and make an outline of themselves and place them up in the sky. These are the constellations such as the Bear, the Dolphin, the scorpion, and the Eagle. But the coyote (being somewhat of a rebel by nature) thought that this idea was ridiculous. He took his pebbles (not made into his outline) and tossed them, in a mess, into the sky. This explains all the other stars in the sky, The brightest star in the summer sky, Arcturus, is the Eye of the Coyote. Now every night when the sun goes down, the Coyote feels bad that he made the mistake of not immortalizing his own image in the sky, so he howls.

Some popular stars:

Alpha Centauri: Closest star to the sun, is near the Southern Cross (we can't see it in the northern hemisphere), is actually 3 stars, is 4.3 light years away (26 trillion miles).

Antares: A red supergiant, 425 light years away, 1/2000 as dense as air, 9 million times the volume of our Sun, the size of the orbit of Jupiter, the heart of the Scorpion, pulsates.

Arcturus: In Bootes, orange giant, brightest star in the summer sky, 36 light years away, Eye of the Coyote.

Deneb: In Cygnus the swan, 60,000 times as bright as the sun, 1,600 light years away.

Polaris: Tip of the handle of the Little Dipper, the pole star (all others appear to rotate around it, is always in the sky north of the equator), supergiant, varies in brightness every 4 days.

Sirius: brightest star as seen from Earth, can't be seen from northern hemisphere.

Thuban: In Draco the Dragon, was the pole star when the pyramids were built, the entrance tunnels of some tombs lined up with it.

Vega: In Lyra, will be the pole star in 15,000 years.

References:

They Dance in the Sky - Native American Star Myths

Skyguide - A Field Guide to the Heavens - A Golden Book - has brief stories about constellations and almost all you'll ever need or need to know about stars and planets.

The Stars by L.A. Ray

Stars - A Golden Guide - a small book - condensed to the most important information - has excellent pictures of the constellations, but no myths.

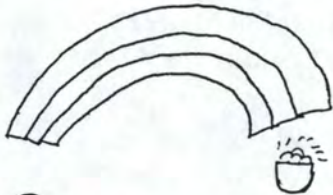
The Stars in Our Heavens - Myths and Fables - Peter Lum - 1948

Libraries - tend to have mostly technical books.

Star wheels (planisphere) - those flat things with the rotating sky.

Planetarium showings.

CREATIVE



WRITING



GOALS - TO SHARE POETRY; TO OPEN AND EXPAND THE MIND, AND TO HELP PEOPLE LOVE READING AND TO LOVE THEIR WRITING



GROUP POETRY READING - SHAKESPEARE
DICKINSON, BROOKS, WHITMAN AND MACLEISH

CLASS CREATIVITY - WRITING, SHARING

"THANKS CLASS", FOR TEACHING ME AND FOR SHARING YOUR TIME AND TALENTS, AND EXPRESSING YOUR FEELINGS. WORDS ARE MORE PRECIOUS THAN DIAMONDS AND GOLD; THEY BRING LIFE, LOVE, JOY AND HAPPINESS LONG AFTER WE'RE GONE ♡

BRYAN WILSON

AN ODE TO A REC LAB

by

Dwight Palmer

On a warm and windy afternoon; the car is loaded, the direction known.
Out of the driveway on a sunny day; onto to the highway toward Cottonwood Bay.
A friend is greeted with a hug and a hi, while a stranger to me stood silently by.
How should I act? What should I say? Just shake a hand and go on my way?
No! the Chatcolab spirit is deep and strong; a stranger is a friend who does
not yet belong.

A friendly hello and a welcome embrace is usually sufficient to make the case -
That CHAT is for people and activities galore; it's a short seven days but we want
some more.

We finally depart, we feel quite alive while we mark on our calendar, CHAT 1995!

To Papa B

by

Theresa Stevens

A fish jumped. The swallow swooped high above the flag pole as I contemplate the
hours gone by.

I was new. He's been here many, many times before. Here was a feeling too vivid to
ignore. He seemed so glad to see me. Like he knew me well.

A song he began to tell of a nurse who was his friend.

And well wishes she did send. He seemed so glad to mention her name and he
looked at me and smiled.

As he spoke his eyes twinkled. He was familiar to me . . .

Wisdom, joy, peace, contentment I did see.

He looked just like granmomie; I looked to him like Mary.

BLACK AND WHITE

by

Bryan Wilson

Why is it impossible to see the most humble part of a tree? But yet it holds the
tree up. Why is it so hard to be humble when that's when we are able to be taught
by the Lord?

How can our mortal minds camouflage the hidden truths or the scripture?

Why is the world black and white but the truth rainbow colored?

How can man seek righteous from the arm of man when the Lord created the man?

Why do we sometimes have faith in just having faith?

Why will the weak things of the world be the strong?

And why will the king's arrows go deep in the hearts of the king's enemies?

By
Terry Dwyer

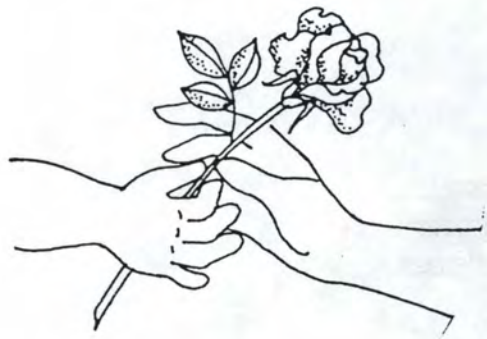
Last month, if still alive, she would have been a century old.

For two decades she has been gone, and resting beneath prairie sod.
I must recall how much she, - - widowed much too young, -- sacrificed, --
Gave of herself to rear four children, three siblings and myself.

Struggling through depression years, she fought to keep a mortgaged farm,
A homestead far too small and land all too poor.
How very much we are too much indebted --
To this small, determined lady, a product of the sod?

And yet, sadly, I recall, I never even told her thanks --
Not that it would have paid the debt.
Now all too late, if I could,
God knows, I surely would.

Thanks for the gift of you.





PRESENTS

A NEW VIDEO!
90 MINUTE

CREATIVE NYLON HOSEPLAY

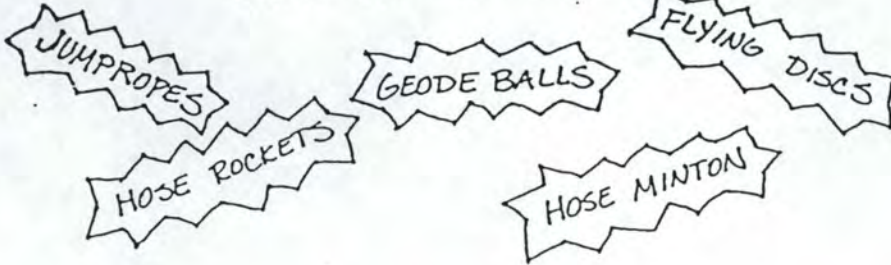
A VIDEO RELEASE BY GLENN BANNERMAN

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

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

NAME _____
 ADDRESS _____
 ZIP _____

[I HAVE ENCLOSED MY CHECK MADE PAYABLE TO:
 CELEBRATION SERVICES, INC. IN THE AMOUNT OF _____
 SEND TO: CELEBRATION SERVICES, INC.
 P.O. BOX 399
 MONTREAT, 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 300 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 Hosierly 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.

All of the following instructions are based on the
"Bannerman Video"
Creative Nylon HOSEPLAY

The Following is shared by
Rosemary Gouchenour and Jane Higuera

Safety First! Always!

Do not use hose at anytime in a way that may constrict body circulations.
It may cause serious damage and/or death!

1. Do not pull hose over head.
2. Do not tie people up with nylon hose.
3. Use common sense.
4. Do not use hose jumprope for tug-of-war.

To Begin

1. Use any kind of fabric dye.
2. Make a variety of colors.
3. Leave some white.
4. Choose a color scheme.

Hose Doughnuts -- No Calories!!!!

Use for Ring Toss type games
To make Frisbees
Geode Balls
Jump Rope

If making 8 or more doughnuts at once, you may need an arm protector. Make one by covering your arm with a double layer of hose. Cut a thumb hole to keep it in place. To make doughnut, pull thigh end of hose up arm close to shoulder and roll towards wrist, neatly and evenly. Keep pulling hose up and rolling toward wrist until end of hose is rolled neatly around your finished doughnut.

Thin-armed folks can use their legs for doughnut making.

Frisbee

Use hose strips or loops to tie six same-size doughnuts to one in the middle and to each other on sides. Also tie outer edge to prevent unrolling.




Geode-Ball: Large

Make 2 Frisbees. Lay one on top of other. Tie together around outer edge. Pull out to sides to form a ball. Insert heavy duty 9-inch balloon and blow it up til it starts to bulge out holes. Tie off and, Play ball!

Small Geode Ball

Use 1 frisbee plus another doughnut. Turn the six outside doughnuts upward and tie all to the extra doughnut. Insert balloon as above.

Jumprope

Link doughnuts up  like a leather loop belt. DO NOT use nylon hose jumprope for a tug of war. It may restrict circulation in fingers and cause serious damage.

BASIC HOSE BALL For Dollheads
Hose Rockets
Hoseminton "Birdies"
Head Spinners

Bunch up 3 to 6 white hose, wrapping one around all, tucking inside 1 end of one hose to hold ball together. Then place "ball" inside ankle end of a colored hose. Tie overhand knot just above the wadded ball.

Reaching down hose from thigh end, turn whole hose inside out, covering the ball firmly. Scrunch tightly, twist colored hose at top of ball and tie tight overhand knot.

Turn whole hose inside out again over the ball, giving it another outer layer. Knot.

Repeat "skinning" process at least 5 times, molding, scrunching and shaping the roundness of your ball.

The Eskimo Yo-Yo - Made from 2 hose rockets.

The Eskimo Yo-Yo is made by knotting the tails together with one tail slightly longer than the other. Hold knot in the knuckle of the index finger. Start the shortest ball circulating - flip longest ball in the opposite direction moving your arm from the elbow close to your side. Move arm up and down to keep the balls revolving. Takes lots of practice.

Hose Minton (Racket Description)

Stretch coat hanger to this shape →



and squeeze hook together →

Cover with a double layer of hose: Use a single layer of hose to cover it, twist hose, then turn hose inside-out and down over the hanger again. Have both ends of hose at hook-end and wrap them smoothly over hook to make a comfortable handle.

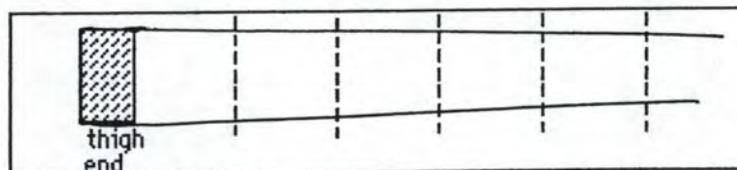
Additional hose can be used in handle.

Pull out sides of "racket" to improve shape.

Bats for Tag - Boppers

Use a scrap of firm foam rubber. Start by pulling the thigh end of hose up your arm. Start the toe end of the hose over the foam rubber holding on to the uncovered foam as far as you can go to cover the foam rubber. Pull the thigh end off your arm to the end of the covered foam to form a bat. Tie the end of the hose and use another hose to form a handle.

Rag Balls



Select colors - cut loops 6-8 inches long. Use about 45-50 loops per ball. Feed onto a cardboard. Feed tying piece under the loops. Tie very tightly. Cut the opposite side of loops to form rag ball. Same basic procedure as when you make a yarn tassel. An additional hose may be attached to retrieve ball.

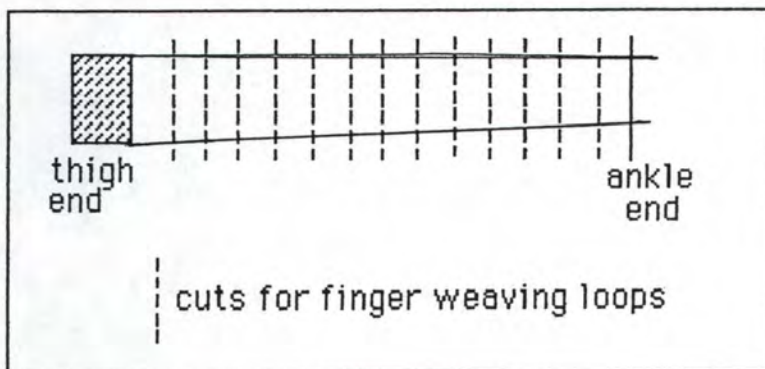
Hoseplay - page 6

WRIST DOLL MAKING Reminders:

- Thigh end of hose - dress
- ball - head
- end of head ball - petticoat
- arms - twisted or braided hose
- loop - scarf
- hat - ankle end of hose tied off
- glue gun - Caution! Caution!

FINGER WEAVING

Cut thin parts of nylon into same - width loops, about 3 inches, saving thigh-ends for other projects.



Finger Weave:

- belts
- headbands
- bracelets
- keychain holders
- zingers

You will invent and create many new ways to use waste nylon hose as soon as you start working and playing with it.

CREATIVE NYLON HOSEPLAY

Hoseplay - page 7



BANNERMAN FAMILY

CELEBRATION SERVICES, INC.

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, South Carolina 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 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.

Here are a few creative ways to use waste hose...



CREATIVE MOVEMENT



PARTNERS

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 the hose. Use a variety of music.

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



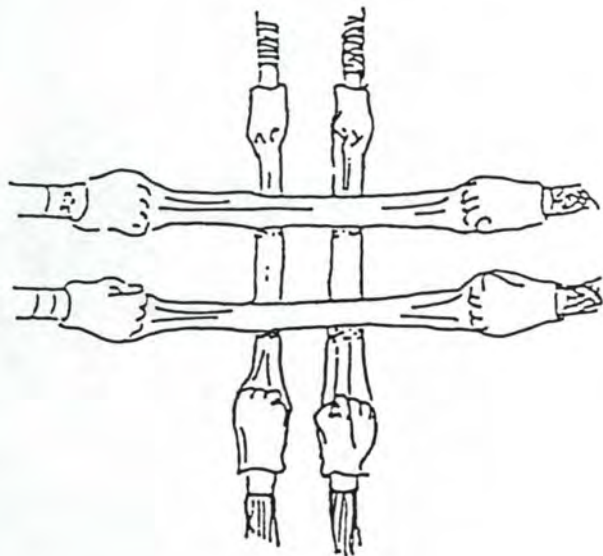
WHEEL CHAIR HOSE PLAY

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 the wheel chair to 'dance.' Bed patients can 'dance' with a partner in the same manner.



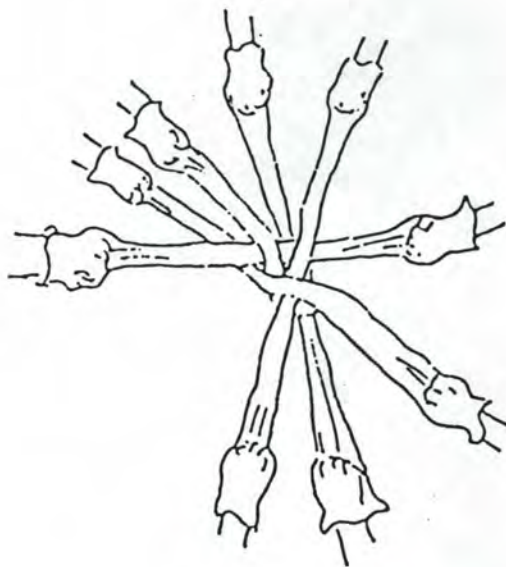
TRY A "SKI RUN"

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. You may want to add more couples and do a May Pole Dance without a pole. As you weave over and under, a pole will develop in the middle.



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 7-9 rolled together and tied in the toe make for good weight to toss.

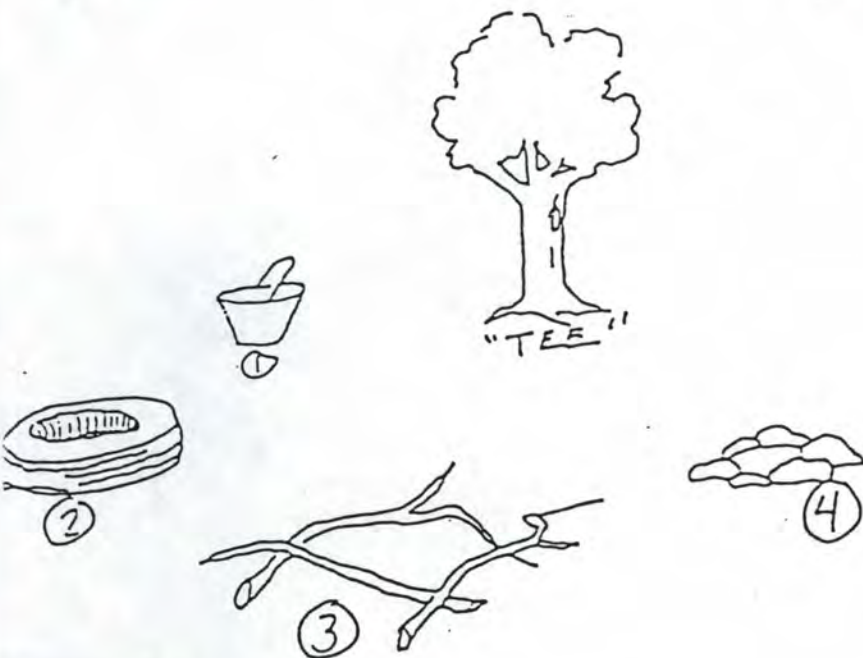


HEAD TWIRL

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 bend of hose and pull on head to ears. Everyone try to grab as many as possible.



HOSE GOLF

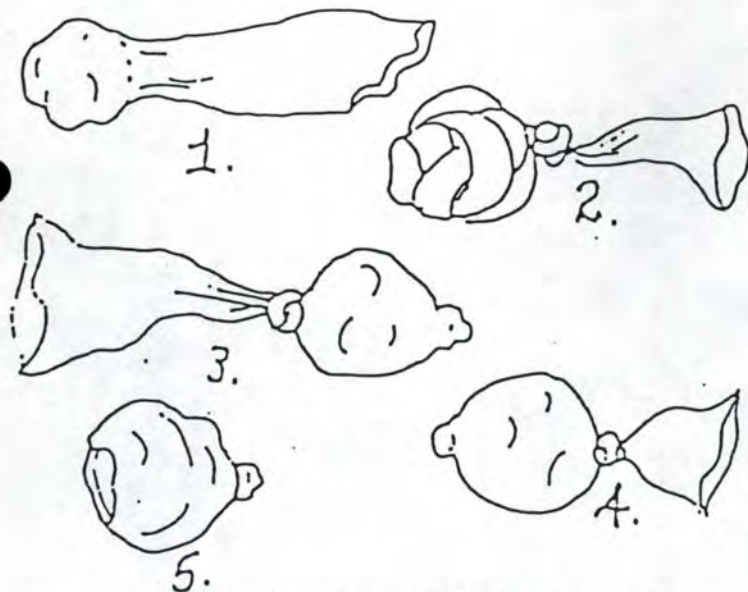
Lay out a golf course, starting at tee and giving par stroke for each hole. Low score wins. Toss hole until you hit or get into bucket (or however course design may be).



MO-CHUCK YO-YO

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

Illustrations by Craig Bannerman & Ien Johnson



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 the ball. When finishing, tie a knot to hold the ball together, then pull hose over ball, tie a knot. Repeat process 5 or 6 times for a tough 'skin.'



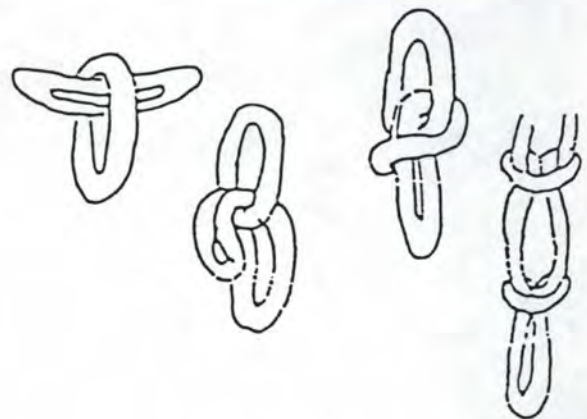
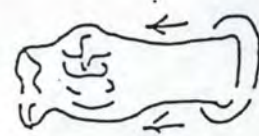
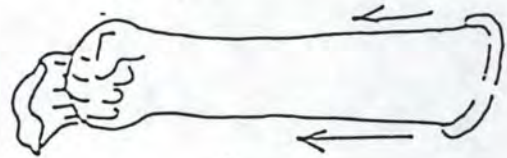
HOSE MINTON

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



HOSE BALL #2

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



JUMP ROPES

Starting with large end of the hose, stretch arm and roll down until entire hose is rolling into a donut shape. Make a large number of these donuts. To join into a rope, pass one donut through the other 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.

SWITCH ON THE FASHION BRIGHTS-- WITH DYE!

Shared by Leila Steckelberg

Tie-dye was the great young fashion of the 1970's and is becoming very popular again! It's the great color explosion...kaleidoscopic flashes of color, turning everything you dye into a special one because it's completely your own thing. Dye supplies the brightest, grooviest colors ever...and you supply the imagination! It's so easy...you just tie off sections of the fabric, then dip into dye. The tied-off sections are prevented from absorbing the dye, giving you an uncolored pattern on a colored ground. There's no limit to the combinations of knots and colors you can use. Have a "dye-in" with your friends...a wild color happening with each of you turning out the grooviest young clothes you've ever worn! Tie-dyeing can be combined and enhanced by using other techniques such as silk screening, puff and glitter paints, sequins, rhinestones, etc. Just let your imagination be your guide and have fun !!

MATERIALS:

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

RUBBER-BANDS:

Use wide bands for heavy strips, thin bands for fine, cobwebby lines.

DYE:

1/4 cup liquid dye or 1/2 package regular powder dye to each quart of water.

PANS (GLASS, METAL, OR ENAMEL):

They should be large enough to hold a completely immersed article of clothing without crowding.

STOVE OR HOT PLATE:

Dye solution should be kept simmering throughout dyeing process but never allowed to boil.

RUBBER OR PLASTIC GLOVES

GENERAL INSTRUCTIONS:

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

DO-IT YOURSELF NAVAJO BLOCK TIE-DYE

MATERIALS:

3 yards unbleached muslin, 45" wide (or any lightweight, 100% cotton fabric)

1 very large pot (3-5 gallons)

2 wooden blocks cut as per diagram (or designs of your choice)

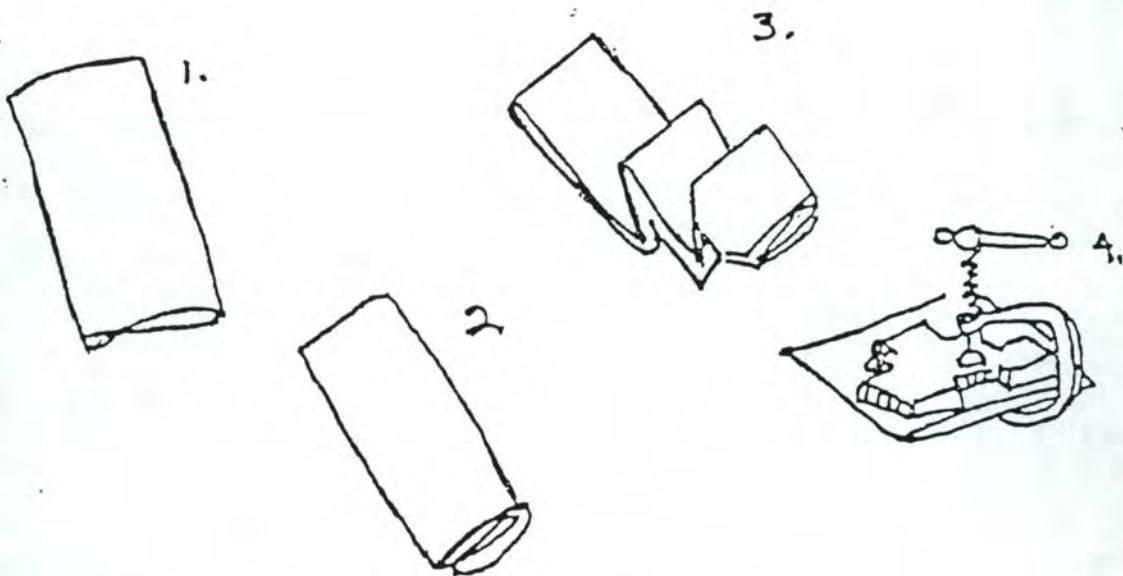
3 6" C clamps (available at hardware store)

Liquid dye in color of your choice.

Note: Wooden blocks may be cut with a jig or saber saw, from 1" thick pine, or 1/2" or thicker plywood. The cutting can be done by a local lumberyard if you lack tools.

Tie-Dyeing - page 3

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



Fly Tying

by
Burton Olsen

Tools & equipment

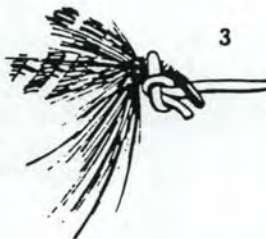
| Tools & Equipment | Purpose | Notations |
|-------------------|---------|-----------|
| Vice | | |
| Scissors | | |
| Hackle Pliers | | |
| Bodkin | | |
| Bobbin | | |
| Whip Finisher | | |
| Stacker | | |
| Cement | | |
| | | |

Entomology

| Insect | Life cycle | Stages | Notes |
|----------------------------|--------------------------------|--|---|
| Mayfly, (ephemeroptera) | One year (4 months to 3 years) | Egg (several days) Nymph (11-12 months) Emerger (few minutes) Dun (18-24 hours) Spinner (a few days) | Best known of all insects, needs fresh, clean water to survive. Hook sizes: 14-24 |
| Caddisfly (Trichoptera) | One year (4 mon to 3 years) | Egg (several days) Larva (11 months) builds cases Pupa (10-14 days) Adult (several days to several weeks) | Most numerous aquatic insect. Can adapt to poor waters. Hook sizes: 12-18. |
| Stoneflies (Plecoptera) | 2-3 years | Egg (several days) Nymph (2-3 years) Adult (several weeks) | Found in swift, moving water, riffles, and runs, or in rocky bottoms. Likes clean waters. Hook sizes: 4-10. |
| Midge (Diptera) | 3-4 months | Egg (several days) Larva (3-4 months) Pupa (several days) Adult (hours to a few days) | Found in all types of water, significant food for year-around. Very small insect. Hook sizes: 18-28. |
| Dragonfly (Anisoptera) | 3-4 years | Egg (14 days) Nymph (3-4 years) Adult (3-4 months) | Prefers large amounts of aquatic vegetation. Known to eat own kind and very small fish. Hook sizes: 1-10 |
| Damselfly (Zygoptera) | 2-3 years | Egg (several days) Nymph (2-3 years) Adult (several months) | Prefers large amounts of aquatic vegetation. Hook sizes: 4-14. |
| Ant | | | Terrestrial Insect |
| Beetle | | | Terrestrial Insect |
| Inch Worm | | | Terrestrial Insect |
| Grasshopper | | | Terrestrial Insect |
| Scud | | | Small crustaceans, shrimp-like in shape. Vary from one-fifth to four-fifths inches in length. |
| | | | |

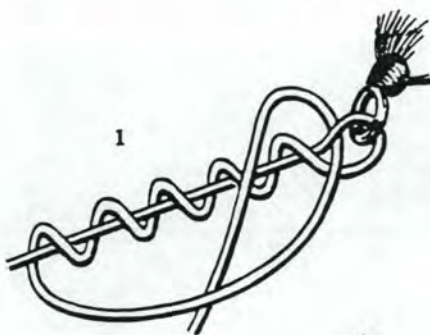
| NAME | HOOK | HEAD | TAIL | BODY | HACKLE | OTHER |
|-------------------------|---|----------------------------|---|---|--|--|
| *Wooly Bugger | Mustad: 9672, TMC: 5263 Size: 2-12 | Black | Marabou black or color to match body | Black, olive, or brown chenille, or dubbed body color of choice | Saddle hackle palmered black, grizzly, or color to match | Legs: saddle hackle palmered black, grizzly, or color to match body |
| Pheasant Tail Nymph | 3906 Hook Size 10-22 | 6/0 pre-waxed black or tan | 6-7 Pheasant tail fibers | Pheasant tail fibers | | Thorax: peacock herl over layers of copper wire |
| *Gold Ribbed Hare's Ear | Mustad: 9671 TMC 5262 Size: 8-22 | Black Thread | Fibers from nose of hair's mask | Dubbed rabbit fur | Picked out at the throat to represent legs | Wings: turkey wing Rib: gold wire or mylar |
| *Shrimp/s cud | 3906 Size: 12-18 | Black thread | | Dubbed of | | |
| *Wooly Worm | 9672, 9671, 79580 Sizes: 2-14 | Black, red, yellow | Red or yellow hackle fibers, wool, or clipped floss | Black yellow, olive, brown, gray chennile | Black, brown, grizzly, or badger hackle | Ribbing: gold or silver embossed rib (optional) |
| *Renegade | Mustad: 94840 Sizes: 12-18 | Black | | Peacock Hurl | Brown, white cream | Gold floss |
| *San Juan Worm | Mustad: 3906 Size: 12-10-16 | | | Fine red or maroon acrylic yarn. | | Spiral thread to eye & leave hanging. Spiral gold wire in even turns over yarn. Seal ends of yarn with flame. Color tip of head end with permanent marker. |
| *Black Ant | Mustad: 94840 Size 16-20 | Black` | | | Black, brown | |
| *Elk Hair Caddis | TMC: 100 Mustad: 94840 Sizes 4-24 | | | Tan, green, black, dubbing | Brown palmered | Rib: fine gold wire. Wing: elk hair |
| | | | | | | |
| | | | | | | |

KNOTS



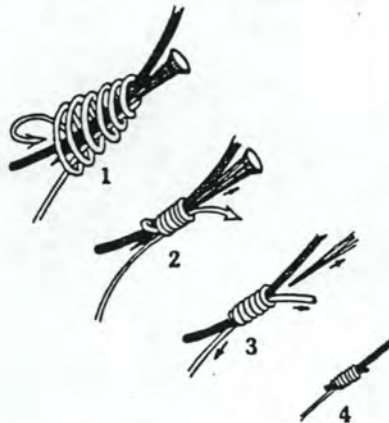
Turle Knot

The Turle Knot is the approved knot for attaching an eyed fly to the end of a leader. This knot keeps the fly straight with the leader.



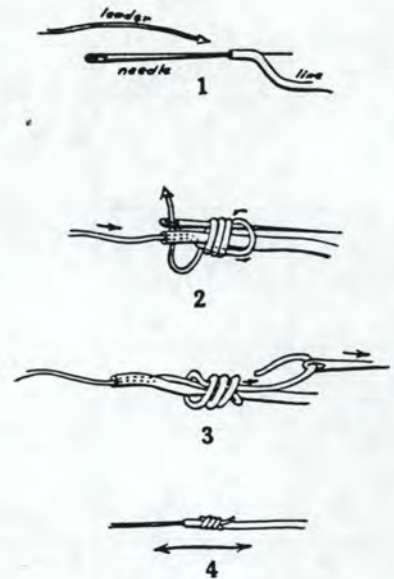
Improved Clinch Knot

A quicker knot for attaching an eyed fly to the leader. In step 1 at least five turns should be taken before sticking the end back through the loop or the nylon will slip. For extremely fine nylon take the end back around and through the loop a second time as in illustration 1.



Nail Knot

The Nail Knot is for attaching leader to line without a loop. A nail or any similar smooth object may be used. After the turns are made as in step 1 it is a bit of a trick sticking the end of the nylon up through the turns. The turns are then pulled up close in step 2. In step three the turns must be held between thumb and forefinger to keep them in place while running parts of both line and leader are made snug by pulling with the balls of each hand. In step 4 the ends are cut off close. Then fray out the end of the line that still sticks out so that it will pass through the rod guides more freely.



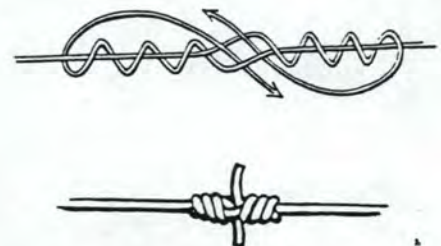
Needle Knot

A needle with an eye big enough to take 20 lb. hard nylon of .025 in. diameter is used. The point of the needle is stuck up through the center of the line in step 1 and then out through the side of the line. Push the needle as far through as you can and let it stay for a while before taking it out. Then run the end of the nylon through the hole formed by the needle and out the side. Then lay the needle along the line in the position shown in figure 2, take turns around line, needle and nylon as in the nail knot and then run the end of the nylon through the eye of the needle. In step 3 pull the needle and leader end up through the turns carefully so that they stay in place. Pull up turns carefully as in figure 4 and trim off end of nylon closely. This knot may be used either for attaching a leader to line or for attaching nylon backing. When used as a leader knot about a foot or more of the heavy nylon is left permanently on the line and the leader is attached to that by the blood knot.



