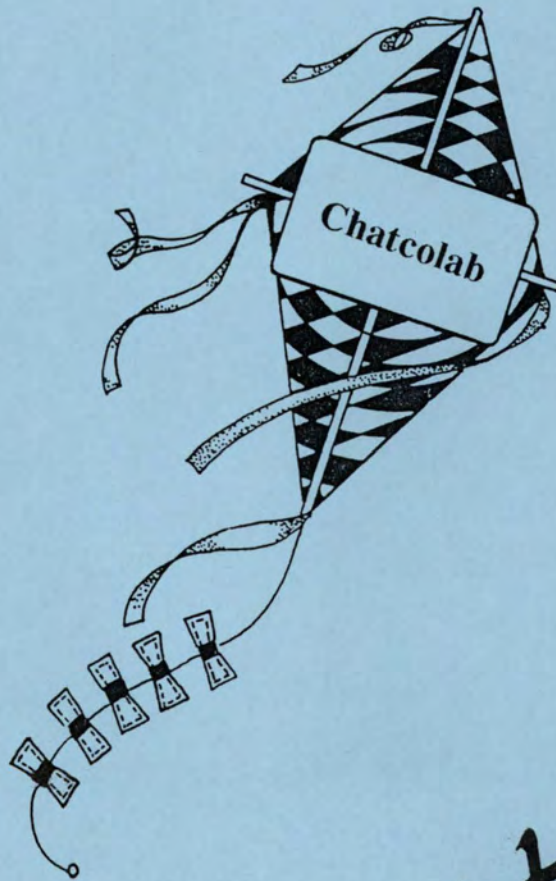


# Stepping Stones

YEAHOO!



YEAHOO!

Section A

I do not ask to walk smooth paths  
Nor bear an easy load.

I pray for strength and fortitude  
To climb the rock-strewn road.

Give me such courage I can scale  
The hardest peaks alone.

And transform every stumbling block  
Into a stepping stone.

~ Gail Brook Burket

# IN MEMORY OF

## SONG OF THE EAGLE

I am the eagle  
soaring the sky  
Exalting in my freedom  
On my wings I soar  
All below me I see  
Screaming my song I soar  
I am all powerful  
I have great power  
I survey all on Mother Earth  
All animals of the Earth  
All birds of the Sky  
All know me  
All respect me  
Soaring, soaring in the sky  
Watching you, Loving you  
On my wings, in the sky  
I soar, I soar  
written by James H. Martin



## James Martin

TIPYALANA AIHITS  
(Eagle Bound to the Earth)

“Great Grandson of Chief Joseph”

Jim came to us in '73  
Those who remember him all agree  
His presence at Chat we can't forget  
Nor can the example that he set.  
He shared stories and his carving skills--  
Wonders of Nature --- Beauty of hills  
When around a campfire Labbers stood--  
there Jim described the TRUTH STICK  
of wood.

When it was passed each had his turn  
To tell what through CHAT that  
week was learned.

Thereby he very soon found his way  
Into our hearts and there he  
will stay!

He proved to be a SPECIAL BLEND  
Someone we're proud to claim  
as our FRIEND!

shared by Miriam Beasley, "Mama B"

Refer to Potpourri (Section I)  
for more stories and memories!

<b>STEPPING SONES.....</b>	<b>A</b>
Memorial to Jim Martin	
Table of Contents	
Message from Dwight Palmer, 1995 Chair	
Message from Notebook Room	
Membership Roster	
Picture ID	
Family Groups	
Board Members 1996-97	
Demographics	
1995 Evaluation	
Minutes, Annual 1994	
<b>ALL ABOUT CHATCOLAB.....</b>	<b>B</b>
Philosophy of Chatcolab	
The Spirit of Chatcolab	
Past Chairman & Themes	
Schedule	
Duty Wheel & Job Descriptions	
What is a Rec Lab	
Marketing Rec Labs	
History of Chatcolab	
Logos & Notebook Cover	
Constitution & By-laws	
Clean Up Time	
Menu	
<b>ALL LAB DISCUSSIONS.....</b>	<b>C</b>
Creative Planning, Parties and Ceremonies - Toni Gwin/Jill Morgan	C-1
Stepping Stones to Leadership - Judi Seabert	C-10
Leadership Is About Relationships	
Conflict Resolution	
Commitment and Caring	
<b>ACTIVITIES.....</b>	<b>D</b>
Evening Activities and Ceremonies	D-1
Flag Etiquette	D-13
Flag Ceremonies	D-15
Tea Times	D-17
<b>IN-DEPTH WORKSHOPS.....</b>	<b>E</b>
Games Leadership -- Bill Henderson	E-1
Environmental Crafts -- Ben Stockwell & Steve Baugh	E-41
Musical Activities & Orff Instruments -- Brenda Handel-Johnson	E-50
Campfire Programming -- Mike Cavey	E-57

<b>MINI-WORKSHOPS.....</b>	<b>F</b>
Event Planning -- Toni Gwin	F-1
Waste Nylon Hose (Wrist Dolls) -- Jane Higuera	F-21
Switch on the Fashion Brights with Tie Dye -- Leila Steckelberg	F-31
Star Gazing -- Dan Moe	F-34
Quilting I and II -- Rosy Ferner	F-37
Crafts and Decorative Boxes -- Jean Baringer	F-41
Daytime Sky Watching -- Larrie Easterly	F-45
Stress Management -- Judi Walker	F-56
Mini Camp Crafts -- Dolly Dwyer	F-71
Clogging -- Gwen Main	F-84
Language of People First -- Lucy Linker	F-88
10 Steps to Self Determination -- Lucy Linker	F-95
Power Up Your Programs With Music -- Bill Henderson	F-104
Musical Games -- Brenda Handel-Johnson	F-106
Dance -- Lori Chitty	F-111
Ropes Course -- Camp Pinelow	F-123

<b>SHARE FAIR.....</b>	<b>G</b>
Arts & Crafts	G-1
Paper Fabric Baskets -- Marcia Brown	G-4
How to write poetry -- Kathy McCrae	G-5
Nature Baskets -- Patsy Littau	G-6
People First -- Charlie Hemmett	G-8
Visionaries, Prophets, Futurists -- Bob Beasley	G-10
Portrait Painting -- Nancy Howard	G-10
Pipe Chimes -- Ruth Moe	G-11
Flag Pins -- Jane Higuera	G-15
Hat Contest -- Rosemary Gouchenour	G-16

<b>SONG LEADING AND SONGS.....</b>	<b>H</b>
Song Leading Hints	H-1
Table Graces Sang at Camp	H-66
Songs We Sang	H-67

<b>POTPOURRI.....</b>	<b>I</b>
Other Recreation Labs	
Auctions & Money Raisers	
A Little of This and That	
Inspirational	
Table Fun	
Hooters	

<b>AUTOGRAPHS.....</b>	<b>J</b>
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## A MESSAGE FROM THE CHAIR

Diverse, different, alike, similar and empowered might characterize who we are at Chat. Perhaps it is amazing that 86 people can come together on a Sunday afternoon and become a family in a few days. While we may not all be together again in one place, "stepping stones" provide solid and durable foundations for our future journeys. Whichever route you take, we can often meet - in our memories, reflections, anticipations, correspondence and personal "chat chats" with one another

Thanks for being a part of Chat '95.

Love and Hugs,

Dwight Palmer



## **YOUR "COMPUTER ROOM" CREW**

**CO-EDITORS**

Ruth Moe and Terry Weber

**FACILITATOR**

Mike Early

**GODDESSES OF THE COPIER WORLD**

Marie Madison and Sandie Franklin

**ASSEMBLER**

Garnet Hazen

**CALLIGRAPHER**

Lucy Linker

God Bless our Copier Dr's (all three)

ABC Office Equipment, Spokane

**THANKS to ALL the "LITTLE ELVES"**

Who Kept our Spirits Up and 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	Birthda	Photo N
Aguilar	Tina	PO Box 934	Warm Springs	Or	97761	503-553-1960	503-553-3274	Nov 5	29
Aguilar	Valarie	PO Box 307	Warm Springs	Or	97761	503-553-5708	503-553-4914	Aug 2	27
Baddgor	Allison	32906 NE Lewisville Hwy	Battleground	Wa	98604	360-263-3408		June 30	22
Baringer	Jean	520 So Maryland	Conrad	Mt	59425	406-278-7716		July 5	2
Baugh	Steve	RR 1, Box 217	Wilsall	Mt	59086			Sept 24	8
Beasley	Bob (Beaz)	6231 22nd NE	Seattle	Wa	98115	206-523-1876	206-248-7464	Feb 21	13
Beasley	Jim	14515 S Clackamas Riv Dr	Oregon City	Or	97045	503-656-5027		Feb 13	18
Beasley	Miriam	14515 S Clackamas Riv Dr	Oregon City	Or	97045	503-656-5027		Jan 20	12
Beck	Peggie	625 SW 5th	Pendleton	Or	97801	503-276-9616		Jan 18	74
Benedict	Tracy	4113 Denton	Albany	Or	97321	503-967-8756			81
Bottomly	Dick	18 6th St No, Suite 201	Great Falls	Mt	59401	406-452-2486	406-771-0071	Oct 10	67
Bradley	Brad	18121 NE 127th St	Redmond	Wa	98052	206-861-9439		March 4	71
Bradley	Margaret	18121 NE 127th St	Redmond	Wa	98052	206-861-9439		June 26	48
Bridger	Joel	154 W Valley Acres	Kalispell	Mt	59901	406-257-4978		Nov. 27	20
Brown	Marcia	305 SW Court Apt 1	Pendleton	Or	97801	503-276-8268		June 9	24
Carver	Nel	1668 Appaloosa Rd	Moscow	Id	83843	208-883-1533		Sept 10	17
Cavey	Mike	Taylor Hall, MSU	Bozeman	Mt	59717		406-994-3501	Aug 21	38
Chitty	Kyle	149 S Iowa	Casper	Wy	82609	307-234-6127		Jan 16	4
Chitty	Lori	149 S Iowa	Casper	Wy	82609	307-234-6127	307-235-8403	Sept 12	5
Cooley	Earnest	109 NW 6th	Milton-Freewater	Or	97862	503-938-4602		Dec 14	64
Day	Selina	1130 22nd St NE	Salem	Or	97301	503-391-9964		Jan 11	9
Dwyer	Dolly	947 1/2 Fair Addition	Great Falls	Mt	59404	406-452-0044		Aug 1	26
Dwyer	Terry	947 1/2 Fair Addition	Great Falls	Mt	59404	406-452-0044		Apr 4	25
Early	Jenny	1930 Park Ave NE	Salem	Or	97303	503-391-3948		Sept 10	10
Early	Mike	1930 Park Ave NE	Salem	Or	97303	503-391-3948		Mar 17	37
Easterly	Larrie	15057 S Clackamas Riv Dr	Oregon City	Or	97045	503-656-7159	503-656-8033	Mar 30	33
Erickson	Luke	17105 W Bernado Dr #202	Rancho Bernado	Ca	92127	619-674-7258		Jan 16	49
Ferner	Rosy	1521 Ridgeview Dr	Moscow	Id	83843	208-882-7455		June 17	50
Fielding	T. J.	23622 NE Weakly Rd	Camas	Wa	98607	360-834-6081		Jan 12	14
Franklin	Sandie	91270 Alvadore Rd	Junction City	Or	97448	503-998-3386		April 2	60
Gouchenour	Don	Star Rt Box 39	Ledger	Mt	59456	406-627-2311		May 6	70
Gouchenour	Rosemary	Star Rt Box 39	Ledger	Mt	59456	406-627-2311		May 11	34
Grayson	Susie	425 Buckingham Dr.	Indianapolis	In	46208	317-931-1610		April 16	63
Gwin	Toni	2565 25th Ave SE	Albany	Or	97321	503-924-5742	503-737-2738	Aug 6	76
Handel-Johnson	Brenda	1211 LA Lane	Gillette	Wy	82716	307-682-9215	307-686-2373	Sept 24	69



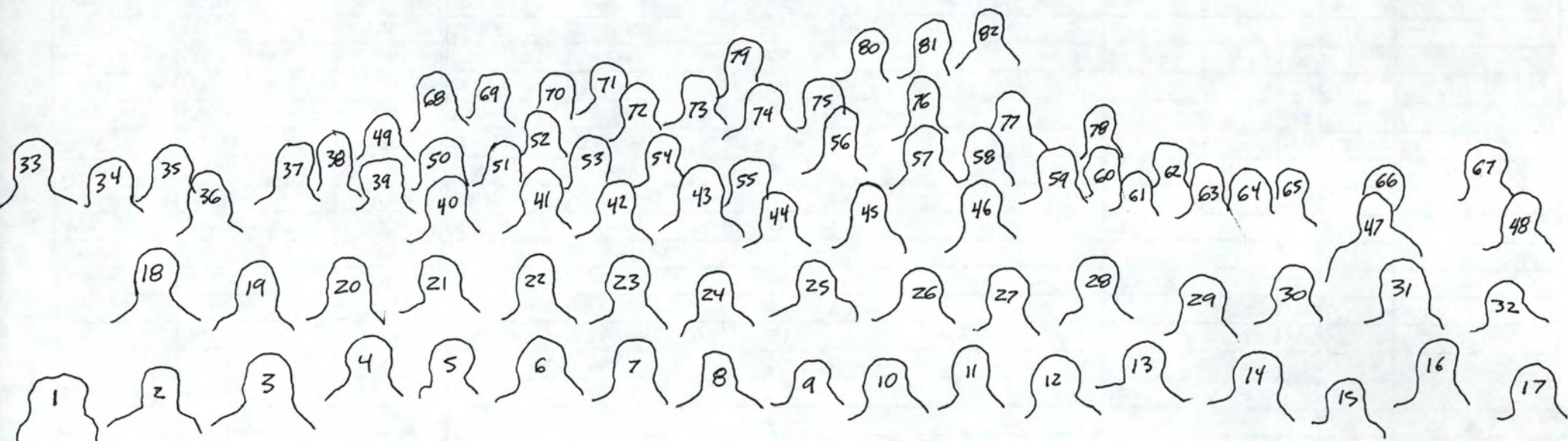
## 1995 Chatcolab Members

Last name	First name	Address	City	St	Zip	Home phone	Work phone	Birthda	Photo N
Hansen	Jeff	78904 N Loop Rd	Stanfield	Or	97875	503-567-2308		July 16	3
Haynes	Terri	902 Ave C NW	Great Falls	Mt	59404	406-453-1286		Oct 16	54
Hazen	Garnet	731 Hobson St	Walla Walla	Wa	99362	509-529-9976		Dec 3	58
Headrick	Bill	18766 S Lower Highland Rd	Beavercreek	Or	97004	503-632-3188		Apr 29	65
Heard	Sally	1621 3rd Ave So	Great Falls	Mt	59405	406-453-2088	406-727-2738	Mar 27	53
Hemmett	Charlie	438 SW 5th	Pendleton	Or	97801	503-276-9472		Dec 30	46
Henderson	Bill	1945 Fairlane Dr	Lima	Oh	45806			July 6	59
Higuera	Jane	1015 S Russell Road	Spokane	Wa	99204	509-747-1662		Oct 3	19
Howard	Nancy	15987 S Hilltop Rd	Oregon City	Or	97045	503-656-6928		Mar 6	42
Johnson	Andy	1211 LA Lane	Gillette	Wy	82716	307-682-9215		Mar 31	68
Kem	Barbara	5202 Arctic Circle	Emmaus	Pa	18049	610-966-3543		Aug 3	
Kirksey	Jeffrey	111 Hwy 285	Toston	Mt	59643	406--266-4400		June 24	62
Kreiter	B J	23404 NE Weakly Rd	Camas	Wa	98607	360-834-9087		Feb 2	66
Lantis	Glenda	HCR80 Box 106	Mayville	Or	97830	503-384-4265		Jan 21	47
Linker	Lucy	244 NE Birch #F	College Place	WA	99324	509-522-1689		Aug 8	75
Littau	Patsy	PO Box 394	Scio	Or	97374	503-394-3979		Oct 1	55
Logan	Patty	14694 Silver Falls Hwy	Sublimity	Or	97385	503-769-6837		Feb 13	44
Lowrie	Miriam	PO Box 640	Dallas	Or	97338	503-399-7359	503-623-8395	June 27	6
Madison	Marie	387 NE Conifer #3	Corvallis	Or	97330	503-757-2826		May 29	57
Main	Gwen	1706 Brighton #B	El Centro	Ca	92243	619-352-3446		Sept 7	41
Marsden	Diana	16 Victoria Park (England)	Dover, Kent	CT	161Q5	011-44-1304-	206350		43
McCrae	Kathy	1685 Ruth Ave	Walla Walla	Wa	99362	509-529-7059		Sept 29	32
McElderry	Mark	N 9807 Sundance Dr	Spokane	Wa	99208	509-468-7969		June 30	56
Miller	Janice	1520 3rd St NW 305	Great Falls	Mt	59404	406-454-1262		Jan 23	28
Mingay	Craig	609 Broadway	Townsend	Mt	59644	406-266-3876		Sept 15	78
Moe	Dan	708 Steele St	Laramie	Wy	82070	307-742-5882		July 15	11
Moe	Ruth	205 Corthell Rd.	Laramie	Wy	82070	307-745-7227	307-766-3829	Sept 3	31
Monforton	Pat	PO Box 355/110 N 9th St	Oakesdale	Wa	99158	509-285-4980		Feb 12	61
Morgan	Jill	2039 SW 16th	Albany	Or	97321	503-926-1672	503-967-3853	Mar 2	77
Norlin	Charlotte	3325 NE Canterbury Circle	Corvallis	Or	97330	503-754-8008		June 18	16
Olver	Loren	22000 S. Tonya Ct	Beavercreek	Or	97004	503-557-9085	503-777-1461		79
Palmer	Dwight	1312 W Bolan Ave	Spokane	Wa	99204	509-448-1462		Nov 6	73
Phillips	Darlene	3846 N Deer Lake Rd	Loon Lake	Wa	99148	509-233-2510	509-233-2511	Nov 14	21
Potts	Jeff	3846 N Deer Lake Rd	Loon Lake	Wa	99148	509-233-2511		Mar 11	35
Rippenburg	Jennifer	Box 461	Choteau	Mt.	59422	406-466-5761		Apr 10	

Last name	First name	Address	City	St	Zip	Home phone	Work phone	Birthda	Photo N
Roberts	Martha	920 NW 34th St	Corvallis	Or	97330	503-753-9582		May 22	45
Schritz	Athena	70 Canton Lane	Townsend	Mt	59644	406-266-3004		May 19	15
Schritz	Joan	70 Canton Lane	Townsend	Mt	59644	406-266-3004		Jan 29	36
Seabert	Judy	525 Valley St	Aberdeen	Wa	98520	360-532-7877		Sept 26	51
Simpson	Norma	PO Box 430	Warm Springs	Or	97761	503-475	Same	Nov 2	52
Steckelberg	Leila	9406 164th NE	Arlington	Wa	98223	360-435-3075		July 30	23
Stephens	Joe (Doc)	1401 E Cambridge Ln (1401	Spokane	Wa	99203	509-747-2792		Mar 20	72
Stockwell	Ben	Rt 1, Box 217	Wilsall	Mt	59086			Nov 25	82
Swaney	Charlie	11244 Amherst Rd	Harrod	Oh	45850	419-648-4486		Aug 29	7
Walker	Judi	917 W Clark	Livingston	Mt	59047	406-222-8638		Nov 24	
Walker	Sarah	917 W Clark	Livingston	Mt	59047	406-222-8638		Mar 4	
Weber	Terry	1157 No Hwy 95	Moscow	Id	83843	208-882-6135		Oct 2	30
Wilson	Malya	15047 S Clackamas Riv Dr	Oregon City	Or	97045	503-655-3562		Jan 7	1
Wilson	Tanya	15047 S Clackamas Riv Dr	Oregon City	Or	97045	503-655-3562		Jan 25	80
Wycoff	Ernie	3114 Carmichael Rd	Moscow	Id	83843	208-883-0161		Jan 26	39
Wycoff	Esther	3114 Carmichael Rd	Moscow	Id	83843	208-883-0161		Oct 26	40

## E-MAIL ADDRESSES

NAME	ADDRESS
Larrie Easterly	73125.553@COMPUSERVE.COM
Toni Gwin	GWINT@ORST.EDU
Sandie Franklin	FRANKLIS@ORST.EDU
Charlie Swaney	CKSWANEY@AOL.COM
Marty Roberts	ROBERTSM@CCMAIL.ORST.EDU
Mike and Jennifer Early	71663.1104@COMPUSERVE.COM



Not pictured:

Barb Kem  
Jennifer Rippenburg  
Judi Walker  
Sarah Walker

First nam	Last name	Photo No	First nam	Last name	Photo No	First name	Last name	Photo No	Address	City
Barbara	Kem	0	Jeff	Potts	35	Dwight	Palmer	73		
Jennifer	Rippenburg	0	Joan	Schritz	36	Peggie	Beck	74		
Judi	Walker	0	Mike	Early	37	Lucy	Linker	75		
Sarah	Walker	0	Mike	Cavey	38	Toni	Gwin	76		
Malya	Wilson	1	Ernie	Wycoff	39	Jill	Morgan	77		
Jean	Baringer	2	Esther	Wycoff	40	Craig	Mingay	78		
Jeff	Hansen	3	Gwen	Main	41	Loren	Olver	79		
Kyle	Chitty	4	Nancy	Howard	42	Tanya	Wilson	80		
Lori	Chitty	5	Diana	Marsden	43	Tracy	Benedict	81		
Miriam	Lowrie	6	Patty	Logan	44	Ben	Stockwell	82		
Charlie	Swaney	7	Martha	Roberts	45					
Steve	Baugh	8	Charlie	Hemmett	46					
Selina	Day	9	Glenda	Lantis	47					
Jenny	Early	10	Margaret	Bradley	48					
Dan	Moe	11	Luke	Erickson	49					
Miriam	Beasley	12	Rosy	Ferner	50					
Bob (Beaz)	Beasley	13	Judy	Seabert	51					
T. J.	Fielding	14	Norma	Simpson	52					
Athena	Schritz	15	Sally	Heard	53					
Charlotte	Norlin	16	Terri	Haynes	54					
Nel	Carver	17	Patsy	Littau	55					
Jim	Beasley	18	Mark	McElderry	56					
Jane	Higuera	19	Marie	Madison	57					
Joel	Bridger	20	Garnet	Hazen	58					
Darlene	Phillips	21	Bill	Henderson	59					
Allison	Baddgor	22	Sandie	Franklin	60					
Leila	Steckelberg	23	Pat	Monforton	61					
Marcia	Brown	24	Jeffrey	Kirksey	62					
Terry	Dwyer	25	Susie	Grayson	63					
Dolly	Dwyer	26	Earnest	Cooley	64					
Valarie	Aguilar	27	Bill	Headrick	65					
Janice	Miller	28	B J	Kreiter	66					
Tina	Aguilar	29	Dick	Bottomly	67					
Terry	Weber	30	Andy	Johnson	68					
Ruth	Moe	31	Brenda	Handel-Johnson	69					
Kathy	McCrae	32	Don	Gouchenour	70					
Larrie	Easterly	33	Brad	Bradley	71					
Rosemary	Gouchenour	34	Joe (Doc)	Stephens	72					

**I**

**MARBLEOUS**

Jim Beasley  
Nel Carver  
Judi Walker  
Mike Early  
Dick Bottomley  
Glenda Lantis  
Judy Seabert  
Tanya Wilson  
Selina Day

**II**

**Rock El Grande**

Lori Chitty  
Valarie Aguilar  
Don Gouchenour  
Janice Miller  
Joan Schritz  
Dwight Palmer  
Andy Johnson  
Jennifer Riphenburg  
Allison Baddgor

**III**

**SMOKEY QUARTZ**

Margaret Bradley  
Jeff Hansen  
Joel Bridger  
T.J. Fielding  
Jane Higuera  
Patsy Littau  
Nancy Howard  
Lucy Linker  
Susie Grayson

**IV**

**Charlie Company**

Brad Bradley  
Charlie Hemmett  
Terri Haynes  
Garnet Hazen  
Charlotte Norlin  
Sarah Walker  
Charlie Swaney  
Bill Henderson

**IV**

**Babbling Boulders**

Tina Aguilar  
Marcia Brown  
Larrie Easterly  
Ben Stockwell  
Rosemary Gouchenour  
Norma Simpson  
Patty Logan  
Craig Mingay  
Esther Wycoff

**VI**

**Diamonds in the  
Rough**

Bob Beasley (Beaz)  
Luke Erickson  
Jenny Early  
Marty Roberts  
Sally Heard  
Gwen Main  
Brenda Handel-Johnson  
Marie Madison

**VII**

**Blarney Stones**

Jean Baringer  
Sandie Franklin  
Kyle Chitty  
Dolly Dwyer  
Rosy Ferner  
Bill Headrick  
Mike Cavey

**VIII**

**Stone Hoppers**

Miriam Beasley-Mama B  
Tracy Benedict  
Toni Gwin  
Athena Schritz  
Kathy McCrae  
Dan Moe  
Steve Baugh  
Terry Weber  
Ernie Wycoff

**IX**

**Capitol Steps**

Terry Dwyer  
Earnest Cooley  
B.J. Kreiter  
Miriam Lowrie  
Mark McElderry  
Diana Marsden  
Joe (Doc) Stephens  
Malya Wilson

**X**

**Gall Stones**

Ruth Moe  
Pat Monforton  
Jeffrey Kirksey  
Jill Morgan  
Peggie Beck  
Loren Olver  
Jeff Potts  
Leila Steckelberg  
Darlene Phillips  
Barbara Kem

## BOARD MEMBERS 1995

Chair	Lane Mahaffey (resigned 4-95)	1997
Vice-Chair (Chat-Chat Editor)	Dwight Palmer	1996
Secretary	Jenny Early	1995
Treasurer	Nel Carver	1995
Board Members	Ladd Olsen (resigned 4-95)	1995
	Jean Baringer	1996
	Bryan Wilson (resigned 4-95)	1996
	Betty J. Krieter	1997
	Crystal Winishut	1997
	Alternates	Bill Headrick
	Charlie Swaney	
	Ruth Moe	
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Vern Burlison	
	Don Clayton	
	Joe (Doc) Stephens	
	Miriam Beasley	
	Jim Beasley	
	Alternates for Chat 95	Laurie Easterly, Toni Gwin, Jane Higuera

## BOARD MEMBERS 1996

Chair	Dwight Palmer	1996
Vice-Chair	Jill Morgan	1998
Secretary	Jane Higuera	1998
Treasurer	Charlie Swaney	1996
Board Members	Jean Baringer	1996
	Ruth Moe	1997
	B.J. Krieter	1997
	Crystal Danzuka	1997
	Tina Aguilar	1998
	Alternates	Loren Olver
	Bob Beasley	
	Bill Headrick	
(Chat-Chat Editor)	Toni Gwin	
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Vern Burlison	
	Don Clayton	
	Joe (Doc) Stephens	
	Miriam Beasley	
	Jim Beasley	

## Demographics

### Chatcolab '95

Total registered labbers: 86

By states:

Oregon	31
Montana	20
Washington	17
Wyoming	6
Idaho	5
California	2
Ohio	2
Pennsylvania	1
Indiana	1
England	1

Ages:

Under 21	14
22-40	4
41-55	27
56-65	20
65 and over	21

Nine states  
One foreign country

New labbers	34
Returning labbers	52

Occupations:

Home engineer, Rec Lab junky, Teacher, Domestic goddess, Professional volunteer, Recreation coordinator, Farmer, Airline pilot, Mailer, Juvenile Court Counselor, Retired Teacher, Music Teacher, Science teacher (Junior High), Bus driver, Home Extension Agent, Softlines manager, Homemaker, Volunteer, Student, Secretary, Office Coordinator, Recycling Center Worker, Artist, Photographer, Typesetter-circulation. Program coordinator, Continuing Education Coordinator, Camp Caretaker and Program Director, Consultant./Trainer,

# Evaluation

Thinking back on this week at Chat, list your:

**Highs**

**Lows**



1. List ideas for programs for Lab

Program ideas

Suggested resource person/address

_____	_____
_____	_____
_____	_____

2. List Ideas for Fund Raisers

Suggested Resources

_____
_____
_____

3. List names and addresses for individuals or organizations that might be interested in promotional material about Lab.

_____
_____
_____

4. We/ I am involved with: (Check all that apply)

- \_\_\_\_\_ Extension
- \_\_\_\_\_ Youth organizations
- \_\_\_\_\_ Summer camps
- \_\_\_\_\_ Senior activities
- \_\_\_\_\_ Special population activities
- \_\_\_\_\_ School
- \_\_\_\_\_ Community center
- \_\_\_\_\_ Hospital/nursing home
- \_\_\_\_\_ Other. What? \_\_\_\_\_

5. We/ I am an:

- \_\_\_\_\_ Administrator
- \_\_\_\_\_ Program leader
- \_\_\_\_\_ Student
- \_\_\_\_\_ Educator
- \_\_\_\_\_ Other. What? \_\_\_\_\_

6. Our/my education levels are:

- a. \_\_\_\_\_ Less than highschool graduate
- b. \_\_\_\_\_ Highschool graduate
- c. \_\_\_\_\_ College graduate
- d. \_\_\_\_\_ Masters
- e. \_\_\_\_\_ Doctorate

7. Years attending Lab (number in party)

- |      |       |       |       |
|------|-------|-------|-------|
| 1    | _____ | 11-19 | _____ |
| 2-5  | _____ | 20+   | _____ |
| 6-10 | _____ |       |       |

List the advantages and disadvantages of holding Chatcolab at Camp Gifford or at Camp Roger Larson. Include your thinking on dining room, meeting space, sleeping quarters, shower facilities, bathrooms, distance between buildings, campfire area, ease of getting there, etc.

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**Camp Gifford**

**Camp Roger Larson**

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Anything else you'd like to share:

Chatcolab, Inc.  
Annual Meeting  
Camp Roger Larson, Idaho  
June 10, 1994     3:45PM

The Annual Meeting of Chatcolab, Inc. was called to order by Chairperson Jean Baringer.

Jean delivered a welcoming address in which she mentioned that all attendees at Chat are members of the corporation, and that Chat is run by the people that attend. She followed with an explanation as to why the Board is not introduced early in the week; namely that the failure to formally name leaders early in the week promotes more participation among the members.

Jean then introduced the current Board Members:

Jean Baringer, Chairman; Janet Edwards, Vice Chairman; Jennifer Early, Secretary; Nel Carver, Treasurer; Toni Gwin, Chat-Chat Editor; Tina Aguilar, Ladd Olsen, Dwight Palmer and Brian Wilson. The Alternate board Members are Larrie Easterly, Lane Mahaffey and Joan Street.

Honorary Board Members were named next: Jim and Miriam Beasley, Jean Baringer, Joe "Doc" Stephens and Leila Steckelberg, who has 42 consecutive years of attendance.

Thirty three new labbers were next identified as being important members of our group.

The Resource People were named next, Burton Olsen, Judy Seaburt, Dwight Palmer Lori Chitty, Dan Moe and all those others who were doing "side dishes" to our "main recipes" for leadership.

Jean thanked the Cooks, the Camp Nurse, the Lifeguard, the Storekeeper and the general membership for making Chat successful again this year.

Bob "Beaz" Beasley next addressed the Evaluation of the Lab. He started with last year's evaluation sheets and mentioned only 17% were returned. To bring us to the present and address the need for evaluations, he discussed the objectives of Chatcolab; are the listed objectives current with today's environment? He suggested that three new forms of evaluations be placed in the notebook, up-dating wording and suggesting new categories of Mission and Participants. Beaz will work on developing an update to the old evaluations and burned the old form in front of the group as a means to start anew.

Miriam Lowrie explained the newly developed evaluation form for this year, and allowed everyone time to complete a form and turn it in.

Comments and observations regarding Chat 94 were the offered by Jean, Nancy and Sally.

Old Business was next addressed. Michael Early made a motion that we accept the Minutes of the 1993 Annual Meeting as published in the Notebook without reading them aloud at this meeting. Larrie Easterly seconded the motion, and it carried by a voice vote.

The Treasurer's Report was the next item of discussion. Treasurer Nel Carver indicated she did not yet have a full tally of the expenses and income for this year's lab, but thought that an increase in fees would be necessary to cover possible food costs and various supplies for next year. Nel indicated we had made \$1,400.00 on the auction, given 21 scholarships and were in good shape financially.

Lori Chitty was requested to discuss National Lab with the group. She indicated that more participation is needed to establish more labs throughout the country, and extended an invitation to all present to attend National Lab this fall.

Dwight Palmer discussed a request for grant monies he had submitted to the Kellogg Foundation earlier this year, which had been turned down. In the request for money, Dwight had cited the need for the money to make more people aware of Recreation and Leadership Labs and get them to attend.

Kevin Laughlin asked if this lab had any financial obligation to National Lab. The answer was no, except that it had agreed-upon last year for the chairperson to be assisted in attending National Lab with monies from Chatcolab. We do have obligations to continue our CEU Program. Being a member of National Lab allows us to obtain CEU's for our activities.

Name tags and placemats for National Lab will be provided by members of Chatcolab.

A show of hands was asked for those intending to go to national Lab.

### New Business

Jean asked if there was a motion to hold Chatcolab in 1995. It was so moved by Larrie Easterly and seconded by Mike Early. The motion carried by a resounding voice vote.

Questions about the By-laws were next addressed. Dwight Palmer's proposed amendment delineated the responsibilities and obligations of alternates to the Board. Dwight read the old Section I, Part C Elections:

".....Alternates will be invited and encouraged to attend Board Meetings."

He then read he proposed replacement wording for the same sentence in the By-laws:

"All alternates will be invited to attend regular board meetings. In the event of the absence of a regular board member, the chair will designate which alternate is to represent a regular board member who is absent. The designated alternate will assume all rights and privilege of the board member whom they replace."

Discussion, Michael Early asked when the amendment would take affect. "Immediately" was the answer given.

A motion that the proposed amendment to the By-laws be approved was made by Dwight Palmer, seconded by Leila Steckelberg and carried by a voice vote of the membership.

Publicity was the next item up for discussion. Jean asked how people were encouraged to attend? Word-of-mouth was the best seller of Chat, and Jean encouraged everyone to talk-it-up amongst your friends.

Lane Mahaffey offered a gift to the returning labber who brings the most new people next year.

Ruth Moe talked about Rocky Mountain Lab and the fact that they have a Marketing Committee. Ruth questioned the needs of the audience and who are you going to try to attract into your program? The Board will consider these items at its meeting in the fall.

Michael Early brought up the point of Leisure time; perhaps we need to market both Leisure time and Leadership? Chris Burton proposed that he would like to give input to the marketing committee and suggested a video for publicity. Kevin Laughlin suggested placing a monetary reward in the budget for a leader.

Jean then offered the dates for Black Hills Rec Lab as Sept. 17-23, 1994.

Jean mentioned Little Chats and told everyone to be sure to attend if possible and send the news of you and your families to the Chat-Chat editor.

Elections were then carried-out by Toni Gwin and Larrie Easterly. The election results were two votes apart. Results were as follows:

Regular Members:

Lane Mahaffey  
Betty Kreiter  
Crystal Winishut

Alternate Members:

Charlie Swaney  
Ruth Moe  
Bill Headrick

Results were not announced at the meeting, but will be made public tonight.

Respectfully submitted,

Jennifer J. Early,  
Secretary  
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.




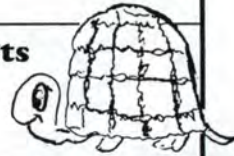
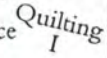
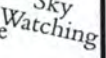



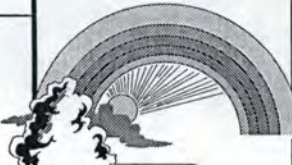





## PAST CHAIRMAN AND THEMES

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	Board the "LEADERSHIP" (ships)
1985-Dick Schwartz-Milwaukie,OR	Come Out of Hibernation-Come Alive in '85
1986-Jean Baringer-Conrad,MT	Energize At Chat-Let's Glow Together (leather tags, a bee, glow worms, etc.)
1987-Jean Baringer-Conrad, MT	Follow The Rainbow (rainbows)
1988-Miriam Beasley-Oregon City,OR	Ruby Jubilee (40th Chat)
1989-Miriam Beasley-Oregon City,OR	A Kaleidoscope of Communication
1990-Jim Schuld-Milwaukie,OR	Laughter in Leadership
1991-Miriam Lowrie,Salem,OR	Create Harmony in Leadership
1992-Mike Early,Overton,TX	We Can Make A Difference
1993-Toni Gwin, Corvallis, OR	A Journey Into Leadership
1994-Jean Baringer, Conrad, MT	Recipe For Leadership
1995-Dwight Palmer, Spokane, WA	Stepping Stones to Leadership

# Chutcolab 1995 ~ Stepping Stones Schedule

time	sunday	monday	tuesday	wednesday	thursday	friday	saturday
6:00		LARKS - Early risers interested in a morning walk meet at the entrance sign					
7:30		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
8:15		Flag Raising	Flag Raising	Flag Raising	Flag Raising	Flag Raising	Cabin & Camp
8:30		Singing 	Singing ...	.. Singing ... 	Singing ...	... Singing ... 	Clean-up
8:45		Introduction ❖❖❖	<b>All Lab Session - Stepping Stones</b> <b>8:45-9:30</b>				
9:30		Resources	<b>In-Depth Workshops</b> <b>Games Leadership • Environmental Crafts</b> <b>9:40-11:30</b>				
10:00		Creative Planning Group Committees	<b>Musical Activities &amp; Orff Instruments</b> <b>Campfire Programming</b>				
11:30		Lunch Set-up	Lunch Set-up	Lunch Set-up	Lunch Set-up	Lunch Set-up	
12:00		Lunch - committee	Lunch - family	Lunch	Lunch - family	Lunch	
1:30	Registration	Free Time	Free Time	FREE	Free Time	Free Time	
2:00	Name Tags Kites, Games, Crafts Library, Explore Meet Friends	Mini Camp Crafts Dance  Power up Your Program with Music <b>Rope Course</b>	Quilting II  Dance Event Planning <b>Rope Course</b>	TIME 	Boxes  Dance Language of People First Tye Dye	Env. Crafts Adventure Rec.  Clogging Stress Management	
3:30		Tea Time	Tea Time		Tea Time	Tea Time	Have A Safe Trip Home
4:00	Resource Leader Meeting 	Group Picture  Water Carnival	10 Steps to Self Determination Musical Games Clogging  <b>Rope Course</b>	Sail with Skipper Shop the Malls Hike Overlook Mt. <b>Rope Course</b> , or kick back...	SHARE FAIR 	Annual Meeting	
5:30	Dinner Set-up	Dinner Set-up	Dinner Set-up	Dinner Set-up	Dinner Set-up	Dinner Set-up	
6:00	Dinner - family	Dinner - family	Dinner	Dinner- family	Dinner	Dinner - family	
7:30	<small>7:15 ~Water Front Orientation</small> Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	
7:45	Chat Sampler	Activity	Activity	Campfire Activity	Activity (Auction)	Activity	
9:30	Closing	Closing	Closing	Closing	Closing	Closing	
10:00	Hooters - Night Time Treats (11:00 - lights out/quiet time in sleeping areas • 12:30 - Hooters end / quiet time until morning)						

# THE DUTY WHEEL

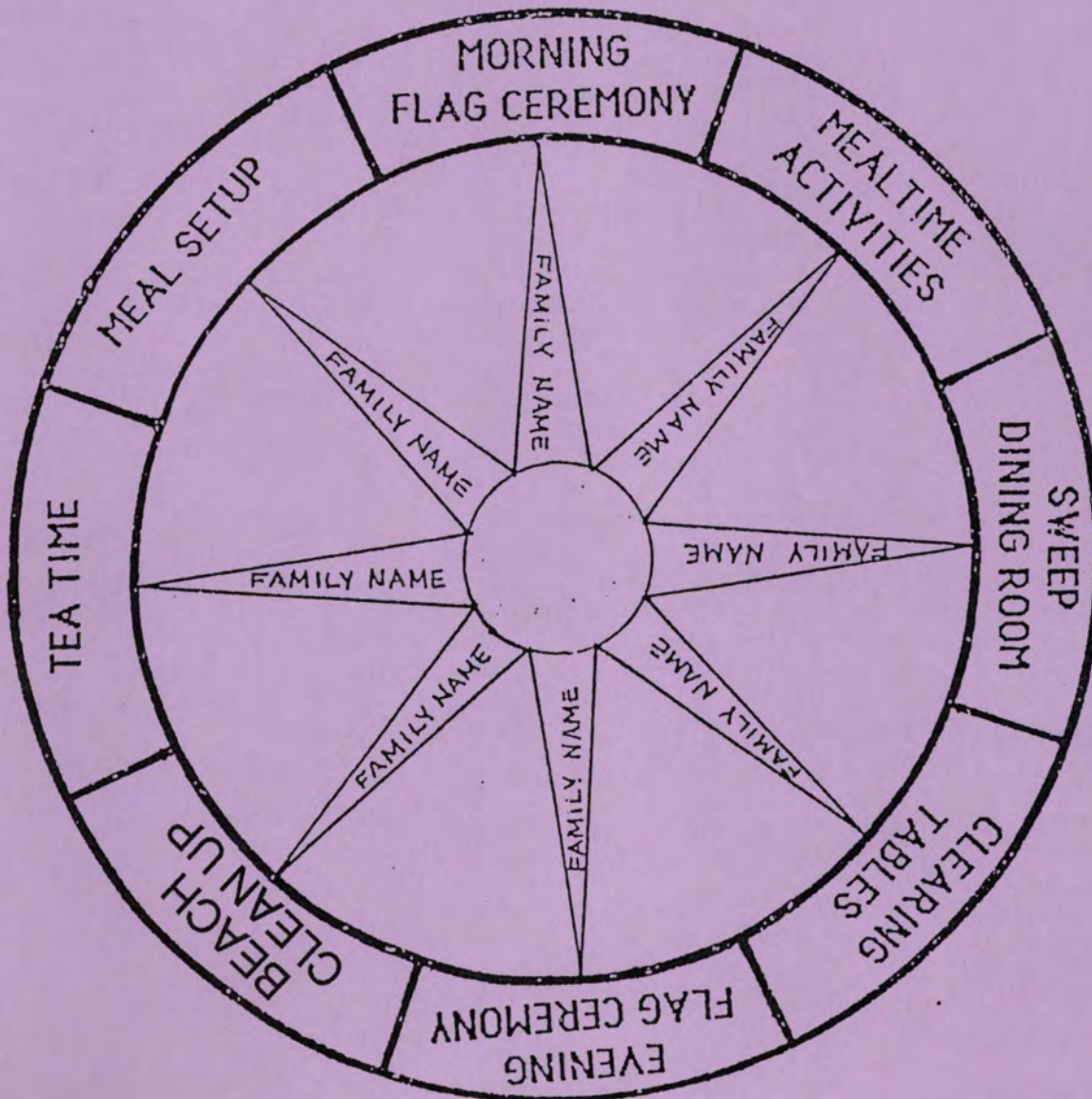
## THE WHEEL OF (MIS) FORTUNE

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

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

YOUR FAMILY WORKS COOPERATIVELY AS A TEAM TO SEE THAT DUTIES ARE 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.)