Perfection Loop

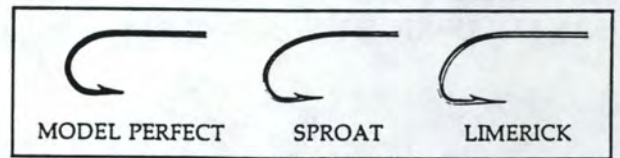
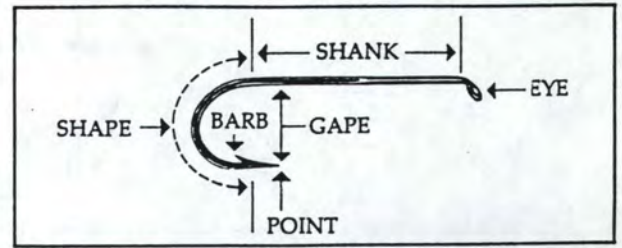
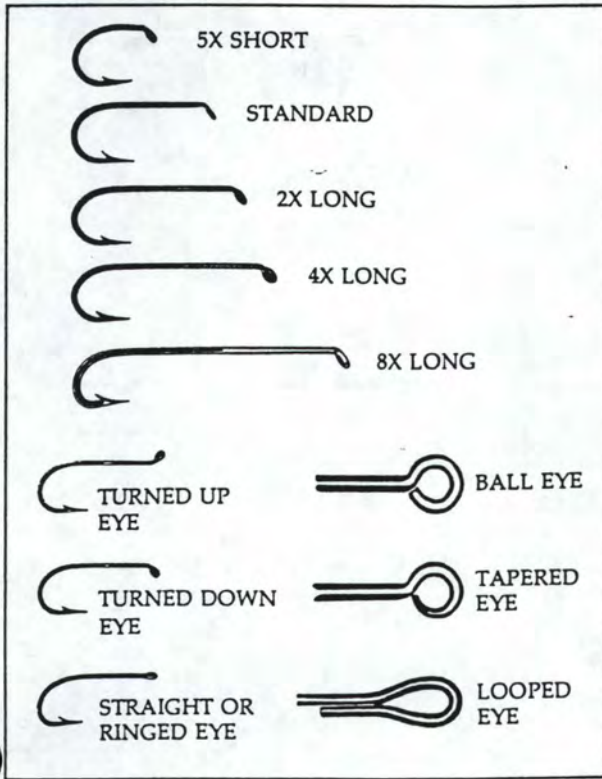
This is the perfection leader end loop knot. In step one a turn is taken around the nylon. In step two the end of the nylon is taken between the forward and back loops of the turn taken in step 1. The back loop formed in step one is then pulled up through the front loop and pulled tight as in step 3 and the end cut off.



Blood Knot

The Blood Knot for attaching a tippet to the end of a leader. At least three turns should be taken around each part and it should be pulled up firmly before trimming the ends off.

Hooks



Hook Cross Reference

| DAIICHI | MUSTAD | EAGLE CLAW | PARTRIDGE | TIEMCO |
|---------|--------|------------|-----------|--------|
| 1130 | 37160 | | K4A | 2487 |
| 1170 | 94840 | 59 | L3A | 100 |
| 1180 | 94840 | | | 5210 |
| 1190 | 94845 | 61 | E1AY | |
| 1330 | 94842 | 159 | | |
| 1480 | 94859 | | K1A | 500u |
| 1530 | 3399 | | | |
| 1550 | 3906 | 57 | G3A | 3769 |
| 1560 | 3906B | | | 3761 |
| 1710 | 9671 | 63 | D4A | 5262 |
| 1720 | 9672 | | | 5263 |
| 1750 | 9674 | | D3ST | 9394 |
| 2220 | 79580 | 281 | D4A | |
| 2340 | 3665A | | | 300 |
| 2421 | 90240 | | N | 7989 |
| 2441 | 36890 | | M | 7999 |
| 2546 | 34007 | 254SS | | 800S |
| 2720 | 37187 | | | |

Wide Gap-Curved Hooks

Assorted Dry Fly Hooks

Assorted Wet Fly Hooks

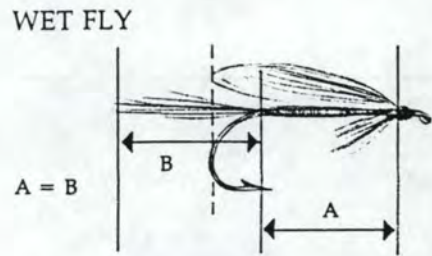
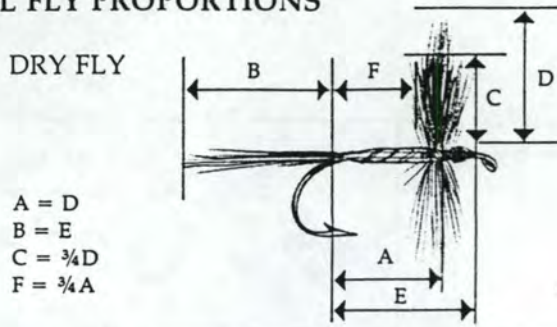
Assorted Nymph Hooks

Streamer Hooks
Salmon/Steelhead Hooks

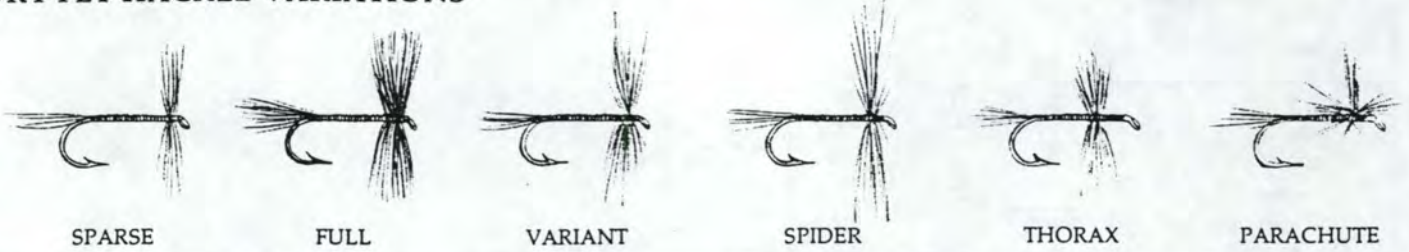
Salt Water Hooks
Wide Gap Stinger Hook

Proportions

TRADITIONAL FLY PROPORTIONS



DRY FLY HACKLE VARIATIONS



DRY FLY UPRIGHT WING VARIATIONS (VIEW FROM FRONT/SIDE)

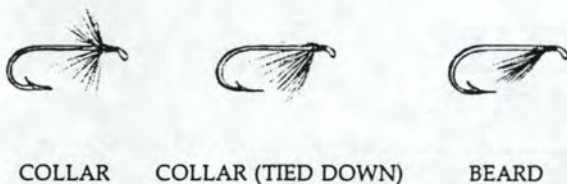


DRY FLY DOWNWING VARIATIONS (VIEW FROM TOP)

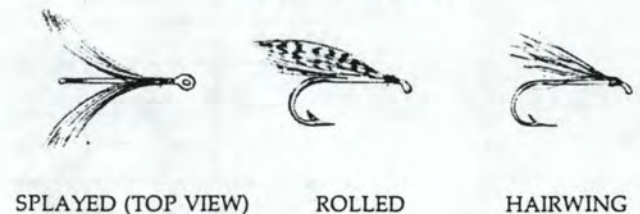


WET FLY

HACKLE VARIATIONS



WING VARIATIONS



SALMON AND STEELHEAD VARIATIONS





Canoeing

Equipment

The canoe

Size - Typical lengths are from 14' to 18'. Bigger boats will float higher and be more stable under heavy loads, but they don't steer as quick. Three people are too many for a 14' canoe. No canoe can handle four very well.

Material - Wood boats are fast expensive, and pretty, but are not suitable for fast flowing rivers (can easily break). Fiberglass and aluminum canoes aren't good for fast rivers for the same reason. Plastic boats are best for rivers. They will just spring back.

Paddles

Size - They do come in different sizes for different sized people.

Life Jackets

Size - A life jacket that is too big for a small person will slip off over the head.

Safety

Life Jackets - Always wear one. A boating accident can render even the best of swimmers unconscious. Also, cold water can sap much or all of your strength.

Paddling under control - Racing and playing games can easily cause an upset canoe. If your going to get wild in your boat, be prepared to preform rescue operations.

Basic Strokes

J-Stroke - Make the stroke in the exact shape of a "J", using the finish of the stroke to backpaddle a bit or use it as a rudder to straighten the boat back out.

Sculling - Used to pull the boat sideways into shore.

Rescues

Linking up - If 2 or more canoes can come to the rescue of an upset canoe, link up the boats as a raft and have canoeists hold on tight to the boat next to them for stability. This will provide enough stability to allow those in the water to crawl into a dry canoe without tipping it over also. The canoe can then be drained by lifting (this is difficult) one end up onto one of the other canoes.

Where to Paddle

Rivers - Guide books are usually available on floating rivers in your area. See the local canoe, mountaineering, or bike shop.

Lakes - Never stray to far from shore. If a strong wind suddenly picks up, you'll want to be close enough to swim to shore if you are tipped over.

References

The Library will have a book, or 10, or 20 that will tell you all you need to know.

The local canoe shop - look up canoes / kayaks in the yellow pages.

Dan Moe (307) 745-4238
818 Beaufort St.
Laramie, WY 82070

Safety at the Waterfront

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

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

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

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

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

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

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

No boating in the swimming area.

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

Tell everyone where the safety equipment is.

Stress and enforce the rules.

Rescue techniques:

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

Resources:

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

The Water Safety Instructors class (WSI)

The Red Cross Lifesaving class

"I AM ME"

SHARED BY
JEAN BARINGER

Goals for mini-workshop of 1½ hours

1. To give time to think about ones self 'as is'. We seldom take time to think about ourselves and wonder what is going on inside.
2. To help participants see themselves as others see them. We're always wondering what others think of us but don't often have a chance to find out.
3. To explore areas where presenting ones self is important. (like interviews for recommendations, resume's, applications, successful careers, the general public)

Because this can be a mixed group of ages 15 - 85, the older ones can add their expertise of experiences to the younger participants.

This workshop will be a combination of topics basically on self exteme and what makes "me" special. It will consist of asking questions, writing down answers for personal use, to share only with individuals permission.

* Who are you?

What makes you be you and me be me? When you look in a mirror, what or who do you see - mom, dad, sister, old, young, happy, sad, tired, friendly, contentment, mysterious, or what?

* How would you describe yourself?

What would you tell your next employer about yourself as if it were a telephone interview?

* How do others perceive you?

Tape a paper to your back and let others write comments, words or such as they see or know you. This can be risky and something you wouldn't want to do with just any group!!! Most people are complimentary and you don't always get a true picture, but they make you feel good.

Do any of these comments duplicate what you wrota about yourself? Are any comments surprises? What kinds of messages are you putting out to others about yourself - are they accurate?

When people write recommendations for scholarships or jobs, or reviews about your work and accomplishments what do you hope they will say about you

What makes up you?

- * What are your goals in life? These are also your values - what do you value as important to you? Are they being healthy and happy? being active, helping others, to be famous, to follow a life of religious devotion,???
- * What are your interests? team activities, individual activities sports, music, art, clubs, hobbies, collections, etc.
- * What are your abilities? Skills? hand work, thought processes, drama art, music, performance, clerical or verbal reasoning, scholastic aptitude, anything else
- * What are your personal characteristics? friendly, dependable, conservative, fair, honest, prompt, courteous, or tardy, mysterious, frugal, shy, forgetful, pesimistic,

In keeping with our theme this year - are you half-baked, over done or ummm good. How do you do things?

| <u>half baked</u> | <u>um good</u> | <u>over done</u> |
|---------------------------|----------------------------------|----------------------------------|
| procrastinate, drag heels | do it | go full bore, overwork |
| wait to be asked | volunteer | volunteer for everything |
| always late | arrive a little early | come too early, overstay welcome |
| barely meet requirements | do what's needed plus some extra | overload, try to do too much |
| live for now | anticipate, plan ahead | leap, then look |
| miser | budget | overspend |

Job Hunting? Career Change?

What qualities do **you** have to offer?

It helps to know the job description and needs - what are the needed skills, or physical demands? It is working with things, people or both?

The way you apply for a job and present you qualifications can greatly influence an employers impression of you. (dress, grooming, interest in the business, your actions as smoking, relaxed, nervous, look out window or at watch, if you are ealry or late for interview.

How can you convince employees that **you** are the best applicant for their job opening?

These are some qualities which will make you a good employee, a good club member, team mate, friend, family member etc. You may think of more.

1. Promptness - be on time or ahead of time. Your lateness can be very distracting.
2. Conservative - don't waste time (company's or other peoples time), do something worthwhile as you wait, don't waste resources
3. Anticipate - think, plan ahead, don't be caught short on supplies, time, energy.
4. Volunteer - don't always wait to be asked, others don't know what you want or like to do, but don't overkill
5. Be considerate - of other peoples space, if absent call leader or boss,
6. Cleanliness - body and space, clean up after yourself so others don't have to
7. Kindness and courtesy - sure makes an impression one way or another, say thank you a lot
8. Achievement - accuracy - do the best you can do, don't settle for mediocracy, strive for right numbers or notes or letters
9. Dependable, reliable - follow through on what asked to do and don't forget or have someone else goof it up
10. Attitude - if you don't like something you can't do good with it, be more open minded, make the best of the situation, hope for the best, expect the worst and be satisfied with what you get, think positively

What about retirement? What now?

What can I do?

things I do well

things I can't do

things I enjoy doing

Things I would like to
be able to do

Am I satisfied with who I am now?

Are there areas I need to work on?

How?

When?

I am a unique, special person as there is nobody else like me. Even twins, tripplets, etc. are different in some ways. To everyone there is a reason and a purpose. Our job is to find it!

workshop additional information

I am **one**, but I am **only** one. I cannot do **everything**, but I can do **something**. That which I **can** do, I **ought** to do, and that which I ought to do, by the Grace of God, I **will** do.

Everyone needs to like other people and to feel that he is liked by others in order to be happy. This is one of our basic needs. Abraham Lincoln once said "Most folks are about as happy as they make up their minds to be."

Some qualities people admire in others:

| | | | |
|-------------------|------------|--------------|--------------|
| Kindness | Sincerity | Cheerfulness | Friendliness |
| Courtesy and tact | Generosity | Patience | |

Some things we can do which help in getting along with ourselves and others

Cultivate the habit of happiness
 Learn neither to under-rate or over-rate ourselves
 Learn to show people that we like them, by word, voice and manner
 Learn to be generous in giving approval
 Learn to be slow to criticize others
 Learn to listen to others
 Try to understand **why** we act as we do
 Try to understand **why** others act as they do
 Learn to be dependable

The One Who Sighed
 by Wilhelmina Stitch

You cannot sing? Well, others can. You do not dance? But others do. And ever since the world began there have been certain folks like you who cannot sing, nor weave a play nor write a book. But you can sew? Most anything? And are quite an expert as a cook? And you can draw a little bit, amuse your friends with pen and ink? You make folks laugh with your stories.. this you admit. You have a lot of gifts, I think.

Oh, foolish one, to sigh and fret because you're not as some folks are. Suppose a plant of mignonette withered because it was not a star! Be what you are, dear ones, with pride. Accept your limit with good grace; the the world is varied; very wide; for each of us there is a place. Within your sphere be quite content; be proud of work that is your own; and to life's complex instrument with sweetness add your own mite of tone.

Some thought-provoking questions

If I could have any job or position I wanted, what would it be?

What has been my greatest accomplishment in life?

What are my greatest strengths? weaknesses?

If I could live my life again, what changes would I make?

If available, what person would you like to have as a dinner guest?

Who is the most famous person you have ever met?

What are your favorite objects?

If you were given one million dollars, no strings attached, what would you do with it?

When I want to relax and "get away from it all" for a while, I _____.

When I am gone I hope people will remember me for (or because of) _____.

What is the hardest thing you have ever had to do?

What is the most enjoyable thing that has happened to or for you this past year?

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)

What do employers want in employees?

Following, in rank order, are the competencies that employers feel are most important:

1. Positive working habits and attitudes
2. Ability to follow directions
3. Communications (speaking and listening)
4. a. Reasoning and problem-solving skills
b. Interpersonal skills
5. Ability to assume responsibilities
6. Reading and writing skills
7. a. Basic math/science skills
b. Personal appearance and grooming
8. Specific vocational technical skills
9. Leadership skills
10. Understanding of economic concepts

Employers also identified customer service, motivation, and honesty as being important for employee success.

Taken from the Survey of Employer Training Needs in Montana conducted by the Montana Council of Vocational Education, April 1990.

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.

Attitude

by Charles Swindoll

"The longer I live, the more I realize the impact of attitude on life.

Attitude, to me, is more important than facts.

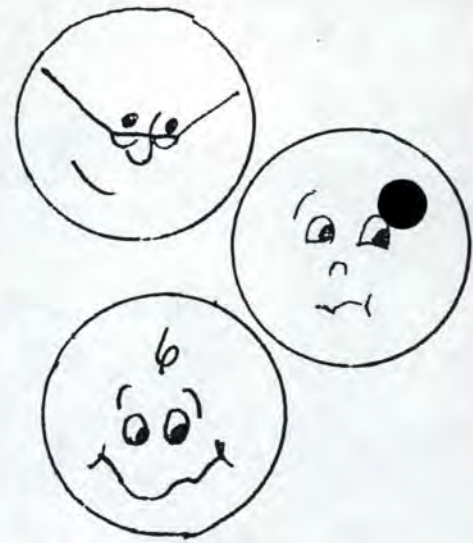
It is more important than the past, than education, than money, than circumstances, than failures, than successes, than what other people think or say or do.

It is more important than appearance, 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 we can do is play on the one thing 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."

When life gives you lemons - make lemonade. Bloom where you are planted



I'M SPECIAL

In all the world there's nobody like me.
 Nobody has my smile,
 Nobody has my eyes, nose, hair or voice.
 I'm Special...

No one laughs like me or cries like me.
 No one sees things just as I do.
 No one reacts just as I would react.
 I'm Special...

I'm the only one in all creation who has my set of abilities.
 My unique combination of gifts, talents and abilities are an original symphony.
 I'm Special...I'm rare.

And in all rarity there is great value.
 I need not imitate others. I will accept—yes, celebrate—my differences.
 I'm Special...

And I'm beginning to see that God made me Special for a very Special Purpose. God has a job for me, that no one else can do as well as I do. Out of all the applicants only one is qualified. That one is Me, Because...I'm Special!

Stress Reducers Workshop

Prepared By
Kevin M. Laughlin

UI Extension Agricultural Agent -- Bonner County Idaho

A holistic approach to stress management requires each individual to take personal responsibility for their own environment. A balance of physical, social, spiritual and mental activities each day can make a difference for each individual. Achieving this balance in today's complicated world is at best a challenge. Some ideas for identifying sources of stress and dealing with it positively was presented.

Personal attitudes and leisure are characterized by type A and type B personalities. Through the ... And How Was Your Day? roll play activity we can see how we respond to stress. Type A folks tend to be time-urgent, achievement-oriented, aggressive and move in the fast lanes. Type B folks enjoy and relax, appreciate the simple pleasures, participate actively in physical fitness and know how to provide escape routes for stressors in their life. All of us are a mix of both, with some one type more than another. Stress is part of our every day life, we wouldn't get up without it. The key point is to distinguish distress (-) from eustress (+) and using stressors to enhance our lives rather than to rule them.

The use of external de-stressers or toys was introduced. Frisbees, "Rain Sticks", Gardening, Teddy Bears and News Notes were examples shared of possible tools or stress reducers.

Stressors were identified. Developing a personal stressmap related to people, money, work, body, mind and leisure were highlighted. Realizing that one's own body can heal or sicken oneself is important. What you think determines how you feel and act. "Stress Buffers" for leisure using memory dots or lunch time hide-aways was presented as examples of stress buffers.

Puppets were used to introduce several other lifetime stress reducers or exercises: Aerobic exercise, back relaxers, biofeedback, imagery, jaw relaxers, low-stress posture, massage, meditation, progressive relaxation, sleep positions, stretching, tai chi, water relaxation and yoga. Puppets were combined with ideas to introduce concepts in delivering education programs because education styles can be stressors.

Publications developed by individual Land Grant Universities in the U.S.D.A. Cooperative Extension System in the areas of stress was presented. Some key concepts and ideas from each were explained. Publications and where to order can be found near the end of this section.

Energy exercises including brain buttons, earth buttons, balance buttons, space buttons, thinking caps and positive points, based on yoga and acupuncture were introduced. Each participant was asked to do lazy 8s, draw double doodles and do elephants to stimulate both their right and left brain. Educational Kinesiology to draw-out the best in each individual was the focus. The take home message was for learners to include spatial intuitive skills (right brain) as well as rational analytical skills to present programs. This can be a real destressor for learners! Learners have a neat opportunity to educate focus in this fashion.

Left Brain Right Brain

All learners use both the left and right brain in gaining knowledge. However research shows that we learn in different ways and one hemisphere will predominate over the other in the learning process. Labbers discussed the teaching right brainers in our left brain society. Recognizing these concepts can help to destress labber presented programs.

The left brain is responsible for autocratic, analytical, logical western thought type thought; the production and understanding of language or verbal communication; thinking, reading, writing, counting and worrying about time takes place in this hemisphere. The left brain was associated with lawyers, Egyptians, modern Caucasian society, engineering and science.

The right brain is where intuitive functions take place, it provides for spatial skills, is responsible for musical abilities; the holistic ability to process information simultaneously, or to do puzzles; to recognize objects, persons and places. Creativity, learn by doing, and the understanding of complex relationships takes place here. The right brain was associated with artists, farmers, cro-magnon people, Hopi Indians, literature and the humanities.

The class ended with other resources and stress reducers including "Footchels" Head Massage and practicing some of the physical stress reducers introduced in the workshop.

Conclusion

Develop a personal holistic approach to stress management. Identify your own stressors and then develop a realistic plan to reduce them. Look at different ways to teach left and right brain learners when conducting workshops. Be aware of the great resources available and practice some of the energy exercises used in this workshop. Good Luck!

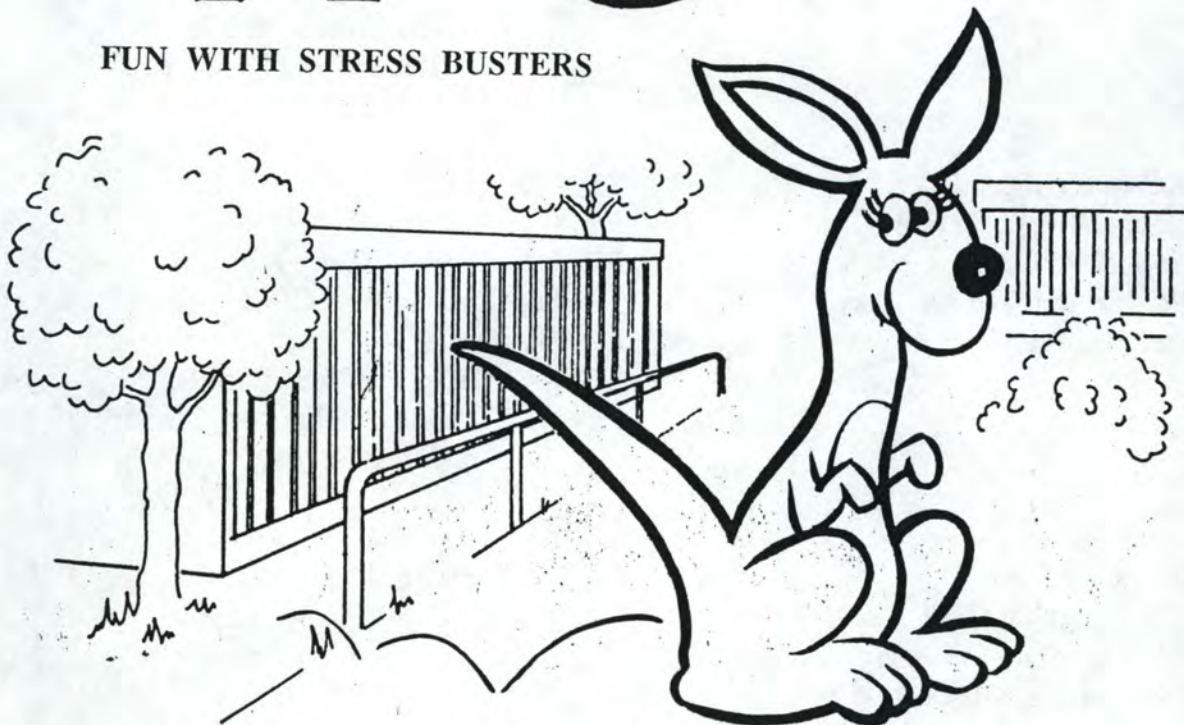
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10. *Coping With Stress Materials Source List*

Sue Kangaroo

FUN WITH STRESS BUSTERS



**COPING WITH STRESS
MATERIALS SOURCE LIST**

1994 CHATCOLAB

| SOURCE | BULLETIN | COST |
|---|--|-------------------|
| Cooperative Extension System Ag Publications Building University of Idaho Moscow, Idaho 83844- | PNW 242 - Thriving on Stress | \$.25 |
| | PNW 315 - Coping With Caregiving: How to Manage Stress When Caring for Elderly Relatives | \$.75 |
| | PNW 347 - Depression in Later Life: Recognition and Treatment | \$ 1.50 |
| Extension Publications Culbertson Hall Montana State University Bozeman, Montana 59715 | 2CO304 - How People Grieve | No cost |
| | MT 8303 - Talk About Listening | listed. |
| | MT 8310 - Four Keys To Success | |
| | MT 8515 - Conflict Management | |
| | MT 8608 - Helping People Cope With Financial Crisis | |
| | MT 8702 - When We Are Forced To Change | |
| | EB 20 - Be Your Own Best Friend | |
| | MT 8908 - Dying Without A Will: Who Receives Your Property | |
| | BUL 1249 - Stress Without Distress: A Guide to Self Understanding and Prevention of Stress Related Illness and Pre- mature Death | \$ 3.00 |
| | Bulletins Office Cooperative Extension Cooper Publications Building Washington State University Pullman, Washington 99164-5912 | The Pilot Series: |
| EB1440 - Transitions | | \$ 1.00 |
| EB1441 - Breaking Away From Pain | | \$ 1.00 |
| EB1442 - Dealing With Crisis | | \$ 1.00 |
| EB1443 - Anger | | \$ 1.00 |
| EB1444 - Caregivers Need Care To | | \$ 1.00 |
| EB1445 - The Family: Support Resource or Stress Source | | \$ 1.00 |
| Bulletin Office 10B Agriculture Hall Michigan State University East Lansing, MI 48824-1039 | E-1697 - Farm Family Stress | \$.60 |
| | E-1698 - Work and Family Stress | \$.75 |

Stress Reducers - page 5

Minnesota Extension Service
 University of Minnesota
 415 Coffeey Hall
 1420 Eckles avenue
 St. Paul, MN 55108-6068

| | |
|---|---------|
| HEBU-3841 - Who Nurtures the Nurterer? | \$ 1.50 |
| 4H-MI-3268-C - Fragile Time | \$ 1.00 |
| ADMR-2822-BK0702 - Management of Mid-Life Minnesota Families | \$ 1.00 |
| HE-FS-2469-A - Ambiguity: A Factor in Family Stress Management | \$.25 |
| HE-FS-2470 - Denial: A Coping Mechanism That Can Cause Even More Stress | \$.25 |
| HE-FS-3424-BJ0302 - Coping With A Spouse's Retirement | \$.25 |
| HE-FS-2465 - Family Communication In Times of Stress | \$.25 |
| HE-FO-2466 - Change, Crisis and Loss In in Our Lives | \$.50 |
| HE-FS-3095 - Family Tension and the Home Based Business | \$.25 |
| HE-FS-2776 - Perception: A Key Variable in Family Stress Management | \$.25 |
| HE-FS-2838 - Stress Management - Help- ing Person's Guide | \$.25 |
| HE-FS-2786 - Supporting Distressed Young People | \$.25 |
| HE-FS-2787 - Helping Friends in Trouble | \$.25 |
| HE-FO-2911 - Dealing With Blame | \$.50 |
| HE-FO-2912 - Dealing With Blame Lead- ers Guide | \$ 1.00 |
| HE-FO-2467 - Helping Persons Cope With Change, Crisis, and Loss | \$.50 |
| HE-BU-2475-B - Living Resourcefully With Reduced Income | \$.50 |
| HE-FO-3798 - Previnting and Treating Hypertension by Diet | \$.25 |
| 4H-FS-3083 - Adolescent Stress and Depression | \$.25 |
| 4H-FS-3269 - Help During a Fragile Time | \$.25 |
| 4H-FS-3081 - Supporting Young People Following a Suicide | \$.25 |
| 4-H-FS-3131-A - Taking Care Of Yourself Managing Stress | \$.25 |

Publications Office
 Cooperative Extension Service
 University of Illinois
 1301 W. Gregory Drive
 Urbana, IL 61801

NCRP Publication No. 325 - Survivors'
 Handbook

No cost
 given

AEROBIC EXERCISE



This is associated with a lower resting heart rate and reduced risk of hypertension, muscle tenseness, depression, anxiety, obesity and stroke; a midday aerobics program is a powerful stress reliever.

BACK RELAXERS



Stretching and strengthening exercises can alleviate lower back pain produced by muscular tension, stress and poor posture; a few minutes of exercise can relieve symptoms in 80 percent of all back-pain cases.

BIOFEEDBACK



Blood pressure, muscle tension and skin temperature can be lowered when the subject concentrates on relaxing; this may reduce hypertension, relieve headache and diminish other symptoms of stress and anxiety.

IMAGERY



This technique is similar to one that athletes use to improve their performance; individuals imagine themselves in pleasant or relaxing situations to improve their sense of relaxation; this is also an effective treatment for hypertension.

JAW RELAXERS



These can reduce or eliminate bruxism, an unconscious grinding and clenching of the teeth that are symptoms of stress and result in facial pain, toothache, periodontal disease, displacement of the teeth, locking of the jaw and muscle spasms.

LOW-STRESS POSTURE



Poor posture can result in mechanical imbalances that lead to muscular tension, headache, dizziness and joint damage; improving sitting and standing postures can increase respiratory capacity and lessen the chance of developing spinal deformities.

MASSAGE



This can effectively reduce such symptoms of stress as muscular tension, hypertension and anxiety; it can also promote sound sleep in people who suffer from chronic stress-related sleeping disorders.

MEDITATION



This powerful relaxer has been shown to reduce symptoms of bronchial asthma, hypertension and anxiety; it may also relieve chronic pain as well as headache.

PROGRESSIVE RELAXATION



This involves tensing and relaxing major muscle groups from the face to the toes; it has been shown to lower high blood pressure and reduce feelings of tension and anxiety.

SLEEP POSITIONS



These take pressure off the spine and promote relaxation; special support is needed for reading or watching TV in bed because improper neck and back support often induces tension and makes it more difficult to fall asleep.

STRETCHING



This can reduce muscular tension, improve posture and increase sense of relaxation; it helps prevent or relieve muscular pain that results from overusing muscles.

TAI CHI



This consists of dance-like movements designed to promote good physical and mental health; it instills a feeling of calmness; it is an exercise for every part of the body.

WATER RELAXATION



This involves either suspension in a flotation tank or floating in a warm, calm saltwater pool; it can decrease the presence of stress hormones in the blood, lower blood pressure and ease muscle tension.

YOGA



Practitioners are able to decrease heart rate, respiration and certain brain-wave activities to achieve deep relaxation without inducing drowsiness or sleep.

Sue Kangaroo

Stress Reducers - page 7



PATTERN AND DIRECTION SUPPLEMENT TO HE 3-786 L

PATTERN GUIDE FOR FELT PUPPETS

1. Make two tracings from each of the patterns in this supplement. First trace the puppet outline only on one sheet of paper, and then trace only the body parts on a second piece of paper. Use these tracings as the pattern when cutting out the puppet. Do not cut the original from this supplement.
2. Cut out the traced pattern. You will have patterns for a puppet outline and a set of body parts for each puppet.
3. Body parts: Select colored fabric for the body parts (using the guide on page 1). Pin pattern pieces onto single thickness of material. Cut along the pattern edge.
4. Body: Select body color for proper puppet. Pin pattern onto double thickness of felt material. Cut along the pattern edge.
5. Stitch felt 1/8 inch from edge, leaving bottom edge open so hand can be inserted.
6. Once the puppet has been sewn together, take the body parts that have been cut out and glue them in the proper position with glue. Refer to the original pattern picture to see where the pieces fit onto the body. Set to dry. It is more desirable to sew the parts on or use "Stitch Witchery" since glue tends to make the puppets stiff and the parts may fall off after some use.