## 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. 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.

**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.

**BEACH FRONT CLEAN-UP:** Pick up all trash. Be sure canoes are upside down; account for the canoes (there should be 7); there should also be 1 small sailboat and 1 motorized skiff.

**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!!**

# 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 identity 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 a target 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 45 plus 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 and 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

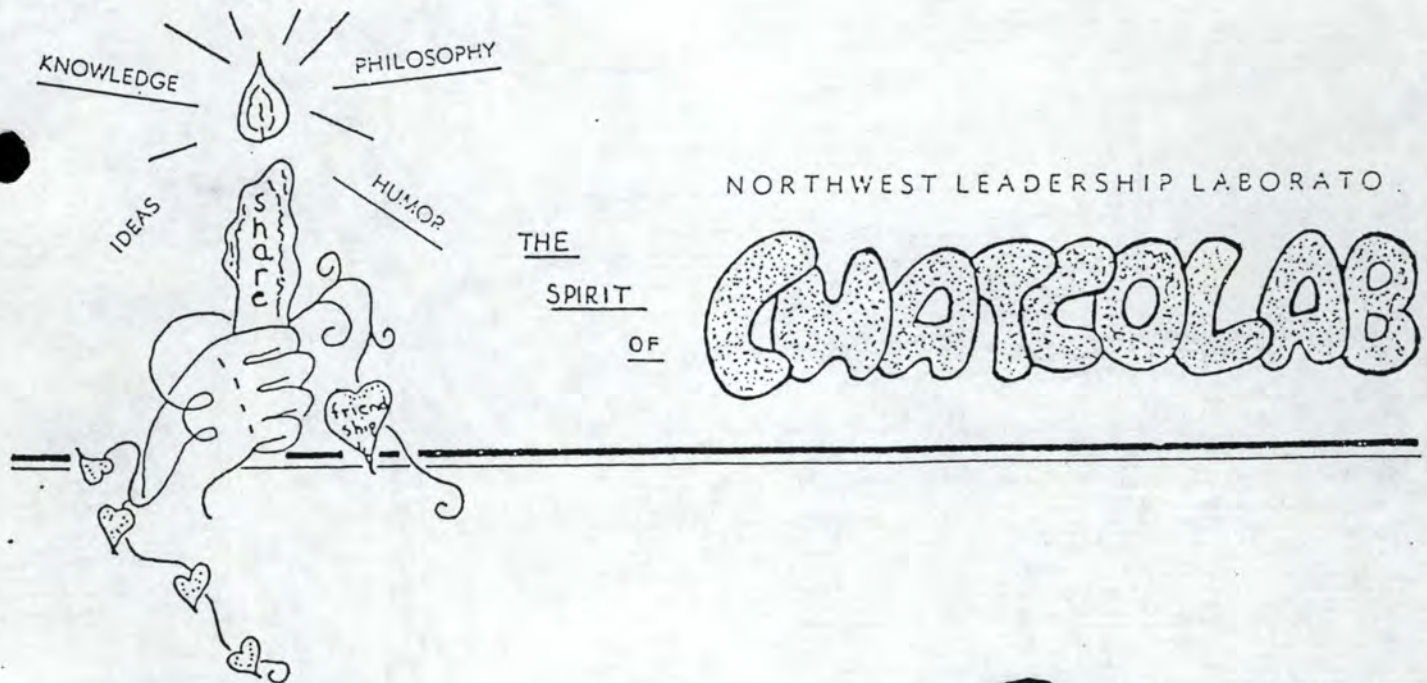
<u>1948-49 Committee</u>	<u>Original Board, Elected 1949</u>	<u>Term Exp.</u>
Don Clayton, Moscow, ID--Chairman	Don Clayton, Chairman	1952
Emil K. Eliason, Havre, MT--Treasurer	Dan Warren, Vice-Chairman	1952
Louise Richardson, Corvallis, MT--Secretary	George Gustafson, Treasurer	1951
Ruth Radir, Pullman, 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 Stottsensberg, 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 she has done for Chatcolab, even though she has never attended a lab.



# 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**

Camp Gifford

**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.**

**Sign up for jobs below (between noon and supper on Friday).**

**Vacuum and/or sweep and mop the following buildings:**

<b>All Sleeping Cabins</b>	<b>Married Couples Cabins</b>
<b>Dining Hall</b>	<b>Pavilion</b>
<b>(All furniture put</b>	<b>Craft Building</b>
<b>back where it was)</b>	<b>Rec Hut (Bldg. #4)</b>
<b>Old Chapel</b>	

**Kitchen (kitchen area, pantry, washroom)**

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 or pot washer .

All Trash receptacles emptied.

**All the grounds, waterfront and firepit**

Pick up all litter (that includes cigarette butts) and any lost and found items.

Select a table in Pavilion and label "Lost and Found"

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

**Roadside Signs and Chatcolab Sign \_\_\_\_\_**

Take down and give to Dwight

for storage. \_\_\_\_\_

**SLEEPING CABINS** (2 per cabin) (Vacuum - There is a vacuum in each village bathroom. Share it!)

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**MARRIED COUPLES** (CLEAN and VACUUM YOUR CABINS!)  
(Vacuum in Office next to Notebook Room by Pay Phone)

**OLD CHAPEL** (2 people)  
(Vacuum in office. Sweep,  
chairs/tables stacked)

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-----

**Craft Building** (3 people)  
(swept, mopped, chairs/tables  
stacked)

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**Dining Hall** (4 people) tables  
need to be stacked along end  
wall; then sweep and mop

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**Pavilion** (4 people)  
Fold and stack chairs and tables  
vacuum (vacuum in office)

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**Sports Supplies** (gather all sports  
equipment-return Office

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**Kitchen** (3 people-- clean & mop  
Kitchen, pantry, washroom)

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**Trash Receptacles emptied**  
Place bag on ground beside  
receptacle. Re-bag. (Bags at office)

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**Waterfront and All grounds**  
(4 people) (read 1st page)

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**Party Supplies** (2 people)  
(inventory, pack boxes and tape  
inventory to each box)

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**Rec Hut (Cabin #4) (2 people)**  
stack table/chairs, vacuum (vacuum  
in office)



# MENU

## BREAKFAST

### Sunday

### Monday

Sausage  
Eggs  
Pancakes  
Beverages

### Tuesday

Cereal ( Hot or Cold)  
Fruit  
Biscuits  
Beverages

### Wednesday

French Toast  
Bacon  
Beverages

### Thursday

Cereal (Hot or Cold)  
Cinnamon Rolls  
Fruit  
Beverages

### Friday

Pancakes  
Eggs  
Fruit

### Saturday

Leftovers

## LUNCH

Chef's Salad  
Fruit  
Cookies  
Beverages

Taco Salad  
Fruit  
Cookies  
Beverages

Chicken Noodle Soup  
Sandwiches  
Fruit  
Chips  
Beverages

Pizza  
Veggies  
Chips  
Beverages

Sandwiches  
Veggies  
Chips  
Beverages

## DINNER

Lasagna  
Salad  
Garlic Bread  
Dessert  
Beverages

Baked Chicken  
Baked Potatoes  
Vegetable  
Salad and Bread  
Dessert  
Beverages

Roast Beef  
New (Parsley) Potatoes  
Salad  
Vegetables  
Rolls  
Beverages

Baked Ham and Turkey  
Mashed Potatoes/Gravy  
Vegetable  
Salad  
Dessert  
Beverages

B-B-Q  
Hamburgers/German Sausage  
Potato Salad  
Chips  
Beverages

Almon Chicken  
Chinese Vegetables  
Fried Rice  
Dessert  
Beverages

# All Lab Discussions

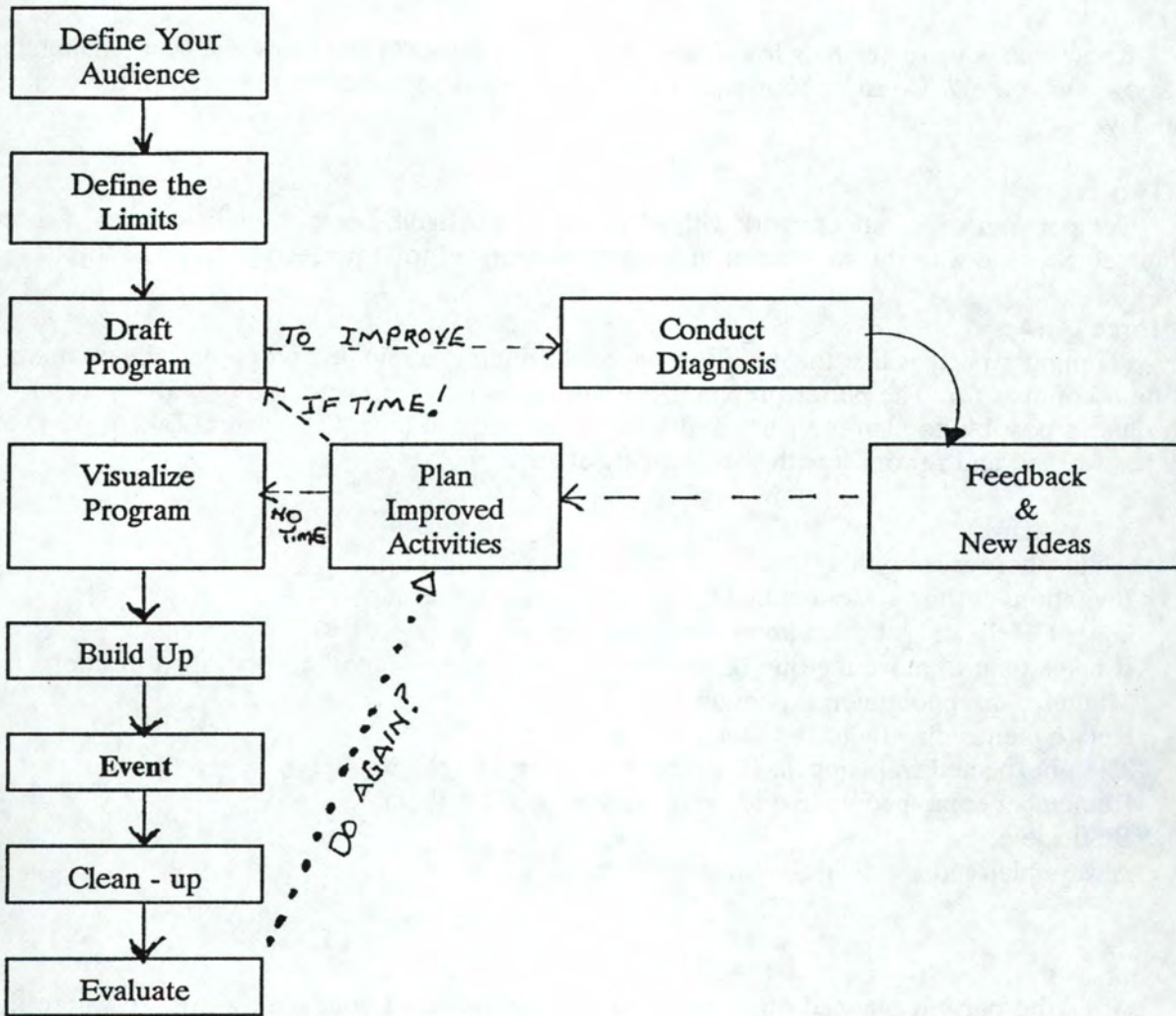


Section C

# Creative Planning

## The Guide to Party Planning

shared by  
Toni Gwen



## The Party Planner

Leila Steckelberg defines party as "any social recreation centered around one idea or theme". Your goal is to spend your time and energy planning something party participants will relish and remember.

### Step One

Know who you are planning for. Who are your participants? How many will be attending. Do they know each other? Consider your audience's passions and abilities. Put the party in the context of the day.

### Step Two

Temper your expectations, work with what you have at hand. Look at the limitations of space and budget. Scheme with the supplies at hand. You don't need total perfection to be happy.

### Step Three

Planning a party is like theater. You have a beginning, a middle and an end. Every minute must be accounted for. The better prepared you are the better the event will be. Give yourself as much time as possible to plan the party and if you can't find the time don't panic. Take a plan you know has worked and rework it with your own style.

#### Tips:

Atmosphere is everything.

Invitations set the stage and builds anticipation for the event.

Gather Help and let them know what is expected.

It takes time to move a group of people from one stage to another, plan for transitions.

Minimize disappointments, plan ahead.

Relate menus directly to the theme.

The unexpected will happen. Have extras of everything.

Remember some people like to be observers, plan for them.

Be flexible.

Always plan more activities than you will need.

### Step Four

After the party is planned on paper, visualize the event. In your mind's eye see where the problems may develop. Take action to prevent these problems.

## HAVE THE PARTY

### Step Five

Clean-up, it just takes a minute. Many times guest are invited to take decorations home with them to make clean up easier.

### Step Six

Evaluate the party you just had. What worked, what didn't, and what surprised you. File this information away for the next time you plan a party.



## Ceremonies

Finding yourself having to plan a formal act or series of acts prescribed by ritual, protocol or convention or a time for inward reflection? You are planning a ceremony.

Ceremonies often have an empty feeling of rigid, formalized style. Work towards making the ceremony as an emphasize of oneness that together forms the bonds of society. Use the ideas but, play with them make them your own.

### Planning the Ceremony

Define the purpose.

Convey a simple idea, one thought at a time.

Hold their attention.

Atmosphere

Give everyone a chance to participate.

Be sure everyone is comfortable.

Close in a way that people know it is the end, without saying "That's all Folks".

Why do we have Ceremonies?

Flag

raising, lowering or burning

Presenting Awards

For Recognition

Rites of Passage

Close or Open Program

To bridge a program gap

ISBN  
0-8021-3225-1



# The Penny Whistle<sup>TM</sup> Party Planner



Meredith Brokaw & Annie Gilbar

C-4



**H**ave you ever met a child who, when asked, "Do you want to go anywhere?" couldn't be packed and ready before you finish your question? Children love taking trips. They love the suitcases, the buses and airplanes, the restaurants, the new people and sights. In short, they love the idea of traveling anywhere.

If your child is such a trip-taker or trip-dreamer, suggest this party. It's easy to plan, a lot of fun, and is even educational (but don't breathe a word of this to anyone!).

1

STAGE ONE

- CHECKLIST**
1. Choose a country with your child
  2. Make up guest list
  3. Make and send invitations
  4. Plan decorations and costumes
  5. Invite a "native" friend

1. You and your child must choose a country to visit. This can be a place you have traveled to, one you have talked about or one that has a special fascination for your child. The party we loved was given by Paul and Maggie Moss Tucker for their son Jonathan, who is crazy about England.



2. Make up your guest list. If you are inviting older children, think of jobs you can assign them. Recruit some adults to be flight attendants, tour guides, interpreters, etc.

3. Make and send the invitations.

INVITATION

Use a blank airline ticket and fill it out with the necessary information. You can also use picture postcards from the country you will be visiting.



JOIN US:  

IT'S  
 JONATHAN'S BIRTHDAY  
 and We're Taking a Trip to London

TAKE OFF: Sunday, March 4TH  
 12:00 P.M.  
 FROM: 666 Sonoma Lane  
 RETURN: 2:00 P.M.

confirm reservations at 555-1234.

4. Start planning the decorations and costumes. The kids can color the flag of the country they will be visiting (we'll make the Union Jack). Dress yourself and your husband as an airplane pilot and a flight attendant. Any accessory like a pilot's hat, wings' pin or headset will help set the stage.

If there are "native" accessories, collect them. For England hang up the Union Jack, pictures and/or posters of the Tower of London, London Bridge, the Queen of England, etc.

5. If you know someone from England (or your chosen country), invite him to be the "star" whom you will visit on this trip or the "tour guide." Jonathan's dad's friend, a professor from England, was delighted to come act as the guide. If your friend can wear a costume (even a bowler and umbrella is simple and effective) you'll be ready to go!

## STAGE TWO

# 2



### CHECKLIST

1. Call RSVPs
2. Plan decorations
3. Plan menu
4. Decide on favors
5. Buy items for games and activities

1. Call the RSVPs. You can ask the guests if they have any indigenous costumes, and if they do, have them bring them. The more you can add to the atmosphere, the better.

2. One part of the party room will be turned into an "airplane." You can simply line up chairs in two rows with an aisle between them and pretend this is an airplane. If you like, you can have the children sit on the floor in two rows. Children have wonderful imaginations and don't need too much fuss to have a great time!

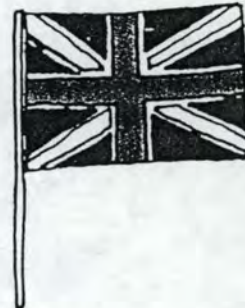
You will need two "thrones" for the presentation of gifts to the birthday "king." Simply get two old chairs (the bigger and stuffer, the better) and drape with any fabric. Buy or make two crowns and you're set.

3. Plan the menu. We will be having a picnic at Hyde Park so the meal is simple. Pack each lunch in a red or blue lunch box which can then be a party favor. If lunch pails aren't your choice for favors, just brown bag each lunch. Our menu calls for tiny "tea" sandwiches (you can cut them with an airplane cookie cutter), juice and cupcakes.

4. Decide on the favors and start buying or making them now. (See what is available in your area.) Your guests will have the flag they make and their lunch box. In addition you can give out English bobby hats. Another option is to buy briefcase-size cardboard boxes with handles; these "luggage" pieces are fun to carry on the airplane!

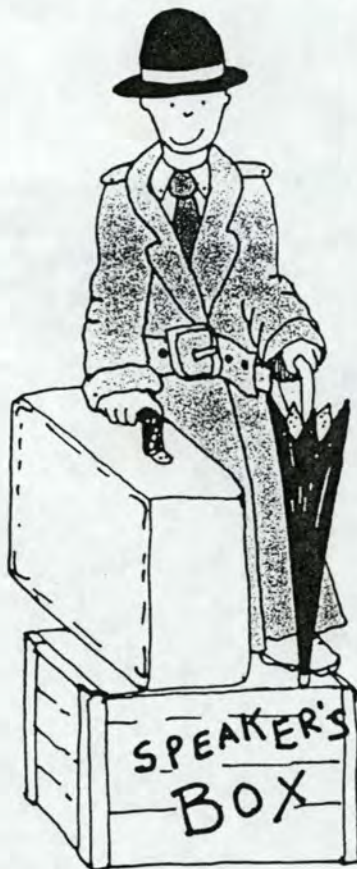
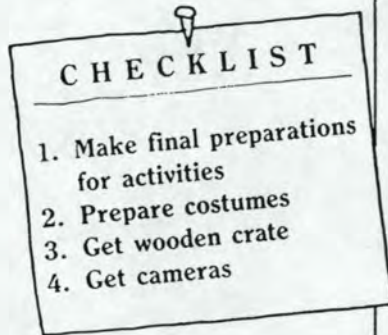
5. Prepare the items for your activities.

- You will need the outline of the British flag on pieces of paper for the kids to color (be sure to get red, white and blue crayons). If you buy 18-inch dowels for each guest, you can tape the flags onto them.
- Consult with your English friend to make a list of words the kids may not know.
- Collect slides to show on the "tour." If you don't have your own, don't panic. Call your local library. Chances are it has slides you can borrow.
- Make a drawing of Big Ben and cut out paper hands for the clock.
- Get the strings for Jump the River Thames.
- Make "Passports" for all the travelers.



\* When Maggie Moss Tucker was ten, she went to a friend's party at her dad's advertising office. The children sat in the conference room and held a "meeting." The father explained how advertising works and gave the children an assignment: to come up with a new campaign for their favorite cereal and soda. They used the copying machines, typewriters and general office equipment.

# 3 STAGE THREE



1. Collect all the items for your activities. If you have arranged to check out slides from the library, do it today. Put all the things you will need for the games in one place.

2. Make sure you have everything you need for the costumes

3. Get the wooden crate for the Speaker's Corner. If you need any other decorations, gather them today. Put them up in the party room, set up the airplane and the thrones.

4. Don't forget the camera equipment. There will be moments at this party you won't want to miss!

## ACTIVITIES

As the children arrive, they are met by the pilot and/or flight attendant. Your child can hand each guest his passport and "suitcase," if you have them.

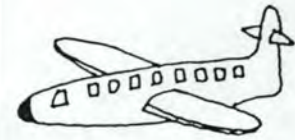
1. **Flag Making** • It works well to have everyone begin coloring their flag immediately while you are waiting for all the guests to arrive. When the children are done, put their names on the flags and fix them to the dowels. Have them bring their flag, passport and suitcase (if they have one) and get ready to board the airplane. The pilot or flight attendant now recites a few airplane regulations (buckle seat belts, no smoking, etc.). He describes the long trip, talks about flying, etc.

2. **Learning British** • Seat the children in the airplane in a regular airplane seat formation (the floor is fine). Introduce them to their "Tour Guide," your English friend. Have him teach the children "English" (bonnet, nappy, mackintosh, bobby, lorry, tuppence, etc.) so they will be ready to speak the language when they get there.

3. **Taking the Trip** • Pretend the airplane is taking off. Have the children buckle their seat belts. Have the pilot talk about airplanes and flying over the ocean.

4. **First Day in London** • The plane lands and the children go through "Customs" (have them show their passport and open their suitcase). Now they are ready to board their "Double Decker Bus." Once they are seated they are greeted by the "Tour Guide," who shows them the slide show of the sights of London. Make believe they are actually visiting each of these famous places as the slides come up on the wall. The first picture they should see is of their Double Decker Bus.

## 5. LUNCH IN HYDE PARK



See the recipes on page 236.

The tour ends at "Hyde Park." (If the weather permits and you have a backyard you can actually have this picnic outside.) Place the wooden crate you prepared at one end and explain to the children about Speaker's Corner. While the children are eating their lunch out of their lunch box, each can take a turn at the Speaker's Box, talking about whatever she wants.

When lunch is done, have the children form a Flag Parade, to march around the "park" waving the flags they have made.

**6. Presentation of Gifts** • After lunch you can have the ceremony of the "Presentation of Gifts to the Birthday King (or Queen)." Bring the kids to the thrones. Have the birthday child put on his crown and sit on the King's throne, where he will receive the gifts. The other children take turns sitting in the second throne as they present their gifts. The children love this ceremony, and it quiets them down from the trip's excitement.

**7. Jump the River Thames** • Place two lengths of 6- to 8-foot string on the ground, parallel to each other. Start with them about a foot apart. The river is the long space between the two strings. The kids take turns jumping over the river (it gets wider as the adults part the strings).

**8. Big Ben** • The "English" version of Pin the Tail on the Donkey is simple. Tape the drawing of Big Ben you and your child made on the wall. Blindfold each child and give her the hands of the clock, then let her try to attach them to the drawing with masking tape.

**9. Return Trip Home** • Load the plane for the trip back to the U.S. During the plane ride you can read *Madeline in London*, *Paddington Bear Goes to London* or *This Is London* to the children. This is a good "quiet" activity as they return "home" and their parents pick them up.

## FAVORS

Your little guests will be taking home some or all of the following: passports, flags, suitcases, lunch boxes, bobby hats or other British memorabilia.



If a game isn't working, don't try too hard. Cut it short and move right on to the next one.



Eppie Lederer, also known as Ann Landers, took her daughter Margo on a birthday cruise, when she was twelve, so they could spend time alone together. On her birthday, Margo was invited to sit at the Captain's table, where she received a special gift—she was permitted to play a song on the piano. She played "Deep Purple" and received wild applause. Little did the audience know that this was the only song she could play!



# STEPPING STONES TO LEADERSHIP: or LEADERSHIP IS ABOUT RELATIONSHIPS

Presented by Judy Seabert

## TUESDAY

**Icebreaker:** Personal item pass - each person uses something they have in their pocket or a jewelry item or even their name badge. As they exchange their item with another person, each tells their name and something about the item - "I'm Judy and this is the watch I bought to replace my Mickey Mouse watch that broke." Each of you then takes the item you were given and passes it on to someone else with the same information - "This is Judy Seabert's watch. She bought it to ...." Keep moving around the room and passing on the item with the introduction until the facilitator calls stop (3 to 5 minutes). At that point, ask everyone to find the owner of the item s/he is holding. Return it to the owner telling the owner what you understand about the item.

### **Activity:** Understanding the Generations

**Focus:** Provide an opportunity for individuals to understand some of the generational influences that affect the members of their group. I have used this successfully to talk with groups about substance abuse prevention, teen pregnancy prevention, attitude changes, etc. Decide what your focus is and be sure to include a question or two specific to that topic, e.g. what do you remember from your era about alcohol and other drug prevention programs? What were the prevailing attitudes among high school students about alcohol or other drugs while you were in high school?

**Materials:** It helps to have a flip chart or board with the topics written on it for folks to use as a reference. Topics used for this group included:

- Music
- Entertainment
- Inventions
- National and world events
- Influences
- Fashion
- Politics
- Attitudes

### **Process:**

1. Have everyone gather into groups based upon the year in which they either did or would have graduated from high school. You can have people either cluster by whispering their year, doing a silent line up by years, having an individual hold a sign, etc.
2. Each group should have a recorder and a reporter.
3. Give people from 10 to 20 minutes to identify the issues from their era. The more issues you want them to identify, the more time they will need.
4. I like to have each group sing a song from their era when we regroup. Not only is it fun, but group really gets a sense of the eras from the songs that are selected.
5. Have each team report out. If there are really critical issues from an era that didn't get mentioned, be sure they get included - this is especially important if the issue is really important to the direction you are going or is important to a subgroup within the organization. This is significant because it is possible, in the involvement of the activity, folks may forget some of the "ugly" issues of some eras.
6. If time allows, process the activity focusing on your theme. For my purposes, the key is the awareness of how we are influenced by the the generations that come before us. We all need to be aware of those "who come in the room with us."

**Source:** Morris Massey, a demographer, has written about the impact on our thinking of the generations that precede us. I don't know the source of the exercise. I first saw a form of it presented by Linda Ximenes, San Antonio, in a Center for Substance Abuse Prevention Training.



# Tuesday's Generation List

## Today in the 90's

### Major Events

O.J. Simpson Trial  
Gulf War  
Tanya Harding  
Kirk Cobain's suicide  
Bobbitt incident  
Floods in midwest

### Music

#### Alternative:

Pearl Jam  
Sheryl Crow  
Canberries  
Nirvana

#### Country:

Garth Brooks  
Pam Tillis  
Alan Jackson  
John Michael Montgomery  
Allison Krause  
Tractors

### Political

Republican in power  
Brady Bill  
Health Care

### Entertainment

Concerts  
Dance clubs  
Computers  
TV  
Virtual Reality  
Radio  
MTV/CMT  
CD Players  
Bradd Pitt  
Nicole Kidman  
Jim Carey  
Mighty Morphin Power Rangers  
Drugs  
Fast Foods

### Clothing

Plaids  
Flannels  
Blue Jeans  
Corduroy  
Thermals  
Western  
Body piercing

### Influences

TV  
Celebrities  
Attitudes

Disrespectful, more to family less to friends

## Early 90's

### Technology

Technology -electronics/cars  
Monorail  
Solar power  
Gas hikes/falls  
Hijackings  
Mountain bikes  
Roller blades  
Skateboards

### Inventions

The Club  
Computerized electronic doorlocks  
E-mail  
Faxes  
Gameboy  
Air pump shoes  
CD's  
Recycle/Reduce/Re-use

### Music

Country comeback-Garth Brooks/Clint Black  
Alternative: Nirvana, Stone Temple Pilots, Reba  
Gangster Rap: Ice-T, Snoop Doggy Dog  
Event: Woodstock II

### Entertainment

Disney Movies: Aladdin/ Beauty & Beast  
Lion King, Little Mermaid  
Home videos/Nintendo  
CD Players  
TV Programs: Home Improvement  
Black Sitcoms, Martin Short, Sinbad , Cosby  
Internet/Computers  
Prodigy-Lotus  
Dirty Dancing  
World/National

### National

Bill Clinton elected  
Desert Storm  
LA Riots  
California Weather, fires, earthquakes, mudslides  
USSR achieved democracy  
Hockey/Baseball strikes

### Influences

Jocelyn Elders-positive  
Bob Packwood-negative  
Aids/ education sex  
Jordan retired  
MTV generation  
Tyson in prison  
Generation X  
Respect their peers other than parents  
Deaths: Nixon , John Candy  
River Phoenix, Jackie Onassis

## Early 90's (continued)

### Attitudes

Independent  
Racial selfishness  
Sexual harassment  
Flag burning

## Late 70's and 80's

### Music

Disco  
Disco Duck  
Night fever  
U-2  
Berry Manelo  
Carol King  
John Denver  
Michael Jackson (was the 80's)  
Heavy metal  
Start of music videos

### Fashion

Mini skirts  
Pants suits  
Black rock and roll T shirts  
Clogs  
Mood rings  
Pet and Pop rocks

Rubics cubes

### Political

Watergate, Nixon resigned  
Bicentennial  
Energy shortage  
Shaw of Iran died  
Ayatollah Khomeini regime started  
Bus service in cities became readily available  
Historical grants available

### Inventions

The clapper  
Eight tracks  
Home computers

### Movies

Endless Love  
Star Wars  
Animal House  
Saturday Night Fever  
Jaws

### Attitudes

Anti government  
Families became openly dysfunctional

### TV

Charlie's Angels  
M\*A\*S\*H  
Taxi  
Mary Tyler Moore Show  
Brady Bunch

## 1970 to '75

### Music

Iron Butterfly  
Beetles  
Doors  
Stephenwolf  
BTO  
Jim Croce

### Dances

Strobe lights barely moving  
Barely moving  
Slow grope  
Hug and chug  
Bump

### Attitudes

Long hair conflict  
Love children  
National and parental conflict  
Drugs  
Drinking, Annie Green Springs

### Clothing

Change in school uniform  
Pierced ears  
GoGo boots  
Polyester  
Leisure suits  
Burning bras

### Food

Fondue  
Tuna casserole  
Homemade cookies

### Cars

'57 Chevy  
Mustang  
Slug Bugs

### Invention

Electric typewriter  
Princess telephones  
Panty hose  
The Pill  
Compactors

### Political

Change in voting age  
Body count  
Vietnam  
MIA bracelet  
Jane Fonda  
Hate Ashbury  
Coed dorms  
Peace talks  
Peace with honor  
Civil rights  
Freedom riders  
Flower power  
Woodstock

## 1960's

### Political

Kennedy assassination  
Vietnam  
Martin Luther King  
Civil Rights movement  
Kent State  
Black Panthers  
Chicago Seven  
Bay of Pigs  
Feminist movement  
Burning draft cards  
Moon landing

### Entertainment

Woodstock  
Beetles  
Herman's Hermits  
The British invasion  
Twiggy  
Dark Shadows  
Myster Ed  
Smothers Brothers  
Laughing  
Ed Sullivan  
Elvis  
Johnny Cash  
Earnest Tubb  
Gilligan's Island  
Hair, the Musical  
Jesus Christ, Super Star  
Joseph and the Technicolor Dream Coat  
Macrame  
Greatful Dead  
Big Daddy Don Garlits  
L'il Abner  
Pogo  
Dick Tracy  
Life  
Look  
Saturday Evening Post  
Hee Haw  
Easy Rider  
Sex Drugs and Rock and Roll

### Fashion

Mini Skirts  
Beehive hair  
False eye lashes  
Tie dyeing  
Daishiki Shirts  
Love beads  
No pants to school  
Go Go boots  
Dress code down  
Bell bottoms  
Platform shoes

### Cars

Ford Mustang  
Muscle cars  
**Attitudes**  
Flower children  
Don't trust anyone over 30  
Death of Marilyn Monroe  
**Extra**  
Shindig  
Barby dolls

## 50's

### Entertainment

Show Boat  
Elvis  
Because of You  
Faraway Places  
Crying in the Chapel  
Earth Angel  
White Sports Coat and a Pink Carnation  
Sock Hops  
Drive In movies  
Scavenger hunts  
Blacks on TV  
Families play games  
Puzzles  
Scenic drives  
Brenda Starr  
Red Eye cartoon

### Political

Korean conflict  
Suez canal  
French Republic  
Discrimination

### Invention

Cassette recorder

### Fashion

Nylons with seams up the back  
The end of the girdle  
Poodle skirts  
Crinoline  
Bobby socks  
Letter sweaters

Classrings around neck  
No pants to school

### Events

Sputnik  
Earthquake in Montana

### Attitude

Families had meals together  
Divorce more common  
Pregnancy or marriage and you left school  
Dorm hours  
Boy and girl dorms  
No birth control

**First Job**

Car hop

**Novelties**

No speed limit in Montana

Few cars with seat belts

High school parking lots

**39' and 40's****Family**

GI Bill and Education

Patriotic

Realization of American dream

Begot the baby boomers

Family dislocation

**Political**

Racial segregation

One car in every garage, one chicken in every pot

**Novelties**

TV

Jet planes

Atomic energy

Air travel-propeller airplanes

**Music**

Big bands

Harry James

The Dorsey Brothers

Glenn Miller

Benny Goodman

**Entertainment**

Shirley Temple

Humphrey Bogart

Roy Rogers

Ginger Rogers

Fred Astaire

Clark Gable

Radio

Jack Benny

Amos and Andy

**World Events**

World War II

United Nations

Winston Churchill

Women workers in war efforts

Stalin-Russia

Gas Rationing

Victory Gardens

War Bonds

## WEDNESDAY

**Icebreaker:** Using playing cards, have folks cluster by suit or number by humming a tune rather than calling out numbers or holding number in the air. Use common tunes - Mickey Mouse, Baa Baa, Black Sheep, etc. Once folks are clustered, have them sing out their tune one group at a time. For this workshop, once folks were grouped, I asked them to talk about their passions - what drives them, what do they really care about. Allow a few minutes for people to share with their group. (My theme, sometimes we are in a hurry to get folks involved in our issue, but we don't take enough time to find out what drives them, what they care about, before we try to get them invested in ours.)

**Activity:** Culture Clash

**Focus:** Assist participants in taking a look at some of our behaviors and how we function with people of other cultures.

**Materials:** Depending on the capacity of the group, you may want to have some of the decisions made for them to set the tone. In a group such as Chat where people already have a history of working together, turn all of the decision making over to the groups. I used animals (Hippo, Wolf, Dolphin, Buffalo, Butterfly, Owl, Rabbit, Pig) placed around the room. At each site, I place the trade factors.

**Process:** People were invited to go to the animal sign that called to them, but to limit the groups to no more than 9. In the group, people were told that they would be going forth to trade with other people from other cultures. Each group had something that at least one other group wanted.

items owned and wanted

Food	Cars	Equipment	Oil	Money
Metal	Cotton	Seed	Manufacturing Equipment	

Before they could go off trading, folks were asked to identify the following:

- What are signs of respect in your culture?
- What are the rules about personal distance or space?
- What are the culture's rules about touch?
- How do you greet and leave?
- Individual or Group - i.e. will you move about alone, with another?
- What is a (common) gesture that is offensive?
- What will you do if some one gives you a compliment?

You can ask additional questions or be more definitive depending on the group, your goal and the time frame.

Give folks from 10 - ??? minutes depending on the range of cultural behaviors they have to identify.

Ask them to go forth to meet many of those from other cultures, being their most respectful as they moved among the others. Learn what they could learn and prepare to bring information back to their own culture. Among other things, they will need to try to identify who has the item they need for their group.

At "time" each person should return to own culture and discuss what was learned.

This exercise can be built in many ways. For our purposes here at Chat, my goal was to have everyone get a sense of some of what occurs when people moved among other cultures and they moved through ours. What were we taught about how to show respect? What else does our culture teach us? How did that exercise feel? What did you learn? Sometimes we

get so preoccupied with trying to get what we want (cars, \$, food, etc.) and trying to figure out how to get it, that we forget about the person and to take time to get to know and understand what is important to him/her.

Source: This activity was adapted from a combination of several. One source is University Associates Developing Human Resources Year Book, 1990.

## THURSDAY

**Icebreaker:** Theater Sports Mirroring Activity - one individual begins a story, partner follows the words and tries to say them at exactly the same time. Switch leadership about four times. Round 2 - using hands and perhaps feet, leader does series of motions and follower attempts to mirror actions exactly. Round 3 - Tell a story, add motions.

**Activity:** Listening Circle (Follow up activity to Wednesday)

Focus: Help group members listen to each member of the group equally as a vehicle toward empowerment

Materials: circle of chairs; an item for each circle to pass (in most groups it is easiest to have one of the senior members contribute an item which could be a name badge if nothing else is available). It is best if the item has some significance to the individual or the group since it represents an item of respect.

Process: Each member should have a time to speak to the issue without interruption, without questions from others, and without responses after speaking. Using the item mentioned above as the way to designate the speaker, give every member of the group the opportunity to speak to their own truth or experience and to be heard. I usually allow two rounds for each question; some folks want to think about issues a little longer than others. Each individual has only one opportunity to speak - either in the first round or in the second. This is a useful activity anytime a group is discussing an issue in which it is important to have the perceptions of everyone. When beginning the activity (each time!!) remind participants that they need to listen without comment in order to listen for common themes and special needs or issues. It will be hard for some individuals to give up their usual role of facilitator. It may also be difficult for some individuals to speak in a group and the group may need to practice silence while that individual prepares to speak.

Source: Council circles of many traditional peoples. A good resource for consensus decision making is *Building United Judgment* available through New Society Publishers.

## FRIDAY

**Icebreaker:** Another theater sport - "Hey, What cha Doin'?" In partners, one individual pantomimes an activity (e.g. typing), partner says "Hey, Toni Whatcha doin'?" Toni responds

with an activity that is different from the one she is doing, e.g. "painting the house" which is a cue to partner to pantomime painting the house. Switch back and forth until facilitator calls switch and then move to new partner and begin again. Do 3 to 5 switches before ending exercise. Remind folks to spread out in the room since this becomes pretty active.

**Activity:** Ins and Outs

Focus: Give individuals another tool for problem solving. This requires listening and "telling back" or paraphrasing

Materials: Chairs in small circles

Process: 3 individuals sit knee to knee; 3 others sit just outside the first trio; everyone else in the group is outside that group as observers.

First round: First "in's" define the problem as they see it using the talking circle framework. No one else may speak.

2nd round - the three "outs" trade places with the "ins." Before the "outs" may speak to the problem, they must first "tell back" what they heard the first "ins" say. It is important to summarize, but not eliminate any issue raised. In the telling back, there should be no judgments made, nor any comments, additions, etc. It is a representation of what the initial "ins" stated. After telling back, the current "ins" have the opportunity to define the issue as they see it and bring any new information to the circle.

3rd round - trade places again; those in center now must tell back what they heard. Then they have the opportunity to talk about their view of possible solutions.

4th round - trade, tell back, talk

5th round - trade, tell back and attempt to summarize both sets of information then each member has an opportunity to talk about what they would be willing to make commitments to doing toward solutions.

Source: I saw this first at a workshop and haven't a clue who the presenter was. Sorry

## Resources

The following are books I've found useful in thinking about Chat or that I think are good additions for a leader's library:

*Anti-Bias Curriculum* - L. Sparks - Pub. National Association for the Education of Young Children, 1989. This manual is a "must" for anyone teaching school, leading a 4-H program, working with a family, church group, etc. You can avoid doing "a tourist curriculum" and actually help people learn to prevent, eliminate, reduce biases.,

*Teaching Tolerance* - a free publication for teachers from the Southern Poverty Law Center - 400 Washington Ave., Montgomery, Alabama 36104. This is the group that is maintaining the Klan Watch and is doing significant work in decreasing racism and other forms of hatred.

"Moving Toward a Just and Vital Culture: Multiculturalism in Our Schools" by Bonnie Benard, Western Center for Drug Free Schools and Communities (101 SW Main St. #500, Portland, OR 97204). This monograph is useful in thinking about how to help young people who "live in two worlds."

*Old Turtle* - Wood and Chee, Pub. Pfiefer-Hamilton, 1992. This is a beautiful children's book with truly breath taking illustrations. This is a peacemaking book.

*Developing Roots and Wings: Affirming Culture in Early Childhood Programs*, pub. Redleaf Press, 1992. There are two books - a facilitator's guide which includes a good philosophical introduction to multiculturalism and a book of activities for use with children.

*Magic of Conflict* - Crum, Pub. Touchstone, 1987. Because this book combines Tai Chi with a philosophy of working with conflict, it is a great perspective for many folks.

*Spinning Tales and Weaving Hope: Stories of Peace, Justice, and Environment*, ed. Brody et.al., Pub. New Society Publishers, 1992. This book gives suggests of how to use the stories for class or group work with children.

Video: "It's in Every One of Us" New Era Media, PO Box 410685-W, San Francisco 94141



# LOVE

Belonging • Friendship • Caring • Involvement



# POWER

Importance • Recognition • Skill • Competence



# FUN

Pleasure • Enjoyment • Learning • Laughter



# FREEDOM

Choice • Independence • Liberty • Autonomy

## The Eight Essential Steps to **Conflict** Management\*

1. Create an Effective Atmosphere
2. Clarify Perceptions
3. Focus on Individual and Shared Needs
4. Build Shared Positive Power
5. Look to the Future, Then Learn from the Past
6. Generate Options
7. Develop "Doables": The Stepping-stones to Action
8. Make Mutual-Benefit Agreements

C-20

# CONFLICT RESOLUTION

Conflict arises when two or more group members have ideas that contradict or agree. Each person may believe that his or her idea is the best option, but in reality both ideas may have useful aspects. It is the trainer's place to point out that both ideas are valid and have good points. A common ground can be achieved through listening for positives in all ideas, and gaining a final product that is all encompassing.

Controversies promote involvement in the group's work; quality and creativity in decision making; and commitment to the group process. Conflict should not be avoided but worked with constructively when it does arise. As a result, a great amount of learning can take place.

## Rules for constructive controversy:

- 1) I may disagree with the idea of an individual but this does not reflect my attitudes of the individual as a whole.
- 2) I should focus on coming to the best conclusion possible, not on winning an argument. We all must work together.
- 3) I encourage everyone to participate and to understand all relevant information.
- 4) I listen to the ideas of everyone, even those I disagree with.
- 5) I restate what I believe someone has said if it is not clear to me.
- 6) I bring out all the ideas presented supporting both sides, then I try to assemble them in a way that makes sense.
- 7) I make a conscious effort to understand all sides of an issue.
- 8) I am open-minded and will alter my position if evidence indicates it is necessary.

## CONSENSUS BUILDING

Built on good will of all participants

Aimed at having all participants mutually own decisions that are made and insuring that all wisdom from participants is heard clearly.

### I. Quick go 'round

- \* everyone declares themselves  
(agree, disagree with all or part, can live with it, need further information)
- \* if everyone agrees - no need for discussion
- \* if everyone doesn't agree or folks need more information or need to discuss some aspect,
- \* discuss only those elements that need discussion.