NOTE: On the back cover are ideas for making puppets using paper sacks. The "talking" puppets (lunch-size sacks work well for this) are more animated than the stick puppets and help to make the characters in the story come alive. However, the children will have great fun making either kind.



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**EXTENSION
 SERVICE**

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DIRECTIONS FOR MAKING PUPPETS

MATERIALS

Two 9 x 11" squares of gold felt
Two 9 x 11" squares of white felt
Two 9 x 11" squares of blue felt
Two 9 x 11" squares of rust felt
One 9 x 11" squares of pink felt
Three 9 x 11" squares of brown felt

One square of light gold felt
One square of light blue felt
Three squares of light brown felt
One square of grey felt
One square of red felt
One square of green felt

SUE KANGAROO AND BABY

Body - gold
Large part of Sue's eyes - white
Eyes - light blue
Sue's ear, both large noses - light gold
Tip of noses - brown
Pouch - white
Draw both mouths with black or brown pen.

MR. HOO

Body - blue
Stomach, face, little wings - grey
Large part of eyes - white
Eyes, light blue
Beak - yellow

LESTER LION

Body - rust brown
Face, stomach, paws - light brown
Nose, eyelids - brown
Large part of eyes - white
Eyes - light blue
Mouth, whiskers - use brown yarn, or
draw with brown pen

BEN BLUE GORILLA

Body - brown
Hands, nose - pink
Mouth - red
Nostrils, eyelids - grey
Large part of eye - white
Eye - light blue

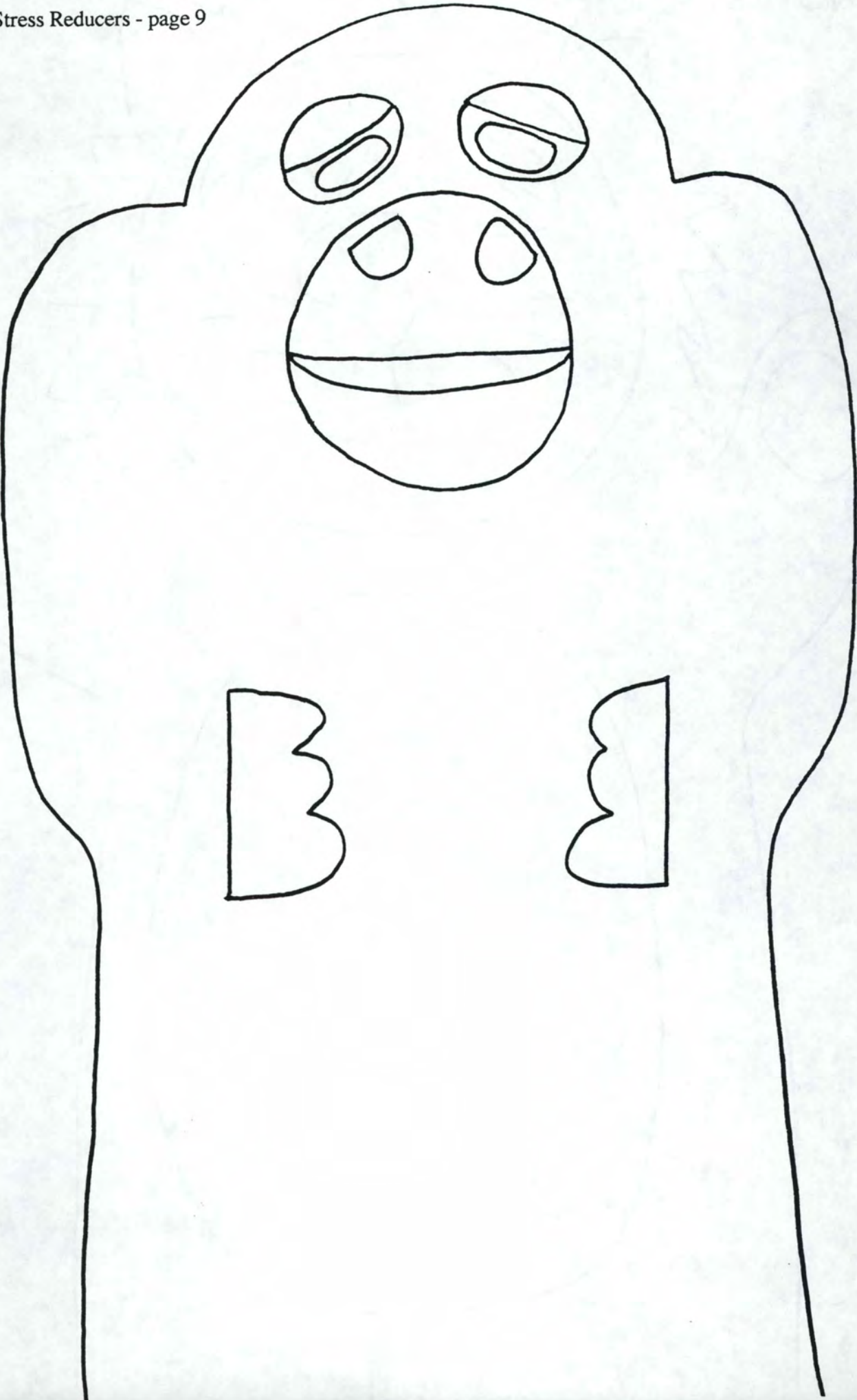
NELLIE COW

Body - white
Top of ear, nostrils, eyelashes, and
hooves - black
Stomach, eyelids - light brown
Udder, nose - pink
Mouth - red
Spots - grey

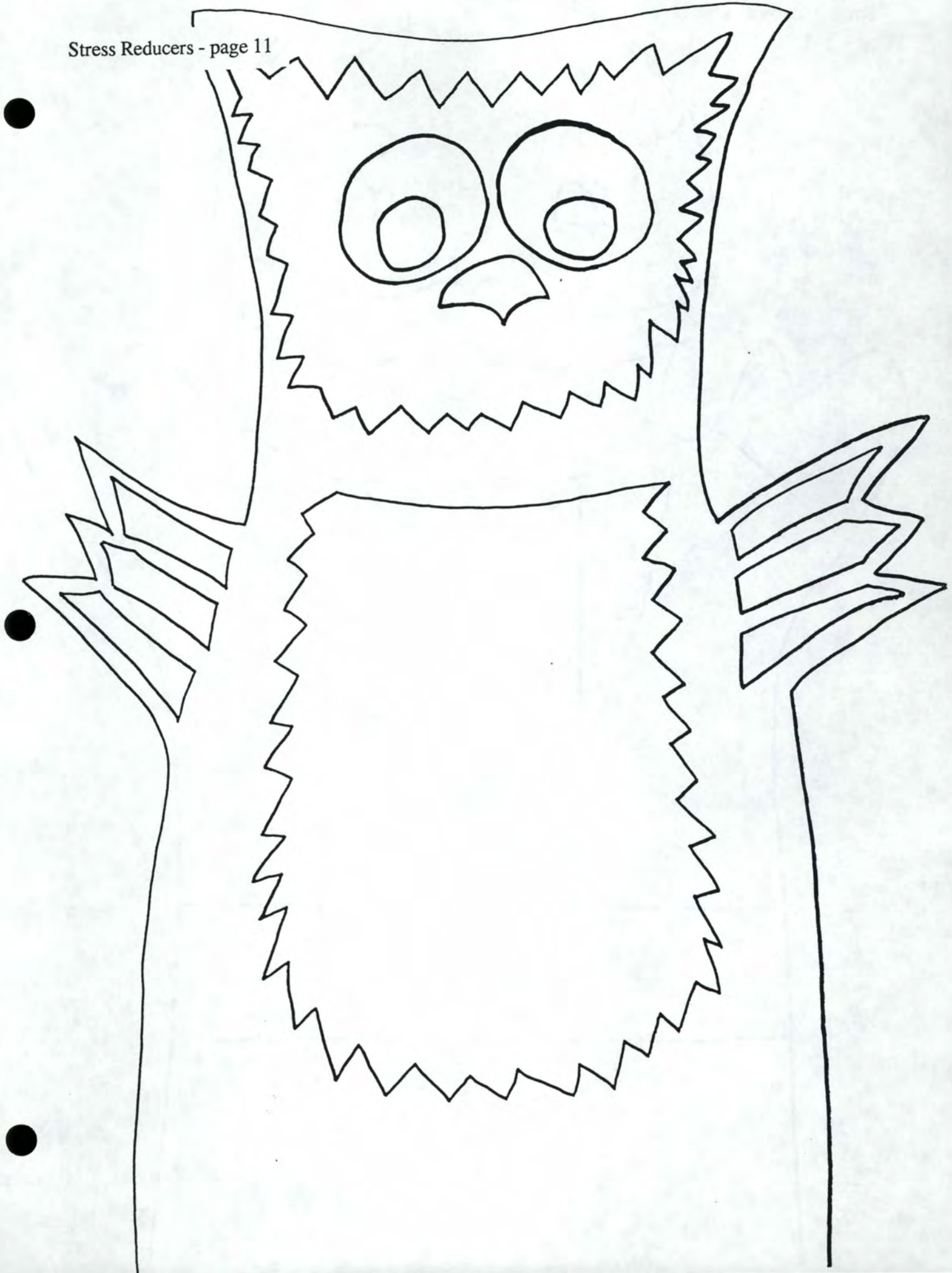
MR. CHOO

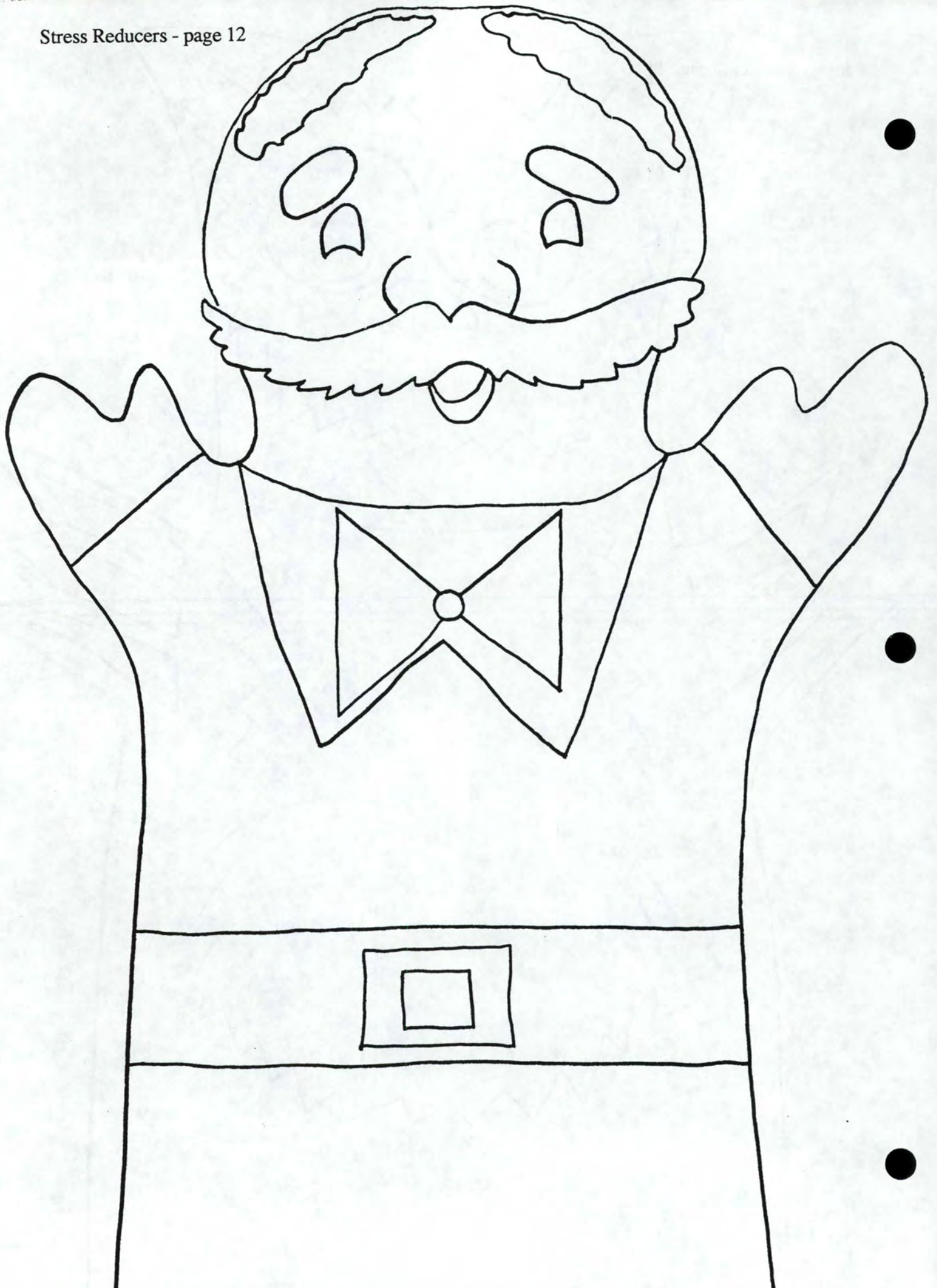
Body - light brown
Pants - green
Shirt, mouth - red
Mustache, hair, belt, eyebrows, and
nose - brown
Bow tie, eyes - blue
Buckle - gold
Draw collar with black or brown pen.

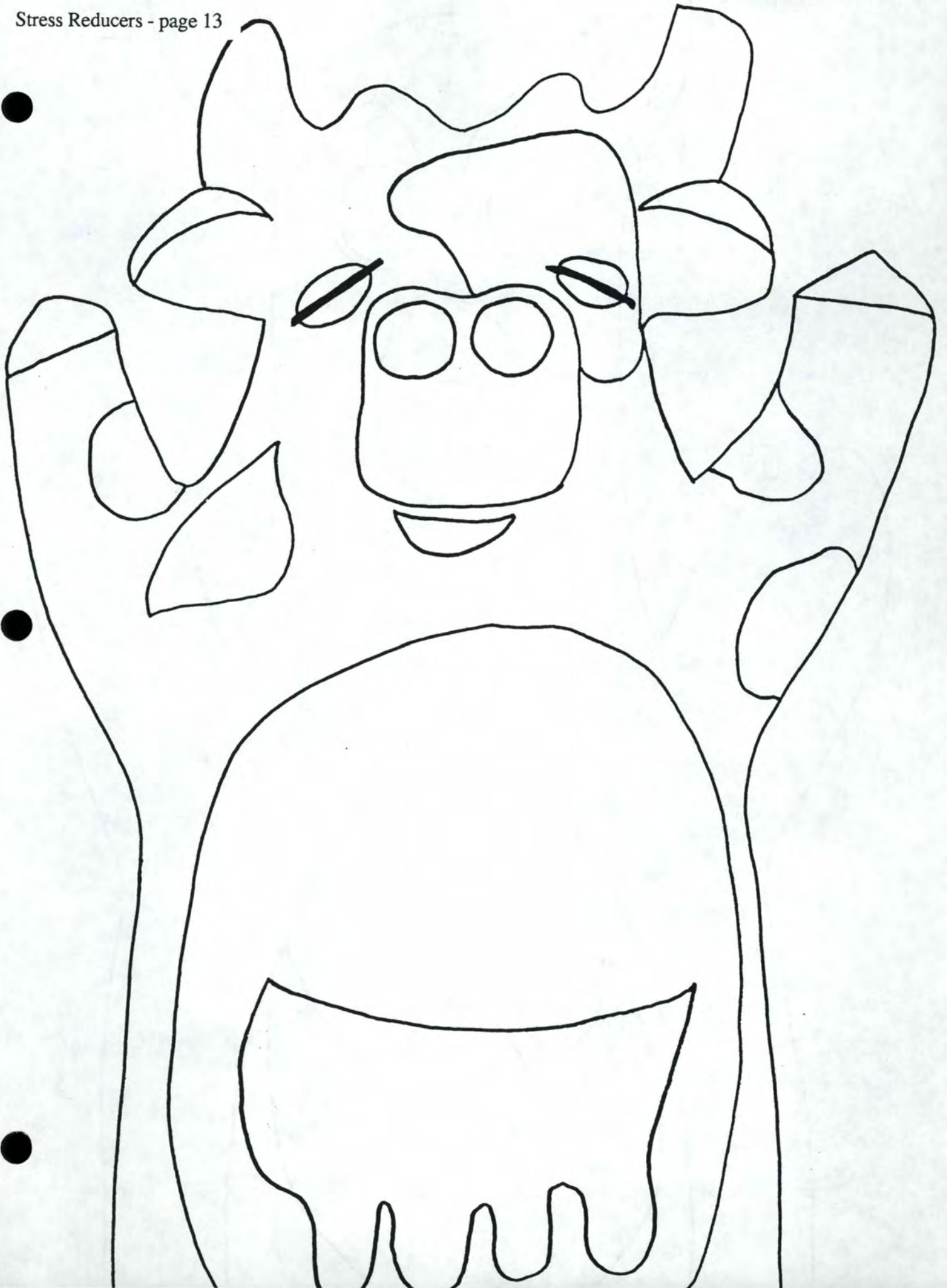
NOTE: Don't hesitate to select other colors for the animals if you wish.

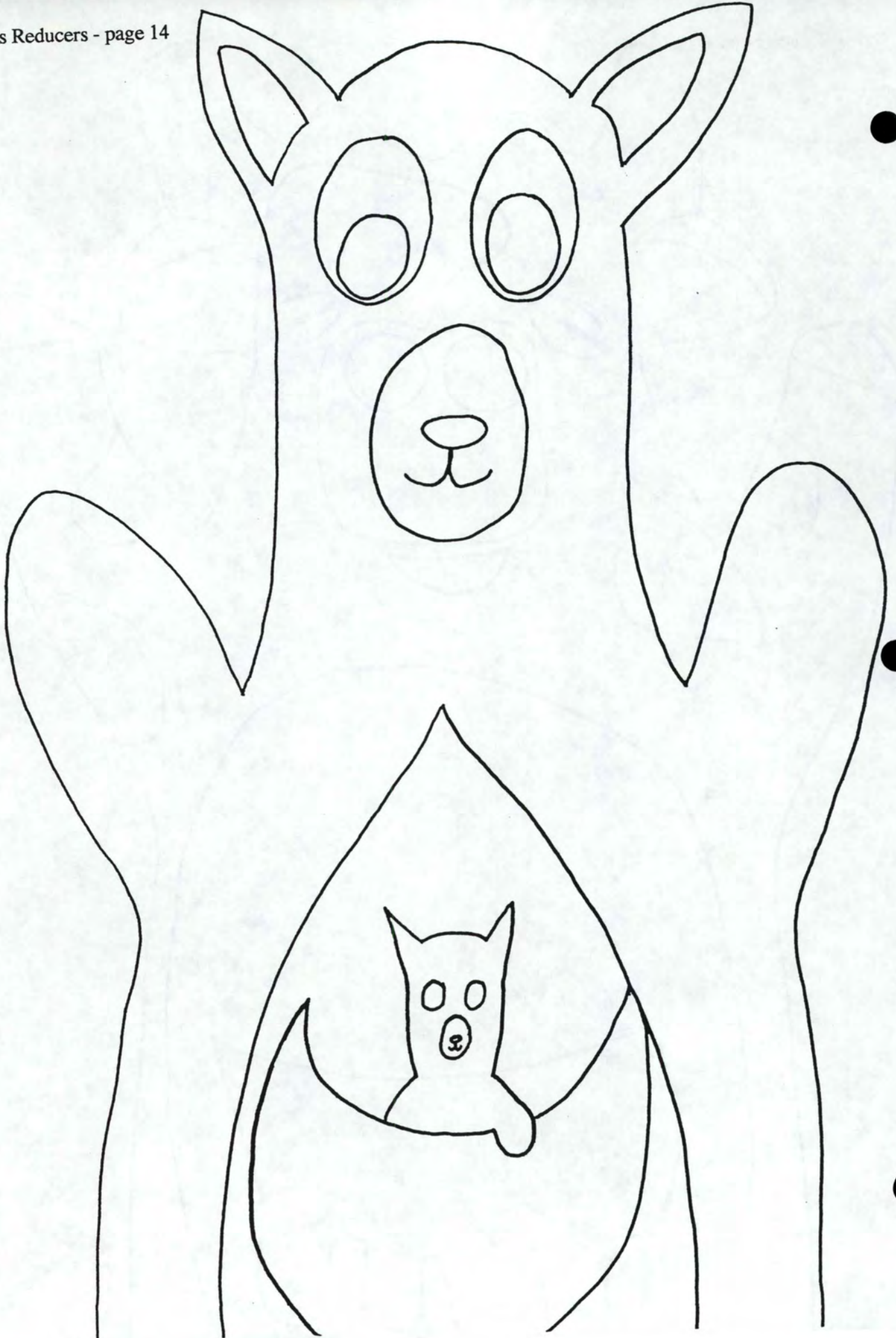








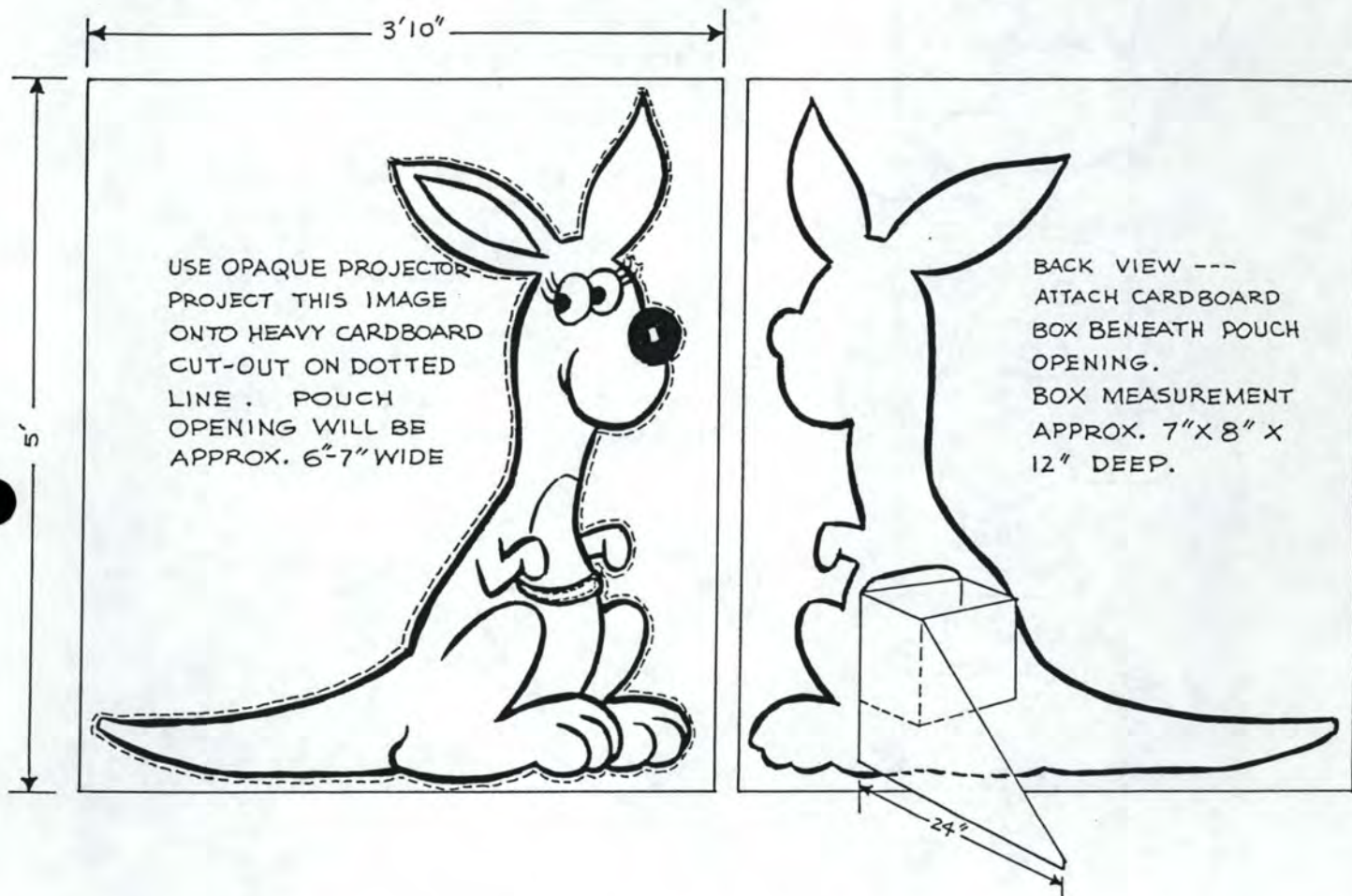




SUE KANGAROO FLOOR OR TABLE MODEL

Here's an idea for the teacher who would like to make a life-size model of Sue. By using an opaque projector as suggested, or making a Thermo-Fax copy for an overhead projector you can project the image of Sue on a sheet of cardboard about 5' x 4' in size. An appliance store should be able to furnish you with a piece of cardboard this size.

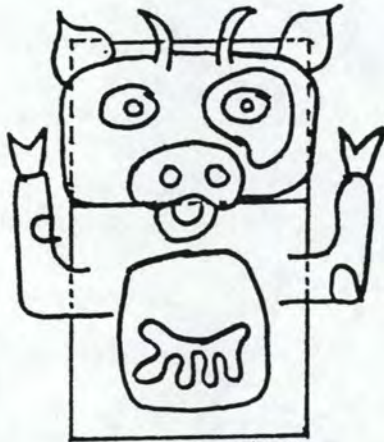
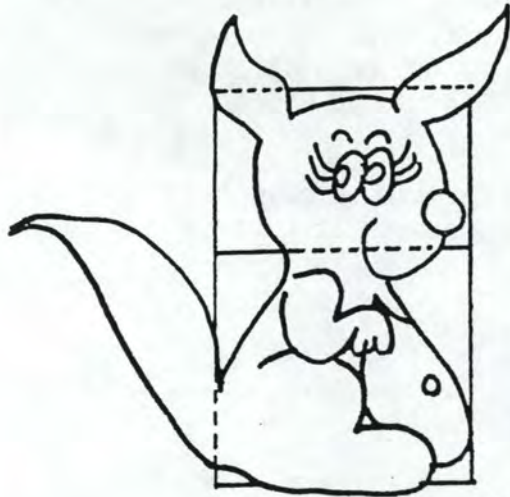
The back view shows ways to support the model. You may use an easel 24" long or eliminate the easel by using a cardboard box long enough to go from the pouch to the base of the model.



IDEAS FOR USING THE MODEL

1. Have the children put pictures of one or more foods from the four food groups in Sue's pouch. You could use this as an evaluation to see if the children know the foods in the meat group.
2. Have the children take foods or food pictures from the pouch and see if they can group them correctly.
3. Enlarge the pouch and have a baby kangaroo emerge to talk to the children about good nutrition.
4. Simply use the model as a motivational piece for good nutrition. Or the day you're talking about the milk group, for example, you could have a milk group sign attached to the pouch.

PAPER SACK PUPPETS



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You can make puppets out of paper sacks.

You need a paper sack, colored construction paper and glue. If you are going to make the "talking" puppet, you will need a sack large enough to fit over your hand.

For a stick puppet, use crayons to draw the face on the side of a paper sack. Put a long stick inside, and tie the bag around it tightly.

For a "talking" puppet, draw the face with the sack folded flat and the bottom face up. Draw the mouth on the bottom. Lift the bottom and draw the "inside" of the mouth underneath (tongue, teeth, etc.).

For either puppet, you might add hair and other decorations of paper, yarn, string, cloth or other material with glue.



STICK PUPPETS



NURSING HOME ACTIVITIES

Facilitated by
Jean Baringer

A number of labbers expressed interest in this area and have family members they are concerned about and with their well being. Our original resource person was unable to attend, so I am facilitating a time for these people to discuss these concerns.

Introductory Notes; Myths About Our Aging Population (true or false)

- 1. We all age.
- 2. At age 40, we start getting concerned.
- 3. By the year 2000, almost 10% of our population will be 65 and over.
- 4. IQ does decrease with age.
- 5. Disuse of the brain can lead to atrophy.
- 6. There is no renewal of taste buds in the elderly.
- 7. One-half of all taste sensations depend on your ability to smell.
- 8. Men experience more hearing losses than women.
- 9. The most primitive sense is hearing.
- 10. As we age it is harder to focus on far objects.
- 11. Pain is felt more as you age.
- 12. Nineteen of every 20 persons, aged 65 or older, live in the community.
- 13. You will not get the answers to these questions unless you attend my seminar.

Which resident(s) come to mind as you read this poem?

What Do You See?

What do you see nurses? What do you see?
Are you thinking when you look at me-
A crabbit old woman, not very wise,
Uncertain of habit, with far away eyes.
Who dribbles her food and makes no reply
When you say in a loud voice "I do wish you'd try"
Who seems not to notice the things that you do,
And forever is losing a stocking, a shoe.
Who, unresisting or not, lets you do as you will
With bathing and feeding, the long day to fill.
Is that what you are thinking? Is that what you see?
Then open your eyes nurse-you are not looking at me
I'll tell you who I am as I sit here so still,
As I rise at your bidding and eat at your will,
I'm a small child, of 10, with a father and mother,
Brothers and Sisters who love one another,
A young girl of sixteen with wings on her feet,
Dreaming that soon now a lover she'll meet.
A bride soon at twenty, my heart give a leap,
Remembering the vows that I promised to keep.
At twenty-five now I have young of my own,
Who need me to build a secure happy home.
A woman of thirty, my young now grow fast,
Bound to each other with ties that should last.
At forty my young sons now grown up have gone,
But my man stays beside me to see I don't mourn.
At fifty-once more babies play at my knee,
Again we know children, my loved one and me.
Dark days are upon me, my husband is dead.
I look at the future, I shudder with dread.
For my young are all busy rearing young of their own.
I think of the years, and the love I have known.
I'm an old woman now, and nature is cruel-
Tis her jest to make old age look like a fool,
The body it crumbles, grace and vigor depart.
There is now a stone where I once had a heart.
But inside this old carcass a young girl still dwells
And now and again my battered heart swells.
I remember the joys, I remember the pain
And I'm loving and living life-all over again.
I think of the years all too few-gone too fast.
And accept the stark fact that nothing can last.
So open your eyes Nurse! open and see
Not a crabbit old woman, -
Look close-see me!!

(The poem was among the few possessions found in the locker of a psychiatric-geriatric patient following her death at Prestwich hospital, Manchester, England.)

How do you feel about growing "old"? Where do we get these ideas that old is not o.k.? What are some ways, women especially, try to avoid growing older? What are some ways you can show a resident that you accept them and they are not alone?

Success Therapy, Inc., PO Box 6566, Bloomington, Indiana 47407 * Catherine Zugel, MSW, MEd, NHA

MUSIC THERAPY AND REMINISCENCE

ROCHELLE B COLLETTE, RMT, ACC

PROGRAM OBJECTIVES:

1. To understand basic concepts of reminiscence therapy with the elderly.
2. To apply reminiscence techniques to musical interventions and presentations.
3. To teach music and reminiscence techniques practical for the non musicians.
4. To give resources for practical music and reminiscence materials.

BASIC CONCEPTS FOR MUSIC AND REMINISCENCE WITH THE ELDERLY

1. Believe it or not, there are ways for non-musicians to do effective music programming, provided a few simple rules are followed.
2. Use low to moderate singing range; our voice lowers as we age.
3. Don't get into long verses. Make singing possible: use the most remembered chorus or verses, especially for clients with cognitive impairments.
4. Use action word..directives..."Tell me about...,Think about..., Remember when..., Share with us...,Describe the time...."
5. Never use words that provide opportunity for failure: "Can you...., Will you..."
6. Start with non-threatening, simple memories that identify your topic. (Progressive cueing; define)
7. Always validate memories, don't evaluate; draw other group members into process of validating a memory to aid socialization.
8. Use prompting statements that pull in all the senses. Use multi-sensory props that stimulate memories.
9. Always be aware of ethnic, cultural and religious differences when programming reminiscence topics and cueing individuals.
10. Don't make reminiscence a stage show; make it a participatory, sharing experience. Process is more important than product; however, adapt the activity to the degree necessary to make the product one that will increase self-esteem.
11. The most potent memories are elicited by songs for the early adult years and those associated with major life events. Choose music appropriate to the individual; singing songs they will remember will increase self-esteem.
12. Individualize programming and form groups with similar cognitive needs and challenges. Consider response time, need for sensory cueing, proximity, group size, level of distraction, attention span, expressive and receptive language ability.