### II Discussion

- \* time limited (may limit time for total topic or for each speaker)
- \* generally speak only once to each issue
- \* in general two times round the circle should give all the needed information
- \* don't have to speak if have nothing to say on issue or if your point has been made
- \*\* If it matters, *Own it!*
- \* OK and good to pass if you don't care  
or ask to come back to you after you have listened for a while if unsure

### III Agreement

- \* Final round -  
Agree  
Disagree or don't agree but won't block  
Can't live with it or agree to it and must block

As a viable although time consuming technique for decision making, consensus building does assure you that you have the input of each person and will allow stronger participation of both youth and less out-spoken members of the group. Providing a two minute thumb-nail sketch of what is being discussed before recommendations are presented can be helpful & careful rephrasing of key ideas at the end of the rounds is most helpful.



# This home is a HUMAN SANCTUARY

## In This House

We give non-violent  
consequences.

We encourage each other.

Each person is an individual.

Everyone is responsible for  
his/her own mess and  
success.

Everyone is allowed to feel  
good about her/his own  
body, and to have a safe  
'bubble' of space.

We talk openly about feelings  
and problems.

We don't hit or hurt  
**Anyone.**

We don't put each other  
down or call each other  
names.

No one is unfavorably  
compared to someone  
else.

No one is 'rescued' from  
learning the important  
lessons of life (unless they  
are in danger of harming  
themselves or others).

No one is to be tricked,  
forced or trapped into  
unwanted sexual touching.

Big problems are never a  
'secret' to be swept under  
the rug.



## COMMITMENT AND CARING

### Listening: The Heart of Communication

Guidelines - Make the time really count

- \* Allow yourself to be quiet physically as you key into the other person
- \* Use a relaxed and attentive posture, perhaps leaning slightly forward
- \* Allow a comfortable space between you and the other person
- \* Focus on the person using eye contact and touch as appropriate and needed
- \* Eliminate distractions from your mind
- \* Key into the body language that doesn't fit the words being said
- \* Allow yourself to think only of what the other person is saying and not your own similar situation or what you are going to say next
- \* Know that you don't need to have any answers or solutions
- \* Trust that the individual has the answers within if you can help him/her to move "past stuck"
- \* Give hope
- \* Assure yourself that listening is a gift you give
- \* Allow the individual to own his/her feelings
- \* Remember that all problems can be listened to; but that not all problems can be solved
- \* Let the other person set the pace and be with that person in his/her own world
- \* Be as a mirror reflecting the unspoken emotions

"When you wake up in the morning, Pooh," said Piglet. "at last, 'what's the first think you say to yourself?'"

"What's for breakfast?" said Pooh. "What do you say, Piglet?"

"I say, I wonder what's going to happen exciting today?" said Piglet.

Pooh nodded thoughtfully.

"It's the same think," he said.

(pg. xi Wisdom from  
a Western Taoist)

"Say, Pooh, Why aren't you busy?" I said.

"Because it's a nice day," said Pooh.

"Yes, but \_\_\_\_\_."

"Why ruin it?" he said.

"But you could be doing something Important," I said.

I am," said Pooh.

"Oh? Doing What?"

"Listening," he said.

"Listening to what?"

"To the birds. And that squirrel over there."

"What are they saying?" I asked.

"That it's a nice day," said Pooh.

"But you know that already," I said.

"Yes, but it's always good to hear that somebody else thinks so, too," he replied. (p.101)

"What do you like doing best in the world, Pooh?"

"Well," said Pooh, "what I like best \_\_\_\_\_" and then he had to stop and think. Because although Eating Honey was a very good thing to do, there was a moment just before you began to eat it which was better than when you were, but he didn't know what it was called." (p.110)

"...what I like doing best is Nothing" said Christopher Robin.

"How do you do Nothing?" asked Pooh, after he had wondered for a long time.

"Well, it's when people call out at you just as you're going off to do it. What are you going to do, Christopher Robin, and you say, Oh, nothing, and then you go and do it"

"Oh, I see," said Pooh.

"This is a nothing sort of thing that we're doing now."

"Oh I see," said Pooh again.

"It means just going along, listening to all the things you can't hear, and not bothering." (p. 142) The Tao of Pooh by B. Hoff

You can create a mind space any time you want to turn away from the outer world and tune into the inner world. Here are some beautiful and serene spaces I have used.

Walk down a long winding staircase that leads to a river where a small boat is tied. Sail off in the boat, floating down the river until your boat washes ashore at the edge of a meadow.

Fly on the back of a beautiful bird and land on the top of a mountain.

Ride a winged horse across the desert until you come to a cool oasis.

Ride in a crescent boat through a long, winding tunnel and come to rest in a quiet grotto.

Climb a long, winding path until you reach a cabin on the top of a mountain.

Walk through a cool, damp forest to a clearing where you rest beside a gurgling spring.

Enter a cave in the side of a hill and wander down through the labyrinth of time until you reach a healing space, a calm space.

The mind space is yours: you have created it. Use it whenever and however you wish. Meet your spirit guides there. Go to your space whenever you need healing. Communicate with your ideal or higher self. Use the space to solve your problems creatively. Heal and strengthen yourself by using affirmations. Re-enter your dreams and talk with the characters in your dreams. Go to the space and practice thought projection and creative visualization.

Diane Mariechild from Celebrating

Women's Spirituality

The challenge is this: To listen to that inner voice that speaks with clarity. To allow that voice to grow in force until it can overwhelm the other voices that compete for your attention. By acknowledging and listening to it, you will be nurturing that part of you that has the wisdom and true vision to know what is right for you.

Marcia G. Hutchinson - Celebrating

Women's Spirituality

# Activities



## Section D



# Sunday Evening Party and Ceremony

## Thoughts and goals for this evening:

1. People have traveled a long day, some not yet settled in  
 \*Goal: To have a shorter program to start the week.
2. There are a lot of people who don't know each other.  
 \*Goal: To get acquainted with those in camp by repeating names and faces several times.
3. We don't know what people know and don't know so keep it simple and familiar -- no new songs!  
 \*Goal: To use songs, activities that are easy and familiar.
4. The theme is "Stepping Stones" and we are at a new camp.  
 \*Goal: To work in the theme of the lab.  
 To prepare everyone for it being "A New Lab."
5. Things don't need to be announced like-- "Now, we'll do this" or "So and So will do it" -- Just let it happen.  
 \*Goal: To have people slide from one activity to another without them knowing what happened.
6. We are glad everyone is here - lots of new faces and we have 6 more days together.  
 \*Goal: To have everyone feeling glad they are here and set the stage for the week.

## Who and What Needed

## Program

Everyone arrives at a different time span so have an activity that can carry on for a while without being boring to ones who arrive first. Include everyone!

- \* 2-3 people at doors who explain game
- \* Pencils for everyone
- \* Papers with letters printed on them
- \* Soft music

### A. Pencil and Paper Name Game

Have people get as many legible signatures of first names as they can, and remember names with faces when they do.

Then, mingle around.

Allow 15 minutes or so -- background music plays

Count who got the most. They read names, the person stands.

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

**B. Have them get in Alphabet Groups (AEFG HIKL RSVW etc.) by First Names and play:**

"I'm going on a trip and I'm taking \_\_\_\_\_  
(using letter of first name, each person remember all previous baggage and adds his/her own and so on)  
Allow 10 Minutes.

\* Music to change

Music plays quietly

**C. Regroup by main color of shoes**

(Black, Brown, White, Gray, Red, Multi, Other) could have 6 groups.

Sing songs about

--color of shoes

--shoes

--walking

One group at a time -- go around 2 times

Allow 10-15 minutes

**D. Music plays - do a serpentine around room and eventually end in 4 groups (4 lines form into circles and people close together**

\* 4 balls to toss across circle

Ball Pass:

Toss ball back and forth in the circle saying the name of the person you received the ball from, your name and the one you toss the ball to (3 names). Make sure all in the circle have the ball before any repeats!

Repeat same pattern, then reverse!

Allow 10 minutes.

**E. Consistent with groups they are in and with no talking (they will have to use sign language, etc.), line up according to height**

**Now with no talking, line up by birthdate (month and year)**

\* Bird Dance Record and player

Do the Bird Dance.

Allow 10 minutes.

**F. Regroup into families as they were at the meal. Figure out (if they haven't already) a "family name" to be used the rest of the week (this family, as a group will be responsible for daily tasks according to the "Duty Wheel". Present new family name to the rest of the group.**

Without any real distinction slide into the ceremony as follows:

### "Stepping Stones"

**1st mental picture: Stepping Stones** (Dialogue with audience)

- going across a stream of stepping stones
- may have an already built bridge
- may have to place a few rocks in yourself
- when going across some easy to step on, others need help balancing or need help along the way (walking stick, slip in and get feet wet, rock slips)

**Turtle Story:**

Before you step on a rock you see that it's solid before you put your full weight on it. Then, step on it and the next stone carefully before proceeding to get across the stream. You may step and stand on a turtle -- a moving rock that takes you elsewhere or turns your path a little off-line and could steer you the wrong way from where you thought you were going.

**2nd Mental Picture:**

- stone path out to the garden in back
- fit to be next to others, packed with dirt around to stay still
- sometimes stones get covered up and forgotten or dug up and moved elsewhere to be more useful
- so it is with some of our "talents and skills" thus we need to dust them off or replace them with others to fill in the gaps.

**3rd Mental Picture:**

Cobblestones, stone walls to walk over, hill sides strewn with stones, rock slides, mountains to scale and climb, icebergs, lily pads.

**4th Mental Picture:**

We need "Stepping Stones" of non-rock properties--skills, talents learned to get us from where we are to where we want to be

- sit, crawl, stand, walk, run, drive, sew, computers, interviews, job experiences

#### Social Skills

- |                           |                 |
|---------------------------|-----------------|
| --interacting with others | teaching        |
| --working in groups       | work crew       |
| --leadership skills       | retail business |
| --setting goals           | political       |
| --communicating           | religious       |
| --decision making         | medical         |

Chatcolab provides numerous stepping stones for anyone willing to use them. Some are big stones, some are smaller ones to help balance the larger ones!

Some of us want all stones.

All of us need some of these stones.

Along the way we confront needs for changes -- Rocks too small, too sharp, too slippery, unstable, too far apart and we may need to back up or find another "Stepping Stone."

Since the last Chatcolab gathering we did make change from another location to here. After being at Camp Larson for 19 years, the stone there got rounded on the edges. We are now at Camp Gifford and the edges are rough from many unknowns.

Some of us have been to Larson as labbers. We need to stand on the Larson Stone a second or two. We are now at a new place with new labbers and we are all a new group with new things to experience. As we say, "Chat is People, Not a Place."

Let us now, symbolically, cross over a new threshold on our Stepping Stones that will help us get from where we are to where we are going!

(Music) Leila will help lead us over the Larson Stones to other stones representing Camp Gifford. The following will be a brief history of Chatcolab "Stepping Stones".

The recreation laboratory idea was born in the early thirty's at Waldenwoods, Michigan, and grew and expanded from there.

Our 1st Chatcolab Stepping Stone was when a group from "out west" at Black Hills Lab in 1948 said, "Wouldn't it be great to have a camp like this further west?" At the time Don Clayton was moving from Havre, Montana to Moscow, Idaho. The Black Hills labbers contributed \$58 toward the organizational expenses and a committee of six people was formed. The winter meeting was held during Christmas vacation at Corvallis, Montana. They blew the \$58, but enthusiasm was even greater to get this new lab off the ground.

Resource people from the area were secured and an old CCC (Civilian Conservation Camp) was chosen as the site. On good authority by an old timer, the best weather in May was always the second week in May so the target date was May 11-18, 1949. The CCC Camp was built in the 30'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, energy, materials and money to repair the camp so it could be used. Trays, carts, etc., were brought from Farraget Naval Training Station on Lake Pend O'Relle.

2nd Stepping Stone We were on our way May 11-18 (Wed. to Wed.) 1949! It was a great success with 88 people attending at Heyburn State Park (CCC Camp) on Lake Chatcolet. Our name Chatcolab was derived from the name of the lake and the fact that this is a laboratory situation. A significant candle was made of the "Spirit of Chatcolab" -- sharing knowledge, philosophy, ideas and humor.

3rd Stepping Stone When the date was changed from Wednesday to Wednesday, to Sunday evening to Sunday morning because many felt it was harder to take parts of 2 weeks out of a work week instead of 1 full week.

4th Stepping Stone In 1955 Mary, Kay and Carl came from California and were inspired to carry the experience closer to home. They returned in 1956 when the top "Sharing" section of the Chat

candle was presented to the three at the closing ceremony to start their new lab. The lab was canceled one week before the scheduled start (just as I was leaving on the train) due to inadequate registration.

In 1957 Mary and Emily returned to Chat and returned the top of our candle which we re-presented to them at the end of this lab. Redwood Lab was held at Jones Gulch south of San Francisco in April, 1958. The "sharing" section of the Chat candle was used as the base of the Redwood candle in the shape of a redwood tree with a real redwood trunk.

Chatcolabbers Sally and Walt Schroeder and myself went down to help the new lab off to a flying start. 2nd lab was held at Mendocino Woodlands, the 3rd and beyond held at Old Oak Youth Camp in the Mother Lode Country. This lab eventually became 2 labs - one at Old Oak Youth Camp and one in the southern part of the state.

In 1958 a new candle had to be made because now our top "sharing" section was gone. The original candle was used to make the new one.

**5th Stepping Stone** A big step when we became Incorporated, May 15, 1968.

**6th Stepping Stone** We became aware that we were becoming too caught up in the past and "getting into a rut." We became of age (21) in 1970 and the lab program was people-centered and activities were filled in to suit the needs rather than on activity programs first, filled by people. This presented a challenge for labbers to use their ideas in self discovery.

**7th Stepping Stone** Introduction of the CHAT College of Hidden Arts and Talents. The labbers were the "professors" allowing every labber an opportunity to give more of himself or herself by sharing some ability.

**8th Stepping Stone** Heyburn Youth Camp was closed in 1976 by the Idaho State Health Dept., 2 months before lab. Vern Burlison and I found the new location WSU's Easter Seal Camp on Lake Coeur d'Alene near Worley, Idaho, not far from Heyburn. There was much nostalgia carry-over and yearning for Indian Cliffs, the colorful dining room, the many memories there but we had found a new home. Chatcolab is not just a place - more importantly, it is people!!!

Camp WSU - Camp Roger Larson (where Easter Seal holds their summer camps on the west part of the state), has satisfied our needs and was home until this year.

**9th Stepping Stone** We made a major date change from May until June, hoping more teachers and college students could attend with a later date. At the same time, we helped Chaparral Lab in Southern California get started.

**10 Stepping Stone** 1995 Another big one when we came here to Camp Gifford on Deer Lake in Washington. This is our 47th year and the Spirit of Chatcolab is still with us!!!

The original candle is the base of this candle which was redone for our 40th lab. Another big step is that we are a part of the National Recreation Laboratories and Workshops where we have been sharing ideas with many other labs at 6 conferences - the last one held last fall at Colorado Springs, Colorado.

The Ceremonial Candle was lit.

### Philosophy

Traditionally the Philosophy of Chat has been to stimulate people to try new leadership techniques. The Lab is a group experience where each of us can exchange ideas. Chat is a retreat from the daily routine we know at home. It has been said that "At home we are artificial people in a real world" and at Lab we are "Real people in an artificial world!"

New knowledge and skills are learned through sharing and caring of everyone at the Lab regardless of age. The best gift we can give someone is that of "being yourself."

Let's all share ourselves with each other this week.

The Philosophy Candle was lit.

### Knowledge

At Chatcolab CHAT stands for "College of Hidden Arts and Talents." That's a lot of knowledge and a Big Stepping Stone. So, I light the candle of knowledge.

The Philosophy Candle was lit.

### Ideas

Our minds are like alphabet soup with all the letters (noodles) scrambled. We come to Chat to get jolted with ideas to make the noodles form words.

The Ideas Candle was lit.

### Humor

I don't think I'm humorous, but I like to have fun. I feel that if you can't find fun in doing something wherever you are, you won't be able to enjoy life. I like to have fun.

The Humor Candle was lit.

### Sharing

This is the candle that tied all the other together as we share our ideas, knowledge, philosophies and humor. If we didn't share of these, we just wouldn't have a Chat! With all the stepping stones Chat has, this poem seemed appropriate.

**I do not ask to walk smooth paths  
Nor bear an easy load.  
I pray for strength and fortitude  
To climb the rock-strewn road.  
Give me such courage I can scale  
The hardest peaks alone,  
And transform every stumbling block  
Into a stepping stone**

Gail Brook Burket

The Sharing Candle was lit.

We then sang: "This little Chatco Light of Mine" and "We're Here at Chat"

## Monday Evening Ceremony

### ROCK ON!

The Monday Night Party/Ceremony committee decided to use the "Stepping Stones" theme for the party. We handed-out small rocks all afternoon and admonished each person to "ROCK ON!" at 7:45pm that evening. We also placed a rock on each dining table that had ROCK ON! written on it. We played Rock Around the Clock over the PA in dining hall as everyone came in for supper. The committee put on a small skit that featured Misses Amethyst, Obsidian and Fools' Gold and their escorts, the Chain Gang.

### PARTY

We divided people into 8 groups as they came into the Pavilion by handing them each a slip of paper with the name of a "rock group" (granite, agate, marble, etc.) on it. They were advised to go "Rock Hunting" and find the other members of their "rock groups".

After the groups had been broken-out we advised them to look at their slips of paper. One person in each group found an activity on their slip, such as "Rocks in the River". We had earlier assigned one member of the planning committee to each group, so at least one person in each group would have an idea of the activity they were to perform and teach the larger group. Activities were designated that would provide fun and laughter for the entire group.

### Ceremony

Each person in every group was requested to write a statement on a small paper "rock" that exemplified the contribution they expected to make to Chat during the week. The statements were shared with the members of their small group. The group as a whole also decided on a statement that represented their objectives, and the group statement was shared with the larger group. The ceremony ended on that note, and all the paper "rocks" were posted on the walls of the dining hall.

### Refreshments

These consisted of flour made from "stone-ground" flour, rock salt and rock candy, with lemonade.

## CHATCOLYMPICS

### Tuesday Night Activity

Planning Committee: Pat M, Nancy H, Garnet H, Terry D, Terri H, Bill H, Patsy L, Tracy B, Margaret B & Miriam L.

Planning Process: We started with everyone sharing some neat parties they had been to recently/at Chat/whenever. Themes related to music, parades, instruments, circuses, challenges, athletics, stories, charades, etc. came up. We felt that the families hadn't had time to do any fun "family building" things together and that perhaps a chance to develop a banner, a song/chant, a history would be fun. To get everyone involved in activity we decided on the "CHATCOLYMPICS" theme.

Invitation: At lunch on Tuesday, the committee wore "Brain Scramblers" - (hose with a ball on the end like a long stocking cap) without saying anything to anyone. At the appropriate time during announcements, we all gathered at the microphone and announced the coming of the "CHATCOLYMPICS" with the un-veiling of the flag and the asking each family to send their finest athlete to the center. We did a demonstration of the "Brain Scrambler" and presented each family's representative with their own to practice. We also asked people to bring a musical instrument and a flashlight to the evening flag lowering so that the parade could begin from there.

Start of the activity: Following flag lowering, Terry D, our Spirit of Olympia athlete ran through the crowd with his torch and his crown of laurels. The horn blew and the crowd was invited to join the parade to the pavilion for the parade of athletes. We marched around the pavilion several times as folks gathered. Families were then invited to gather in pre-set chair circles.

Family Time: Each family was asked to determine their country, their national anthem/chant and their history and to depict this on a banner (6 feet of computer paper). Each family member was to include their symbol on the family banner. After about half an hour of creativity, Terri invited each family to introduce their country.

Let the Games Begin: Athletes were called forward for the Brain Scrambler, the Frog Game, the Balloon Relay, Fire in the Hole and Run the Crooked Mile. Everyone had a chance to participate in one or more activities. Games were led by Bill and Garnet. Following the athletic events, the diplomats from each country were asked to come forward to receive their medallions (paper, glitter and crepe paper) made by Margaret, Nancy and Miriam.

Dance/Music: Patsy led us (to the drum beat of Terri) in a Native American Dance where females and males look each other over. At the end, the females were encouraged to select a partner. Needless to say, there was a battle on with the odds in the favor of the males. We then learned the song "Rainbow, Rainbow" taught by Bill and sang again "Family".



Ceremony: We gathered flashlights and put them in #10 cans in the middle of the room. When we turned off the lights, they made a wonderful glow as Pat read the following:

### Good Fellowship

Ho, brother, it's the handclasp and the good word and the smile  
That does the most and helps the most to make the world worth while!  
It's all of us together, or it's only you and I -  
A ringing song of friendship, and the heart beats high;  
A ringing song of friendship, and a word or two of cheer,  
Then all the world is gladder and the bending sky is clear!

It's you and I together - and we're brothers one and all  
When even through good fellowship we hear the subtle call,  
Whenever in the muck of things we feel the helping hand  
Or see the deeper glow that none but we may understand -  
Then all the world is good to us and all is worth the while;  
Ho, brother, it's the handclasp (gentle hug) and the good word and the smile!

Wilbur D. Nesbit

Within our reach lies every path we every dream of taking.  
Within our power lies every step we every dream of making.  
Within our range lies every joy we ever dream of seeing...  
Withing ourselves lies everything we ever dream of being.

Pat Morforton

We closed with the song "Oh How Lovely Is the Evening!"  
Refreshments (popcorn and pop) were served in the dining room.

## Thursday Evening Party and Ceremony

### Thursday's Party was the **AUCTION!**

<b>VARIOUS AUCTIONS</b>	<b>\$ 700</b>
<b>LIVE AUCTION</b>	<b><u>1,100</u></b>
<b><u>TOTAL AUCTION PROCEEDS</u></b>	<b>\$1,800</b>

### **THURSDAY'S CLOSING CEREMONY**

We of the "House of Chat" thank you all for your generous donations for our outstanding collection. Will the candidate for "Knight/Lady" please come forward. (Have the candidate who won bid for knighthood or Ladyship proceed down center aisle to processional music while audience stands. Place pillow on floor and request candidate to kneel.