Nursing Home Activities - page 4

MUSIC THERAPY AND REMINISCENCE

SAMPLE GROUP SESSION

"Romance"

OPENING SONG (song of choice; "The More We Get Together", "Getting to Know You")

INTRODUCTION: Romance; Sample questions

What do you call romantic ?

What's the most romantic place you ever went ?

What's the most romantic thing your husband/boyfriend ever did?

Name some romantic things....etc.

Who was your first boyfriend ?

How old were you ?

Multisensory cues;

flowers, perfume, dance card, pictures of couples on date, soda shop. tape of romantic music, candles

Sing children's song; " _____ and _____ sitting in a tree..etc."

DATING: SAMPLE QUESTIONS

Where did you go on your first date ?

Did you have a chaperone ?

Did you go in a car ?

Did you doubledate ?

Multisensory cues:

Pictures of picnics, dances, etc.

Sing "By the Light of the Silvery Moon", "Don't Sit Under the Apple Tree"

Weddings: Sample questions

Where did you get married ?

How old were you when you got married ?

Describe your wedding dress, flowers, etc.

What kind of music did you have at your wedding ?

Was it a big wedding, small home wedding ?

Multisensory cues:

wedding albums, bridal magazine, tape of wedding march,
wedding bouquet, pieces of satin and netting, etc.

Sing "Let Me Call You Sweetheart.", "I Love You Truly",
"When You Wore a Tulip"

CLOSE: Review romantic memories, choose song to sing or play, summarize topic

RESOURCE LIST

ACTIVITY COORDINATOR'S GUIDE: BASED ON MATERIALS PREPARED BY THE American Health Care Association under contract from the U.S. Department of Health, Education and Welfare. Project Officer, Elizabeth Cornelius, O.T.R. AHCA, 1201 L Street, NW Washington, DC 20005. This book for the beginning Activity Director covers basic principles in long-term care, activities development, resources and management. Contains excellent appendices on frequently used medical and therapy terms along with practical implications for treatment.

DOWN MEMORY LAND, by Beckie Karras, Circle Press, P.O. box 55, Kensington, MD 20895. First in a set of topical music and reminiscence books. Thematic presentations are carefully organized with discussion guidelines and multisensory interventions.

TECHNIQUES FOR WANDERING AND DISRUPTIVE RESIDENTS, by Catherine Zuggle, Success Therapeutics, Inc., P.O. Box 6566, Bloomington, Indiana 47407. Seminar outline with accompanying resource materials.

SUGGESTED QUESTIONS FOR REMINISCENCE VISITORS, by the American Association of Retired Persons, February 1982. Questions summarized with permission from Guarionex Press from "How to Tape Instant Oral Biographies" by William Zimmerman, Guarionex Press, 201 West 77 Street, New York, NY 10024.

WITH A SMILE AND A SONG, by Beckie Karras, Circle Press, P.O. Box 55, Kensington, MD 220895. This book contains practical suggestions for successful music programming with the elderly, basic information about music and the memory-impaired elderly and 102 themes or categories with song lists for each. The author also includes several sample session plans and excellent resource list.

Share & Tell



Pies

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.

Welcome To Our
"TOSSED SALAD"
BAR



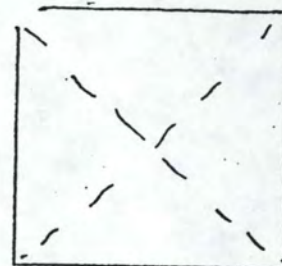
CARD BOXES

Shared by
Patty Logan

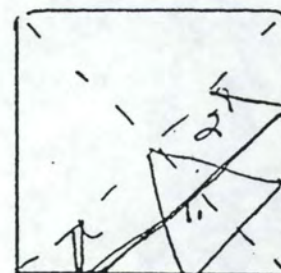
BOX TOP

1. Make a square - top of card

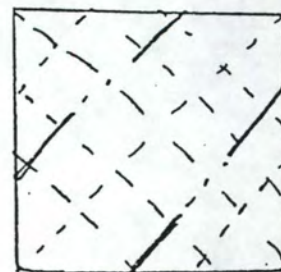
2. Draw an X on inside



3. Fold - corner to point
then again - use ruler to get a fine fold



4. Open at cut



5. To make BOTTOM - make 1/4" smaller square - same process.

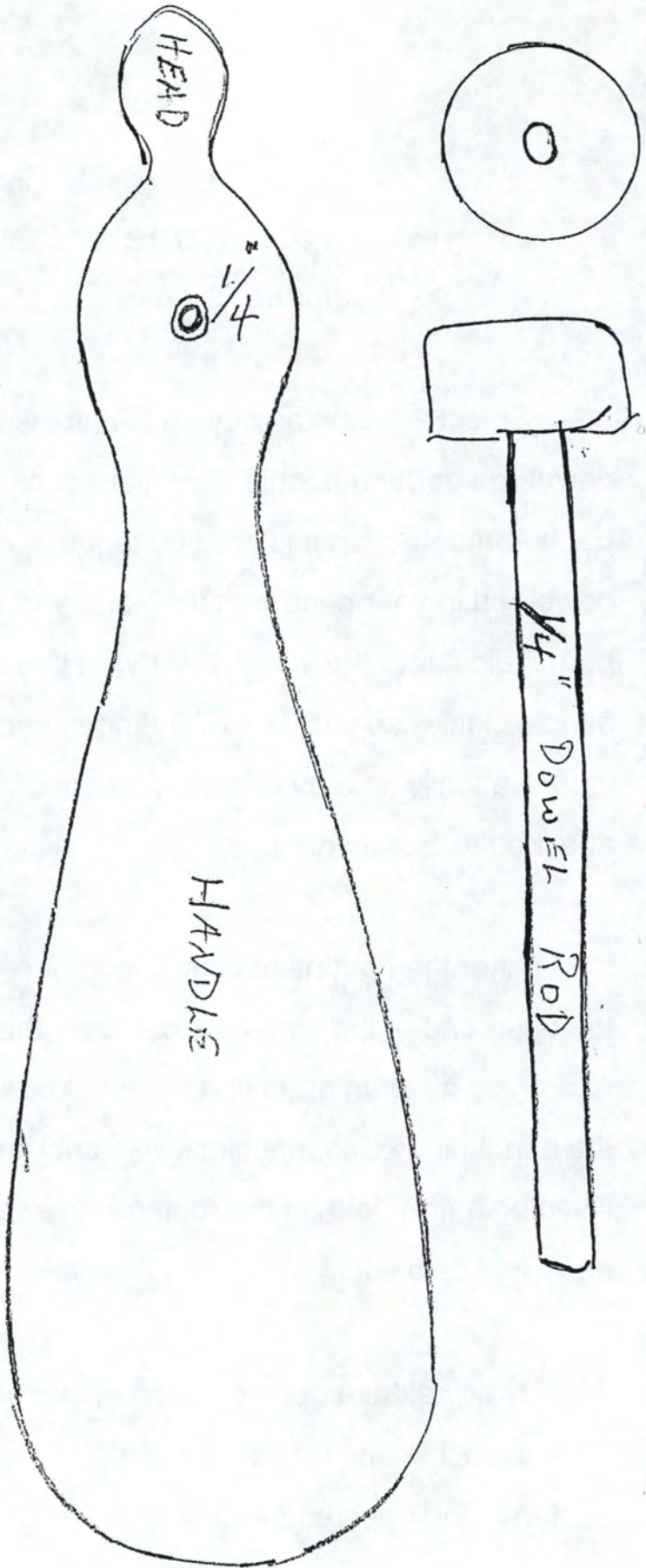
Yarn Rope

presented by
Charlie Swaney

Select 2-6 lengths of yarn. After inserting dowel rod through handle, loop yarn over head. Each end of the lengths are tied together. Grasp the dowel rod in your hand with the handle perpendicular to the yarn. Twist yarn by rotating handle clockwise until firm. (The open end of the yarn is usually held by another person, but can be attached to a stationary point.)

After the right hand twist is completed, bring the open end of the yarn and loop over the head. Again you have an open end to be held. Next turn the handle left or counterclockwise until firm. Keeping a firm hold on the rope remove yarn from head and tie a knot.

Now, release open end and allow rope to relieve tension and the rope is complete. A knot can be tied in the open end and trimmed as desired.



Drawn Close to Scale

SPEEDY 5 MINUTE ENVELOPE

By
Nel Carver

Take apart any size envelope to use as a pattern. Select page from a magazine (newsprint, slick, or whatever appeals to you). Lay out pattern on magazine paper, trace around it and cut out. Glue together at appropriate places like your pattern had been glued.

If your magazine page is too dark, you may need to use a white label on the front to keep USPO happy.

Enjoy this project, have fun, each one is unique. Recycle that paper!!

FIVE MINUTE APPLE SMILES

presented by
Cee Cee Wieber

Cut an apple into eights; cut out core. Spread creamy peanut butter on the flesh part of side of apple. Put marshmallows on peanut butter. Spread peanut butter on same place of another apple slice. Put it together so the red skin of the apple is the lips and the marshmallows are the white teeth. You can use raisins in place of marshmallows to show what smiles look like if you don't brush your teeth!

This works well for most any ages -- 3 on up. With younger children you cut the apple and let them spread the peanut butter and add the marshmallows.

CROCHET RAG RUGS

Shared By
Jean Baringer

One needs to know the basic crochet skills but use a large (P or Q) hook.

This is a good way to use up large pieces of fabrics, "strip out" garments or remnants and use up fabrics in a creative way. Most fabrics can be used for this; the heavier the fabric the thinner the strips may be.

For a P size hook, strips cut about 1 1/2" to 2" work better. Cut strips as long as you can get them, generally on the lengthwise or crosswise grain of fabrics.

To join ends: Cut a 5/8 - to 1" long slit in the fabrics about an inch from the end of the strips. (See Diagram #1) . Cut these slits in ends of all strips, as you use them. Over-lap ends of strips, end for end, the added on strip laying underneath, (See Diagram #2), matching up slit areas. Take the "tail" of the added on strip and poke it down through the slits of both pieces and pull on through. (See Diagram #3). This should lock both pieces together.

To make a rug, start crocheting the strips as you would yarn, into a chain of 4 or 5 stitches, fasten into a loop, single or double crochet around circle, adding extra chain loops when necessary to make the piece lay flat. When this reaches the desired size, end off and tuck loose ends into rug.

Diagram #1

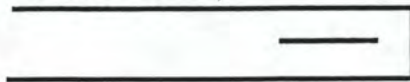


Diagram #2

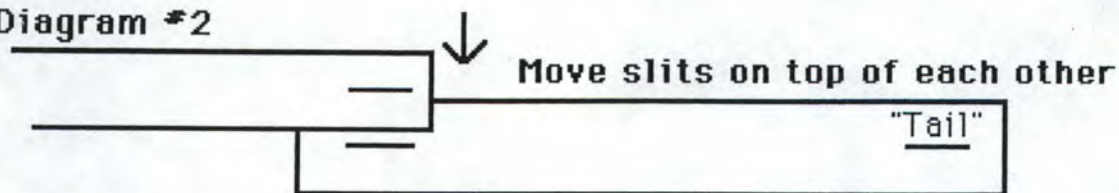
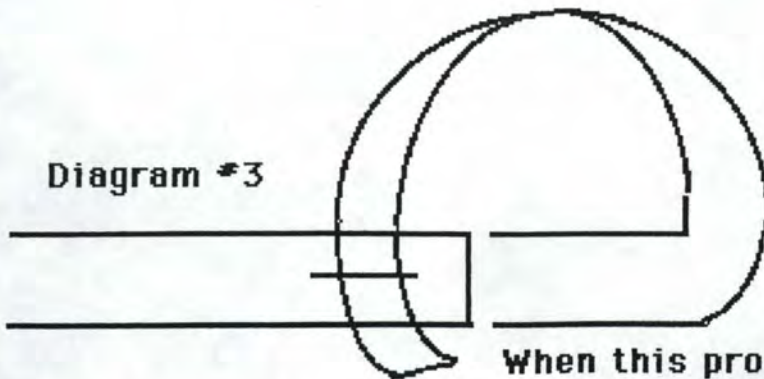


Diagram #3



When this process is complete
It will form a knot

Enamel Bead Making

shared by
Leila Steckelberg

The ultimate in fashioning your own jewelry.

The bead making process is not at all complicated and you probably already have the required tools. The process is one which is easy to master and allows you to be as creative as you like, turning out beads at the rate of one every three or four minutes.

TOOLS AND MATERIALS REQUIRED:

- TORCH:** Propane torch is my first choice. Alternates are a butane torch or an acetylene torch with a #4 tip. The oxy-acetylene torch is NOT suitable as it is too hot.
- TORCH HOLDER:** This may be made from a heavy wire coat hanger or styrofoam to hold the torch firmly laying in a cradle slightly elevated at the nozzle end (2 or 3 inches) -- it is easier to use this way than if the torch is sitting upright. An alternative could be clamping the torch to a board.
- BEAD TOOL:** The bead tool or holder is made of 1/16" low-carbon stainless steel welding rod for 1/8" copper tubing; 1/8" low-carbon stainless steel welding rod for 3/16th" copper tubing; larger welding rod or a welding rod "Fork" (two tines) for larger tube.
- TWEEZERS:** Tweezers serve as a bead removal tool. It works best because both sides of the bead are pushed at the same time.
- OLD PARING KNIFE:** May be preferred as a bead removal tool. It may also be used to flatten or shape the bead.
- ALUMINUM FOIL:** Small aluminum foil squares to serve as enamel trays. (Paper squares may be used).
- BEAD RECEIVER:** A heavy crockery dinner plate or oven-wear pie dish.
- WORK SURFACE:** A stove hot pad or cookie sheet (with newspaper padding underneath) to protect your work surface from hot beads if dropped.
- COPPER TUBING:** 1/8th" to 3/16th" copper tubing serve as the base upon which the bead is built. The length of the tubing determines the length of the bead.
- TUBE CUTTER:** Available in hardware, auto parts, plumbing or discount stores.
- ENAMELS:** Various colors (opaque or transparent) of 80 mesh enamel (ground glass) and 6/20 mesh enamel (small lumps). Enamel threads may also be used to decorate beads.

SAFETY INFORMATION:

All enamel products are glass of one form or another. Care should be taken not to ingest them. These products can be used quite safely if you follow the following housekeeping and hygiene rules:

1. Keep your work area neat and clean. Keep your cloths clean.
2. Use your enamels in a well ventilated work area. Wear a protective dust mask if you are working with enamel powders for an extended period of time.
3. Wash your hands before eating. Do not smoke or handle food when working with enamels.

Enamel Bead Making - page 2

PROCEDURE:

1. Pour small amounts of the powders and enamel lumps and/or threads on the aluminum squares (one color per square) you desire to make your beads. Line up the squares so they are easily reached and in the sequence to be used.
2. Place the bead receiver and a container (tin can) of water in a convenient and easy to reach location.
3. Cut the copper tubing into 1/2" to 5/8" lengths. If round beads are desired, cut the tubing shorter.
4. Insert stainless steel rod into a copper tube base for a snug fit. Make sure the rod extends a bit beyond the end of the tube (about 1/8") to assure a nice clean hole from one end to the other. Press the tubing on the rod firmly enough to prevent it from turning but not so hard that you will have difficulty in removing the completed bead.
5. Secure the torch in the torch holder so when lighted, the flame is directed away from anything combustible.
6. Place the bead tool with the copper tubing tipped end in the flame 1/2" to 1" away from the pointed end of the blue center part of the flame (this is the hottest part of the flame) and heat until the copper tubing is hot - red in color, rolling the rod at all times. Remove from the heat as soon as the copper turns red for if over-heated, it will melt the rod or the copper.
NOTE: When heating the tubing, hold the rod between the thumb and fingers of both hands so that you can rotate the rod. The rotating is important in applying the enamel as it distributes the heat around the tubing and prevents the melted enamel from dropping off the rod.
7. Rotate the hot copper tubing in the flux (clear transparent powdered enamel) taking care not to get the flux on the bead tool as this will cause the tubing to stick to the rod and will be difficult to remove. Rotate until the rod is well covered. Remove any flux from the rod with the paring knife before reheating. Work on a heat-resistant surface such as the stove hot pad.
8. Reheat copper tubing, rotating continuously, until the flux melts and the tubing is red in color again. Flux is used to assist the enamel in adhering to the copper tubing. You probably will want to put on a second coat of powdered glass since this is the base coat and you want an even covering. Quickly rotate the hot tubing in the powder and melt as before.
9. Now add additional layers of a base color such as white opaque enamel to build up the shape of your bead. Use four or five layers if your base is to be white. If your base is to be a color, use two or three layers of white and then two or three layers of the color desired. Slow rotation will form a round or barrel shaped bead if the rod is held level. If the rod is tipped, the enamel will run toward the lowered end and bead will be tear drop or pear shape. Enamel build up is what determines the diameter of the bead but too many layers (over 10 or 12) will become unmanageable.
10. Different colored 6/20 lumps, threads or powders may be added as the final layer for decoration purposes. Dab the hot bead into the lumps, etc., so you do not pick up too many pieces, return the work to the flame and begin rotating. You have an almost unlimited choice of glass colors to use, so you can be as creative as you know how.
11. At this point you can control the texture of the bead to suit your taste. Just a small amount of heating will leave the bead surface rough or lumpy, a little more will smooth it, and more will make it all smooth.

Enamel Bead Making - page 2

PROCEDURE:

1. Pour small amounts of the powders and enamel lumps and/or threads on the aluminum squares (one color per square) you desire to make your beads. Line up the squares so they are easily reached and in the sequence to be used.
2. Place the bead receiver and a container (tin can) of water in a convenient and easy to reach location.
3. Cut the copper tubing into 1/2" to 5/8" lengths. If round beads are desired, cut the tubing shorter.
4. Insert stainless steel rod into a copper tube base for a snug fit. Make sure the rod extends a bit beyond the end of the tube (about 1/8") to assure a nice clean hole from one end to the other. Press the tubing on the rod firmly enough to prevent it from turning but not so hard that you will have difficulty in removing the completed bead.
5. Secure the torch in the torch holder so when lighted, the flame is directed away from anything combustible.
6. Place the bead tool with the copper tubing tipped end in the flame 1/2" to 1" away from the pointed end of the blue center part of the flame (this is the hottest part of the flame) and heat until the copper tubing is hot - red in color, rolling the rod at all times. Remove from the heat as soon as the copper turns red for if over-heated, it will melt the rod or the copper.
NOTE: When heating the tubing, hold the rod between the thumb and fingers of both hands so that you can rotate the rod. The rotating is important in applying the enamel as it distributes the heat around the tubing and prevents the melted enamel from dropping off the rod.
7. Rotate the hot copper tubing in the flux (clear transparent powdered enamel) taking care not to get the flux on the bead tool as this will cause the tubing to stick to the rod and will be difficult to remove. Rotate until the rod is well covered. Remove any flux from the rod with the paring knife before reheating. Work on a heat-resistant surface such as the stove hot pad.
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11. At this point you can control the texture of the bead to suit your taste. Just a small amount of heating will leave the bead surface rough or lumpy, a little more will smooth it, and more will make it all smooth.

Enamel Bead Making

shared by
Leila Steckelberg

The ultimate in fashioning your own jewelry.

The bead making process is not at all complicated and you probably already have the required tools. The process is one which is easy to master and allows you to be as creative as you like, turning out beads at the rate of one every three or four minutes.

TOOLS AND MATERIALS REQUIRED:

- TORCH:** Propane torch is my first choice. Alternates are a butane torch or an acetylene torch with a #4 tip. The oxy-acetylene torch is NOT suitable as it is too hot.
- TORCH HOLDER:** This may be made from a heavy wire coat hanger or styrofoam to hold the torch firmly laying in a cradle slightly elevated at the nozzle end (2 or 3 inches) -- it is easier to use this way than if the torch is sitting upright. An alternative could be clamping the torch to a board.
- BEAD TOOL:** The bead tool or holder is made of 1/16" low-carbon stainless steel welding rod for 1/8" copper tubing; 1/8" low-carbon stainless steel welding rod for 3/16th" copper tubing; larger welding rod or a welding rod "Fork" (two tines) for larger tube.
- TWEEZERS:** Tweezers serve as a bead removal tool. It works best because both sides of the bead are pushed at the same time.
- OLD PARING KNIFE:** May be preferred as a bead removal tool. It may also be used to flatten or shape the bead.
- ALUMINUM FOIL:** Small aluminum foil squares to serve as enamel trays. (Paper squares may be used).
- BEAD RECEIVER:** A heavy crockery dinner plate or oven-wear pie dish.
- WORK SURFACE:** A stove hot pad or cookie sheet (with newspaper padding underneath) to protect your work surface from hot beads if dropped.
- COPPER TUBING:** 1/8th" to 3/16th" copper tubing serve as the base upon which the bead is built. The length of the tubing determines the length of the bead.
- TUBE CUTTER:** Available in hardware, auto parts, plumbing or discount stores.
- ENAMELS:** Various colors (opaque or transparent) of 80 mesh enamel (ground glass) and 6/20 mesh enamel (small lumps). Enamel threads may also be used to decorate beads.

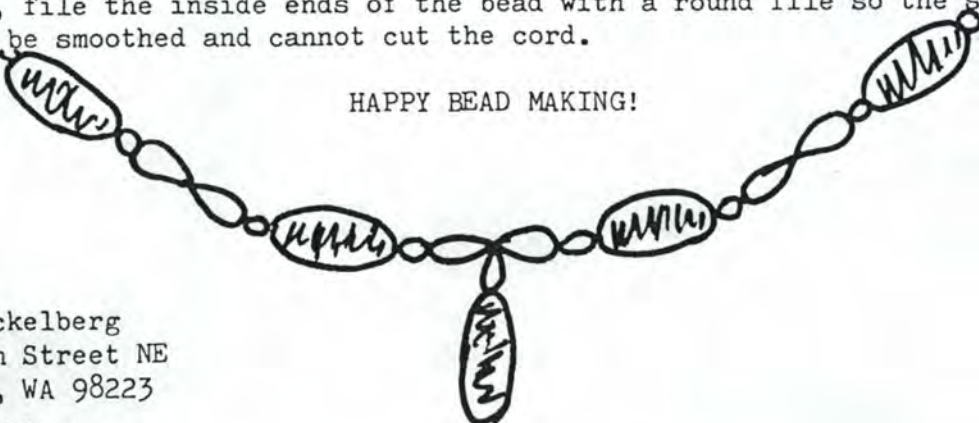
SAFETY INFORMATION:

All enamel products are glass of one form or another. Care should be taken not to ingest them. These products can be used quite safely if you follow the following housekeeping and hygiene rules:

1. Keep your work area neat and clean. Keep your cloths clean.
2. Use your enamels in a well ventilated work area. Wear a protective dust mask if you are working with enamel powders for an extended period of time.
3. Wash your hands before eating. Do not smoke or handle food when working with enamels.

12. While in the molten state, the glass bead can be given a variety of shapes with very simple tools. The tip of a discarded ball point pen may be used to create artistic grooving. The paring knife may be used to create flat surfaces. Flat, square or triangular shaped beads may be made by simply touching the melted bead to the clean knife blade or a spatula to flatten into the desired shape.
13. When the bead has reached the state of perfection you desire, remove it from the heat and continue rotating slowly so that the bead will retain its shape while cooling.
14. When cool enough for the enamel to be firm (a few seconds), use the tweezers or paring knife to remove the bead from the rod by sliding the tweezers or knife on the rod and against the tubing pushing the bead onto the plate. If the tweezers or knife hits against the enamel and the enamel is not firm, the bead will be marked. If this happens, reheat to remove the mark. Also, if the enamel is not firm when removed from the rod the bead will flatten on the down side from its own weight or will go pear shaped if the bead is standing on end. I have found that you have better control of the bead if you hold the rod at right angles to the plate when removing the bead. In this way the bead will not roll or jump out of control as it leaves the rod. If the bead should stick to the rod, reheat and force the bead off with the tweezers or knife. Knowing just when to remove the bead comes with practice and experience. Don't give up if it takes several tries! Reasons for the bead sticking may be from the flux or enamel between the tubing and the rod or because it was pressed too tightly on the rod.
15. The enamel bead is still super hot so do not touch for some time. A crockery dish or oven-wear pie dish is best because the hot bead will cool more slowly than if removed to an aluminum foil pan. Beads seem more prone to chipping if they cool too rapidly.
16. After the bead is removed, place the hot rod into the beaker of water to cool it and remove the residue. You may need to reheat the rod sometimes to soften and clean off excess enamel on it. Now you are ready to begin the process all over again.
17. DECORATION HINTS: Many pleasing patterns and color combinations will result from the simple process of adding different colored lumps or threads. Swirling is another technique that may be used. Swirling is accomplished by adding a few lumps of different colored enamel and heating. This time do not rotate the bead but allow the enamel to droop slightly and then roll it back up and rotate for a time to allow the bead to resume its round shape.
18. These beads are very effective used on leather thongs or spaced between gold or silver chain lengths such as shown. If the beads are to be strung on bead cord, file the inside ends of the bead with a round file so the sharp edges will be smoothed and cannot cut the cord.

HAPPY BEAD MAKING!



Leila Steckelberg
9406 164th Street NE
Arlington, WA 98223
206-435-3075

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.

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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.

Art by Nancy Howard

“Tossed Salad” program consisted of an art class in the Arts and Crafts Building, from 2:00 - 4:00 p.m. The group worked on drawing of the model, with pencil, conte’ crayon and pastels.

The participants were Rosie Ferner, Diana Marsden and Donna Booth; Donna posed for her portrait, with Nancy Howard, instructor.

Everyone seemed to be enjoying the class, which meets again on Friday from 2:00 - 4:00 p.m., with Merle Anne Kirk as model.

Raindrops keep falling on my tent



The rainy day book

Packed with hundreds of great ideas
of what to do in camp when it pours

Joy Mackay

American Camping Association®

Raindrops keep falling on my tent



Joy Mackay

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1 Rain Can Be Beautiful



"Is that rain I hear on the roof?" These words can strike terror in the heart of a camp leader. Rain . . . mud puddles . . . soggy bedding . . . wet campers . . . sore throats . . . homesickness . . . a whirl of nightmarish thoughts begin.

Relax! A rainy day in camp can be a delightful experience if you plan for it to be that way.

Check your own attitude first of all. Be positive. "Hooray, it's raining!" Be excited and even enthusiastic about the rain. Maybe it will settle the dust on the camp road or break that muggy hot spell. And probably the farmers need it, so be thankful. And even if it is your sixth straight day of rain and you've planned an ark-building class for your third activity period, accept the challenge to your ingenuity. Attitudes are contagious, and camp spirit should run high regardless of weather.

If your campers have had a full schedule, a more relaxed rainy day schedule may be welcomed by both campers and staff. Arrange with the cooks to have breakfast an hour later if it is pouring rain at daybreak. This usually makes for good sleeping weather, and an extra hour in the morning or extra rest time after lunch may be much appreciated.

If you are enjoying a warm, gentle summer rain, plan to follow your regular camp program as much as possible. Be sure campers are dressed properly if it is chilly. Rain gear, ponchos, and boots prevent sniffles later on. In a warm rain, swimming can be fun. Many campers have never had the opportunity at home to do this. As long as there isn't a thunderstorm and as long as campers do not get chilled, a water party can add excitement to your program. You may want to provide hot chocolate and, to prevent colds, have campers dry briskly and put on dry, warm clothing after a rain swim.

Lifesaving class can have dry land drills on holds, releases, and carries, regardless of weather. And this is a good time to read that textbook in preparation for the written exam.

Your archery class can repair arrows and bows and make new targets on rainy days. Possibly you may have a rain shelter where campers can shoot safely.

The campcraft class really needs a rainy day to test its skills. Anyone can lay a fire and cook on a sunny day, but a good campcrafter can light fires, cook, and stay dry even in a downpour. This is a real test of your camper's abilities. A log can be split for the dry wood in the center. Previously waterproofed matches will be needed. These can be coated with nail polish or paraffin. Lashing a tarp high over your fire site will allow your

cooks to prepare and cook food under shelter. If your campers have previously constructed a lean-to or an outpost site, they may choose to spend all day and all night at their own campsite.

A canoeing class can be conducted as usual as long as there is no electrical storm. Your canoeing campers will be in swimsuits anyhow, and it is rather exciting to do things in the rain if dressed for it. At home Johnnie is probably called into the house when it rains, but at camp he can carry on some regular activities even in wet weather.

Musical groups, handcrafts, creative writing, sketching, and drama groups have no problem meeting as usual. The nature class finds the rain helpful for finding salamanders, moss, or spider webs. Put on your rain togs for a puddle hike!

Though you may continue your regular schedule on the first and second days of rain, you'd better introduce some exciting innovations by the third day of the monsoon. Here are points to remember:

1. *Plan in advance for rainy days.* During precamp training with your staff, brainstorm rainy day ideas. Make elaborate preparations for rainy day activities. Develop plans A, B, C, and D for consecutive days of liquid sunshine. Save lots of surprises and special events that will be used only if it rains, and you'll have campers and staff alike hoping for that rainy day.

2. *Check out your camp facilities and personnel for rainy day programming.* What use can be made of the dining hall other than meals? The camp library? The stables? The camp store? The chapel? What talents do your counselors have? Don't forget your noncounseling staff. Your nurse may have a hobby worth sharing. Your cook may teach campers to bake cookies. Your bus driver may know something about forestry.

3. *Keep your plans flexible.* You may have to shift plans several times in one day if a warm rain becomes a northeaster, or the rain clears. Be sensitive to your campers' needs. Each camping period will be different. What was successful during that week of rain in July may not work in August.

4. *Plan with the needs of your individual campers in mind.* Cindy may be bursting with energy while Sherry would rather write letters. Ten-year-old Tom could fish all day, while his 15-year-old brother Jim would rather perfect his hook shot on the basketball court. Keep individual differences in mind as you plan your program, and always remember that the program is only a tool to

accomplish your objectives. In no case should a program become an end in itself, or you will find that you are pushing campers into your program mold, rather than developing a program around campers' needs.

5. *Plan for maximum camper involvement.* Campers learn in proportion to their involvement. (And so do you.) If you want campers to get the most out of their camping period, provide experiences where they can be totally involved. This means you will have some all-camp activities, some cabin group activities, and some individual activities. You might use a rainy day committee made up of representative campers and a few counselors

to carry out rainy day programs.

6. *Some activities are best done in the rain.* Save these and provide them only when it rains. Keep the element of surprise in your wet weather program. Juniors especially appreciate this. This doesn't mean no advance planning, but just the opposite. Plan to keep a secret from your campers and announce with great fanfare the "special surprise" in the dining hall or when you have the whole camp together.

You can make a rainy day something to anticipate with pleasure rather than a dull and dreary blight to your camp program.

2 All-Camp Activities

"Is it still raining?" The inflection which accompanies this question is important. If it's asked with weariness, step up your activities. If it's asked with excitement, you're a winner!

How about breakfast in bed? (Are you out of your mind?) If you have a small camp or a large camp with a small counselor-camper ratio, this can be accomplished without much effort, and it won't be a burden on the kitchen staff either. Counselors can carry trays of milk and dry cereal (the kind you can eat right in the box) and a pitcher of hot chocolate. Campers can use their own cups or plastic-coated paper cups. Breakfast is served to campers in bed. What a delightful surprise for a dreary morning! It is a light breakfast, but one campers will long remember.

Or you may sleep in an extra hour on the third day of rain, but be sure to notify the kitchen staff and all of the counselors beforehand. A little extra sleep may greatly improve attitudes and eliminate irritability among campers who need more rest than the average camp program provides. And this may be meeting a very real physical need for your staff. Then when your day does begin be sure it is action-packed. A long-term camp can afford to be more relaxed than a short-term camp. One week campers want action every minute.

Run a Wells Fargo game in the rain. This is a wild



game of the West. Be sure campers are dressed in old clothes. Divide the camp into two teams. A piece of adhesive tape marked with the team color is placed on the forehead of each camper. Teams try to "capture" the mail or treasure and take it to their home base. A team member is considered "scalped" or dead and out of the game when the adhesive tape is pulled from his head. The object is to scalp the enemy team and capture the treasure. It is a rough and wild game. High schoolers particularly enjoy it. In a coed camp, you may want to make a rule that boys attack only boys and girls attack only girls.

An all-camp treasure hunt can be fun in the rain if campers are dressed for the weather. Treasure can be stones painted with gold paint or some goodies to eat hidden in a metal container.

A scavenger hunt by cabins or teams can also be successful in the rain and campers will keep warm running over the entire campground. You can have each group find the objects in the order you give them or have each team run for the object as a group. The whole team must go together for each object. Include in your list some things easy to find on a rainy day such as a toad, a

salamander, or a snail. You may also include such things as a 5' piece of string or a hair from the camp director's chest (if you can find him), or the waterfront director's whistle. (There may be only one.) Include things that campers will have to figure out, such as a picture of Lincoln (penny or stamp or \$5 bill), a thermometer registering 100 degrees. They may draw one or heat a real thermometer to that exact temperature. You may include any missing items around camp, such as a counselor's car keys or a lost watch.

* * *

A photography class may enjoy picture-taking in the rain. Close-ups or rain on a puddle or drops of water on a leaf can be beautiful, but you need a good camera for these shots. Campers in this class might spend time learning picture composition or developing prints. Enlargements can be made if the equipment is available or the arts of cropping and vignetting may be tried.

* * *

Moving pictures or slides can be kept on hand for rainy days. Prior to bad weather take candid shots of camp personnel as well as campers for a rainy day surprise showing; or take slides of unusual locations around camp and have campers try to locate where this tree or that gnarled stump is located. A shot of someone's boot or a roof of a building taken at an unusual angle will make it more difficult to recognize.

* * *

Hold an indoor track meet. Both cabin groups and individuals can compete in various events. Involve the whole camp in such events as the discus throw (paper plates), javelin throw (paper straws), shot put (bean bags, pillows, or balloons), long jump, high jump, hop skip and jump, and the indoor mile (50 feet with ankles tied).

* * *

A good change of pace might be to have cabin games on a rainy afternoon. A different game is played in each cabin; campers rotate around to the different cabins every half hour. Include a story cabin. Young campers enjoy this.

* * *

How about an indoor county fair? This takes most of a day to prepare. Each cabin sets up a booth made of chairs, blankets, tables, or anything campers can find. Each cabin has a different display or game of skill. One cabin might have water guns to shoot out a candle flame; another might offer prizes to anyone who can shave a balloon without breaking it (take the blades out of the razors first!). Or put a counselor behind a poncho with just his head sticking out. Have campers throw wet sponges at him. Use campers' imagination and see how original they can be with their booths. Each cabin may enter a prize vegetable, such as a large head of lettuce (basketball wrapped in green paper) or a pie (mud pie). Add an arts and crafts display and a camper dressed as some farm animal for the livestock exhibit. Award ribbons for first, second, and third prizes, honorable mention, best in class. You can include a trained animal show with campers dressed in costumes and going

through the antics of these animals.

* * *

Save an all-camp birthday party for a rainy day. Divide campers according to the months of their birthdays. Afternoon hours can be spent decorating your dining room tables with motifs for different months. December could have Christmas decorations, February could use hearts or cherries and hatchets. October's table has Halloween decorations and November's uses turkeys and pilgrims. Campers eat with those who share their birthday month. Each group can supply entertainment related to that season of the year.

* * *

A semiformal dinner with candlelight and music might add just the right touch after running around all day in grubbies. Or your junior high or high schoolers might enjoy a banquet "date" night.

* * *

Try a color day when everyone wears a bright color. One day may be orange and everyone who can wears something with that color in it. Bright colors help lift spirits on a dull day. Try a striped day or a plaid day. One camp had an inside-out day, and clothes were worn at least part of the day inside-out.

* * *

Give campers instruction in the use of map and compass. This is a good indoor activity. You can practice giving bearings and distances and then go on an imaginary trip by using topographical maps and Silva compasses. Designate a starting point, then give campers consecutive readings such as: Go 025 degrees for 2 1/2 miles. Have them mark this on their maps. Then go 190 degrees for 3/4 mile. What do you find there? Or you could give 15 or 20 readings and see how many end at the right place. Later when you have a sunny day, you may want to actually follow the route you laid out on that rainy day.

* * *

Have a counselor-camper day. Campers elect peers to be the director, nurse, waterfront director, etc. In each cabin one camper is elected to be counselor for the day. Be sure your staff realizes that this does not relieve them of responsibility, but only increases it. The director for the day assumes the role by making the announcements, and taking on whatever the director does that day. Nurse for the day assists the real nurse all day. The real counselors play the roles of the campers who are taking their place. This can be fun as campers see the counselors act like campers and vice versa. Beach staff for the day (for a rainy day swim) works with the regular guards.

* * *

If you have an outdoor shelter, try a Paul Bunyan day. Include woodchopping, sawing, naildriving, bed-roll making, knapsack packing, and boiling water on a hobo stove. Try log rolling from one marker to another. Choose a log that is larger at one end than the other, so that as it is rolled corrections will have to be made to straighten its course. Each event can be timed to see who finishes in the best time.

* * *

Spend an hour singing favorite camp songs. This can be around the tables after a meal or in a meeting place. Remember that a singing camp is a happy camp, rain or shine. Sing songs appropriate to the age group and pitched for their voices. If an evening meeting must be indoors because of the weather, spend more time singing. If you have an indoor fireplace, singing by firelight will add an impressive atmosphere. Teach *good* music. If you teach appreciation for lovely songs of the outdoors, campers will not miss other music. Select a good leader. He does not have to be a good singer or musician, but he must know how to lead the group and be sensitive to group atmosphere.

A rainy day is perfect for the camp choir or chorus to practice or prepare for a musical presentation. A camp orchestra or band can prepare special numbers. These musical groups, along with your drama club, can present some worshipful programs.

Conduct a songwriting contest by cabins. Include the best song in your camp songbook next year.

What could be better on a rainy day than a camp circus, complete with clowns, elephants, and a parade? Use a meeting place or dining hall for the big top. Decorate with streamers like a huge circus tent. Each cabin can put on a sideshow using sheets and rope for props. One cabin can have the Siamese twins (two small campers in one large sweat shirt). One cabin can be the band with comb hummers and drums made from tin cans. Another cabin may present a wild animal act, another may want to supply the clowns or a tightrope walker (walk along a rope on the floor with appropriate gestures). Two campers under a blanket can become an elephant. A stuffed knee sock makes a trunk. A parade of elephants holding each others' trunks opens the circus. And, of course, each sideshow has a barker inviting everyone in. Supper can be part of the circus with hot dogs, potato chips and Kool-Aid at various booths. Be sure to have peanuts and candy at a booth staffed by the camp store manager. Cotton candy and popcorn are optional.

Christmas in camp is something special. Much rainy time can be used making gifts in the craft shop. Campers can exchange names in their cabins. Cost may be limited to 10-25¢. Each gift must be made, not bought. Cabins are decorated with evergreens, cones, and soap snow. A Christmas tree is put up in the main building and campers make all their own decorations, stringing popcorn and berries to paper-chain ornaments and soapflake snow. Christmas carols are sung all day. A Christmas story can be read, told, or acted out by campers. Christmas can be celebrated rain or shine, so stockings can be hung up the night before and filled by counselors with candy, peanuts, etc. Counselors or older campers will enjoy caroling after campers are in bed and before they go to sleep. Gifts are given out around the tree on

Christmas Day. A turkey dinner with trimmings adds to the occasion.

Conduct sports clinics in football, soccer, tennis, basketball, baseball, track, bowling, archery, fencing, and golf. Use counselors or staff who have competed in these sports in college or high school.

Offer a wrestling class for boys if there is a staff member who can properly instruct and supervise. One camp found it had an ex-boxer on the staff who was glad to give some pointers.

If the rifle range has a cover over the shooting area, offer this activity right through that summer shower. Conduct longer periods and include more campers in the riflery class.

Offer special activities not usually offered in good weather. One camp found a counselor who had taken karate lessons. Campers were eager to learn this new skill. Once the rain stopped the class was dropped.

Hold a cake-decorating class. Each table that night can have a cake decorated by this class.

Have a dress-up-your-counselor meal. Each cabin makes a costume from newspapers, sheets, or anything campers choose to dress their counselor. It may be a comic strip or nursery rhyme character, or guess who. At an after-dinner parade of the costumed counselors, the prettiest, most original, funniest, or most elaborate may be chosen.

How about a hobo meal? Come dressed in grubby clothes (after an all-day rain who has anything else). Eat from tin plates or washed-out soda pop cans. Food could be cooked on hobo stoves under a shelter, or served in the regular dining hall.

Try a one-utensil meal. No silverware is on the tables except serving pieces. As campers come in the dining room door, they reach into a big box for one utensil. They cannot see what they are picking up, but whatever it is, they must eat their whole meal with it. Save some special items like a soup ladle, potatomasher, and spatula for the camp leaders. Have a camera on hand for some pictures!

Have a meal where no words may be spoken once the campers step into the dining hall. Motions are used instead of sounds. Grace is said silently and a chorus can be sung by motions only. The silence can be a welcome relief to a noisy dining hall.

Have you ever had a backward day? Start with supper and end with breakfast. Reverse the order of the day's schedule. Even the meals can begin with dessert and end with an appetizer. One camp had the campers wear their shirts backward and some wore hats with faces painted on them and walked backward into the dining hall. This

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will be one of the different things that campers will talk about.

Hold a talent show. Screen contestants beforehand. Put variety into the presentations (vocal, instrumental, funny, serious, stories, impersonations, etc.). Some hidden talent may be discovered.

High-schoolers profit from a careers panel. Invite some successful businessmen or professional people to be on the panel or use the camp's staff. Different vocations might even be role played. Campers frequently are not aware of the many vocational opportunities that are open.

Make tapes of camp songs for counselor training the following year. This is a good way to teach songs to new staff and campers.

Hold a lantern party in the evening. All the games, singing, and the devotional are done in lantern light. If there is a barn with hay, campers can sit in the hay for the program.

Organize a harmonica band or a comb band.

How about a cheerleading squad that practices for camp sports events?

Have a pet show. Turtles, snakes, beetles, spiders, mice, or whatever your campers can catch may be entered. Remember if they find an animal such as a chipmunk or squirrel, it should be let loose after the show or within a few days. Or, hold a pet show where each cabin enters a camper dressed as an animal. Have each animal perform; judges pick the winners.

Keep a rainy day chest of games, costumes, puzzles, and surprises. Only on the second consecutive day of rain may the chest be opened. Contents of the chest are changed from time to time. Seeing what is in the chest becomes a great event. Typical contents: candies, craft items to make, suggestions for all-day programs.

Have a Halloween party. Campers make their own costumes and come dressed as clowns, animals, or personalities. Include bobbing for apples, or eating apples hung on a string, and popping corn. Refreshments can be apple juice and doughnuts.

A Noah's Ark program can seem like forty days of rain. Campers march into the camp's big building two by two and walk up a gangplank. One cabin can be birds and campers would "fly" in. Another cabin can be elephants who do an elephant walk. The lions do a trained lion act; the birds sing and each group entertains. Or play — "Guess what animal sounds like this?"

Give each camper a stick of gum to chew. When it is soft he tries to mold the gum on a file card with a toothpick. The one that looks most like an ark is the winner. Refreshments can be cow juice and animal crackers.

Hold a soap bubble-blowing contest. A variation: see who can bite the most bubbles in two minutes.

Make lots of table games available. These can be in a lounge area or used in the cabins. Invest in a few games of checkers, Clue, Monopoly, Cootie, Pick-Up-Sticks, Barrel of Monkeys, Chess, Frustration, etc.

Hold a mock TV show complete with soap opera take-off, newscast, athletic event, and a few commercials.

Walk about camp with a tape recorder and record camp sounds. Who can identify someone singing in a shower, catsup pouring from a bottle, an arrow being released from a bow, or a camp leader snoring?

Spend time getting the cabins extra clean. Hold an open house after cleanup time. Award the golden broom to the cleanest cabin and a shovel to the dirtiest.

Hold challenges in the dining hall. Who can eat the most peanut butter? Who can drink the most milk? Who does the best imitation of a chicken? A cow? A horse? Run a pie-eating contest, an egg-throwing contest with contestants moving a step away from each other after every throw. Who can do the most push-ups? Who can chin the most times on the rafters? Who can eat the most Jell-O?

Which cabin can completely cover their counselor with toilet paper first?

Form a drill team and practice for an outdoor game when the sun comes out.

Hold a marble tournament.

Bring several canoes or rowboats into the recreation hall. Have cabins decorate the boats as floats. This can be related to a theme for the week. Judge the boats for ingenuity. Provide crepe paper, chicken wire, and paint.

Hold an indoor rodeo. Use wooden horses and have races, play polo, or musical chairs on horseback. One camper on all fours can be the horse and another camper rides his back. Rig up a bucking bronco from an oil drum. Put a saddle on it and secure it with four sturdy ropes. With a camper at each rope, the bronco can be made to buck violently. See how long anyone can "ride" him. Be sure to put mattresses underneath or tie the bronco over a pile of straw.

 Have a Mother Goose party for younger campers. Everyone comes dressed as a Mother Goose character. Sing nursery rhymes until nobody can think of another one.

 Hold a Winnie the Pooh party. Read Pooh stories. Serve bread and honey and have red balloons because, "Nobody can be unhappy with a red balloon."

Celebrate Thanksgiving. Have a quiet time on thankfulness. Tell stories of the pilgrims. Make straw brooms in crafts or spruce-needle pillows. Learn how the early settlers lived. Climax with a turkey dinner. One camp had a roast turkey on each table and each cabin came as a family. One parent carved the turkey and all gave thanks. The meal was complete with cranberries and pumpkin pie.

 Plan candlelight vespers. Begin with a candlelight processional. A candlelight choir can sing. (Use small candles with cardboard wax shields.) Candles placed in paper bags of sand can mark the entrance to the chapel. An indoor cross with holes or brackets for candles can be constructed. As part of the processional, each camper may place his candle on the large cross until it is completely outlined in candles. This can be part of a worship or meditation service. Flickering candlelight and the sound of raindrops on the roof will help make this a long-remembered service.

 On rainy days make good use of camp bulletin boards. Post riddles, quizzes, and nature exhibits for identification.

 Have a progressive supper. This takes forethought and planning but it works well on a rainy day. Serve the first course of the meal in the recreation hall, the meat or main course in the dining hall, then go to the craft cabin or shelter for the beverage, and another spot for dessert. A variation of this progressive dinner is an international meal. Serve a meal of a foreign country. Have staff members dressed as nationals of that country. At each stop, while campers are eating, someone tells about its land, its people, and its climate.

 Conduct a story-time through the day in the camp library. Change counselors every half hour or so.

Hold a kangaroo court, or an initiation ceremony for new campers. Bring campers to court for real or concocted offenses. Some "serious offenses"; losing a shoelace, sneezing, not singing a song with a group, having blue eyes. Sentence the camper to perform some stunt. Vary the penalty. Penalties may include pushing a peanut with the nose, jumping with shoelaces tied, singing a solo, patting the head while rubbing the chest. Be careful not to humiliate anyone, but make it all fun.

 Have a caterpillar race. All team members or all cabin-mates must hold onto a rope at all times. Each group is sent to different spots around camp. At each location directions are marked where to go next. It is a race to see who finishes the course first, but the whole group must go as a caterpillar.

 Trick or treat for an afternoon. Campers go begging from cabin to cabin. (Be sure to dress for rain.) At some cabins candies are given out, at others campers receive only stones. Peanuts, popcorn, dried beans, fruit, or cookies may also be given. They get marshmallows at the last stop. These are then toasted in the fireplace. Campers make and decorate their trick-or-treat bags in the craft shop earlier.

 Situation charades. Each cabin draws a slip of paper from a bag. Each paper describes a situation that cabin must act out. Here are some ideas: showing a bad report card to your father; timid camper getting into the lake for his first swimming lesson; boy at his first piano recital; child forgets his poem at a Christmas program; counselor sneaking back to his cabin after the campers are asleep.

 Drama in a bag. Each cabin is given a paper bag with a dozen or so props. They must make up a skit, using all the props in the bag.

 Valentine party, a dress-up affair. Decorations are red and white. Play magic heart: When the music stops, campers must touch a heart on the floor or wall. There's one less heart than campers. Someone is eliminated each time. Serve heart-shaped cookies, red Kool-Aid.

 Paper bag or stocking puppet shows can be hilarious. Prepare your puppets on an afternoon of rain. Campers may write their own plays or give a fairy tale, or a story can be dramatically portrayed. The show can be given that night or the next time it rains.

 Shadow plays can be fun too. Hang up a sheet and place a strong light behind it. Campers act out the scenes between the light and the sheet. Campers might try to guess the story being enacted.

 The counselors can let down their hair and put on a show for the campers one afternoon or evening. One camp had the counselors imitate certain campers. Campers were good at guessing who they were. (Be careful not to hurt feelings.) When the tables are turned, campers are quite good at taking off on their counselors' idiosyncrasies.

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Who hasn't tried a camper stunt night? But it needn't be at night. Have stunts on a rainy afternoon.

Hold a clothesline art exhibit. Campers in sketching class or art classes can display their work for all of camp to enjoy.

You have probably had a camper-counselor softball game. Why not hold one indoors, using a beach ball. When running bases, the batter must put someone in a wheelbarrow and push him from base to base. The catcher must catch the ball in a bucket, butterfly net, or washtub. Use imagination for a hilarious softball game.

If the theme for the week is western, try a gold rush. Each cabin group represents prospectors searching for gold. Put a dab of yellow or gold paint on anything you want collected and campers will bring it in. One camp cleared the paths of trash this way and another removed barrels of stones from the ball field.

Learn something of the area where the campsite is located. Was it once a farm? A wilderness area? What pioneer inhabitants once lived here? What Indian tribes once roamed here? What did they live in? How did they dress? Did they make jewelry or pottery? What did it look like? Reconstruct a pioneer village in miniature or make a costume a pioneer or Indian might have worn. Have some books available for campers to find this information. Or have an old-timer come and tell campers about how it was when he was a boy in this area.

Invite a forest ranger to visit the camp and speak on conservation or land formations. Specialists in areas of nature, physical geography, or astronomy can be invited to talk to campers on rainy days.

Have a question box and plan an answer panel of staff members. Give campers an opportunity to write their questions or turn them in beforehand. A master of ceremonies can read these aloud and direct them to the panel. Older campers enjoy this kind of session.

Conduct a fire drill or an evacuation drill. This is especially good for areas that are dry, or subject to flooding.

Arrange for a field trip to a nearby museum or a planetarium, if any.

Pull off a yo-yo tournament.

Find the camper with the widest smile, loudest voice, biggest feet, lightest in weight, and the girl with the longest hair. Who can sing the highest note and who can reach the lowest? Who has the shortest name? The longest?

Nature baseball. Have on hand a collection of nature samples—leaves, rocks, wild berries, etc. The pitcher asks the batter to identify one. If he can, he goes to first base. If he can't, he's out. Three outs and the sides change.

Try a counselor hunt. At mealtime the counselors disappear one at a time. When they are all gone from the dining hall, the director can announce that bandits have captured the counselors (if the theme is western) or Captain Kidd has taken them (if the theme is about pirates) and the campers must find them. Limits should be put on time and the area where counselors hid.

Have a Sadie Hawkins Day. Fellows are given a five-minute start. Each girl tries to find and catch a boy. Eligible men counselors have bounties on their heads or are worth more in points. Set a time limit and decide on rules. If a boy climbs a tree and a girl finds him and waits at the bottom of the tree for ten minutes, he's hers. All boys caught must sit with the girls who caught them for the evening meal. He must buy her something at the canteen and she must make him a fancy hat which he must wear to the dining hall. Hats can be judged after the meal.

Go on an indoor snipe hunt. Clues can be laid in code.

Hold an indoor nature fair. Display interesting things campers have found. Discourage picking of wild flowers and, of course, do not damage trees. If a wild pet is caught, be sure to know what it eats and the kind of environment it needs before trying to keep it only a few days. Of course, you will then let it go. Have many classifications and awards, so that everyone can qualify for some recognition. Teach campers that it is better to watch than to kill. We are guardians and custodians of creation and of the delicate balance on which it survives.

Have campers put on plays. They can make costumes, scenery, and write plots. They can learn to cooperate with one another and to appreciate the contributions of others. Drama in camp can teach poise, self-discipline, good enunciation, and proper voice projection. Favorite camp songs can be included. Secular plays campers write should be funny and entertaining. The action is colorful and somewhat overacted. They should end with the audience hissing the villain or cheering the hero. The group should work closely with a counselor to avoid anything in bad taste. Involve as many campers as possible.

Reading plays is much less work. The script is read by each actor as he carries out the action.

Don't forget musical plays and cantatas. John Peterson has written some excellent works which can be given by older campers and staff.

Pantomimes. Stories can be read by one person and acted out by others.

Set up a comic art museum. Some exhibits might be: one-eyed monster (needle), slipper (banana peel), diamond pin (dime and pin), something to adore (door knob), ten-carrot ring (ring made of ten carrots). Your campers will think of lots more.

With water colors, paint faces on knees. Dress up lower part of legs as clowns, ballerinas, etc. Participants stand behind a sheet with legs from knees down showing. Have them put on an act.

Rainy days should contribute to a camper's education. This is a good time to teach cooperation, teamwork, and consideration for others. Because the pace of camp is different, there will be more time for sharing, and more emphasis on right attitudes and sportsmanship. Rainy days should provide outlets for campers' creativity, ingenuity, and leadership abilities. Rainy days break up the monotony of daily routine.

3 Cabin Activities

Don't track mud in the cabin! But there are many things you *can* do as a cabin group. Make rainy days exciting days, especially if it rains at the beginning of the week, when homesickness is more likely to occur.

The fish may be biting during a warm rain and many of your campers may never have caught a fish on their very own. If there's no thunder or lightening, go fishing as a cabin.

Learn how to properly clean the fish that are caught and ask the cooks to let you cook them for supper for just your own cabin.

If campers do not have fishing equipment, why not make poles and learn fly-tying?

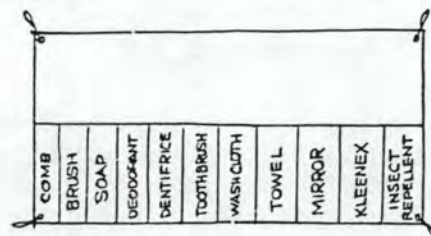
Make plaster casts of those deer tracks down by the lake—or maybe it was a racoon or muskrat. Can you tell which? Look it up in a book.

Set up a bird feeding station and a bird blind. Some old lumber and tarps make a good place to hide so the birds won't see you but you can see them. Place food in hanging feeders as well as ground feeders. Provide seeds,



nuts, apples, and peanut butter. Mark different locations with numbered markers so you can call the attention of your cabinmates to a bird at #4 station. Leave some small brush for cover. Rope off the area so campers do not walk through the feeder area and scare away the birds. Campers will have hours of fun watching different birds feeding and will attract more birds than they knew were around.

From an old tarp or piece of canvas make a toilet article case for each of the campers. It might look like this:



It can be hung across the bottom of a bed (don't keep wet washcloths and towels in it) or folded in half length-

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wise, rolled up, and tied for trips.

Follow an onion trail. Have someone go ahead and rub a cut onion on leaves and bushes, then try to follow the trail by smelling the onion as you go. Don't forget the rainwear.

Compose and illustrate Japanese Haiku. This is an unrhymed poem of three lines containing five, seven, and five syllables respectively. It usually refers in some way to the seasons of the year. You might begin by reading Haiku. Close your eyes and see a mental picture.

I stand on the hill
As the wind blows against me,
I see the storm come.

Compose some of these about the out-of-doors around the camp.

As a cabin, put on a leprechaun show for another cabin or for the rest of camp. One camper puts socks and shoes on his hands and puts his arms under the first camper's armpits. The illusion is of a funny little leprechaun. You can have him feed himself, shave himself (remove the blade from the razor), or wash his face, which is all done by the person behind who cannot see what he is doing.

Or you may bring storybook characters to life. On poster board cut out head and arm holes. Paint bodies on the poster board. Pieces of material may also be glued on.

Similar to this is composite art on folded paper. Here the first person draws the head, folding his drawing over so the next artist can't see the head. Others draw the neck, chest, and so on. In each instance drawings are folded over so no one will know what the end result looks like. The last person puts a name on it. When the folded paper is opened, roars of laughter follow.

Young campers enjoy listening to stories, either told by counselors or by a recording.

If a counselor is good at telling stories, ask campers to make a list of things they want in a story (horse, broken chair, kite, etc.). The storyteller weaves into his plot all of the objects on the campers' list. At one camp this was a regular weekly event, a continued story. Campers sometimes stayed another week just to hear the next episode told by an excellent storyteller. If the rain continues, so can the story.

Make weather flags for the boating area.

Waterproof matches with parafin or make trench candles. Cut newspaper strips about 3"-5" wide. Wrap tightly until as thick as your thumb. Tie with string and leave a foot or so of extra string. Drop into melted parafin. When saturated, hang up to dry. Use them to start fires in wet weather.

Have campers illustrate a book they have read. Others

guess what book it is.

Make place mats for the dining hall. Leaves, ferns, and grasses may be pressed between two pieces of wax paper with a cool iron. Edges may be scalloped or cut with pinking shears.

Wall hangings made of two pieces of colored plastic film may be used to seal in prepressed leaves and ferns. Seal top, bottom, and sides with tape. These may be used to decorate the chapel or cabins.

Run a turtle race. Draw a circle, place turtles in the center. The first one to get out of the circle wins.

Play truth or consequences. Make up foolish questions: On what date is the 4th of July celebrated? And impossible questions: How many gallons of water are in our lake? Consequences should be funny for everyone.

Hold a debate on some subject of interest or some nonsense topic. Resolved: Cats are more intelligent than dogs.

Try analyzing handwriting of the camp staff.

Exchange riddles with cabinmates.

Practice physical fitness skills.

Hold a slimnastics class in your cabin.

The campers may enjoy playing indoor games: charades, 20 questions, rhythm or animal rhythm, mental games, magic games.

Maybe this would be a good time to wash clothes, sew on those missing buttons, or repair that bursting seam.

A rainy day is just right for digging for fishing worms.

Exchange experiences: my most embarrassing moment, my happiest experience, the funniest thing that ever happened to me.

Have a "tea" for girls.

Write folk songs or poetry.

Conduct a first aid class. This is great for a rainy day, but advance planning is necessary to secure the free films from Red Cross and have a qualified instructor to teach. Encourage someone on the staff to take the necessary training prior to camp.

Girls will enjoy trying different hair styles and fixing each other's hair, or conducting a good grooming class.

Decide on a shield, motto, and color for the cabin this

week. Make cabin pins from toothpicks and alphabet noodles or wood-burn the cabin motto on small pins made from cross sections of branches. Make medallions with the motto or shield on them. Wear the cabin colors. Make a larger shield for the cabin door from a cross section of a log.

Make funny hats from newspaper or construction paper to wear to the dining hall.

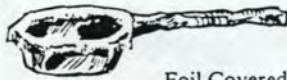
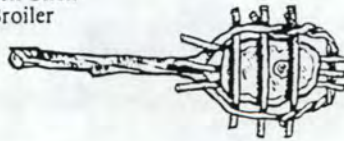
Include a marshmallow roast for your cabin, or toast s'mores around a fireplace.

Put together a camp newspaper. Some campers can type; others can do layout. Some can write news items. You can include a gossip column, comic strip, and editorial. Some campers can be reporters and interview various staff members about their goals, hobbies, and their experiences. Older campers can cut stencils and your camp newspaper can be mimeographed. A counselor with experience or a journalism student could sponsor the newspaper.

Have a nature hunt with cabinmates. Find something that crawls, a seed, prickly leaf, compound leaf, square stem, parasite, etc. Send campers out for one thing at a time. See who can find each item first and who finds the most.

Make utensils for your next camp-out. Try making fire tongs, pot hooks, or slides for adjusting tent ropes or weave a green stick broiler.

Green-Stick
Broiler



Foil Covered Forked Stick

Pot Hooks



Tongs



Tent
Rope
Slide

Or make equipment from tin cans.



Cooking Fork



Lamps



Ladle



Cup



Holes

Paraffin Over
Corrugated Cardboard



Coiled in Can
for Burner

Start an insect zoo. Crickets, praying mantises, or walking sticks can be placed in fancy cages campers make. Collect food for the zoo animals. A good way to do this is to shake a bush and collect tiny insects on a sheet or umbrella. Find out what the zoo inmates eat and give them the right diet.

Start a seed collection.

Juniors are great collectors. A rainy day is a good day to begin a rock collection, twig or bark collection, leaf or wood collection, or feather collection.

Play paper and pencil games in the cabin. Do crossword puzzles or find hidden names in scrambled letters.

Start a desert garden or terrarium. Go for a rain walk and collect mosses and ground pine.

Collect tadpoles. Put them in an aquarium and watch them grow. Add rock or land areas for when they emerge as frogs.

Draw a large bird on poster board. Paste all the feathers that campers can find around camp on the bird. This will give campers an idea of the great variety of in-

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interesting birds in the area. Try to cover the paper bird with feathers.

Role-play situations that teens may face when they go home. This might include dealing with problems. Campers will gain valuable insights and be better prepared to carry over lessons they have learned in camp.

Make a 3-D layout of the campsite. Use a sand table or make a permanent layout with flour, water, and salt. Place all the buildings on the display in the proper places. Use pine cones for trees or small pieces of sponge painted green. Use blue cardboard or a mirror for the lake or pool.

Plan a party with another cabin.

Bake a cake in a fireplace and ice it with melted chocolate bars and marshmallows.

Have a taffy pull. Or make pizza or fudge.

Conduct a fashion show or a class in etiquette. Using a skit method can make this interesting as well as informative.

Start a barbershop quartet.

Appoint a scribe for the cabin and keep a log of cabin activities. Include all the funny things that happen. Send copies to campers after they return home.

Plan a backpacking trip. Choose committees of wood-gatherers, fire builders, cooks, KPs, programmers. Decide the menus with the cabin (be sure they are balanced). Decide how to prepare the food: Will you fry, broil, bake, boil, toast, roast, stew, or poach? Use a map to decide where to go, and what trails to follow. Estimate where you will spend each night and what you will do along the way. Check the mileage. Write a trip plan with distances to landmarks. Note any steep climbs by checking the contour lines on your map. Discuss clothing and give each camper a checklist of things to take. Decide on a theme for the trip and plan evening programs to follow that theme. Include games, songs, and stunts. Change the names of food items and games to fit the theme. (Hamburger, carrots, and potatoes can be jungle stew for a safari trip. A game of "steal the bacon" may become "rustling the cattle" for a western theme.) Give instructions on how to pack gear, keeping the weight high and close to the body. Review how to set up your shelters and first aid. All preparations can be made while the rain is still falling; the trip can start on the first clear day.

A canoe trip can also be planned on a rainy day. Pack gear in waterproof boxes that can be easily carried through a portage. Check map for rapids, waterfalls, and portages. Plot overnight spots and likely rest stops.

Make a fire board of miniature fire lays. Make a knot

board, displaying the many knots used in camp. A display board of ways to pitch a tarp can be made with small sticks and little squares of cloth. These instructional tools can be used in teaching campcraft.

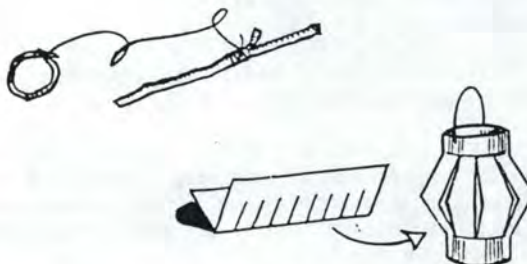
Keep on hand for that rainy day some service projects for a nearby hospital, or convalescent home, or home for the aged. Write to them before camp and ask for a list of things campers could do or make for them.

Polish all shoes in the cabin and waterproof the hiking boots.

Start a progressive story, have each camper add to it.

Make some cabin games. Paint tick-tack-toe, checkers, or shuffleboard on the cabin floor. Make checkers from slices of a tree branch. Shuffleboard equipment can be made from forked sticks and wood circles.

Make a ring-toss game or bean bag game and contribute it to the camp's game supply. Make and carve hiking sticks. Make a toss-and-catch game, or stilts.



Make Japanese lanterns to decorate the cabin or recreation hall.

Make flags of other nations and display them in the dining hall.

Make party favors or place markers for the banquet using birchbark, paper, shells, wood, bark, driftwood, or ferns.

If you can get the materials, try making a tent for the cabin's use. The *Golden Book of Camping* and *Camp Crafts* have instructions for making tents and camping equipment.

Make a ditty bag for next week's hike. Several campers can work together to make a tarp or backpack.

Construct a planetarium. Draw the skyline around a particular spot on your campsite. Lightly draw in the star locations from a star map or chart. Then on a clear



night, check the planetarium for accuracy before finishing it.