"\_\_\_\_\_ you have outbid everyone else for the honor of becoming Knight/Lady of the "House of Chat". (With scepter, tap person on shoulder). "I bestow upon you the Philosophies of the House of Chat." Educational opportunities for people of diverse backgrounds to share knowledge and fellowship, to learn and grow together in an atmosphere of Caring and Kindness.

(With scepter tap person on opposite shoulder.) I bestow upon you the humor of the House of Chat. Gentle laughter is shared at our human foibles we learn to appreciate each individual.

(Tap opposite shoulder with scepter) "I bestow on you the knowledge of the House of Chat. Resource people, workshops and life experiences of everyone who comes to our horizons."

(Tap on opposite shoulder with septer) "I bestow on you the Ideas of the House of Chat. In a safe environment we test new ideas and flex our risk muscles. Do any other members of the House of Chat have words of wisdom to share? (Have people from audience volunteer thoughts.)

"Arise Lady/Sir \_\_\_\_\_. (Turn candidate around to face audience.) I present to you Lady/sir \_\_\_\_\_. Go forth and share the wisdom of Chat with all you come in contact with. (Have candidate sit on toilet seat.)

(Audience applauds.)

Join us with refreshments on the terrace.

## Wednesday Evening Party and Ceremony

Plans were made by a 9 member committee

1. Scavenger hunt emphasizing natural surroundings. The teams were formed by colors directly after Flag Lowering.

A half-hour time limit with point deductions is late arrival at the campfire circle.

Each team's items were checked.

A committee member was MC keeping things moving.

2. Songs were led by committee members.
3. Each team had been assigned a skit or a charagde. These were presented.
4. A scary story.
5. "Each Campfire Lights Anew" ended the program portion.
6. SMORES were enjoyed by all. An excellent use for the campfire coals.

## FRIDAY EVENING ACTIVITY

Committee: Peggy, Steve, Dick, Sally, Darlene, Tina, Valarie, Judy, Jeff, Jeff

Theme: "Building a Bridge for Home"

Posters during the week: What does bridge mean to you? Don't forget your bead! You Need a stone.

During the day, a bead was given to each participant at each meal. People were told that the beads needed to be brought to the evening program.

Coming into pavilion, each person drew a slip of paper with one of the following on it:

- Golden Gate Bridge
- Dental Bridge
- Covered Bridge
- Bridge (the card game)
- Wooden Bridge
- Railroad Bridge
- Draw Bridge
- Floating Bridge

Each group was given an envelope containing cards with which to build a bridge.

After everyone had gathered - groups were invited to participate in the following:

Table Activities:	Paint a rock as if for a favored friend
	Draw a bridge
	Glue a stone on name tag
	Create or act out a nursery rhyme or fairy tale
	Sing a bridge song
"Try it " Activities:	Stepping stones across the lava field
	Create a bridge with your bodies

Return to pavilion and demonstrate either the body bridge, song or fairy tale for the group

To fire circle: sing, listen to a story, have the inauguration of new officers, and more songs

Sing our way to the open field - form a circle

As songs are sung, pass the painted stone from around the circle.

At the end of the song, the stone in your hand is the gift you carry home.

To the song "Family," rainbow colored yarn will be "strung" from one person to next and then members of the planning team moved among the group and cut the yarn so that each person had a length of yarn to keep. They will use that yarn to string their beads from throughout the day. The bead from breakfast represented the past, the one from lunch represented the time here at Chat and the dinner bead represents the future.

## 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.

## Sunday Evening Flag Ceremony

As everyone held hands and gathered into a circle we sang:  
America, America, Shall I Tell You How I Feel?  
You have given us such treasure  
We love you so.

In circle, the ceremony committee read: "What is An American" from  
*"Our Flags", a publication from the Cooperative Extension Service,  
College of Agriculture, University of Wyoming (92506-86).*

### "What Is An American?"

An AMERICAN is one who believes in the right of men and women of whatever creed, class, color, or ancestry to live as human beings with the dignity of becoming the children of God.

An AMERICAN is one who believes in the right to be free; free not only from crushing coercions and dictatorships and regimentation, but free for the way of life where men may think and speak as they choose and worship God as they see fit.

An AMERICAN is one who believes in the right to vote, the right to work, the right to learn, the right to live, and--what is equally important--the right to be different; for he knows that if we ever lose the right to be different, we lose the right to be free.

An AMERICAN is one who believes in democracy, not only for himself but for all the fellow Americans. By democracy he means not simply the rule of the majority but the rights of minorities, and those minorities have rights, not because they are minorities, but because they are human beings.

An AMERICAN is one who believes in the responsibility of privilege. What he asks for himself, he is willing to grant to others; what he demands from others, he is willing to give himself. His creed is not "Live and let live," but "Live and help live."

An AMERICAN is one who acts from faith in others, not fear of others; from understanding, not prejudice; from good will, not hatred. To bigotry he give no sanction; to intolerance no support.

The only question the TRUE AMERICAN ever asks is not, are you a Protestant or Catholic, Gentile or Jew, white or colored, but are you an American? If you are, then give me you hand, for I am an American too.

*Harold W. Ruopp, Minister at Large  
Minnesota Council of Churches*

The ceremony was completed by lowering the flag and singing "God Bless America."

## THURSDAY FLAG CEREMONIES

### THURSDAY MORNING CEREMONY

The Smokey Quartz Family was responsible for raising the flag. The ceremony emphasized the history of the American Flag, with the singing of America as the conclusion of the ceremony.

### THURSDAY EVENING CEREMONY

The Thursday evening flag ceremony was conducted by the Marbleous Family, and consisted of a talk by Judy Seabert about the importance of volunteers in the community and at Chat, followed by each labber in attendance mentioning their volunteer activities back home.

We then sang This Land is your Land as the flags were being lowered and folded, and dismissed the group.



## Thursday Tea Time

The Diamonds in the Rough family hosted an Outdoor Tea Party centered around the newly erected tepee belonging to Mike Cavey.

The sun was shining brightly, drawing several to our event.

Brenda Handel-Johnson serenaded the festivities with her tenor recorder instruments, playing such tunes as the Sioux Lullaby, My Puddle Keen and some made-up tunes fitting to the tepee theme.

Refreshments were offered; the icy lemonade was enjoyed by one and all.

Picnic tables, chairs and blankets on the ground provided ample seating for all.

Activities such as tug-of-war, spandex "sprongs", foxtails and horse play were enjoyed by most, though just laying in the sunshine, enjoying the music were as much enjoyed as the active games.

Norma Simpson introduced her collection of costumes from several countries; many labbers were chosen to model the costumes. Norma introduced each individually, explained the costumes, the fabric from which they were made and where and why it might be worn.

The costumes were from East and West Africa, Nigeria, Ethiopia, North and South America, Paraguay, Peru, Panama, Mexico, Oceania and Papua, New Guinea.

# Bring the World to Our Neighbors

## Costumes Shown and Narrated by Norma Simpson

Part of sharing began on Day 1 with sharing of hats and costumes of traditional clothing from four continents--Africa, South America, North America and Oceania. Norma Simpson also brought musical instruments and song books from around the globe. As part of SHARE FAIR are fashions on parade. Attached are the Labbers who wore traditional and festival attire from Nigeria, Cameroon, Ethiopia, Paraguay, Peru, Papua New Guinea, and Mexico.

### West Africa

Norma Simpson in overgown "Agbada" worn by males for special events (like a suit would be worn) with Nigerian Yoruba cap and white leather shoes trimmed in gold. Made in Ibadan, gown by male, to resemble outfit worn at a twins naming ceremony in February, 1981. (With talking drum from Ile-Ife, Nigeria)

Jeffrey Kirksey, shirt and pants of Agbada, tradition of Nigeria. The shirts and pants agbada are for fancy occasions. The whole family will buy the some print of Nigerian fabric, so they show as a cohesive group. Ordered to resemble naming of twin girls in 1987.

Allison Baddgor in figured print with embroidered neck and packet from Nigerian. Also goes with aghada and shirt/pant set worn by men purchased in 1981.

Pat Monforton in navy butterfly kaftan from Nigeria in 1981. Butterflies are a symbol of good luck and laughter to Norma Simpson.

Tanya Wilson in gold embroidered gown from Nigeria purchased in 1980.

Rosemary Gouchenour in farmer's hat from northern Nigeria and basket from Kaduna in 1981 and gourd jug from Amadu Bello, Nigeria.

Garnet Hazen in necklace from Nigeria and gown from Cameroon in West Africa. Received as a gift from Extension agents in 1987 at Family Planning training program in Yaounde, the capital.

Tracy Benedict in gown purchased in Yaounde, Cameroon in West Africa in January, 1987. Seamstresses work hard to create new fashions.

Malya Wilson wore green Nigeria tie-dye blouse with embroidered neck and border purchased in Ibadan, Nigeria in 1980.

### East Africa

Salina Day in white Ethiopian dress from Addis Abba Ethiopia in East Africa; purchased in 1980. Hand woven and spun fabric. Displayed the Ethiopian musical instrument used by Coptic Priests.

## **South Pacific Islands**

Jean Baringer in laplap (wrap around/ skirt and "Meri" blouse from Papua New Guinea. Sizes to fit Norma were hard to find in the regular village markets; had to be made to fit. In 1992, South Pacific country called Papua New Guinea when 2 colonies formed one country.

Marcia Brown in "Meri" (woman's) blouse and laplap (wraparound skirt) from Papua New Guinea. A gift from secretaries in the Goroka Teacher's Advanced Diploma program in 1992. Bilium string bags and hat from PNG in South Pacific.

Craig Mingay in PNG T -shirt honoring Re-trek of Papua New Guinea highlands of her father by Ambassador Meg Taylor, 1989, forty years later and cap from South Pacific Games held in PNG in 1991.

## **South America**

Althene Schritz, Peruvian blouse and skirt from Altiplano of Peru. Hand grown, spun, dyed and woven fabric. Elevation in Peru is 15,000 feet and the mountains are higher 22,000 ft. Bola (fur dancing string) is made from Alpaca and llama fur. Purchased when IFYE in Peru in 1982-63.

Rosy Ferner in bright blue Aho Poi handspun kaftan dress with rayon embroidery done in Paraguay in a traditional manner on the loom. Very cool fabric and dress.

Steve Baugh in Paraguayan musicians costume. Embroidered Aho Poi red/shirt wide woven belt, black hat and gun belt with Vaquero flexible sides cow boy boots. From Asuncion, Paraguay in "Corazon" of South America, 1984.

## **North and South America**

Ben Stockwell in turquoise/white wool Mexican serape; gift from a friend in 1987 with canvas work hat from Paraguay in South America.

## **North America**

Susie Grayson in Mexican sequine skirt and rebozo shawl. Purchased in Mexico city in 1959. Sequined skirts still are popular for Cinco de Mayo and other holidays.

## **Latin America**

Kathy McCrae wore a Paraguayan hat worn by women and men who worked in cotton and garlic fields.

# **Friday Tea Time**

as presented by the  
**Capitol Steps Family**

Labbers were asked at lunch to put in a fact about Chat and a commitment to themselves on how they will present their facts and enthusiasm to themselves, their friends, families and communities. They will be stapled and their names put on them; at Tea Time they will be sealed in a diplomatic pouch under the seal of the trust of Chatcolab and when labbers return next year they can open them.

## **COFFEE and MUFFINS**

and

**A Speech from our President**

and

**Other Members of our Capital Representatives**

## **LORD OF THE SILVER BIRCH**

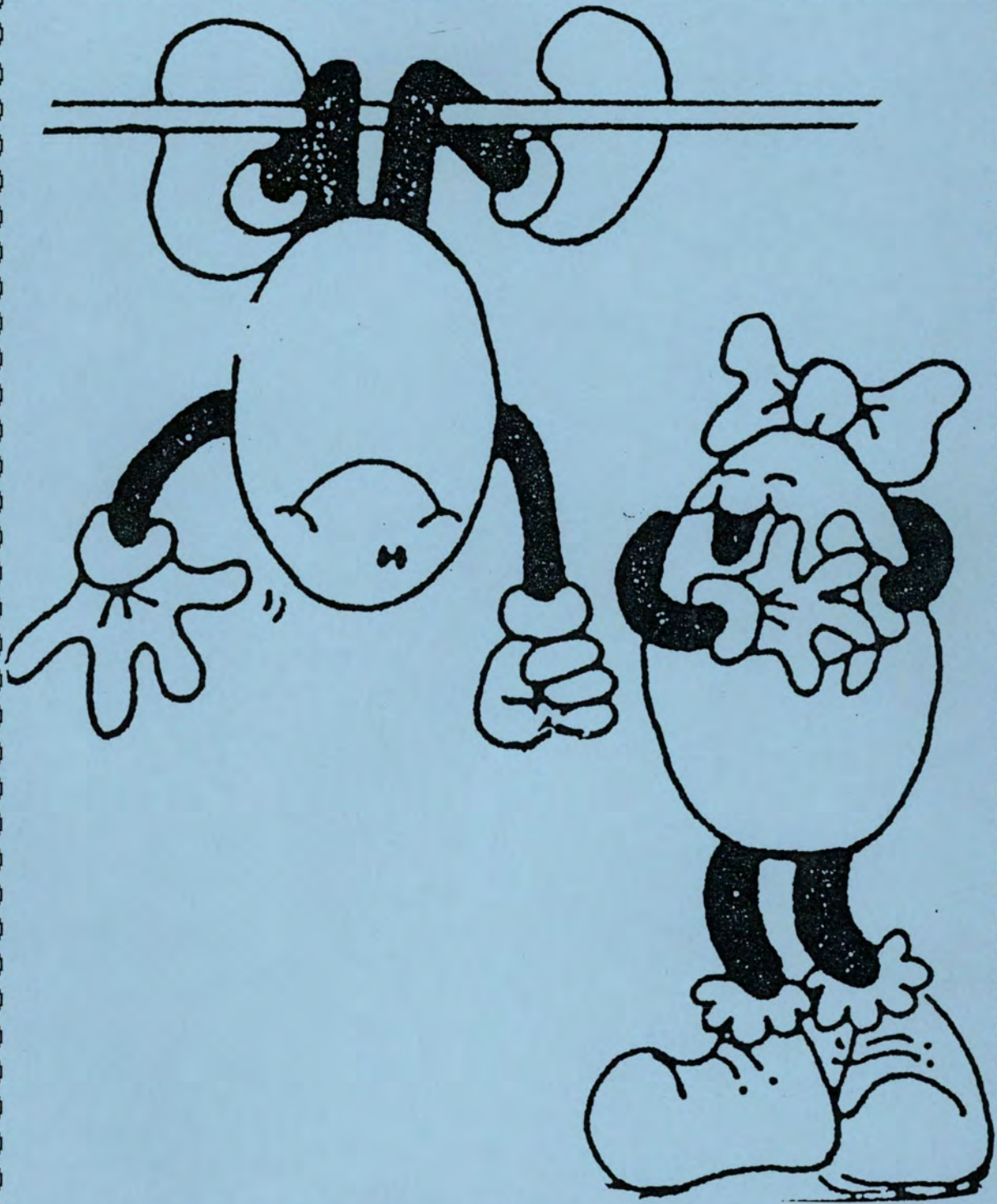
and

end with the

**Third Verse of the**

**STAR SPANGLED BANNER**

# In-Depth Workshops



Section E

# *Recreation*

*...more than just fun  
and games!*

*Recreation should be fun! It should provide enjoyment and relaxation for all of the participants. It should also provide an opportunity to build group spirit and cooperation. Good recreation is an important "key" that can unlock some of the social barriers all people build around themselves for protection. It provides an "excuse" to enjoy learning, sharing, respecting, and growing in life skills with the members of our 4-H clubs. Competition and "winning the game at all costs" should never take the place of playing hard, playing fair, building teamwork, having fun, and respecting each other's unique abilities.*

*Recreation, poorly done, can cause more harm than good. Poor recreation tends to be unplanned, unsupervised, and inconsiderate of personal feelings and different levels of ability. Poor recreation includes games that are played simply to get people out of the way; activities that let only the "strong" survive; activities where people get hurt physically and mentally.*

*A good Recreation Leader may possibly be the most important (and most difficult to find and train) officer a 4-H Club can have. Building positive relationships between club members can only enhance the opportunity for club members to work together, enjoy each other's friendship, and grow to each individual's highest potential. Choose Recreation Leader(s) with care. Provide opportunities for them to learn and grow in their skills and abilities to plan and lead.*

*William E. Henderson  
Northwest District Specialist, 4-H*

## YOUR JOB AS A RECREATION LEADER, LEAD OR ENTERTAIN?

*Just what is recreation? Webster says it is refreshment after toil. Recreation - It is better to play a game than to watch one; better to sing than listen to a song; to paint a picture than to look at one. Recreation is participation. It is fun. It is an activity which one chooses because of the personal enjoyment and satisfaction it brings to them. The success of our American way of life is dependent, in no small degree, upon the happiness of our people. Good wholesome fun is a great tonic for both mind and body. Enjoy it whenever and wherever you can.*

### SOME EASY RULES TO FOLLOW:

1. Plan something for early comers
2. Plan many different kinds of games
3. Have everything ready ahead of time
4. Plan twice as much as you think you will need
5. Select activities in which everyone can take part
6. Get group into formation before explaining the game
7. Lose as little time as possible starting to play the game
8. Give directions, clearly, briefly, and correctly
9. SHOW OTHERS HOW! In other words, DEMONSTRATE
10. Encourage the group
11. Call attention to some of the mistakes, but not to the person making them
12. Ask everyone to play, but don't force anyone if they absolutely do not want to
13. STOP THE GAME WHEN EVERYONE IS HAVING A LOT OF FUN. The next time they will be anxious to play
14. Don't try to get everyone to play the game exactly right. Sometimes it is fun to make mistakes
15. Don't drag the game out if the group is not enjoying it
16. ENJOY THE GAME YOURSELF! The group is just like a "mirror"...If you are having fun leading, then the group will have fun playing

## RECREATION LEADERSHIP

*"Leadership is the activity of influencing people to cooperate toward some goal which they come to find desirable."*

*"A leader is a person with a magnet in his heart and a compass in his head."*

### HOW ONE ACQUIRES A LEADERSHIP POSITION...

1. They inherit the position
2. They are appointed
3. They emerge from the group itself

### SOME DESIRABLE ATTRIBUTES

The following ten items presented here are among those frequently possessed by successful leaders of recreational events. They are not to be considered the only list of leadership traits nor are they always a winning combination.

**CHARISMA** *Charisma is the magnet in the heart which draws people to the leader. Every leader must have some of this undefinable magnetic appeal.*

**WILLINGNESS** *It is the person who is willing to work who has a chance to become a success.*

**ENTHUSIASM** *The enthusiastic leader must have some concrete knowledge of what it takes to make things happen behind their enthusiasm.*

**INITIATIVE** *Initiative enables us to help each other equally and mutually. Leaders must have the initiative to overcome difficult situations successfully.*

**STANDARDS** *Leaders need ideals to reach for or they will never go far.*

**INDUSTRY** *One cannot attain his ideals by dreaming about them. One has to work for them.*

**COURAGE** *"Don't limit your challenges... rather, challenge your limits." Leaders need the courage to try new ways, to do better even though they are not successful at first. They need to have the courage to work for their ideals.*

**OPTIMISM** *Being optimistic requires positive thinking, defining problems as challenges or opportunities.*

**PRIDE** *Leaders need to develop knowledge and skills and be proud of the humble abilities they have.*

**GIVING** *"In order to keep what you have, you have to give it away." Every attribute that a person has becomes strengthened as he uses it, as he gives it to others. This quality is very important for our leaders, for it not only may determine their success as leaders, but it may also determine their success as human beings.*



## SOME ADVICE

**BE A REAL PERSON** - There is no place in creation for a "phony," for one who is insincere or for one who is egocentric, selfish, or disinterested. A real person has a genuine sincerity and a positive outlook.

**LIKE PEOPLE** - A recreation leader must like all people: young, old, obese, undernourished, handsome, unattractive, noisy, quiet, good-natured, grouch, polished, uncouth. The leader must like people for what they are as individuals and for what they may become as individuals.

**KNOW YOUR JOB** - Plan, prepare, study, practice, and keep up to date. A good leader is a prepared leader.

**HAVE FUN** - You must enjoy your role as a leader! A spirit of playfulness is highly desired!

### AND REMEMBER THESE THREE BASIC PRINCIPLES...

**YOU MUST BE SEEN** - To be seen favorably is your first step toward getting attention. Be sharp in your appearance - props and accessories can be effectively used to enhance the role you are playing. First impressions are generally the most lasting. Your manner of dress and posture speak for you... move with confidence!

**YOU MUST BE HEARD** - The ring of your voice reveals strength of mind and body! It shows your attitude, your feeling. It automatically records in the minds of others a quick impression of your personality. Speak clearly, distinctly and with vigor... a high pitched voice travels nowhere.

**YOU MUST BE UNDERSTOOD** - Make your explanations simple. No matter how complicated the explanation, it can be simply stated. Be creative in using analogies and comparisons in setting the stage for the activity!

**Reference:** Informal Recreational Activities  
Dr. Phyllis M. Ford

## PLANNING A RECREATION ACTIVITY

- WHO:** Get to know as much about the prospective participants as possible - their ages, sex, socio-economic background, likes, dislikes, working schedules, etc.
- WHY:** Why is the program being planned? Does the group need encouragement in getting to know each other? Does the group need an event just for socializing, with no real purpose other than that?
- WHAT:** What type of event will carry out the purpose of why? An example: if a group needs to be given an opportunity to get to know each other better, a home pot-luck supper picnic might be more beneficial than a roller skating party.

- WHEN:** Many an event has not been well attended because of conflicting schedules. Find out when the majority of people can participate in any given event. When the recreational activity is one of the program components of an event, the timing aspect (early morning, mid-day, late evening) of the activity must be taken into consideration.
- WHERE:** Time spent getting to and from an event is important. Physical facilities must be checked out. If you depend on a tape player or PA system, will you have electricity? How about lighting, floor surface, water, bathrooms, etc. Know where your are meeting.
- HOW:** After checking out the 5 W's comes the "how to" of getting it done. Committees may be formed to implement action. Remember, the more people involved in the preparation, the more interest in the event.

## "NON-COMPETTIVE GAMES" -- Building Group Unity and Trust

When most Americans think about playing games, they think of winning and losing. Someone must win, others must lose. One curmudgeon put it this way, "It is not enough to win, someone must lose!" Non-competitive play is a foreign concept to many. The idea of everyone winning and no one losing simply does not fit the popular train of thought. My experience has shown that cooperative play can build group trust and team work, among teens and adults, in an atmosphere of fun. Non-competitive activities can provide significant physical challenge yet include those who are not physically able.

This section is a list of activities selected from among many sources to provide a series of activities that require increasing trust and group cohesion. Safety should always be your primary consideration when doing any of these activities. I recommend going to more traditional types of games leadership with groups who will not pay close attention to your instruction. Groups "earn" their way from one activity to another. Processing each activity as it is completed helps make the group process much more meaningful. For details on conducting these activities consult the following books: "New Games", "More New Games", "Silver Bullets", "Playfair", and "Cowstails and Cobras". In addition to more complete instructions, the books give suggestions for setting mood and teaching instruction.

### BUILDING TRUST AND GROUP COHESION

- A. **"INCORPORATION"** This game is about forming and reforming groups as quickly as possible. Don't worry if you are not even into the first group by the time the next group is called, just head to the next group. The idea is to meet many different groups of people as fast as possible. Get into a group of three...Go! Other suggestions: A group of five everyone having the same color eyes as you With the same last digit in their phone number as yours Wearing the same size shoe as you Get into a group of three people and make the letter "H" with your bodies Find everyone else born in the same month as you Think of the first vowel in your first name, find four with the same vowel

- B. **"DATA PROCESSING"** This is a way to find out a little more about the people with whom we are playing. It provides an excuse to talk and get to know others in a group. The key is in providing the excuse to get to know and to get to be known.

Start to mingle... let's arrange ourselves alphabetically by our first names. Think of the month/day/year/ in which you were born. Arrange yourselves in order from the earliest birthday to the most recent birthday. (You can drop the year and use just months and days and arrange the group in a line from January 1 to December 31. Try having the group make this line without saying a word! Form a line starting with the least tall and finishing with the most tall, with your eyes closed. Think of your favorite color. Find all who like the same color then form a rainbow.

- C. **"THIS IS MY NOSE"** The first person points to his/her elbow and says, "This is my nose." The second person points to her/his nose and says, "This is my ear." The third person points to his/her ear and says, "This is my knee." Play continues around the group trying to keep the chain of silly parts names going.

- D. **"IMAGINARY BALL TOSS"** Imaginary balls are wonderful things. They are low in cost and very catchable, even by the "Catching Impaired." They inflict no pain when thrown too hard, and they can be adapted to a number of shapes. Most importantly, they allow for creativity and "creative dramatics" and help people shed their shells of self-consciousness.

"See this ball I am holding? It has size, shape, and weight. I am going to call out someone's name and toss this ball to them, she/he will call out someone else's name and toss the ball to them. Let's try to toss the ball to everyone in the circle before we toss the ball to anyone twice. Don't worry, if you don't know the name of someone you want to toss the ball to... just ask."

"Imagine now that the ball becomes endowed with magical powers and will change at your command into anything you wish to toss. Tell the ball what to change into, call someone's name, and have them catch what you toss. Remember, catchers, the object has imaginary size and weight. Catch it as if it has the actual characteristics! The shape can be changed by each person simply telling the object what to change into before calling someone's name and tossing it. Go!"

- E. **"STAND UP"** Sit on the ground, back to back with your partner, with your elbows linked and knees bent. Now, push against each other and stand up. With a little practice, it usually is not too hard. Now, invite one of those people who were watching so curiously to join your group and try it again with three. Want to try four? How about five? or six? If you are going for the big groups, pack in tight, call signals, and go for it. The more people you have the tougher it gets. KEEP SAFETY IN MIND at all times.

- F. **"BOTTOMS UP"** Sit on the floor facing one another and place the bottom of your feet against the bottom of your partner's feet. Legs should be bent, feet held high, and bottoms fairly close to one another. Then attempt to push against your partner's feet (while putting all your weight on your arms), until both of your bottoms come off the ground.
- G. **"AURA"** Stand facing your partner at arms' length. Touch palms and close your eyes. Now feel the energy you are creating together. Keeping your eyes closed, drop your hands and both turn around in place three times. Without opening your eyes, try to relocate your energy bodies by touching palms again.
- H. **"TRUST WALK"** Two people, one blindfolded. Sighted person holding hands lead "blind" person through various terrain and obstacle. Advanced learners - no hands, voice control only! Switch places
- I. **"FRONT LEAN"** Two people stand face to face about three feet apart, arms straight, palms together, feet shoulder width apart, leaning together supported by your arms and hands. One person starts to back away, one step at a time. Keep arms and bodies straight. See how far you can go before collapsing in a laughing heap on the ground. You can stop before you fall and enjoy the sensation of being a suspension bridge.
- J. **"BACK LEAN"** Two people (approximately same size) stand back to back with arms crossed over their own chest. Slowly start inching both feet away from each other, leaning on each others upper back/shoulders. Keep bodies straight and see how far feet can be moved away from each other before control is lost.
- K. **"POPSICLE PUSH-UP"** This is a cooperative activity that the more athletically inclined enjoy. It does not take great dexterity, just enough muscle to do a push-up with a little added weight. It is a fun challenge. To begin, ask for four volunteers who can do at least one push-up. Ask one person to lie face down on the ground, as if preparing to do a push-up. The second person lies face down, at right angles to the first person so that the tops of his/her feet are on top of the first person's lower back. The third person repeats the procedure, using the second person as a foot rest. The fourth person fits in this weave so as to connect everyone in a square configuration. All four should be face down with their instep on someone's back. On a signal, everyone does a push-up at the same time. If all works as intended, there should be four bodies hovering above the ground with eight hands supporting everyone. It is simplicity itself, but impressive. Additional people can be added as subsequent attempts, but each additional person adds a new degree of difficulty. Be certain that none of the participants has back problems. Watch for wide differences in size of the participants. Give those who are having trouble getting up with the entire group a little head start. It will be easier for them. The

push-up can be done with large groups, but it will call for some creative thinking on the parts of the participants. For those who can not do push-ups or have back problems, give them a job as referee, directors of body placement, photographers, starters, etc.

- L. **"INCH WORM"** Sit on the ground facing your partner. Inch toward each other until you and your partner are close enough to sit on each other's feet. Grasp your partner's elbows or upper arms with each hand. Decide which way you are going to travel. Begin a rocking motion. As the pair rocks one direction one partner lifts his/her bottom off the ground in the direction of intended travel. As the pair rock the other direction the partner does the same and the pair in a rocking motion will travel, more or less, in the intended direction
- M. **"CRESCENDO"** Stand facing a partner, a couple feet apart. Start very softly with a sound and a very small movement, and as the game continues get louder and bigger, building to a crescendo pitch, and then coming down gradually to soft and small again. The partner matches us exactly as he or she can. The sound, motion, and noise level.
- N. **"THE LAP GAME"** Everyone available stand in a circle, shoulder-to-shoulder. Now turn to the right. Then, very gently, everybody sit down on the lap of the person behind them.
- O. **"YURT CIRCLE"** We form a circle with an even number of players. All face the center, standing almost shoulder to shoulder and holding hands. Go around the circle and one person says "IN" the next says "OUT" when finished, each "IN" should be standing between two "OUTS" and vice versa.
- Count to three, and the "INS" lean toward the center of the circle while the "OUTS" lean back. Keep feet stationary and support ourselves with our hands.
- When the circle is stable, try counting to three and having the "INS" and the "OUTS" switch roles while continuing to hold hands. You can try switching back and forth in rhythm.
- P. **"OFF BALANCE"** The object of "Off Balance" is for both partners to be off balance, literally, but supporting each other. Try different positions and different levels of dependence.
- Q. **"THE HUMAN SPRING"** Stand about two feet away from each other, with your palms out facing your partner, at about chest level. Lean forward simultaneously, let your hands meet in the middle and break your fall together, and then push off and spring backwards together, your original position with losing your balance. Take a step backward and try again, try different arm and leg positions.
- R. **"MOONWALK"** One person stands in the middle, with hands positioned firmly on hips. The two partners stand on

either side and grab the middle person's wrists and elbows, gently but firmly. The person in the middle counts down "Three...two...one" jumps high into the air. At the same time the two partners lift the jumper gently into the air, giving some extra support to allow a jump which is higher than normal. Just give a bit of an extra lift - don't fling or toss your jumper into the air! Make sure your threesome is far enough away from the other groups so that you won't crashland into anyone else.

- S. **"FEELING HANDS"** Six to twelve people in a small circle with hands behind them. One person steps into the circle center and designates a person they want to seek. The person in the center is then blindfolded (or closes eyes if trustworthy) and proceeds to feel all the hands of the people in the circle until they find the designated person.
- T. **"TOUCH MY CAN"** With group of 12 - 15 participants, make physical contact with an empty pop can without making physical contact with one another. One person's nose must be touching the can.
- U. **"SKIN THE SNAKE"** Each team should have about 30 to 25 players, lined up one behind the other. Reach between your legs with your left hand and grab the right hand of the person behind you. At the starting signal, the last person in line lies down his/her back, right behind, still holding hands. This continues as the whole team waddles backwards down the line and slips into place. When the last person to lie down has touched his head to the ground. She/he gets up and starts forward again, pulling everyone else up and along. If anyone breaks hands during any part of this process, you must stop, go back to that point, and reconnect before proceeding.
- V. **"CATERPILLAR"** Everyone lies on their stomachs, side-by-side. Pack closely together, and have any little people squeeze between two big ones. The person on the end of the line rolls over onto his/her neighbor and keep rolling down the road of bodies. When she/he gets to the end of the line, she/he lies on her/his stomach, and the next person at the other end starts rolling.
- W. **"SPIRALS"** Everyone joins hands in a circle. One person releases the hand of her neighbor and, pulling the giant human rope behind, begins to walk around the outside of the circle. The other person who broke hands remains in position. The chain of people spirals 'round and round the stationary person, drawing everyone into a tighter and tighter coil until all the players - still holding hands - are wrapped around each other. The best way to unfold the spiral is from the center. Still holding hands, the person in the middle ducks and begins to crawl out through the forest of legs. When you're all unwound, you should be in a circle again.
- X. **"KNOTS"** Knots is a game that gets people together by getting them apart. Eight to twelve players can tie on a good

one. To form the knot, stand in a circle, shoulder-to-shoulder, and place your hands in the center. Everybody grab a couple of hands. Make sure that no one holds both hands with the same person or holds the hand of a person right next to them. (Pivoting on your handhold without actually breaking your grip is permitted. When the knot is unraveled you will find yourselves in a large circle or, occasionally, two interconnected ones.

- Y. **"HUMAN LADDER"** You will need 6 - 10 smooth hardwood dowel rods about 3' long, 1 1/4" in diameter. Participants are paired and given one "rung" of the ladder. Several pairs holding a rung and standing close together, form the ladder. A climber starts at one end of the ladder and proceeds to move from one rung to another.
- Z. **"WILLOW IN THE WIND"** Form a small circle of about eight players standing shoulder to shoulder and facing the center of the circle with hands held at chest height, palms forward. Each should have one foot slightly behind the other for good balance. A volunteer will be the willow. The willow stands in the center of the circle with his/her feet together, arms crossed over chest, and eyes closed. Keeping his/her feet stationary and body straight but relaxed, lets go, swaying from side to side, forward and back. Those in the circle support her/him. Make sure that there are at least two people supporting the pushes remain gentle. Each person gets the opportunity to be the "willow." This is a trust activity with each person having the opportunity to earn and give trust. A lack of attention to earning trust can have a negative effect.
- AA. **"COOKIE MACHINE"** Remove our watches or any jewelry on our hands. Form two lines that face each other, all standing shoulder to shoulder with our elbows bent and our forearms in front of us, palms up. Our forearms should alternate - one player's arms should each be flanked by the arms of players across from him. Bunch together very closely, with one foot forward and one foot back for balance. The oven with a conveyor belt running down the middle is now formed. Each cookie should remove his glasses, if she/he wears them. and his/her belt buckle, if it is sharp. She/he stands at one end of the oven announces what kind of cookie she/he wants to be, and slides into the oven. The bakers chant his/her cookie choice ("chocolate chip, chocolate chip") as we bounce him along the conveyor belt, until he pops out the other end, freshly baked. Handle with extreme care and have two strong people to ease each cookie out of the oven.
- BB. **"LOW BODY PASS"** 15 - 30 people lie down on backs (in two lines head to head with feet directly away from the other line of people). Heads should overlap so all the heads from both lines are actually in one straight line (ear to ear) and every other head has a body going the opposite direction. Everyone raise their arms to vertical position (straight up). Person on end of line stands up and lays back down on those hands and the lines pass the body on down the line. One person needs to catch the

body as it comes off the line. That person then lays down at the opposite end they were laying on and the next person from the starting end gets up and lays back down on the supporting hands and so on until all have had their body passed.

CC. **"LEVITATION"** 10 - 14 people, one person lays down on floor and crosses arms on chest, closes eyes, and relaxes completely. Other people quietly gather around close, slip hands under the person and at a silent signal lift the person up to approximately head height. Then slowly rock the person (feet direction then head direction) 8 - 12 inches back and forth several times. Then slowly (keep rocking all the way) lower the person to the floor (should be rocked at least 12 - 15 times before reaching the floor). Always keep the persons body level. Very gently lay the person on the floor and very quietly slip your hands out from underneath the person. The secret to giving the levitated person a truly unique, serene experience is complete silence throughout the exercise. Any laughing, talking, whispering ruins the trip. One person should be the DHH (designated head holder). Switch until all have had the levitation experience.

DD. **"T P SHUFFLE"** Ask a group of about twenty people to halve themselves, and with their newly formed group to stand (balance) on opposite ends of the telephone pole so that the two groups are facing one another in single file. Establishing this face-to-face queue is not the problem. The essential difficulty lies in having the two groups exchange ends of the pole without touching the ground. Time the entire procedure and assign a 15 second time penalty for every touch with the turf (man and woman eating alfalfa sprouts). After a completed attempt, encourage the group to talk things over and give it another try, the sprouts are still hungry.

As with all these timed initiative problems, it is important to attempt the problem more than once. The first attempt establishes a time to beat. Additional attempts invariably result in a faster time as the result of cooperation, planning, individual effort, etc. Beating a PB (personal best) is the best kind of competition. Let happen by allowing enough time for more than one effort.

EE. **"TEAM ON A T-SHIRT"** See if you can get a group of 10 - 12 people on a 2' x 2' square for a 5 second count. No feet or any part of a body can touch the ground outside the square.

FF. **"TRUST FALL"** (See Page 80-82 "Silver Bullets")

GG. **"TRUST DIVE"** (See Page 83 "Silver Bullets")

(FF and GG are not described here. They are great activities, but need the detailed instructions given in the book for proper use.)



## INDOOR GAMES

**"BANANA RACE"** This is a good indoor game that requires very little space. Divide a group into four equal teams and arrange chairs in a square (each team group into four equal teams and arrange chairs in a square (each team being one side of the square). There is a chair in the center, but no one sits in it. The first player at the left end of each team is given a banana. At the signal, the first player runs around the center chair without touching it and back to the right end of his own line. In the meantime, all of his team members have moved up one seat toward the head of the line leaving a vacant chair at the right end. After taking the vacant chair, the first player passes the banana along the line. When the end player receives it, he runs around the center chair and back to the vacant chair. This continues with each player doing this. Each team attempts to be the first to have all players back in their original position. The original first player must eat the banana when his team is finished, and his team wins.

**"BERSERK"** Here is a unique game that requires little skill, includes any amount of people, and is 100% active. The object is for a group of any size to keep an equal amount of assigned tennis balls moving about a gymnasium floor until six penalties have been indicated. The following vocabulary for this game is unique and essential to the success of the game.

<b>RABID NUGGET:</b>	<i>A moving tennis ball</i>
<b>HECTIC:</b>	<i>A stationary tennis ball</i>
<b>BERSERK:</b>	<i>A referees scream, designating a penalty</i>
<b>FRENZY:</b>	<i>An elapsed time period measuring six Berserks</i>
<b>LOGIC:</b>	<i>A tennis ball that becomes lodged unintentionally on or behind something</i>
<b>ILLOGIC:</b>	<i>A tennis ball that is craftily stuck on or behind something</i>
<b>PARANOLA:</b>	<i>A player's feeling that the refs are picking on him</i>

If thirty players are on the gym floor, thirty Rabid Nuggets are thrown, rolled, or bounced simultaneously onto the floor by one of the refs. There are three refs - one at each end of the court and one at midcourt. It is the duty of the two refs on the floor to try and spot Hectics and to generate a hysterical scream (a Berserk), so all will recognize a penalty. The group has five seconds to start a Hectic moving again or another full-throated Berserk is issued. The Berserking ref must point condemningly at the Hectic until it is again given impetus. Every fifteen seconds after a start, the midcourt ref puts an additional Rabid Nugget into play until the final Berserk has been recorded.

The team is allowed six Berserks, then the midcourt ref, who is responsible for timing the melee, jumps up and down waving his arms and yelling, "STOP...STOP...STOP..."

The object is to keep the Rabid Nuggets moving as long as possible before the Frenzy is called. After a Frenzy, ask the

group to develop a strategy to keep the Rabid Nuggets moving for a longer Frenzy. Other rules might include:

1. A Rapid Nugget must be kicked (only kicked) randomly or to another player. It must not be held underfoot and simply moved back and forth.
2. If a Rabid Nugget becomes a Logic or Illogic, the ref must get the nugget back into motion. An Illogic receives an immediate Berserk.

**"BROOM HOCKEY"** Arrange chairs in an oval, open at both ends. An equal number of kids sit on both sides. Each kid has a number, with the same numbers on each team. In other words, there would be a number one player on each team, a number two on each team, and so on. To begin, the number ones come to the center, and each is given a broom. A rubber or plastic ball is tossed into the middle, and the game begins. The two players try to knock the ball with the brooms through the opponent's goal. Each team is assigned one of the two open ends of the oval as their goal. The referee can shout a new number anytime, and the two players in the center must drop the brooms where they are, and the two new players grab the brooms and continue. Play continues as long as the ball is in the oval. If it is knocked out, the referee returns it into play. Players in the chairs cannot touch the ball with their hands (intentionally) but may kick it if it is hit at their feet.

**"CLOTHESPINNING"** Here's a wild game that is simple, yet fun to play with any size group. Give everyone in the group six clothespins. On "go," each player tries to pin their clothespins on other players' clothing. Each of your six pins must be hanged on six different players. You must keep moving to avoid having clothespins on you while you try to hang your pins on someone else. When you hang all six of your clothespins, you remain in the game but try to avoid having more pins hanged on you. At the end of a time limit, the person with the least amount of clothespins is the winner, and the person with the most is the loser.

Another way to play this is to divide the group into pairs and give each person six clothespins. Each person then tries to hang all his pins on his partner. When the whistle is blown, the player with the least number of pins on his clothes is the winner. The winners continue to pair off until there is a champion clothespinner.

**"PULL UP"** For this game, everyone is seated in a circle, in chairs or on the floor, except for five girls and five boys who are in the middle (this number may vary depending on the total size of your group). When the game starts, the ten kids in the middle run to someone of the opposite sex who is seated in the circle, grabs his hand, pulls the player up, and takes his place in the circle. The person who is pulled up cannot resist but must get up and run directly across the center of the circle to the other side and again pull up someone of the opposite sex and take his place in the circle.

The game continues until the leader blows a whistle, then everyone who is up must freeze instantly. The leader counts

the number of boys who are up and how many girls are up. If there are more boys than girls, the girls get a point. If there are more girls than boys, the boys get a point. In other words, every time the whistle blows, the team (boys or girls) with the least number standing wins points.

**"SHOCK"** This game is a lot like "Domino." Two teams line up single file and hold hands. There has to be exactly the same number on each team. On one end of the team, there is a spoon on the floor (or on a table) and at the other end, there is a person from each team with a coin.

The two people with the coins begin flinging them (like a coin toss) and showing the coin to the first person in line on their team. If the coin is tails, nothing happens. If the coin is heads, the first person quickly squeezes the hand of the second person, who squeezes the hand of the third person, and so on down the line. As soon as the last person in line has his hand squeezed, he tries to grab the spoon. After grabbing the spoon, the spoon is replaced and that person then runs to the front of the line and becomes the coin flipper. Everybody else moves down one person. Play continues until every player has been the coin flipper and the spoon grabber. The first team to get its original coin flipper or spoon grabber back into their original positions is the winner.

No one may squeeze the next person's hand until his own hand has been squeezed first. This is like an electric shock that works its way down the line. A referee should be stationed at both ends of the team lines to make sure everything is done legally. A false shock results in a new coin flip. You might want to have everyone practice his squeeze before starting, so everyone knows to squeeze good and hard. Otherwise, someone might confuse a little twitch for a legal squeeze.