Learn types of lashing and uses of each — square, diagonal, sheer, continuous. Dressed in ponchos, collect wood to construct some useful piece of furniture. Bring the wood indoors and make a bench, table, chair, porch swing, or night stand for your cabin. Take lashings down when finished. Use only downed wood for lashing projects.

Study an area of soil erosion on the campsite. Make plans as a cabin group to correct it. This may mean log steps on a steep trail to hold back the soil, or planting proper ground covers on a bare area. Campers may decide to move the location of a trail, or put rocks in a gully to hold the soil.

Make a weather station and give daily weather reports to the whole camp. See bibliography for sources.

Using plaster of Paris or clay over wire forms, make replicas of snakes found in the area. These should be accurate in size and color when painted. They can be used for identification and can be helpful to the camp if it is located in snake country.

A drippy, soggy day is good for a rap session in the cabin. Older campers especially enjoy this.

Have a camp improvement afternoon. Fix bulletin boards; repair and paint camp benches; repair song books; decorate dining hall and cabins; repair leaks.

Make posters for safety, fire prevention, or the camp's conservation program.

An older cabin group may prepare an evening program for younger campers.

Prepare a worship service for the whole camp led by your cabin.

Practice using a knife, ax, and saw. Whittle something, chop firewood, saw some logs to keep the fires going all day in the lodge so other campers can come in and get dry.

Play tournaments—round robin ping-pong, shuffleboard, ten pins, box hockey, skittles.

Make star maps of the various constellations. This can be done with gummed stars on blue construction paper or pin-pricked holes in cardboard with a flashlight held behind it. Old black 35mm slides can be pinholed and projected on a screen.

Make an electrical quiz board for a Nature Nook. Or set up a "What's it?" box or peep boxes.

Have a cookout in a fireplace. Plan a special meal with food not usually available in the dining hall. Campers can make upside-down cake or cherry cobbler in an iron pot.

If you have tried a half dozen of these ideas, the rain has probably stopped, so dry out your bedding, hang up the wet jeans and socks, and bask in the sunshine!

4

Individual Activities



When the clouds are leaking and washcloths are mildewing, better plan some sharp activities for campers to do individually. Johnny may want to write letters, but Steve is raring to collect salamanders. Jane would rather get her clothes mended, but Pat would rather read poetry. Rainy days are good days to consider the individual differences of campers and provide lots of things they can do on their own, as well as cabin and whole-camp activities.

Open the camp library and make good use of the library bulletin board to display book jackets and promote some of the newer books. Some campers can work in the library and repair or catalog books.

Collect rock specimens and display them in an egg carton after they are identified.

Collect spiderwebs in the rain. These can be caught on a piece of construction paper or cardboard. The web can be sprayed with silver paint first, then collected on a dark-colored paper. Use a piece larger than the web; bring the paper from behind the web carefully so as not to disturb the pattern.

Rainy days are good for arts and crafts. Be sure to have extra staff available to help in the craft shop on those damp days. Some items must be completed in the shop, while others, such as lanyards and bracelets can be finished in front of the fireplace or in the cabin. Here are some craft ideas:

—Shellcraft. Jewelry, pins, necklaces, bracelets, earrings, cuff links, and shell-covered boxes can be made or decorated with small colored shells. Larger shells can be used for small lamps or mottoes. Animals made from shells are popular with campers.

—Block printing can be used to decorate stationery, place mats, T-shirts, scarves, etc. Cut a design from a linoleum block, potato, eraser, or a stick. Ferns or leaves make good prints, too.

—Stenciling. Make pennants, flags, or mark backpack equipment.

—Fabric decorating. Make vests, curtains for your cabin, scarves, etc., by putting designs on your own fabrics. This can be done by block printing, screen

printing, applique, tube painting, bleaching, embroidering, spatter painting, or tie-dying.

—Braiding and knotting. Macrame belts, vests, scarves, headbands, handbags, lanyards, bolo ties, earrings, rings, pins, and corsages can be made with knotting and braiding. Jute cord, leather, string, or craft strip can be used. Bracelets can be braided or wrapped over a cardboard or metal frame and wrapped with flat weave, twisted or overbraided. Try rope making or a hammock.

—Nature prints from leaves, ferns, and mushrooms make interesting prints on stationery or place mats.

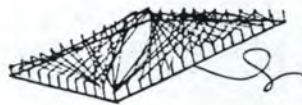
—Pressed flowers, leaves, and grasses between wax paper and Kleenex tissues can make decorative place cards, mats, stationery, or bookmarks.

—Seeds from watermelon, oranges, or cantaloupe can be dried, painted, and strung for jewelry—or glued on a cardboard background and painted for mosaics or scenery pictures.

—Mobiles can be made from cones, pods, glass pieces, folded paper, shells, driftwood, wire, cans, or just about anything that isn't nailed down.

—Sawdust sculpture. To do your own thing in sculpturing, use 2 cups of sawdust to 1 cup wallpaper paste and 1/4 cup of plaster of Paris and enough water to soften the mixture.

—String weaving. Use nails to outline a picture or to fasten strings and you'll come up with some interesting geometric drawings. Use different colors of string for variety.



—Have an overabundance of one kind of breakfast cereal? Make cereal pictures.

—Paper mosaics. Tear up colored construction paper into small pieces. Draw a picture or design and fill in the color with pasted pieces of colored paper.

—Make a stained glass window for the camp chapel with crayoned paper or colored tissue paper. Use salad oil to make the pictures transparent.

—Make a kite to fly on a clear day.

—Young campers enjoy string prints or designs. Holding one end of a 12-inch piece of string, dip the string into paint. Squeeze some of the paint off and drag the string over the paper until you have a pleasing design. Do this with several strings in different colors of paint.

—Sponge prints. Dip pieces of sponge into paint and decorate murals, wallhangings, T-shirts, jeans, place mats, etc.

—Make a diorama of a frontier village, or make a diorama of the campsite.

—Ceramics. Some equipment will be needed for this craft, but the dividends are great if the cost can be put into budget. You'll need a kiln (it is difficult to maintain the temperature over a wood fire), clay, glazes, stilts, and guide sticks. You may be fortunate enough to have natural clay on your camp property. Clay may be molded free form, pressed into molds, or poured into molds, or coil or slab methods can be used. Decorating can be done by glazing, incising, embossing, slip painting, or graffiti.

—If you are fortunate enough to have birch on your property and if you have a tree downed by the wind or storm, you will have some beautiful logs with which to make candle holders, bookends, plaques, etc. The bark can be used to make many things, from drinking cups to post cards. But *never* take bark from a living tree.

—Wood can be chip-carved, woodburned with an electric needle, painted, whittled, stained, carved, or decorated with decals. Items made from wood on the campsite are too numerous to mention, but here are a few: whistles, bookends, tie racks, napkin holders, pins, buttons, plaques, boxes, tent pegs, name tags, toggles, letter racks, buckles, games, frames for pictures, salt/pepper shakers, book covers, initials, stools, candle holders, cutting boards.

—Grow a crystal garden. Place pieces of brick or coal the size of walnuts in a dish. Add 4 tbs. salt (not iodized), 4 tbs. vinegar, 1 tb. ammonia, and 4 tbs. of liquid bluing or food dyes, and watch the garden grow.

—Pine cone zoo. Birds and animals can be made from pine cones, toothpicks, glue, and seeds.



—Fabric dyeing and tie-dyeing. Dyes can be purchased, but preferably make your own dyes from plants and berries growing on the campgrounds. For a blue color use blackberries, sunflower seeds, or larkspur flowers. For red use beets, inner bark of cedar, hemlock bark, rotten roots of a sycamore, raspberries, or dandelion roots. For yellow use sassafras bark, sumac roots, thistle flowers, elderberry leaves, bayberry leaves. For green use laurel leaves or spinach. For brown use black walnut shells, red oak bark, or hickory bark. Use about a peck of natural materials for a pound of cloth to be dyed. Prepare the same as bought dyes. Try tie-dyeing: tie material in a series of knots. Each knot can be dyed a different color or the whole article can be dyed one color. It will come out with sunburst patterns of color and places where the material was tied tightly will be left the original color. Clothing, curtains, and wall hangings can be decorated this way.

—Wirecraft. Bending copper, silver, or gold-colored wire can make lovely jewelry items.

—Metal. Sconces can be made from tin cans. Copper sheeting can be tooled, stippled, etched, embossed, and antiqued. Dishes, bowls, and jewelry can be made from copper or aluminum sheeting.

—Leathercraft. Projects include bags, purses, moccasins, wallets, belts, watchbands, book covers, quivers for arrows, lanyards, knife sheaths, boots, and coasters. Leather may be braided, dyed, tooled, painted, stamped, carved, fringed, beaded, and burned with an electric needle.

—Nature pictures may be made from milkweed, pods, and seeds glued to cardboard or wood. These may be sprayed with paint or gilded. Sand can be dyed and used to make pictures by filling in areas with different colors of sand. Some interesting almost three-dimensional pictures may be made with mosses, bark, and a little paint or plaster. Campers can make creative displays and take a bit of camp home with them.

—Basketry. This is an old craft. Mats, coasters, and wastebaskets can be made from grasses, raffia, or reeds.

—Make a willow whistle, a tom-tom from a tin can and inner tubes, or rattles from gourds.

—Weaving. Make a homemade loom from a wooden box. Weave mats, or sit-upons to sit on at campfire.

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Weave jersey loops or make mats of grasses or pine needles.

—Soap-carving. Using large cakes of Ivory soap can give a camper his first taste of carving. And if he ruins it, the soap need not be wasted.

—Glass bottles can be cut and made into useful vases and candle holders.

—Decoupage is the art of transferring pictures to another surface. Reproductions of great art can be put on wooden articles and made to look like expensive antiques.

—Foil leaf art gives a metallic finish to craft articles by the process of gluing metal leaf to articles.

—Cork can be used to decorate wood, metal, or plastic. Toys, coasters, bulletin boards can be painted, burned, or decorated with sequins and wood.

—Clay modeling. A good downpour should give campers lots of mud. Have them try modeling some of it. Figurines, tiles, and bowls can be made with the right consistency.

—Crewel work. With yarn and burlap, campers can make vests, pillows, pictures, and handbags.

—Stained glass. From broken glass, mobiles, window hangings, lamp shades, and jewelry can be made by using metal channels or a glass seal. Glass may be fitted into trays and sealed with grout or papier-mache.

—Felt flowers, slippers, pillows, hats, belts, birds, purses can be made from scraps. Felt may be embroidered, braided, painted, sewed, appliqued, and glued.

—Papier-mache bowls, pitchers, dishes, jewelry, vases, and animals can be easily made by creative campers. You can buy papier-mache mix or make your own from old newspapers and wallpaper paste.

—Cracked marbles are made by heating marbles in an oven and plunging them into cold water. Jewelry, key chains, and centerpieces can be made from these.

—Make dioramas in egg shells. Older campers may enjoy making these as place cards for the camp banquet.

—Make stone animals or figures. Paint smooth, round stones. Glue stones together with a strong glue. Pieces of felt or cloth may be used to dress your figures.

—Jelly bean animals are fun to make—and to eat.

—So are marshmallow snowmen.

—Try sandcasting. Pour plaster of Paris into sand mold. Add pebbles, glass, beads, or buttons. Add a hair-

pin for a hanger.

—Make paper beads. Roll small wedges of colored paper. Paint or shellac and string your beads.

—Do wax sculptures. Melt old candles. Carve with orange sticks or knives. Paint with acrylics.

—Make snowflake paperweights. Use jars with screw lids. Glue small plastic figurines to the inside of lid. Fill jar to the rim with water. Add two tsps. of moth flakes, screw on lid, and glue.

—Make Indian costumes from felt or leather.

—Make large tissue paper flowers to decorate a cabin or camp's chapel.

—Make a collage. Paste a large assortment of materials to a background. Things gathered from outdoors make lovely collections for a collage. Vary sizes, colors, and textures. Cover a whole wall with nature collages.

—Make wind chimes from tin can lids or shells. Hang these on the cabin porch. They can be painted or decorated with yarn.

—Try plastic casting. Embed nuts, insects, flowers, and leaves in solid plastic for paperweights or key ring fobs.

—Newsprint and the charcoal remains of a fire can be all you need for a charcoal sketch. Draw what you see through one small window pane. This will frame the picture.

Copper enameling. You will need a copper kiln, copper blanks, powdered glass in various colors, and possibly threads and lumps of glass. Bracelets, pins, cuff links, tie tacks, rings, medallions, necklaces, and belts can be made by enameling, overlay, graffiti, and swirling. Larger pieces, for small trays, dishes, and coasters, can be worked on by older campers.

—Candle-making. Wax can be poured into molds, or into damp sand. Sequins, glitter, or whipped wax can be used to decorate candles. Candles may be painted or the wax can be colored with old crayons. Wax poured into a milk carton of ice will have a lacy appearance when hardened.

—Practice origami (paper folding). Make coasters, designs, or paper figures by folding paper.

—Young campers might enjoy making finger puppets of storybook characters and telling the stories to each other in the cabin.

—Learn knots and splices. Demonstrate eye splice, long and short splicing.

—Draw a series of sketches or impressionistic art: how

I feel when I am lonely; how I feel when I am happy;
how I feel on a sunny day .

—Do laundry—if you have a dryer handy.

* * *

By the time you have tried five percent of these ideas,
take a look out the window. Probably the sun will be
shining. Maybe some camper will say, "Aw, there's the
sun—I want to stay at camp until it rains again."

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- | | |
|--|---|
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Woods, Martinsville, IN 46151 for a catalog of books
and materials in these categories which are currently
available.

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many of these ideas have made for successful program-
ming on rainy days.

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Wilberforce, Ohio. "I can't remember a summer when I haven't been
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summer Institute of Camping, Schroon Lake, N.Y. Author of
Creative Camping for Christian Camps, Scripture Press.

Song & Dance



Section H

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.

page 4 - Song Leading Hints

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)

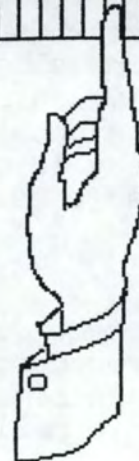


TABLE GRACES

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 DIRECTORY

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EDELWEISS

Edelweiss, Edelweiss
Every morning you greet me.
Small and white, clean and bright,
you look happy to meet me.
Blossom of snow, may you bloom and
grow, bloom and grow forever,
Edelweiss, Edelweiss
Bless my homeland forever.

IF I HAD A HAMMER

If I had a hammer, I'd hammer in the morning
I'd hammer in the evening, all over this land
I'd hammer out danger
I'd hammer out warning
I'd hammer out love between my brothers
and my sisters
All over this land.

If I had a bell, I'd ring it in the morning
I'd ring it in the evening all over this land
I'd ring out danger
I'd ring out warning
I'd ring out love between my brothers
and my sister
All over this land.

If I had a song, I'd sing it in the morning
I'd sing it in the evening, all over this land
I'd sing out danger
I'd sing out warning
I'd sing out love between my brothers
and my sisters
All over this land.

Well I have a hammer and I have a bell
And I have a song to sing All over this land.
It's the hammer of justice
It's the bell of freedom
It's a song about love between my
brother and my sisters
All over this land.

Songs

AIN'T SHE SWEET

Ain't she sweet?
See her coming down the street
Now I ask you very confidentially
Ain't she sweet?
Ain't she nice?
Look her over once or twice
Now I ask you very confidentially
Ain't she nice?
Just cast an eye in her direction
Oh, me-oh-my
I repeat
Don't you think that's kind of neat?
And I ask you very confidentially
Ain't she sweet?

I'M LOOKING OVER A 4-LEAF CLOVER

I'm looking over a four leaf clover
that I over looked before;
One leaf is sunshine, the second is rain,
Third is the roses that grow in the lane,
No need explaining the one remaining
is somebody I adore, I'm looking over
a four leaf clover that
I've overlooked before.

SWING LOW, SWEET CHARIOT

CHORUS:
Swing low, sweet chariot
Comin for to carry me home
Swing low sweet chariot
Coming for to carry me home.

I looked over Jordan an' what did I see,
Comin for to carry me home
A band of angels comin' after me,
Comin for to carry me home.

CHORUS:
If you get there before I do
Comin for to carry me home.

CHORUS:
If you get there before I do
Comin' for to carry me home,
Tell all my friends I'm comin' there too,
Comin for to carry me home

CHORUS:

SHE'LL BE COMIN' AROUND THE MOUNTAIN

She'll be comin' round the mountain when she comes
She'll be comin' round the mountain when she comes.
She'll be comin' round the mountain,
She'll be comin' round the mountain,
She'll be comin' round the mountain when she comes.
She'll be drivin' six white horses when she comes ...
Oh! We'll all go out to meet her when she comes ...
We'll kill the old red rooster when she comes ...
She'll wear her red pajamas when she comes ...
We'll all have coke and pretzels when she comes ...

WHEN THE SAINTS GO MARCHING IN

Oh when the saints go marching in,
Oh when the saints go marching in,
Oh, Lord, I want to be in that number
When the saints go marching in.

Oh when the sun refuses to shine,
Oh when the sun refuses to shine
Oh, Lord, I want to be in that number
When the sun refuses to shine.

Oh when the moon turns bloody red,
Oh when the moon turns bloody red
Lord, I want to be in that number
When the moon turns bloody red.

Oh, when the oceans turn to dust
Oh, when the oceans turn to dust
Oh, Lord I want to be in that number
When, the oceans turn to dust.

Oh, when the saints go marching in
Oh, when the saints go marching in
Oh, Lord, I want to be in that number
When the Saints go marching in.

TAKE ME HOME, COUNTRY ROADS

Almost heaven, West Virginia
Blue Ridge Mountain, Shenendoah River
Life is old there, older than the trees
Younger than the mountains, growin'
like a breeze.

CHORUS;

Country roads, take me home
to the place I belong
West Virginia, mountain momma
Take me home, country roads.

All my mem'ries gather 'round her
Miners lady, stranger to blue water
Dark and dusty, painted on the sky
Misty taste of moonshine, teardrop
in my eye.

Country roads, take me home
To the place I belong.
West Virginia, Mountain momma
Take me home, country roads.

I hear her voice, in the morning hour
she calls me
The radio reminds me of my home far away
And drivin' down the road I get the feelin'
That I should have been home
Yesterday, Yesterday

Country roads, take me home
To the place I belong
West Virginia, mountain momma
Take me home, country roads.

WHEN IRISH EYES ARE SMILING

When Irish eyes are smiling
Sure it's like a morn in Spring
In the lilt of Irish laughter
You can hear the angels sing
When Irish hearts are happy
All the work seems bright and gay,
And when Irish eyes are smiling
Sure, they steal your heart away.

THIS LAND IS YOUR LAND

REFRAIN:

This land is your land, this land is my land.
From California to the New York island,
From the redwood forest to the Gulf
stream water,
This land was made for you and me.

As I was walking that ribbon of highway,
I saw above me that endless skyway,
I saw below me that golden valley
This land was made for you and me.

REFRAIN:

I've roamed and rambled and I followed
my footsteps,
To the sparkling sands of her diamond
deserts,
And all around me a voice came sounding,
This land was made for you and me.

REFRAIN:

When the sun come shining, and I was
strolling
And the wheat fields waving and the
dust clouds rolling,
As the fog was lifting, a voice was
chanting,
This land was made for you and me.
REFRAIN:

DIXIELAND

I wish I was in the land of cotton,
Old times there are not forgotten,
Look 'away! Look 'away! Look 'away!
Dixieland,
In Dixieland where I was born
Early on one frosty mornin'
Look 'away! Look 'away! Look 'away!
Dixieland.

REFRAIN:

Then I wish I was in Dixie Hooray!
Hooray!
In Dixieland, I'll take my stand to live
and die in Dixie;
A-way, A-way, A-way down south in Dixie;
A-way, A-way, A-way south in Dixie.

I'VE BEEN WORKIN' ON THE RAILROAD

I've been workin' on the railroad,
All the live-long day;
I've been workin' on the railroad,
Just to pass the time away.
Don't you hear the whistle blowin'
Rise up so early in the morn,
Don't you hear the captain shoutin'
"Dinah, blow your horn."

Dinah, won't you blow,
Dinah, won't you blow,
Dinah, won't you blow your horn.
Dinah, won't you blow,
Dinah, won't you blow,
Dinah, won't you blow your horn.

Someone's in the kitchen with Dinah
Someone's in the kitchen I know ...
Someone's in the kitchen with Dinah
Strumin' on the old banjo.

Fee, Fie, Fiddle-i-o, Fee, Fie, Fiddle-i-o,
Fee, Fie, Fiddle-i-o,
Strumin' on the old banjo.

SIDE BY SIDE

Oh, we ain't got a barrel of money,
Maybe we're ragged and funny
But we'll travel along singing a song
Side by Side.
We' don't know what's comin' tomorrow
Maybe it's trouble and sorrow;
But we'll travel the road,
Sharing our load Side by Side.
Through all kinds of weather
What if the sky should fall
Just as long as we're together
It doesn't matter at all.
When they've all had their quarrels
And parted, We'll be the same as we started
Just travelin' along --- singing a song
Side by Side.

K-K-K KATY

K-K-K Katy, beautiful Katy,
You're the only g-g-g-girl that I adore;
When the m-m-moon shines, Over the
Cowshed, I'll be waiting at the
k-k-k-kitchen door

SUSANNA

I came from Alabama with my banjo on my knee,
I'm going to Louisiana my true love for to see,
It rained all night the day I left,
The weather it was dry,
The sun so hot I froze to death;
Susanna don't you cry.

CHORUS

Oh, Susanna, Oh don't you cry for me
I've come from Alabama with my banjo on
my knee.

I had a dream the other night,
When everything was still
I thought I saw Susanna, a coming down
the hill.
The buckwheat cake was in her mouth,
The tear was in her eye'
Say I, I'm coming from the South,
Susanna don't you cry.

CHORUS

MICHAEL

Michael row the boat ashore
Hal-le-lu-ia
Michael row the boat ashore
Hal-le-lu-ia

Sister helped to trim the sails
Hal-le-lu-ia
Sister helped to trim the sails
Hal-le-lu-ia

The river Jordan is chilly and cold
Hal-le-lu-ia
Chills the body but not the soul
Hal-le-lu-ia

The river Jordan is deep and wide
Hal-le-lu-ia
Milk and honey on the other side
Hal-le-lu-ia

Michael row the boat ashore
Hal-le-lu-ia
Michael row the boat ashore
Hal-le-lu-ia

IN THE GOOD OLD SUMMERTIME

In the good old summertime,
In the good old summertime,
Strolling thru the shady lanes
With your baby mine;
You hold her hand and she holds yours,
And that's a very good sign
That she's your tootsey wootsey
In the good old summertime.

YOU ARE MY SUNSHINE

CHORUS

You are my sunshine, my only sunshine,
You make me happy when skies are gray
You'll never know dear, how much I love you
Please don't take my sunshine away.

The other night dear when I lay sleeping
I dreamt I held you in my arms
When I awoke dear, I was mistaken
And I hung my head and cried.

CHORUS

FIVE HUNDRED MILES

If you miss the train I'm on,
You will know that I am gone,
You can hear the whistle blow
a hundred miles.

A hundred miles, a hundred miles
A hundred miles, a hundred miles
You can hear the whistle blow a hundred
miles.

Lord, I'm one; Lord, I'm two; Lord I'm three
Lord, I'm four; Lord, I'm five hundred
miles away from home.
Away from home, away from home, away
from home, away from home. Lord, I'm
five hundred miles away from home.

Not a shirt on my back, not a penny to
my name
Lord I can't go back home this a-way.

This a-way, this a-way,
this a-way, this a-way
Lord, I can't go back home this a-way.

Repeat the first verse

HE'S GOT THE WHOLE WORLD

He's got the whole world in his hands
He's got the whole wide world in his hands
He's got the whole world in his hands
He's got the whole world in his hands
He's got you and me brother in his hands.
He's got you and me sister in his hands.
He's got the itty-bitty baby in his hands
He's got the whold world in his hands.

DAISY

Daisy, Daisy, give my your answer do,
I'm half crazy all for the love of you
It won't be a stylish marriage!
I can't afford a carriage
But you'll look sweet upon the seat of
a bicycle built for two.

THEY CALL THE WIND MARIA

Way out here they have a name for wind and
rain and fire. The rain is Jess, the fire
is Joe, and they call the wind Maria.
Maria blows the stars around, sets the
clouds a flyin'. Maria makes the mountains
sound like folks were out there a dyin'
Maria, Maria, they call the wind Maria.

Before I knew Maria's name, and heard her
wail and whining. I had a gal and she
had me and the sun was always shining.

But then one day I left my gal, I left her
far behind me. And now I'm lost, so gosh
darn lost -- not even God can find me.
Maria, Maria, they call the wind Maria.

Out here they have a name for rain, for
wind and fire only when you're lost and
all alone -- there ain't no name for lonely.
I'm a lost and lonely man, without a star
to guide me.

Maria, Maria, they call the wind Maria.
Maria, Maria, they call the wind Maria.

WHERE HAVE ALL THE FLOWERS GONE

Where have all the flowers gone,
long time passing,
Where have all the flowers gone,
long time ago.
Where have all the flowers gone,
young girls pick them everyone.
When will they ever learn, when
will they ever learn?

Where have all the young girls gone,
long time passing,
Where have all the young girls gone,
long time ago,
Where have all the young girls gone,
gone for husbands everyone,
When will they ever learn, when
will they ever learn?

Where have all the husbands gone,
long time passing
Where have all the husbands gone,
long time ago,
Where have all the husbands gone,
gone to be soldiers everyone
When will they ever learn, when
will they ever learn?

Where have all the soldiers gone,
long time passing,
Where have all the soldiers gone,
long time ago,
Where have all the soldiers gone,
gone to graveyards everyone.
When will they ever learn, when
will they ever learn?

Where have all the graveyards gone,
long time passing
Where have all the graveyards gone,
long time ago,
Where have all the graveyards gone,
covered with flowers everyone ,
When will they ever learn, when
will they ever learn?

*Repeat first verse; Where have all the
flowers gone,*

YOU'RE A GRAND OLD FLAG

You're a grand old flag,
You're a high flying flag;
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Every heart beats true under red, white and blue,
Where there's never a boast or brag.;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

AND THE BAND PLAYED ON

Casey would waltz with a strawberry
blonde, and the band played on,
He'd glide across the floor with the girl
he adored, and the band played on.
But his brain was so loaded it nearly
exploded, the poor girl would shake
with alarm.
He'd ne'er leave the girl with the
strawberry curls,
And the band played on.

TAKE ME OUT TO THE BALL GAME

Take me out to the ball game
Take me out the fair,
Buy me some peanuts and cracker jacks
I don't care if I never get back!
We will root-root-root for the home team
If they don't win it's a shame
For it's One! Two! Three strikes you're
OUT! At the old ball game.

LITTLE BROWN JUG

My wife and I lived all alone
In a little log hut we called our own
She loved gin and I loved rum
I tell you we had lots of fun.
Ha, Ha, Ha, you and me.
Little brown jug don't I love thee
'Tis you who makes my friends and foes,
'Tis you who makes me wear old clothes
Here you are so near my nose
So tip her up and down she goes
Ha, Ha, Ha, you and me
Little Brown Jug don't I love thee!

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the
coming of the Lord;
He is trampling out the vintage where the
grapes of wrath are stored;
He hath loosed the fateful lightning of
His terrible swift sword,
His truth is marching on.

CHORUS:

*Glory, glory, Hallelujah! Glory, Glory,
Hallelujah! Glory, Glory, Hallelujah!
His truth is marching on.*

I have seen Him in the watchfires of a
hundred circling camps,
They have built Him an altar in the
evening dews and damps
I can read his righteous sentence by the
dim and flaring lamps,
His day is marching on.

CHORUS

I have read a fiery gospel, writ a
burnish'd rows of steel,
"As ye deal with my contempters, so with
you my grace shall deal;
Let the Hero, born of woman, crush the
serpent with his heel,
Since God is marching on."

CHORUS

He has sounded forth the trumpet that shall
never call retreat;
His is sifting out the hearts of men before
his judgement seat;
Oh, be swift, my soul, to answer Him!
Be jubilant my feet!
Our God is marching on.

CHORUS

In the beauty of the lilies, Christ was
born across the sea,
With a glory in the bosom that transfigures
you and me;
As he died to make men holy, let us die
to make men free,
While God is marching on.

ROW YOUR BOAT

Row, Row, Row your boat gently down the
stream. Merrily, Merrily, Merrily,
Merrily life is but a dream!

MANY GLACIER ANTHEM

Hail thee, O Many Glacier,
In the mountain tall.
Nestled in Swiftcurrent Valley,
Hear the echoes call.

Gould and Allen and Mt. Wilbur
Stand in Majesty.
In our hearts, O Many Glacier,
You will always be!

OH MY DARLING CLEMENTINE

In a cavern, in a canyon, excavating
for a mine, dwelt a miner, forty-niner,
and his daughter, Clementine.
Oh my darling, oh my darling, oh my
darling Clementine you are lost and
gone forever, Dreadful sorry, Clementine.

Ruby lips above the water, blowing
bubbles soft and fine; Alas for me!
I was no swimmer, So I lost my Clementine.
Oh my darling, Oh, My darling, Oh my
darling Clementine you are lost and gone
forever, Dreadful sorry, Clementine.

BABY FACE

Baby face, You've got the cutest
Little baby face,
There ain't another one could take
your place, Baby Face,
My poor heart is jumpin' you sure
have started somethin',
Baby face, I'm up in heaven when in
your fond embrace,
I didn't need a shove, Cause I just fell
in love, with your pretty Baby Face.

SHINE ON HARVEST MOON

Shine on, shine on harvest moon
up in the sky
I ain't had no lovin' since
January, February, June or July,
Snow time ain't no time to stay
Outdoors and spoon,
So, shine on, shine on Harvest moon
for me and my gal.

PUFF (THE MAGIC DRAGON)

Puff, the magic dragon lived by the sea
And frolicked in the autumn mist in a land
called Ho-nah-lee,
Little Jackie Paper loved that rascal Puff
And brought him strings and sealing wax
and other fancy stuff. OH!

REFRAIN:

PUFF, the magic dragon lived by the sea
and frolicked in the autumn mist in a land
called Ho-nah-lee.

PUFF, the magic dragon lived by the sea
And frolicked in the autumn mist in a land
called Ho-nah-lee.

Together they would travel on a boat with
billowed sail
Jackie kept a lookout perched on Puff's
gigantic tail,
Noble kings and princes would bow
whene'er they came,
Pirate ships would low'r their flag when
Puff roared out his name.

REFRAIN

A dragon lives forever not so little boys
Painted wings and giant rings make way
for other toys.
One grey night it happened, Jackie Paper
came no more
And Puff that might dragon, he ceased
his fearless roar. Oh;

REFRAIN

His head was bent in sorrow -- green
scales fell like rain, Puff no longer
went to play along the cherry lane.
Without his lifelong friend Puff could
not be brave.
So Puff that mighty dragon, sadly slipped
into his cave. Oh!

REFRAIN

YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy
I'm a Yankee Doodle Guy
A real live nephew of my Uncle Sam
Born on the fourth of July,
I've got a yankee doodle sweetheart
She's my yankee doodle gal
Yankee Doodle went to town a ridin' on a
pony. I am that Yankee Doodle guy.

POLLY-WOLLY-DOODLE

Oh, I went down South for to see my
Sal, Singing Polly Wolly Doodle all the day;
My Sally am a spunky girl, Singing Polly
Wolly Doodle all the day.

Fare thee well, Fare thee well
Fare thee well, my fairy fay,
For I'm going to Louisiana for to
see my Susyanna, Singing Polly Wolly
Doodle all the day.

HOME ON THE RANGE

Oh, give me a home where the buffalo roam
Where the deer and the antelope play
Where never is heard a discouraging word
And the skies are not cloudy all day.

Home, Home on the range
Where the deer and the antelope play
Where never is heard a discouraging word
And the skies are not cloudy all day.

KUM BA YAH

Kum ba yah, my Lord, Kum ba yah.
Kum ba yah, my Lord, Kum ba yah.
Kum ba yah, my Lord, Kum ba yah.
Oh, Lord, Kum ba yah.

1. Someone's singing, Lord, Kum ba yah.
2. Someone's crying, Lord, Kum ba yah.
3. Someone's praying, Lord, Kum ba yah.
4. Come by here, my Lord, come by here.

BILL BAILEY

Won't you come home Bill Bailey
Won't you come home,
She moans the whole day long;
I'll do the cooking, darling
I'll pay the rent
I know I've done you wrong
Member dat rain-y evening
I drove you out
With nothing but a fine tooth comb?
I know I'm to blame
Well, ain't dat a shame?
Bill Bailey, won't you please come home.

TODAY

CHORUS;

Today while the blossoms still cling to the
vine, I'll taste your strawberries,
I'll drink your sweet wine.
A million tomorrows will all pass away,
Ere I forget all the joys that are mine today.

1. I'll be a dandy and I'll be a rover
You'll know who I am by the song that
I sing.
I'll feast at your table,
I'll sleep in your clover
Who cares what the morrow will bring

CHORUS

2. I can't be contented with yesterdays
glories
I can't lie on promises Winter to Spring
This is my moment and now is my story
I'll laugh and I'll cry and I'll sing,

CHORUS

JAMAICA FAREWELL

Down the way where the nights are gay
And the sun shines daily on the mountaintop.
I took a trip on a sailing ship
And when I reached Jamaica I made a stop.

CHORUS;

But I'm sad to say, I'm on my way, Won't
be back for many a day, My heart is
down, my head is turning around, I had to
leave a little girl in Kingston town.

Down in the market you can hear
Ladies cry out while on their heads they
bear
Auky rice and fish are nice
And the rum is fine any time of year.

CHORUS

Sounds of laughter everywhere
And dancing girls sway to and fro
I must declare my heart is there
Though I've been to Maine and Mexico.

CHORUS

TRY TO REMEMBER

Try to remember the kind of September
When life was slow and oh, so mellow,
Try to remember the kind of September
When grass was green and grain was yellow,
Try to remember the kind of September
When you were a tender and callow fello,
Try to remember and if you remember,
then follow.

Try to remember when life was so tender
That no one wept except the willow,
Try to remember when life was so tender
That dreams were kept beside your pillow.
Try to remember when life was so tender
That love was an ember about to billow,
Try to remember and if you remember,
then follow.

Deep in December it's nice to remember
Altho' you know the snow will follow.
Deep in December it's nice to remember
Without a hurt the heart is hollow,
Deep in December, it's nice to remember,
The fire of September that made us mellow,
Deep in December our hearts should remember
and follow.

FEELIN' GROOVY

Slow down, you move too fast
You've got to make the morning last
Just kicking down the cobblestones
Lookin' for fun and feelin' groovy.
Da da da, da da, da da feelin' groovy.

Hello lamp post, what'cha knowin'
I've come to watch your flowers growin'
Ain't you got no rhymes for me
Da da da da da feelin' groovy.
Da da da da da feelin' groovy.

I got no deeds to do, no promises to keep
I'm dappled and drowsy and ready to sleep
Let the morning time drop all its petals
on me.

Life I love you all is groovy.
Da da da da da da da da Feelin' Groovy!!

SHENANDOAH

Oh, Shenandoah, long to hear you.
A way, my rolling river.
Oh, Shenandoah, I can't be near you.
A way, I'm bound away;
'Cross the wide Missouri.

Oh, Shenandoah, I love you daughter.
A way, my rolling river.
She lives across the stormy water
A way, I'm bound away,
'Cross the wide Missouri.

Oh, Shenandoah, I'm bound to leave you.
A way, my rolling river.
Oh, Shenandoah, I'll not deceive you.
A way, I'm bound away
'Cross the wide Missouri

COTTON FIELDS

When I was a litte bitty baby,
My mama would rock me in that cradle
In them old cotton fields back home.
When I was a little bitty baby,
My mama would rock me in that cradle
In them old cotton fields back home.
Oh when them cotton balls get rotten,
You can't pick very much cotton -
In them old cotton fields back home.
It was down in Louisiana just about a
mile from Texakanna.
In them old cotton fields back home.

LEAVING ON A JET PLANE

All my bags are packed, I'm ready to go, I'm
standing here outside your door, I hate to
wake you up to say goodbye, But the dawn
is breaking its early morn, the taxi's
waitin', he's blowin' his horn.

Already I'm so lonesome I could die.

CHORUS: *So kiss me and smile for me,
Tell me that you'll wait for me, Hold me
like you'll never let me go. Cause I'm
leavin' on a jet plane don't know when I'll
be back again. Oh babe, I hate to go.*

There's so many times I've let you down;
So many times I've played around, I tell
you now they don't mean a thing. Every
place I go I'll think of you. Every song I
sing I'll sing for you. When I come back
I'll bring your wedding ring.

CHORUS

FOURTEEN HUNDRED NINETY-TWO

In fourteen hundred ninety-two
Columbus sailed the ocean blue;
It was a courageous thing to do
But someone was already here.

Chorus: The Inuit and Cherokee,
The Aztec and Menominee,
The Onandaga and the Cree;
Columbus sailed across the sea,
But someone was already here.

Columbus knew the world was round;
He looked for the east while westward bound.
He didn't find what he thought he'd found;
Someone was already here.

Chorus:

It isn't like it was empty space,
Caribs met him face to face.
Could anyone discover the place
When someone was already here?

Chorus:

So tell me who discovered what?
He thought he was in a different spot.
Columbus was lost, the Caribs were not;
They were already here.

Chorus:

songs - B

Logical
by Peter Alsop

Chorus:

Logical, logical, why do you have to be so logical?
Never mind, don't tell me why, you'll have a logical reply!

Kid: Dad, I'm too full to eat my beans.

Dad: You're too full? What does that mean?

Kid: My tummy's got no room, it's true.

Dad: That means no room for dessert, too?

Kid: Well, I've got space left for ice-cream!

Dad: Then you could fill that space with beans!

Kid: But beans are overflowing, Dad!

Dad: No room for ice cream then, *too bad!*

Chorus:

Kid: I'm too sick for school today,
But I don't need medicine, okay?

Dad: Don't you want to feel well?

Kid: Yeah, but I can't stand the smell.
That stuff stinks like old dead clams!
It'll make me sicker than I am!
I'm not *that* sick, I won't die!

Dad: Then off to school you go, good-bye!

Chorus:

Aunt: Do you like monster movies, dear?

Kid: I don't like *this* one, he's too weird!

Aunt: He's just an actor, you know that.

Kid: I don't care! His head's all fat!

Aunt: He saves the little girl, you know.

Kid: Who cares? I'm scared! Come on, let's go!
Aaahhhrrgg! There he is! I'm outta here!

Aunt: Come back! It's just a movie, dear!

(continued on the next page)

songs - C

Chorus:

Logical, logical, why do you have to be so logical?
Never mind, don't tell me why, you'll have a logical reply!

Kid: But I don't want to learn to swim!

Adult: It's fun! Come on, I'll help you in.

Kid: Don't push me in, I'll drown! Aaaahhh!

Adult: That's good! Now move your legs around.

Kid: Blubb-glubb-help me!

Adult: You're okay,

This will save your life someday.

And swimming's healthy, too, you know,

Hey, wait a minute, where'd you go?

Chorus:

Mom: C'mon, it's time to take your bath.

Kid: But Mom, I haven't done my math.

Mom: Then why is television on?

Kid: It's almost over, Mom, c'mon!

Mom: Your neck is filthy. Let's go! Move!

Kid: But I don't see what this will prove;

I just get dirty ev'ry day,

So let's save water, okay?

Mom: No!

Chorus:

Logical, logical, Why don't you like it when I'm logical?
Never mind don't tell me why, You'll have a logical reply!

Peter: C'mon, it's time, pack up your things.

Kids: Not yet! We wanna stay and sing!

We're having fun here at the park.

Peter: But you can't stay here after dark!

There'll be no beds, no heat, no food,

And bears might come, you might get chewed!

So think it over, you decide,

Come home with me or freeze outside!

Chorus:

songs - D

The Man Who Comes Around

by
Dwight Wales

CHORUS: The man comes to our house every single day.
Papa comes home and the man goes away.
Papa does the work and Mama gets the pay.
And the man comes around when Papa goes away.

The man comes to our house to bring my Mama ice.
He walks into the kitchen and talks so very nice.
But the little teeny weeny piece soon melts away.
So he has to come back again later in the day.

Chorus:

The man comes to our house to take away the trash.
With a little white jacket and a little back mustache.
It's all very friendly but it always seems to me,
He's a lot more familiar than a trashman ought to be.

Chorus:

The man comes to our house to bring the baby milk.
He walks into the kitchen and he talks as smooth as silk.
I have to hold his horsie out by the gate.
He stays so long at our house, the horse don't want to wait.

Chorus:

When I grow up I don't want to be a doctor or lawyer, no siree,
I don't want to be a dentist with an office downtown,
I Just want to be the man who comes around.

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 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.

* * * * *

DOWNRIGHT HAPPY

I'm upright, inright, outright,
Down-right happy all the time,
(repeat both lines)

The birds their cards sing
throughout the woodlands green
I'm upright, inright, outright,
Downright happy all the time.

* * * * *

THIS LAND IS YOUR LAND (descant)
This land is your land, this land is my land,
Maine to Montana, desert to the shining sea.
Oh, this land is your land, this land is my land,
This land was made for your and me.

WE'RE HERE AT CHAT



* * * * *

DAVENPORT (TUNE "LOLLIPOP")

D - A - V - E - N - P O - R - T
Spells davenport;
That's the only decent kind of love seat,
That's the kind that really makes
Your heart beat (heart beat),
D - A - V - E - N - P O - R - T, you see
It's a hug and a squeeze,
And an "oh, George, please"
It's davenport for me!

* * * * *

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

BEAR SONG - a variation
(Tune: "Sippin' Cider")

The other day
I met a bear
Out in the woods
A way out there.

I asked him if
He'd pose for me.
He said he would
For a nominal fee.

I walked right up
And stood by him;
He opened his mouth
and shoved me in!

Now, here I sit
Inside this bear;
I need some HELP
And a little fresh air.

I Think You're Wonderful

I think you're wonderful

When somebody says that to me

I feel wonderful ,as wonderful can be REFRAIN

It makes me want to say

The same thing to somebody new

And by the way I've been meaning to say
I think you're wonderful, too.

verse:

When we practice this phrase in the most honest way

Find something special in someone each day

We lift up the world one heart at a time

It all starts by saying this one simple rhyme

REFRAIN

VERSE 2

When each one of us feels important inside

Loving and giving and glad we're alive

Oh , what a difference we'll make in each day

All because someone decided to say

REFRAIN

ENDING WITH REPEAT

And by the way, I've been meaning to say
I THINK YOU'RE WONDERFUL , TOO.

I Think You're Wonderful

I think you're wonderful

When somebody says that to me

I feel wonderful ,as wonderful can be REFRAIN

It makes me want to say

The same thing to somebody new

And by the way I've been meaning to say
I think you're wonderful, too.

verse:

When we practice this phrase in the most honest way

Find something special in someone each day

We lift up the world one heart at a time

It all starts by saying this one simple rhyme

REFRAIN

VERSE 2

When each one of us feels important inside

Loving and giving and glad we're alive

Oh , what a difference we'll make in each day

All because someone decided to say

REFRAIN

ENDING WITH REPEAT

And by the way, I've been meaning to say
I THINK YOU'RE WONDERFUL , TOO.

The Skiing Yodeler

1. She went skiing down the mountain singing (yodel:) yodel odel lay he who,
yodel odel lay he he, oh yodel odel lay he who.
She went skiing down the mountain singing (yodel 2:) yodel odel lay he who,
yodel oh he he, yodel lay he who. (Yodel Chorus)
2. She was lookin' right but skiin' left and (Yodel) 2 times
3. In the middle of the mountain was a (Yodel) 2 times
4. She tried to ski around it but it (Yodel) 2 times
5. Now she sits home in her rocker singing (Yodel) 2 times

Yodel Chorus after 1st, 3rd and 5th verses:

Oh, yodel odel lay he, yodel odel lay he who, yodel oh he he, oh, yodel odel
lay he who. Oh, yodel odel lay he, yodel odel lay he he, yodel oh who who, yodel
lay he he.

You Might Forget the Singer

Chorus:

Oh, you might forget the singer, but you won't forget the song.

Singers come and go and f--a--d--e away.

The melody of love remains, the truth goes marching on.

Oh, you might forget the singer but, you won't forget the song.

Verse:

This song of love I'm singing you'll remember.

You won't forget the rhythm of the free.

The music's sure to stick there in your memory,

Even if you don't remember meeeeeee.

Repeat Chorus

I'm glad just to be one of the singers,

Even though I may not sing on key,

'Cause when we sing together something happens.

It's called the special (four part) (friendship) harmony.

Repeat Chorus

For tunes to these two songs, Jane Higuera is a resource.

songs - I

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

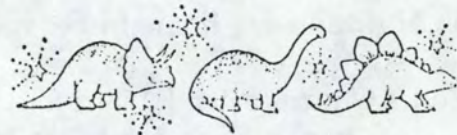
CHORUS:

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

CHORUS

last 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.)

Other Leadership Labs



Section I

NATIONAL LABORATORIES AND WORKSHOPS



Recreation Workshops / Laboratories - USA/Canada

(Revised November, 1993)

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.

Lab/Workshop

Baptist Sunday School Bd. — Rec Labs
Randy Lanford
Church Recreation Department
P.O. Box 24001
Nashville, Tennessee, 37202

Black Hills Recreation Leaders Lab
Ruth Moe
205 Corthell Road
Laramie, Wyoming 82070
Phone: (307) 745 - 7227

Buckeye Leadership Workshop
Mary Brenner
16721 Hartford Road
Sudbury, Ohio 43074
Phone: (614) 965 - 2042

Chatcolab - Northwest Leadership Lab
Miriam Beasley
14515 S. Clackamas
Oregon City, Oregon 97045
Phone: (503) 656 - 5027

Eastern Cooperative Recreation School
Ruth and Alex Sherman
27 Tappan Terrace
Briarcliff, New York 10510
Phone: (914) 941 - 7325

Leisure Craft Camp
Bonnie Ford
3869 Cairo Road
Paducah, Kentucky 42001
Phone: (502) 443 - 5385

Great Lakes Recreation Leaders Lab
Daleine Eilers
Rt. 1, Box 32
Mears, Michigan 49436
Phone: (616) 861 - 4696

Great Plains Arts and Crafts Workshop
LaRae Attebery
1906 West Third
North Platt, Nebraska 69101
Phone: (308) 532 - 9559

Location

Jan. 7 - 13, 1994
Lake Yale, Florida
25th Anniversary
Western Hills
Guest Ranch, OK.
Feb. 11 - 17, 1994

Rapid City, South Dakota
Sept. 25 - Oct. 1, 1994

Recreation Unlimited
Ashley, Ohio
March 18 - 23, 1994
50th Celebration

Camp Larson on Coeur
d'Arle Lake,
near Worley, ID
June 5 - 11, 1994

Winter Workshop
Watson Homestead
Painted Post, New York
Dec. 27, 1993 - Jan. 1, 1994
Summer School, 1994
Crystal Lake Camp
Hughesville, PA
August 14 - 21, 1994

Brandon Springs Campground
Land Between The Lakes
Golden Pond, KY
17th Annual
September, 1994

Camp Cavelle
Lexington, Michigan
April 29 - May 4, 1994

Camp Comeca
Cozad, Nebraska
April 22, 27, 1994
\$135.00 (Dorm)
\$165.00 (Semi-private)

Lab/Workshop

Hawkeye Recreatory Mini Lab
Harriet Goslin
Route 1
Ames, Iowa 50010
Phone: (515) 233 - 1782

Hoosier Recreation Workshop
Charles Bradley, Exec.
Secretary
112 West Jefferson, Room 304
Plymouth, Indiana 46563
Phone: (219) 935 - 8545

Kansas Recreation Workshop
Carmen Armantrout
2541 Raleigh Street
Denver, Colorado 80212
Phone: (303) 433 - 4548

Laurel Highlands Creative Life Lab
Nicki Jares
5930 Pinecrest Drive
Erie, Pennsylvania 16509
Phone: (814) 864 - 9015

Leisurecraft and Counseling Camp
Kathy Mason
1006 S. Division
Mahomet, Illinois 61853
Phone: (217) 586 - 5784

Leisure/Recreation Workshop
Nina Reeves, United Methodist
Ministries
898 Arkadelphia
Birmingham, Alabama 35204
Phone: (205) 251 - 9279

Longhorn Recreation Laboratory
Danny Castro
C/O Northwest Recreation
Center
2913 Northland Drive
Austin, Texas 78731
Phone: (512) 458 - 4107

Northland Recreation Lab
Jo Hecht 48th Place
Phone: (515) 276 - 8045

Location

Dayton Oaks Camp
Dayton, Iowa
Every third weekend in
Feb and Aug (8/19 - 21/94)
\$75.00 (2/18 - 20/94)

Indiana FFA Leadership Ctr.
South of Franklin, Indiana
April 15 - 17, 1994
\$75.00

Rock Springs Ranch
Junction City, Kansas
(11 miles southwest)
April 22 - 24, 1994
(tentative)

Jumonville Training Center
Uniontown, Pennsylvania
April 22 - 27, 1994

4-H Memorial Camp
Allerton Park
Monticello, Illinois
60th Celebration
May 11 - 14, 1994

Camp Sumatanga
Gallant, Alabama
April 4 - 7, 1994
Approximately \$230.00

Texas 4-H Center
Brownwood, Texas

Camp Onomia (90 Miles NW
Minneapolis on Lake 3420 Shakopee)
April 21 - 28, 1994
Approximately \$225.00

Recreation Workshops / Laboratories - USA/Canada (continued)

Lab/Workshop

Location

Ozarks Creative Life Lab
Ruth Jordan
115 W. Johnson Street
Bonne Terre, Missouri 63628 - 1503
Phone: (314) 358 - 2319

Rickman Center
Jefferson City, Missouri
October, 1994

Presbyterian Annual Recreation Workshop
Glenn Bannerman
P.O. Box 399
161 Virginia Road
Montreat, North Carolina 28757
Phone: (704) 669 - 7323

Assembly Inn
Montreat, North Carolina
May 2 - 7, 1994
Approximately \$325.00

Redwood Recreation Leadership Lab
Rae Harn
385 Harn Ranch Road
Soquel, California 95073
Phone: (408) 475 - 1802

Camp Gaines
Fresno, California
April 20 - 24, 1994

Rocky Mountain Leisure Workshop
Lori Chitty
149 South Iowa
Casper, Wyoming 82609
Phone: (307) 234 - 6127

Farmers Union Center
Bailey, Colorado (Near Denver)
April 21 - 25, 1994

Showme Recreation Leaders Lab
Betty Mayo
Route 2, Box 315
Huntsville, Missouri 65259
Phone: (816) 277 - 4712

Rickman Center
Jefferson City, Missouri
March 10 - 13, 1994

Winter Creative Life Lab
Jan Malone
3502 Larchwood Drive
Minnetonka, Minnesota 55345
Phone: (612) 476 - 1413

Camp Onamia Retreat Center
Onamia, Minnesota
January 23 - 28, 1994

Recreation Laboratories & Workshops, Inc.
Mary Lou Reichard
21983 Crosswick Court
Woodhaven, Michigan 48183
Phone: (313) 676 - 1120

6th Conference - 1994
October 9 - 14, 1994
Black Forest Conference Center
Colorado Springs, Colorado

Kentucky Heritage Institute
P.O. Box 4128
Frankfort, Kentucky 40604
Phone: (502) 223 - 8367
Phone: (502) 747 - 5700

Winter In The Woods,
Christmas Week
Summer Dance School
June 19 - 25, 1994
(Tentative)
Lake Cumberland, Kentucky
Approximately \$300.00

Friends

Bannerman Thanksgiving Folk Dance Camp
Glenn Bannerman
P.O. Box 399
Montreat, North Carolina 28757
Phone: (704) 669 - 7323

Black Mountain, North Carolina
November 25 - 27, 1994
\$260.00 Adult
(Less for children)

John C. Campbell Folk School
Route 1, Box 14A
Brasstown, North Carolina 28902
Phone: (800) FOLK SCH

Craft classes, music and dance all year.
Send for brochure.
Winter Dance Week
Dec. 26 - Jan. 1, 1994

Folklore Village
3210 County Hwy BB
Dodgeville, Wisconsin 53533
Phone: (608) 924 - 4000

Send \$15.00 for year's membership/mailings

Country Dance And Song
17 New South Street
Northampton, Massachusetts 01060
Phone: (413) 584 - 9913

Lloyd Shaw Foundation
Diane Burton (Workshops)
20 N.E. 47th
Kansas City, Missouri 64116
Phone: (816) 453 - 0157

Attend the National Conference of Recreation Laboratories and Workshops

- When:** October 9-14, 1994
- Where:** Black Forest Conference Center, near the Air Force Academy,
20 miles north of Colorado Springs, Colorado
- Who can go:** Adults interested in recreation leader training: 4-H adult and
junior leaders, teachers, Extension professionals, youth leaders,
geriatric leaders, therapists, camp counselors, activity directors,
recreation professionals & volunteers
- Cost:** \$260 per person. This includes room and board for the entire
conference.

Theme: "Changing Perspectives -- Add Years to Your Life"

Program: Featuring:

- Dr. Mark Harvey, of Metropolitan State College in Denver
"Vision for the Future"
"Using Rhythm and Movement to Enhance Recreation
Programs"
- Deb Jackson, White Lake, Michigan
"Team Building"
"Using Diversity as a Strength"
- Rev. Jim McChesney, Racine, Wisconsin
"Enabling People to Change"
- Ellen Ford, Lancaster, OH
and Bea Russell, Port Huron, MI
"The Value of Music" and lots of singing
- Mary Lea Bailey, Delaware, OH
"Changing Perspectives of Folklore"
- Special Interest Sessions
- Trends and Issues

Mission Statement: To provide a network of resources for its affiliated groups and to promote participation, education and leadership training for inclusive social recreation programs as a means of enriching life.

For further information contact:

Ruth E. Moe
205 Corthell Rd.
Laramie, WY 82070
Phone: 307-745-7227

Lori Chitty
149 S. Iowa
Casper, WY 82609
307-234-6127

Mary Lou Reichard
21983 Crosswick Ct.
Woodhaven, MI 48183
313-292-8879 pm/676-1120 Day

Registration Form: (Please send \$50 pre-registration fee, payable to RLW, Inc.) to
Mary Lou Reichard (above).

Name _____
Address _____
City _____ State _____ Zip _____
Home phone _____ Work phone _____

Pre-Registration fee enclosed _____ Full fee enclosed _____

For More Information

Attend The

**ROCKY MOUNTAIN
LEISURE WORKSHOP**
**APRIL 20-24
IN 1995**

Non-Profit Educational Org.
U.S. Postage
Paid
Laramie, Wyoming
Permit No. 15

Write or call:

Lori Chitty, 149 S. Iowa, Casper,
WY 82609, 307-234-6127

or

Tanya Snyder, 6253 S. Depew Ct.,
Littleton, CO 80123, 303-794-0952

or

Ruth Moe, 205 Corthell Rd., Laramie,
WY 82070, 307-745-7227

For Leadership Training
in

- Dance
- Games
- Environmental Awareness
- Music
- Crafts
- Party & Ceremony Planning
- Drama
- Pertinent Recreation Topics
for Discussion



**WATCH FOR THE
EARLY BIRD SPECIAL
COMING IN SEPTEMBER**

When -- April 20-24, 1995

Where -- Farmers Union Educational
Center Bailey, Colorado

BHRL/ Rocky Mountain Leisure Workshop
Ruth Moe
205 Corthell Rd.
Laramie, Wyoming 82070



Forward and Address Correction

This is What You Missed at the

**1994 Program
of the Rocky Mountain Leisure Workshop**

Challenge Activities -- Dr. Burton Olsen, BYU, Provo, Utah -- Assoc. Professor of Recreation Management and Youth Leadership

Handmade Musical Instruments for Fun -- Sally Harms, Brighton, Rocky Mountain Farmers Union

Creative Movement -- Dr. Mark Harvey, Metro State College, Denver

Dance: Western Swing, Mixers -- Dr. Mark Harvey, Professor of Recreation at Metro State College, Denver

Small Crafts -- Kirsten Ingebrigtsen, Ward, Colorado

Environmental Awareness Activities -- Sally Harms, Brighton, RMFU

Leadership, Program Planning, Communication Relating to Recreation -- Dr. Burton Olsen, BYU

Storytelling -- Tanya Snyder, Ass't. Director, Children's World Learning Center, Littleton

Designs from Nature -- Rose Ann Bershenyi, Designer, Aurora

Hoseplay, (a creative method for making game equipment)-- Lori Chitty, Program Director, Community Recreation Center, Casper, Wyoming

Indoor Games -- Trudy Moe, Recreation Student, UNC, Greeley, Colorado

Country Fair -- Giving you an opportunity to demonstrate or teach a craft, give some entertainment, or any of the other things that go on at a fair.

**THREE FULL DAYS OF PROGRAM
BEGINNING THURSDAY EVENING
SUPPER AND ENDING MONDAY
BREAKFAST**

SCHOLARSHIPS
AVAILABLE

UNIVERSITY
CREDIT
AVAILABLE
PLUS
CEU'S

**WE MISSED
YOU!**

**Where were
you?**

Potpourri



Section J

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.

RECIPES FOR LIFE

Shared by Jean Baringer

A "CHAT" RECIPE

Take equal portions of thoughtfulness, kindness, unselfishness, and tact. Mix thoroughly in an outdoor lakeside atmosphere.

Add spices of love, gentleness and usefulness over mixture. Season well with grins and smiles. Stir occasionally with a hearty laugh and handshake, and dispense to everybody.

RECIPE FOR HAPPINESS

2 heaping cups of patience
1 "hearts full" of love
2 "hands full" of generosity
A dash of laughter
A "hand full" of understanding
Sprinkle generously with kindness
Add plenty of faith and mix well.

Spread over a period of a lifetime and serve to everybody you meet.

PRESERVED CHILDREN

| | |
|----------------------|-------------------------|
| 1 large grassy field | 2-3 small dogs |
| Lots of flowers | Pinch of bubbling brook |
| 1/2 dozen children | Pebbles |

Mix children and dogs well together. Put mixture on a field, stirring constantly. Sprinkle with flowers, Pour the brook over the pebbles. Spread over all, a deep blue sky and bake in the sun. When children are well browned, set to cool in a bathtub.

RECIPE FOR A "BOUNTIFUL GARDEN"

Plant 3 rows of P's (patience, perseverance, purity.)
Plant 3 rows of squash (squash gossip, squash criticism, squash indifference.)

Plant 5 rows of lettuce ("let us" be faithful to duty, "let us" be unselfish and loyal, "let us" be true to our obligations, "let us" obey rules and regulations, "let us" love on another.

No garden is complete without turnips. ("turn up" for meetings, "turn up" with a smile, "turn up" with determination to make everything count for something good and worthwhile.)

ELEPHANT STEW

| | |
|-------------------|-------------------------|
| 1 medium elephant | 500 bushels potatoes |
| 1 ton salt | 200 bushels carrots |
| 1 ton pepper | 4,000 sprigs parsley |
| | 2 sm. rabbits, optional |

Cut elephant meat into bite sizes. This will take about 2 months. Cut vegetables into cubes, another 2 months. Place meat in pan and cover with 2,000 gallons brown gravy. Simmer 4 weeks. Shovel salt and pepper in to taste. When meat is tender, add veggies. A steam shovel is useful for this. This will serve 3,800 people. If more are expected, add the 2 rabbits - but this is not recommended as very few people like "hare" in their stew.

HOW TO PRESERVE A HUSBAND

Be careful of your selection. Do not choose too young. When once selected, give your entire thoughts to preparation for domestic use. Some insist on keeping them in a pickle, others are constantly getting them into hot water. This may make them sour, hard and sometimes bitter. Even poor varieties may be made sweet, tender and good by garnishing them with patience, well sweetened with love and seasoned with kisses. Wrap them in a mantel of charity. Keep warm with a steady fire of domestic devotion and serve with peaches and cream. Thus prepared, they will keep for years.

HOW TO COOK A HUSBAND

A good many husbands are entirely spoiled by mismanagement in cooking and are not tender and good. Some women keep them constantly in hot water; others freeze them; other put them in a stew; others roast them; while others keep them constantly in a pickle. It cannot be supposed that any husband will be good and tender managed in this way; but they are really delicious when properly treated.

In selecting your husband, you should not be guided by the silvery appearance as in buying mackerel; not by the golden tint as if you wanted salmon. Be sure and select him yourself as tastes differ. Do not go to the market for him as those brought to the door are always best.

It does not make so much difference what you cook him in as how you cook him. See that the linen in which he is wrapped is white and nicely mended with the required number of strings and buttons.

Don't keep him in the kettle by force, as he will stay there himself if the proper care is given. If he sputters or fizzes do not be anxious; some husbands do this. Add a little sugar in the

form of what confectioners call "Kisses", but no vinegar or pepper on any account. A little spice improves them, but it must be used with judgment. Do not try him with anything sharp to see if he is becoming tender. Stir him gently the while lest he stay too long in the bottom of the kettle and becomes flat and tasteless.

If thus treated, you will find him very digestible, agreeing nicely with you and he will keep as long as you want him.

LIFE'S RECIPE

- 1 Cup "Good Thoughts"
- 1 Cup of "Kind Deeds"
- 1 Cup "Consideration for Others"
- 3 Cups "Sacrifice for Others"
- 3 Cups "Forgiveness"
- 2 Cups "Well-beaten Faults"

Mix these thoroughly and add tears and sorrow and sympathy for others. Flavor with little gifts of love. Fold in 4 cups of prayer and faith to lighten other ingredients and raise the texture to great heights of Christian living. After, pour all this into your daily life, bake well with the heat of human kindness. You can depend on the Lord's constant guidance. Serve with a smile. *Marie Lindberg*

RECIPE FOR A HAPPY DAY

- 1/2 cup "Friendly Words"
- 1 heaping cup "Understanding"
- 4 heaping teaspoons "Time and Patience"
- generous dash of "Humor"

Measure "Words" carefully. Add heaping cup of "Understanding". Use generous amounts of "Time and Patience". Cook on front burner, but keep temperature low; do not boil. Add generous dash of "Humor" and a pinch of "Warm Personality". Season to taste with "Spices of Life". Serve in individual molds.



A HAPPY HOME

| | |
|----------------------|------------------------|
| 4 cups "Love" | 5 spoons "Hope" |
| 2 cups "Loyalty" | 2 spoons "Tenderness" |
| 3 cups "Forgiveness" | 4 quarts "Faith" |
| 1 cup "Friendship" | 1 barrel of "Laughter" |

Take love and loyalty, mix thoroughly with faith. Blend it with tenderness, kindness and understanding. Add friendship and hope. Sprinkle abundantly with laughter. Bake it with sunshine. Serve daily with generous helpings.

CHRISTMAS RECIPE

| | |
|----------------------------|------------------------------|
| 1 busy Mother | 1 quart of secrets |
| 2-6 excited kids | 1 pound of patience |
| 1/2 as much time as needed | 1 bushel of faith, love, joy |
| 1 budget, badly bent | |

Garnish father generously with unpaid bills. Gradually add patience to Mother as needed; sprinkle children with secrets. Allow to simmer. Place ingredients all together in house shortly before Christmas.

Life's Recipe

shared by
Dolly Dwyer



1 cup thoughts
1 cup kind deeds
1 cup consideration for others
2 cups sacrifice for others
3 cups forgiveness
2 cups well beaten faults

Fold in 4 cups prayer and
faith. Mix thoroughly and
serve with a smile.

"GOT CHA!"

Arles
↓



"Got cha!"

That is the caption of the painting of Arles, done by his brother Frank.

Arles has "Got cha" in the game of life also. He has played a long relentless and determined game.

He has sought adventure constantly.

He has explored the unknown. The Churches, deserts, valleys, mountains and canyons.

He has explored personally, and through reams of written

print by historians and romanticists.

Dear Roy & Gwen

We never went for a drive that he didn't say, "I've got to climb that mountain," or, "Wonder what is up that canyon," or "What kind of plant is that," or, "I never saw a bird like that," or there is a different road. We have to see where it goes," or "What a beautiful sunset!"

Always another adventure to look forward to, but there is no road so long that it doesn't have an end.

Don't you imagine that Arles is looking upon death as another great adventure? Another unknown to be explored? I believe he is, and I think he will be saying, "I wish you were here to see this with me. To feel the joy of a new experience. To embrace this new happiness that surrounds me, and leaves no room for pain and suffering. Where there are no tears or aching hearts.

That is my Arles, and I will try to ease my aching heart and the empty void by believing this.

I'm mailing over a hundred letters, I can't possibly get everyone. Please pass the word and my regrets.

He passed away at 7:45 this morning Oct. 22, 1980

Love
Roy

Ode to Ruby

I became acquainted with Ruby Brewer 20 years ago, shortly after her first husband died. We had started a little dance group called the Swingin' 60's and were looking for recruits. Ruby drove to the dance hall three times before she could work up enough courage to come in. (She was afraid that a single female would not be welcome!)

I introduced her to my very good friend Arles Adams, and they became dancing partners, fell in love and married. They both sold their homes and moved to Camp Verde, Arizona. They built a new home, took up square dancing, took many trips together in their motor home, but Arles developed an infection in his foot and refused to see a doctor, (he was highly intelligent and knowledgeable but very stubborn). A few weeks later he was rushed to a Phoenix hospital, where he failed to regain consciousness and died. I lost a wonderful friend and Ruby became a widow for the second time.

She occupied her time by doing some writing, a craft at which she was very good, joining the Senior Citizens Club, baking, cooking and preserving. She baked delicious chocolate cakes, second only to the ones I received on my birthday every year for many years from a lady named Allie Miller, who now resides in a rest home. Fourteen years ago, Arles and I celebrated our birthdays - same day, but 10 years apart. We were on an outing in southeast Arizona and Ruby and Gwen came along. Ruby baked Arles a chocolate cake and all I got was a small bowl of chocolate pudding ! (Should tell me something!)

Today, Ruby is editor of "Post Scripts", the monthly bulletin of the Camp Verde Senior Citizens Club. Each month she sends me a copy and it is from that paper that some of the poems and one-liners in this Potpourri were taken. This scribbling is meant to be a tribute to a wonderful lady, Ruby Brewer.

submitted by Roy Main

“ YOUTH “

CITED FROM A NEWSPAPER ARTICLE BY DEE AND TOM HARDIE
provided by Leila Steckelberg

“Youth is not a time of life; it is a state of mind; it is not a matter of rosy cheeks, red lips and supple knees; it is a matter of the will, a quality of the imagination, a vigor of the emotions; it is the freshness of the deep springs of life.

“Youth means a temperamental predominance of courage over timidity of the appetite, for adventure over the love of ease. This often exists in a man of 60 more than a boy of 20. Nobody grows old merely by a number of years. We grow old by deserting our ideals.

“Years may wrinkle the skin, but to give up enthusiasm wrinkles the soul. Worry, fear, self-distrust bows the heart and turns the spirit back to dust.

“Whether 60 or 16, there is in every human being’s heart the lure of wonder, the unfailing childlike appetite of what’s next and the joy of the game of living. In the center of your heart and my heart there is a wireless station: so long as it receives messages of beauty, hope, cheer, courage and power from men and from the Infinite, so long are you young.

“When the aerials are down, and your spirit is covered with snows of cynicism and the ice of pessimism, then you are grown old, even at 20, but as long as your aerials are up, to catch waves of optimism, there is hope you may die young at 80.

WHO AM I ?

I AM BLACK, BROWN, YELLOW, WHITE AND RED,
I AM NOT SEPARATE WORLDS AS SOME HAVE SAID,
I AM ALL COLORS THAT HAVE BEEN SWIRLED TOGETHER,
I STAND TALL AND PROUD AND KNOW ANY STORMS I CAN WEATHER.

I COME FROM ALL SHORES NEAR AND FAR,
I HAVE NOT CHOSEN TO BE HERE TO DAILY FACE A WAR,
I BROUGHT FORTH MY HERITAGE AND I HAVE SHARED,
I HAVE SHOWN BY WORDS AND DEEDS THAT I TRULY CARED.

I AM BIG AND LITTLE, I AM YOUNG AND OLD,
I AM ILL AND HEALTHY, I AM MEEK AND BOLD,
I AM THE BEST AND WORST THAT YOU CAN FIND,
I AM THE INDIVIDUALS CALLED...HUMANKIND.

Kathy Fleming 1993

The Man that Comes Around
as learned from Dwight Wales

contributed by Mike Early

Refrain

Oh, The man comes to our house every single day
Papa comes home and the man goes away
Papa does the work and Mama gets the pay
And the man comes to our house every single day.

Oh, the man comes to our house to bring my Mama milk
He walks into the kitchen and talks as smooth as silk
I have to hold his horsey out by the gate
He stays so long at our house the horsey don't wanna wait.

Refrain

Oh, the man comes to our house to take away the trash
In a little white jacket and a little black mustache
It's all very friendly, but it always seems to me
It's a lot more familiar than a trash man oughta be.

Refrain

Oh, the man comes to our house to bring my Mama ice
He walks into the kitchen and talks so very nice
But the itty bitty piece soon melts away
So he has to come back again later in the day.

Refrain

When I grow up I don't wanna be
A doctor or a lawyer, oh no sirree
I don't wanna have an office downtown
I just want to be the man that comes around.

LOVE

Return To Him, Who Does You Wrong,
Your Purest Love.
And, He Will Cease From Doing Wrong.
For Love Will Purify The Heart Of Him
Who Is Beloved.
As Truly As It Purifies The Heart Of
Him Who Loves.

Rosemary Gouchenour

M R DUCKS

M R SNAKES
M R KNOT
S A R, C M E D B D I'S
L I L B
M R SNAKES

M R FARMERS
M R KNOT
S A R, C M M T P O C K E T S
L I L B
M R FARMERS

M R MICE
M R KNOT
S A R, C M E D B D F E E T
L I L B
M R MICE

M R DUCKS
M R KNOT
S A R, C M W A N G S
L I L B
M R DUCKS

M R PUPPIES
M R KNOT
S A R C M P N
L I L B
M R PUPPIES

WORDS TO LIVE BY

Code for Success

Lord grant that I may not fall
Into the clutches of chloolesterol
At polyunsaturates I'll never mutter
For the road to hell is paved with butter,
And cake is cursed, and cream is awful
And Satan is hiding in every waffle.
Peelzebub is achocolate drop
And Lucifer is a lollipop.
Teach me the evils of hollandaise
Of pasta, and gobs of mayonnaise
And crisp fried chicken from the south.
Lord , ifnyou love me, shut my mouth.

1
Find your own particular talent.

2
Be big.

3
Be honest.

4
Live with enthusiasm.

5
Don't let your possessions possess you.

6
Don't worry about your problems.

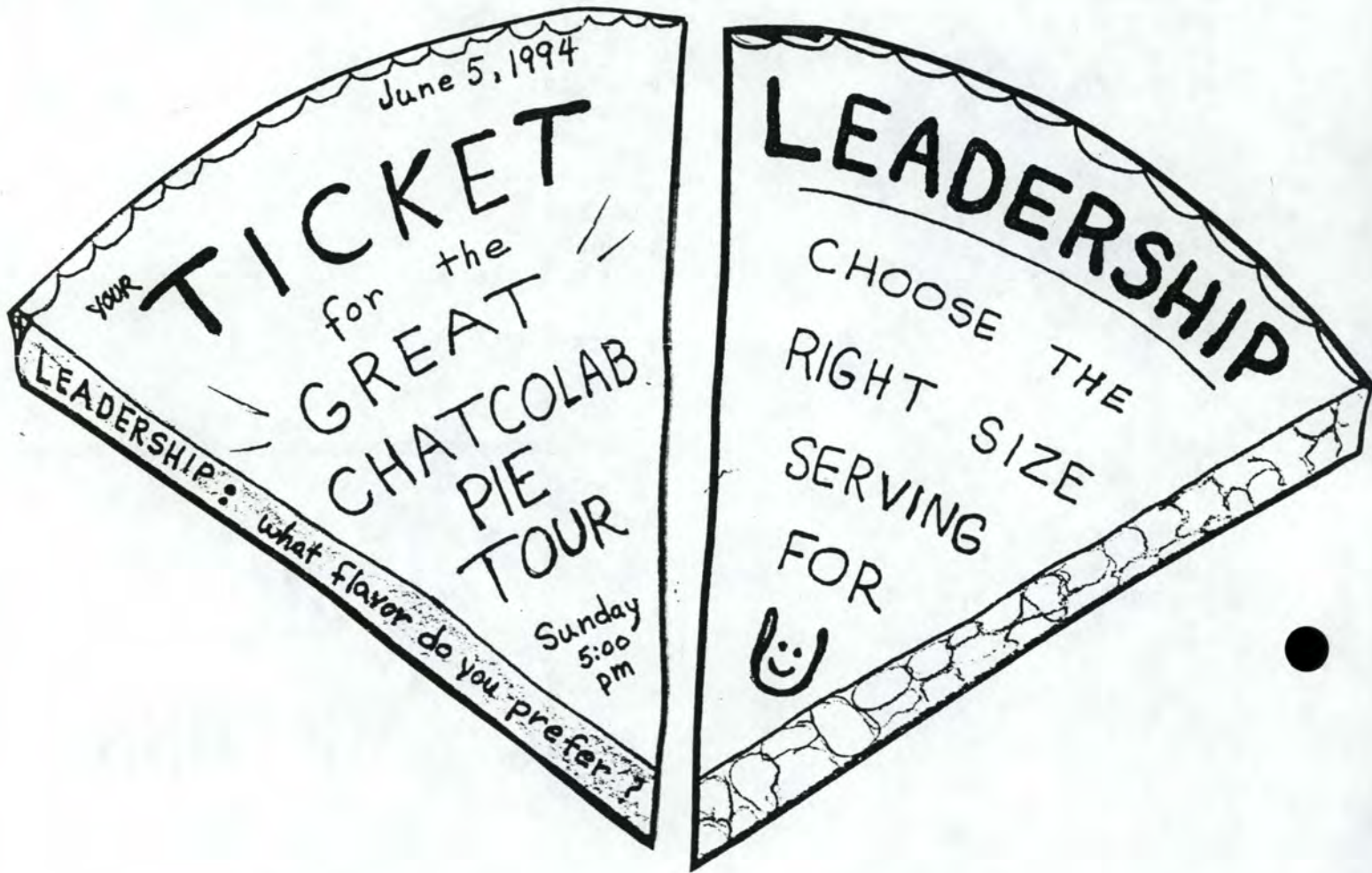
7
Look up to people when you can — down to no one.

8
Don't cling to the past.

9
Assume your full share of responsibility in the world.

10
Pray consistently and confidently.

These "Pie Wedges" (homemade pie of course) were made by Jane Higuera. They represent two-sided tickets that were used for the "Camp Tour" on Sunday. They were made up in bright colors.



A Great 1994 Souvenir!!
A limited number of this brightly colored "Button", designed by Jane Higuera, was on sale at the Camp Store.



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.



CHUCKLE FOR THE DAY

Remember old folks are worth a fortune,
with silver hair, gold in their teeth,
stones in their kidneys, lead in their feet,
and gas in their stomachs.

I have become a little older since I saw you last
and a few changes have come into my life since then.
Frankly, I have become quite a frivolous old gal.
I am seeing five gentlemen every day.

As soon as I wake up, "Will Power" helps me get out of bed.
Then I go see "John". Then "Charlie's Horse" comes along,
and when he is here he takes a lot of my time and attention.
When he leaves, "Arthur Ritis" shows up and stays the rest
of the day. He doesn't like to stay in one place very long.
So he takes me from joint to joint. After such a busy day, I'm
really tired and glad to go to bed with "Ben Gay".
What a life!

P.S. The Preacher came to call the other day. He said,
"At my age I should be thinking about the hereafter."
I told him, "Oh, I do all the time. No matter where
I am -- in the parlor, upstairs, in the kitchen or down
in the basement -- I ask myself, "What am I here
after?"

Dorothy Frick



"Crabbit Old Woman"

What do you see nurse/ What do you see/
What are you thinking when you look at me/
A crabbit old woman, not very wise
Uncertain of habit with far away eyes
Who dribbles her food and makes not replay
Who seems not to notice the things that you do
And forever is losing a stocking or shoe
Who unresisting or not, lets you do as you will
With bathing and feeding , a long day to fill
Is that what you see /
Then open your eyes, you are not looking at me.

I will tell you who I am as I sit here so still
As I move at your bidding, as I eat at your will
I am a small child of 10 with a father and mother
Brothers and sisters who love one another
A young girl at 16 with wings at her feet
Dreaming that soon now a lover shall meet
A bride soon at 20, my heart gives a leap
Remembering the vows that I promised to keep
At 25, now I have young of my own
Who need me to build a secure, happy home
A woman of 30, my young now grow fast
Bound to each other with ties that should last
At 40, my young soon will be gone
But my man stays beside me to see I don't mourn
At 50, once more babies play around my knee
Again we know children, my loved one and me
Dark days are upon us, my husband is dead
I look at the future, I shutter with dread
For my young are all busy, rearing young of their own
And I think of the years and the love I have known
A am an old woman now and nature is cruel
'Tis her jest to make old age look like a fool
The body, it crumbles, grace and vigor depart
And now there is stone where I once had a heart
But inside this old carcas a young girl still dwells
And now and again, my battered heart swells
I remember the joys, I remember the pain
And I am loving and living life over again
I think of the years, all too few, gone so fast
And accept the stark fact that nothing can last

So open your eyes nurse, open and see
A crabbit old woman, look closer, see me.
Anonymous

Published Volume II, Number 2. September, October 1976
Issue of Gerontological Nursing

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



A Love Cake for Mother

1 can of "Obedience"

Several pounds of "Affection"

1 pint of "Neatness"

● Some Holiday, Birthday, and everyday "Surprises"

1 can of "Running Errands" (willing brand)

1 box of powdered "Get up when I should"

1 bottle of "Keep sunny all day long"

1 can of pure "Thoughtfulness"

**Mix well, bake in a hearty, warm oven
and serve to "Mother" every day.
She ought to have it in big slices.**



**"Nothing great
was ever achieved
without enthusiasm."**

Ralph Waldo Emerson



CHILDREN

ARE LIVING

MESSAGES

WE SEND

TO A TIME

WE WILL

NEVER SEE

Shared by Jane Higuera

●

Teens who have been in leadership roles say they would like other teens to know these things:

- Do the job because you want to, not because someone else thinks you should.
 - Respect the adults who work with you. They can be a great help.
-

1. Show up (on time)

2. Pay attention

3. Tell the truth

4. Don't be attached to the results

Whatever you do, put some life in it.
Lavish care on garnishing and serve with pride.
After all, love and gaiety are the best sauces for appetite.

a recipe for living

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

Measure words carefully. Add heaping cups of understanding, use generous amounts of time and patience. Cook with gas on front burner. Keep temperature low. Do not boil. Add dash of humor and pinch of warm personality. Season to taste with spice of life and serve in individual portions.



COOKERY

We may live without poetry, music and art,
we may live without conscience, and live
without heart;

We may live without friends; we may live with
out books;

But civilized man cannot live without cooks.

He may live without books — what is
knowledge but grieving?

He may live without hope — what is hope but
deceiving?

He may live without love — what is passion
but pining?

But where is the man who can live without
dining?

Owen Meredith

The Care Kit

HERE'S A UNIQUE WAY TO SAY TO A FRIEND OR RELATIVE "I CARE ABOUT YOU!"

Directions:

- Gather items on the "Care Kit" list. (Modify the contents if you wish to add your own personal touch.)
- Place the items in a small paper bag (lunchbag size is fine).
- Copy the "Care Kit" Message printed below and place it inside the bag.
- Draw or paste a red heart on the bag, seal it and send it out. Or better yet, hand deliver your "Care Kit" and wait for a hug in return.

This kit was specially constructed for your use at any time. Store in a handy place for occasional or daily use. The kit contains the following items:

a paper clip

To help keep things together when they seem to be slipping out of control.

A Rubber Band

To remind you that there is always someone to offer a hug or to be close when you need it.

A Tissue

To wipe away a tear - your own or someone else's.

A Candy Kiss

To say "I love you" in a sweet way.

A Small, Smooth Stone

To remind you that rough times help refine and polish us for smoother tomorrows.

An Eraser

To erase any mistakes or misunderstandings that are troubling you.

A Note Card

To send a long-overdue greeting to a friend or relative or to someone who is lonely.

A Recipe - To make when you want to do something special for someone.

An Adhesive Bandage

To remind you of healing, perhaps of hurt feelings - your own or someone else's.

A Poem

To share the beauty of words

RECIPE FOR A DAY

Take a dash of cold water
and a little leaven of prayer
A little bit of sunshine gold
Dissolved in the morning air;
Add to your meal some merriment.
And a thought of kith and kin;
And then as a prime ingredient,
Have plenty of work thrown in;
But spice it all with the essence of love
And a little whiff of play,
and a wise old book and a glance above,
Complete a well spent day.

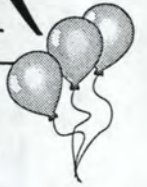


SUNSHINE CAKE

Just a measure of sunshine
some crumbs of comfort too,
Mix them well with loving thoughts,
and words both kind and true.
Let them quickly rise with action
to deeds of golden hue,
And you will have a cake worth eating.
when baking time is through;
Yes, you'll have a life worth living
and a cure for every ache,
If you and all your family will feast
on this Sunshine Cake.
This recipe is old and often tried
and never hard to make;
So use it friends, from far and near.
For sunshine takes the cake!



Recipe for A VOLUNTEER LEADER



Mix: Desire, ambition, appearance, sense of humor, friendliness, understanding, voice modulation, and imagination.

Combine and bake at 98.6 degrees within a volunteer for the rest of his/her life.

*Frosting: Combine the inner glow of satisfaction with self-confidence, add a feeling of accomplishment and spread evenly.
Serve with graciousness.*

If the recipe is followed carefully, the finished product will be one GOOD LEADER!!

recipe for a happy lab

Combine happy hearts;

melt hearts into one;

add a lot of love;

mix well with respect;

add gentleness, laughter, joy,

faith, hope and self control;

● *pour in much understanding;*

don't forget the patience;

blend in listening ears;

allow to grow and share;

sprinkle with smiles, hugs,

and enthusiasm.

Bake for one week.

● *Yield one happy lab.*

Recipe for Happiness

A week at Chatcolab

on beautiful Lake Coeur d'Alene

Dancing, Dreaming, Doing

Enjoying the sunshine and maybe the rain.

Learning new ideas and sharing many more

Sitting on the dock,

walking along the shore.

Water, sky, and mountains;

soaking up the sun,

Leadership, Communication, Friendship,

Lots of crafts, new ideas, and exploring

Chat is MORE . . . AND FUN.

Point to Ponder--A new word for some campers. The word was given to them by Doc. Rock. It drove them nuts, so they came to get the Dictionary!!

Word: "Gabion"--large cage, cage, coop; 1. a cylinder of wicker filled with earth or stones, formerly used in building fortifications; 2. a similar cylinder of metal, used in building dams, dikes, etc.

* * * * *

The Following is Shared By Mama B

A recent Study showed that over a lifetime,
the average person spends

5 years waiting in line
6 years eating,
2 years playing telephone tag
1 year looking for misplaced objects
and 6 months waiting at red lights.

Kinda makes the wait for your birthday
card seem insignificant in the scheme of
things, doesn't it.

* * * * *

**God put me on earth to accomplish
a certain number of things.
Right now I am so far behind
I will never die!**

* * * * *

I Love You

This card is sent to you as part of a "Tell Someone You Love Them" campaign. It is meant to counteract some of the hatred in the world that is so often expressed in bitter words and acts of violence. Why should we deny others the love which they crave so deeply? Let us learn to give love generously, to express love honestly and to receive love graciously. The condition of the world may very well be the sum total of the love and hatred that exists in it. I am expressing my love for you to help change the balance to a more loving world.

B. J. shared the following

The "D" in D-Day stands for the word "Day". Military operations in the 1940's designated the day of an operation as "D" meaning "the day" it was to begin. "D"-1 would be the day before the operation and "D"+1 is the day after.

My Daughters' Death

by

Pat Monforton
Oakesdale, Washington



Just turning thirty one
In the year nineteen ninety one,
My daughter, Sandra did die
On the sixteenth of July.



Called to her bedside
The tears I did hide.
She clung to me, her Mother
To help her as no other.



With each labored breath
She waited for death;
So weak and so ill
And sometimes so very still.



Her eyes showed much fright
Till I prayed with all my might.
"Jesus" she quietly did call
And back to the pillow her head would fall.



Clutching so tight to me
Hands lifting to husband, Kenny,
As if telling him "Goodbye";
When all he could do was cry.



Suddenly her eyes opened wide
No fear now does she hide.
At peace does she seem
As we stood there, her between.



"What do you see, my child dear"?
She quietly replied, "My Angel is here"!
God only gave you to us for
31 years and a day."

"Now back to Him, you, we, must give
Forever and ever with him to live."
Then peacefully laying down her head
One last breath and she was dead."



We stood there as if twas not real
So much pain inside did we feel,
At that last breath she took
and Kenny, crying, did not want to look.



Sad, but thankful for all God's grace
For getting me to that far away place,
To be with her in her final hour
So---many blessings god did shower.



To Him Above, so close did I feel
Making it easier with death to deal.
"Thanks be To God" every day of my life.
And all heaven's help in this strife.



Not a day, goes by that I don't see her face
And no one can ever take her place.
An empty hole is left in my heart
But time and healing plays a part.



Many of my tears turn to joy
She has left us all a little boy,
and a little girl, so dear
Which helps to wipe away a tear.



Sally's T-Shirt

We had a hard time fitting her into the copier!

THE RIGHTS OF A CHILD



THE RIGHT TO AFFECTION
LOVE AND UNDERSTANDING



THE RIGHT TO ADEQUATE
NUTRITION AND MEDICAL CARE



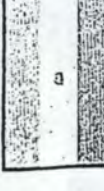
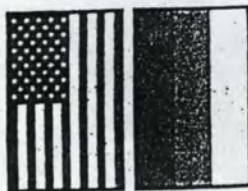
THE RIGHT TO PROTECTION
AGAINST ALL FORMS OF NEGLECT
CRUELTY AND EXPLOITATION



THE RIGHT TO FREE EDUCATION
AND FULL OPPORTUNITY
FOR PLAY AND RECREATION



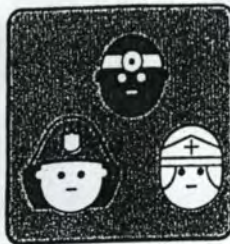
THE RIGHT TO A NAME
AND NATIONALITY



THE RIGHT TO SPECIAL CARE
IF HANDICAPPED



THE RIGHT TO BE AMONG
THE FIRST TO RECEIVE RELIEF
IN TIMES OF DISASTER



THE RIGHT TO LEARN TO BE
USEFUL MEMBERS OF SOCIETY
AND TO DEVELOP INDIVIDUAL ABILITIES



THE RIGHT TO BE BROUGHT UP
IN THE SPIRIT OF UNIVERSAL
PEACE AND BROTHERHOOD



THE RIGHT TO ENJOY THESE RIGHTS
REGARDLESS OF RACE, COLOR, SEX,
RELIGION, NATIONAL OR SOCIAL ORIGIN



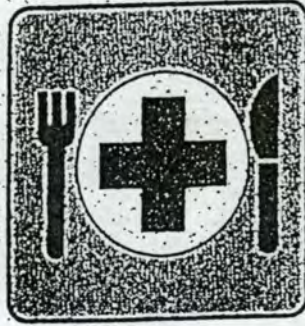
HAVE NO BOUNDARIES

The Flag of:

THE RIGHTS OF A CHILD



THE RIGHT TO AFFECTION
LOVE AND UNDERSTANDING



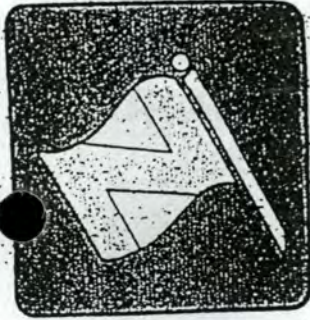
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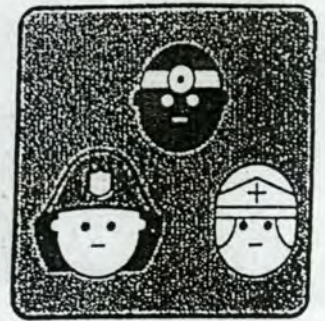
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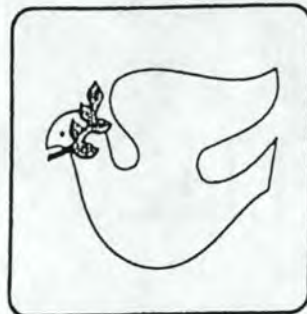
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RECIPE FOR A
Happy
Marriage
 MELT TWO HAPPY HEARTS TOGETHER
 ADD A HEAPING PORTION OF LOVE
 STIR IN RESPECT AND TRUST
 SIFT IN FAITH, HOPE AND JOY
 POUR IN GENTLENESS AND A
 LARGE AMOUNT OF
 PATIENCE AND UNDERSTANDING
 DOT WITH LAUGHTER
 SPRINKLE WITH LOTS OF KISSES
 AND A GENEROUS AMOUNT OF HUGS
 SIMMER FOR A LIFETIME OF WARMTH
 TO YIELD ONE LOVING COUPLE

Recipe For a Happy Marriage

- | Color | DMC Flower Thread |
|------------------|-------------------|
| • baby pink | 2818 |
| -- rose lt. | 2760 |
| x rose | 2329 |
| + rose dk. | 2327 |
| / blue green lt. | 2504 |
| o blue green | 2502 |
| \ turquoise | 2597 |
| • turquoise dk. | 2595 |

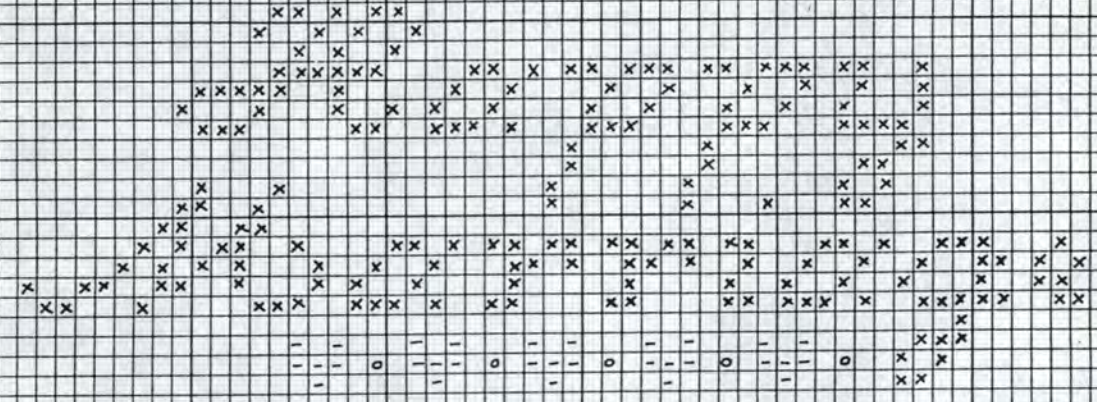
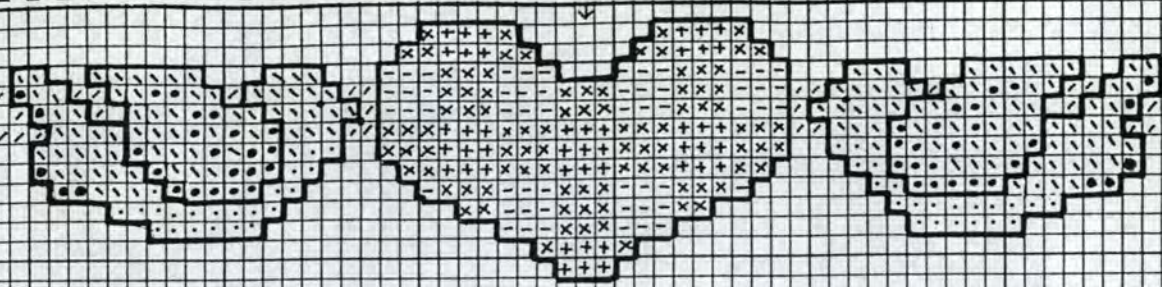
- | | DMC Embroidery Thread |
|-------|-----------------------|
| black | 310 |

Cross-stitch design centered on fabric using one strand Flower Thread. Backstitch words with one strand turquoise dk. Backstitch heart and birds with one strand black floss (DMC 310). French knot birds' eyes with one strand black floss.

Fabric: 11 x 13-inch piece 14-ct. ice blue Damask Aida (#3229-550)
 Floss: DMC Flower Thread and DMC 310 black 6-strand embroidery floss
 Stitch Count: 71w x 94h

Approximate Finished Sizes:
 14 ct. - 5 x 6-3/4 inches
 16 ct. - 5 x 5-7/8 inches
 18 ct. - 4 x 5-1/4 inches
 22 ct. - 3-1/4 x 4-1/4 inches

CREDITS:
 Fabric - Wichelt Imports
 Flower Thread and Embroidery Floss - DMC
 Stitching by Rita Korn
 Design by Lois Winston
 Mats and Frames by Nebletts Frames



MELT TWO HAPPY HEARTS TOGETHER
 ADD A HEAPING PORTION OF LOVE
 STIR IN RESPECT AND TRUST
 SIFT IN FAITH, HOPE AND JOY
 POUR IN GENTLENESS AND A
 LARGE AMOUNT OF
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 DOT WITH LAUGHTER
 SPRINKLE WITH LOTS OF KISSES
 AND A GENEROUS AMOUNT OF HUGS
 SIMMER FOR A LIFETIME OF WARMTH
 TO YIELD ONE LOVING COUPLE

Can you unscramble these words?

- | | |
|-----------------------------|----------------------------|
| 1. ARMY _____ | 11. GLEANS _____ |
| 2. ARTS _____ | 12. LANCED _____ |
| 3. ASCENDANCY (2 wds) _____ | 13. LONE _____ |
| 4. COLA _____ | 14. OWNS _____ |
| 5. COORDINATES _____ | 15. RECLAIM _____ |
| 6. CORAL _____ | 16. REPARTEE (2 wds) _____ |
| 7. ENDORSED (hyph) _____ | 17. SATAN _____ |
| 8. FATES _____ | 18. SERPENTS _____ |
| 9. FORTS _____ | 19. SILENT _____ |
| 10. GERMAN _____ | 20. TRAIPISE _____ |

LETTER CARRIERS

Each of the 26 words below can be turned into a new, familiar uncapitalized work with the insertion of another letter somewhere in it (not as the first or last letter of the new word). No anagramming is needed. For example, given the word ARREST, you could insert an M to make ARMREST. While some words can be changed with several different letters, there is only one solution that uses each letter of the alphabet just once. (You can cross off the letters of the alphabet as you use them.) Can you find the solution?

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

- | | | |
|------------------|-------------------|-------------------|
| + ASTRAY = _____ | + ETERNAL = _____ | + SHIED = _____ |
| + BANANA = _____ | + EXERT = _____ | + SHRED = _____ |
| + BOUGHT = _____ | + FAULTY = _____ | + SMILE = _____ |
| + BRIDE = _____ | + FLING = _____ | + STATE = _____ |
| + BRING = _____ | + GALLON = _____ | + SUINT = _____ |
| + CHASE = _____ | + INURE = _____ | + SURER = _____ |
| + CLOSET = _____ | + MANGER = _____ | + WATERED = _____ |
| + CREATE = _____ | + MONEY = _____ | + VIOLET = _____ |
| + DOING = _____ | + NOEL = _____ | |

DIRTY DISHES

shared by Jean Baringer

Thank God for dirty dishes; they have a tale to tell.
While others are very hungry, we're eating very well.
With home and health and happiness, we shouldn't want to fuss,
For by this stack of evidence, God's very good to us!

THANKLESS JOB

shared by Jean Baringer

I clean the fridge and bake a cake,
Work the garden with spade and rake,
Scrub the floor and wash the clothes,
And all of this without repose.
Then just before you do come home,
I'm called to that pesky telephone,
And you walk in and stately say
"So THIS is how you spend your day!"

Answers - Family Pictures Puzzle
A. Baseball = plate, bat, pitcher
B. Tails = comet, kite, tux
C. Cards = heart, club, spade
D. Keys = jockey, turkey, monkey
E. Broadway Shows = hair, cats, oklahoma

LETTER CARRIERS:

| | | |
|-------------|--------------|-------------|
| H--ASHTRAY; | X--EXTERNAL; | L--SHIELD |
| D--BANDANA | P--EXPECT | W--SHREWD |
| R--BROUGHT | C--FACULTY | I--SIMILE |
| G--BRIDGE | Y--FLYING | U--STATUE |
| O--BORING | E--GALLEON | Q--SQUINT |
| T--CHASTE | J--INJURE | F--SURFER |
| S--CLOSEST | A--MANAGER | B--WATERBED |
| M--CREMATE | K--MONKEY | N--VIOLENT |
| Z--DOZING | Y--NOVEL | |

1.MARY; 2.STAR; 3.CANDY CANES; 4.COAL; 5.DECORATIONS; 6.CAROL; 7.RED-NOSED; 8.FEAST
9.FROST; 10.MANGER; 11.ANGELS; 12.CANDLE; 13.NOEL; 14.SNOW; 15.MIRACLE; 16.PEAR TREE;
17.SANTA; 18.PRESENTS; 19.TINSEL 20.PARTIES



**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.