**"SQUIRREL"** For this game, everyone gets into a small group of four. Three of the four join hands and become a hollow tree. The fourth person is a squirrel who gets inside the hollow tree (inside the circle formed by his teammates).

Two extra players are needed - another squirrel and a hound. When the game begins, the hound chases the extra squirrel in and out between the trees. For safety, the squirrel may crawl into any tree, but the squirrel already in that tree must leave and flee from the hound, the hound becomes the squirrel, and the game continues.

**"TOE FENCING"** Here's a wild game, and if it's set to music, it looks like a new kind of dance. All the players pair off, lock hands, and try to tap the top of one of their partner's feet with their own feet. In other words, one player tries to stomp on the other player's foot while their hands are clasped (tapping sounds a bit more humane). Of course, since players are also trying to avoid having their feet stepped on, they are all hopping around the floor in a frantic dance. When a player has had his foot tapped three times, he is out of the game, and the winning partner challenges another winner. The game continues until only one person is left (or until the music runs out).

**"BALLOON HOCKEY"** Divide your group into two teams and pick a captain for each. Each team tries to hit the balloon in the direction of their captain, who will then burst the balloon with a pin. One point is scored for each balloon burst. Players must stay seated and use only one hand.

**"BLINDMAN BACON"** This variation of "Steal the Bacon" plays best in a circle. Two teams of equal size number off, so there is a player on each team for each number. When a number is called, the corresponding player for each team puts on a blindfold. After hearing the whistle, both players go the middle of the circle and, with the guidance of screams from teammates, they both try to locate a squirt gun lying in the middle of the circle. Once the squirt gun is found, each player then tries to squirt the other player before that player can escape out of the circle, behind his teammates. If the player with the squirt gun successfully shoots the other player, a point is awarded to his team. If the other player escapes, his team is awarded the point. The game is made more exciting if, after the blindfolds go on, the leader moves the squirt gun, making it more difficult to locate.

**"CLOTHESPIN CHALLENGE"** This is a simple game for teams of two. They are seated in chairs facing each other with their knees touching. Each is shown a large pile of clothespins at the right of his chair. Each is blindfolded and given two minutes to pin as many clothespins as possible on the pant legs of the other contestant.

**"HA-HA-HA GAME"** This is a crazy game that is good for a lot of laughs (*literally*). One person lies down on the floor (on his back), and the next person lies down with his head on the second person's stomach, and so on. After everyone is down on the floor, the first person says, "Ha," the second says, "Ha, Ha," and the third says, "Ha, Ha, Ha," and so on. It is to be played *seriously*, and if anyone goofs it and laughs, the group must start over. *It's hilarious.*

**"LET IT BLOW"** Divide your group into teams and give each person a deflated balloon. At a signal, the first person on each team blows up his balloon and lets it go. The balloon will sail through the air. That person must then go to where it lands, stop, and blow it up again and let it go. The object is to get the balloon across a goal line some distance away. When he does, the player can run back and tag the next player on the team, then that person must do the same thing. This game is really wild since it is almost impossible to predict where the balloons will land each time. It is especially fun and interesting when played outside because the slightest breeze blows the balloon in a different direction. The goal line should be about fifteen feet away.

**"PAPER SHOOT"** Divide into teams of from four to eight kids each. Set a garbage can up in the middle of the room (about three feet high), and prepare ahead of time several paper batons and a lot of wadded-up paper balls. One team lies down around the trash can with their heads toward the can (on their backs). Each of these players has a paper baton. The opposing team

stands around the trash can behind a line about ten feet or so away from the can. This line can be a large circle drawn around the can. The opposing team tries to throw the wadded-up paper balls into the can, and the defending team tries to knock the balls away with their batons while lying on their backs. The opposing team gets two minutes to try and shoot as much paper into the can as possible. After each team has had its chance to be in both positions, the team that got the most paper balls into the can is declared the winner. To make the game a bit more difficult for the throwers, have them sit in chairs while they toss the paper.

**"CHARADES GAMES"** The old game of charades is always a winner with small groups in a living room setting. Divide the group in half and have each side write names or titles (of books, films, songs, etc.) on slips of paper for the other half to pantomime, or think of them ahead of time yourself. Mix up the papers in a hat. Then, each player draws a title from the hat and gives it to the other team, and they pantomime it. Appoint a timekeeper for each team and set a time limit of three minutes for each player. The team with the least time is the winner. Here is some other variations:

1. **ART CHARADES:** This is like regular charades, only each side is given a large drawing pad and a felt-tipped marking pen. Each player draws his song, book, or movie title (without using any letters, numbers, or words) and tries to get his team to guess what he's drawing. This is a good game for Christmas, using Christmas carols and songs. You can make this a faster-moving game by making two identical sets of about twenty titles and giving one set to each team. On "go," one player on each team picks a title out of the hat and keeps drawing it until it is guessed by the team, then the next player quickly selects a title, and so on until all twenty titles have been guessed. The team to guess all twenty titles first is the winner.
2. **HIP CHARADES:** This is played just like charades, except that team members spell out (or write) words in the air with their hips. The team shouts each letter as they recognize it and attempts to guess the correct title in the fastest time possible. The results are hilarious.
3. **VALENTINE CANDY CHARADES:** This one, of course, is best for a Valentine's Day party. Get a package of candy conversation hearts that have two or three word sayings, such as "I Love You," "Slick Chick," "Turtle Dove," etc. Each player picks one of the candies from a bowl, and using the regular rules for charades, tries to pantomime the message. Whoever correctly guesses the saying gets to eat the candy. You can use teams or just have each person do it for the whole group. It's hilarious to watch kids try to act out phrases like "Lover Boy," "Kiss Me," and all the other crazy sayings they put on those traditional candies.
4. **OCCUPATIONAL CHARADES:** Each player tries to pantomime a particular occupation or ambition. Make up a list of creative ones, such as rock singer, Miss Universe, as

astronaut, a chimney sweep, an elephant trainer, etc.

**"BUG CATCHING"** Have one person lie on the floor with a straw in his mouth. At his head place a chair. A second person sits in the chair facing the person on the floor and has a party blower in his mouth. The chair back should be towards the person on the floor and the seated person should rest his chin on the chair back. A third person sits next to the person on the floor and places Kleenex tissues one at a time on the end of the straw. The person on the floor then blows the tissue up in the air and the person in the chair tries to catch it with the party blower. This game requires three-person teams, obviously, and the winning team is the first to successfully catch a given number of tissues. The distance from the blower on the floor to the catcher may vary depending on the distance up that people can blow.

**"LAWYERS PUZZLE"** The players are divided into small groups. Each group elects a lawyer. The lawyers from each group meet and decide on some object, either in the room or elsewhere. Simple objects are better at first. Each lawyer goes to a group other than his own. All of the players in the group are allowed to question him. He may answer only "yes" or "no." The questions should be of the following type: "Is the object in this room?" The lawyer must answer "yes" or "no." The first group to guess the correct answer gets a point. Another lawyer is elected and the original ones return to their own groups as the game is repeated. At the end of the playing time, the team with the most points wins.

**"CLODHOPPER RACE"** The players are divided into teams of 6 to 8 people, and one is chosen to be in the middle - preferably the one with the biggest feet. He is blindfolded and little pieces of paper are cut to suit the season - Easter eggs, shamrocks, black cats, Christmas bells, are scattered within the circle on the floor, the same number of each team. On the signal to start, the blindfolded players must try to step on each piece of paper in his circle. He is directed by his group only in what they say to him. They cannot touch him or move themselves. When he has managed to step on every single piece of paper, he is through. (Equipment needed: Paper cut to carry out theme, blindfold)

**"AAN, PON, CLAP"** With all the players sitting in a circle, the leader turns to a neighbor on either the right or the left side and says, "Aan," putting the palm of his right hand under his chin, the fingers pointing to the person he addresses. That person continues by saying "Pon," putting his hand on his head, fingers pointing to the person he is addressing on either side of him. That person then turns to a neighbor on either side (right or left), but instead of saying anything, he is mum and claps his hands. This order of action must be maintained - that is, palm under chin, hand on head, and clap - but the direction of "passing on" the motion is up to the choice of the individuals. The point is to say the proper thing with the proper action. When used as a stunt, those making mistakes can drop out or sit in the center and imitate the players.

## OUTDOOR GAMES

**"BEDLAM"** This game requires four teams of equal size. Each team takes one corner of the room or playing field. The play area can be either square or rectangular. At a signal (whistle, etc.), each team attempts to move as quickly as possible to the corner directly across from them (diagonally), performing an announced activity as they go. The first team to get all its members into its new corner wins that particular round. The first round can be simply running to the opposite corner, but after that you can use any number of possibilities, such as walking backward, wheelbarrow racing (one person is the wheelbarrow), piggyback, rolling somersaults, hopping on one foot, skipping, and crab walking. There will be mass bedlam in the center as all four teams crisscross.

**"THE BLOB"** Clearly mark off boundaries and put spotters on the corners. During the course of the game, anyone who steps outside the boundaries becomes part of the blob. One person begins as the blob. The blob then tries to take or chase one of the other players. If another player is tagged or is chased out-of-bounds, that person becomes part of the blob. These two join hands and go after a third person who, when tagged, joins hands and helps tag a fourth. The game continues until everyone is part of the blob. The blob's only restriction is that it cannot break hands. Thus, only people on the ends can make legal tags. For the blob to be most effective, it must work as a unit. One person should act as the "blob brain" and control the blob. No tags count if the blob becomes separated, so the blob must go after one person at a time. Once the blob becomes large enough, it can stretch across the playing field and catch everyone.

**"FRISBEE BALL"** This game is played like softball with any number of players. However, a Frisbee is used instead of a bat and ball. Also, each team should get six outs instead of three. The Frisbee must go at least thirty feet on a fly or it is foul. The offensive team does not have to wait until defensive team is ready before sending their batter to the plate. This keeps the normal between-innings slowdown to a minimum.

**"FRISBEE GOLF"** Lay out a short golf course around the area using telephone poles, light posts, fence posts, tree trunks, etc. for holes. You can set up places as the tees or designate a certain distance from the previous hole (perhaps ten feet) for the starting place. Each person needs a Frisbee. The object of the game is to take as few throws as possible to hit all the holes. Each person takes a throw from the tee and then stands where it landed for the next throw until he hits the hole. Of course, discretion must be used when the Frisbee lands in a bush or tree. One penalty throw is added to the score if the Frisbee can't be thrown from where it lands. The course can be as simple or as complicated as the skill of the participants warrants. Such things as doglegs, doorways, arches, and narrow fairways add to the fun of the course. Take three or four good Frisbee throwers through the course to set the par for each hole. It is a good test of skill, but anybody can do it.

**"FRISBEE SOCCER"** Play a regular game of soccer, only use a Frisbee instead of a soccer ball. Players must move the Frisbee (the ball) by tossing it from one player to another. You cannot run with the Frisbee. Other rules of soccer apply. Goals should be cages that will catch the Frisbee when the goal is made. You could also use a hoop (or tire) that the Frisbee must pass through to score a goal. In that case, no goalies are allowed.

Another version of this game is to have a Frisbee free-for-all where a dozen or two Frisbees are placed in the center of the playing area. When the game starts, players try to get as many Frisbees as possible into their goal. Once a Frisbee is in the goal, it stays there. Again, they may only be passed. It's really a wild game.

**"LEMONADE"** The group is divided in two. One side decides upon a trade that they are going to pantomime. For example - shining shoes or pruning trees. They walk up to the other line and the following dialogue is given:

*First side: Here we come*

*Second side: Where from?*

*First side: New York*

*Second side: What's your trade?*

*First side: Lemonade*

*Second side: Give us some!*

The first side pantomimes the trade they have chose. The other side must guess. As soon as they have guessed the exact wording, the other side runs back to its goal. Anyone tagged must join the other side. The game repeats, the second side guessing a trade.

**"SNATCH THE HANDKERCHIEF"** The players stand in two straight lines facing each other. Each has a number. One team begins to number from one end of the line and the other team begins at the other end. A handkerchief is placed on the ground between the lines. The leader calls a number, for example, No. 7. Each of the two No. 7's tries to snatch the handkerchief and get back to his own place without being tagged by the other No. 7.

Team I    1 2 3 4 5 6 7 8 9 Handkerchief

Team II    9 8 7 6 5 4 3 2 1

The game is scored thus: If a player gets home with the handkerchief without being tagged, his side makes 2 points. If a player tags his opponent before he is safely at home with the handkerchief the tagger's team makes 1 point.



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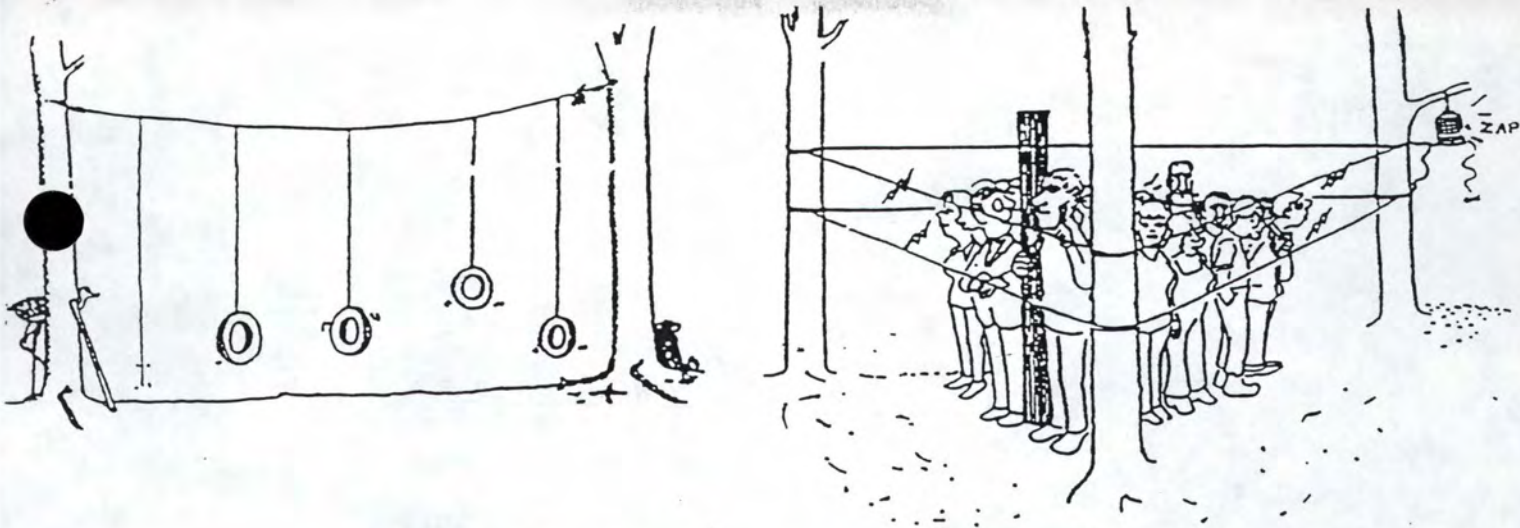
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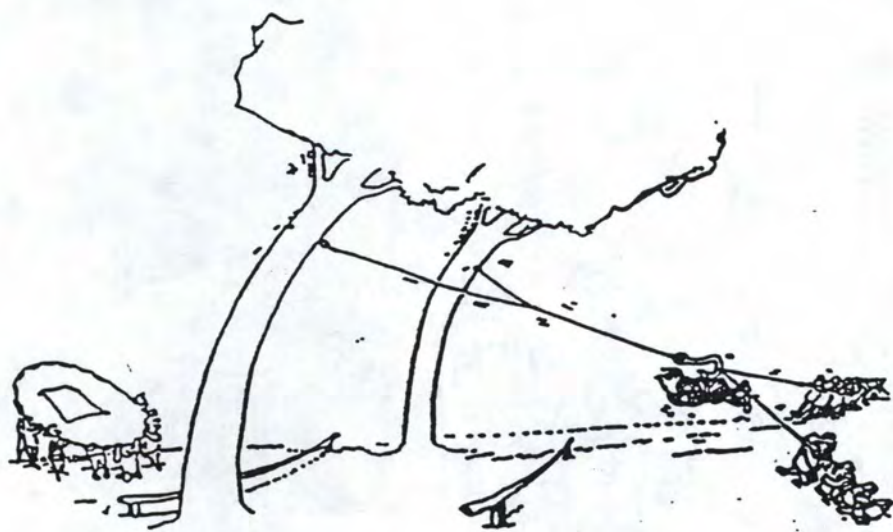


# Games Leadership

ACTION

SOCIALIZATION

EXPERIENCE



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T A B L E   O F   C O N T E N T S

Page 3-4 - Conducting A.S.E.  
Page 5-8 - Important Guidelines for Instructors  
Page 9-16 - Conducting the A.S.E. Obstacle Initiatives  
Page 17 - Annotated Bibliography



FOLLOWING OTHERS

1. Who assumed a follower role at times throughout the activity?  
How did it feel?
2. How did it feel to follow different leaders?
3. Do you consider yourself a good follower? Was this an important role in the group today? Explain.
4. How does refusal to follow affect the leadership role?
5. What are the traits of a good follower?
6. How can you improve your ability to follow in the future?
7. Did you see unexpected talent or skills in others?
8. When it looked like things were not working, did you take an easy part or a more risky/hard part?

EXPRESSING APPROPRIATE FEELINGS

1. How many of the following feelings did you feel any time during the activity?
2. What is (feeling)?
3. Which of the following feelings did you feel during this activity?
4. What caused you to feel (feeling)?
5. Which of these feelings are good? Bad? (list several) (Neither, they are feelings?)
6. Where in your body do you feel (feelings)?
7. How does (feeling) cause you to act?
8. Do all people show (feeling) in the same way?
9. Is the feeling of (feeling) real? To whom?
10. What signs or body language do you give that tell other people when you are feeling (feeling)?
11. How does your feeling and showing (feeling) affect other people in a group you are in?
12. Are you always aware of all the feelings that are affecting you?
13. How can you best deal with your feelings? (1) Identify it; (2) Accept it; (3) Express it!
14. How can you best express a feeling to others? (use I .. "I feel guilty" etc.)
15. How intense is your feeling? Rate on a scale of 1 to 10; 10 being the very strongest feeling you have ever felt.
16. How are people treated who openly express a feeling? How should they be treated?

instructor.

As instructor you were obliged during the problem solving process, to be silent. Now, in your role as facilitator, you get the chance to carefully pick and choose your comments and those moments when an insightful word or two are best offered. Keep the conversations flowing with pertinent remarks, topics of discussion, and well-chosen humorous vignettes.

However, don't monopolize the discussion, the purpose is to encourage participants to think and speak out. A list of possible discussion topics and related questions can be used to stimulate discussion. Only two or three topics and six or eight questions should stimulate adequate discussion before moving on to the next obstacle.

Following the discussion, the group will rotate on to another station and begin the process all over. It is more important to take the time to get the most out of each station than to get to all the stations. It works best if the facilitator stays with the group as they rotate through various stations to take advantage of rapport developed for the discussion stage, although it is possible to have facilitators assigned to teach station and just rotate groups.

#### LIST OF POSSIBLE DISCUSSION, TOPICS AND QUESTIONS

##### LEADING OTHERS

1. Who assumed leadership roles during the activity?
2. What were the behaviors which you described as showing leadership?
3. Did the leadership role shift to other people during the activity?  
Who thought they were taking the leadership role? How did you do it?
4. Was it difficult to assume a leadership role with this group?
5. Why didn't some of you take a leadership role?
6. Is it easier to take a leadership role in other situations or with different group members? Explain.
7. Was there more than one leader?
8. Were there different leaders at different obstacles?
9. What is sexism?
10. Who plays what roles in sexism?
11. Is sexism fair?
12. How many leaders does a group need?
13. What is peer pressure?
14. Does peer pressure have positive or negative effect on a group?
15. What is negativism? Hostility?
16. Why is their negativism in some groups?
17. What can one person do about hostility?

STEP 5 W - WORK - Work Your Plan! Follow through on the details of the plan. Don't change it unless everyone agrees to the change. Evaluate progressively! Is it working? Do we need to make minor changes? Change to plan 2. Everyone follow through on their responsibility as planned?

STEP 6 E - EVALUATE - Evaluate the results. Did you accomplish the goal? Defeat the challenge? Why? Why not? How would you change it to do it again? What have we learned about physics? About people? About yourself?

P. A. C. S. W. E. !!

II. SECOND STAGE: The group accepts the challenge and attacks the problem with the facilitator acting only as a silent observer, time keeper, and most importantly as a watchful safety facilitator being on the lookout for plans or actions that might be unsafe. If the schedule is flexible, allow the group to complete the challenge even if they go over the time limit imposed or allow them to discuss their problems, regroup and try again. The object is to promote group success, confidence, and satisfaction.

III. THIRD STATE - (WONDERFUL CIRCLE TIME)

After a group has completed (or tried to complete) the initiative, the details should be discussed by all who were involved.

When leading a discussion it is a good idea to have the participants stand or sit so that they can see everyone else in the group (wonderful circle) group. Ask the participants to agree not to interrupt the speaker, and not to put down or to ridicule anyone else's ideas or comments (Leroy's Laws). Make sure everyone knows that he/she has the right to pass (remain silent) in any discussion. The facilitators goal is to establish a supportive group rapport so that individuals won't feel intimidated or frightened to say what's on their minds.

Discussion should focus on the process the participants has first experienced. Sharing reactions to the planning process (TTDDWW), the actions taken to complete the task, and the individual and group feelings is the most important stage. Discuss what decisions were made and by whom; who had ideas that were not expressed, or expressed and not listened to or heard. Discuss successes, failures, feelings, reactions, roles of males and females, athletes, and scholars.

Try to relate what happened and resulting feelings generated to real world experiences (sport teams, 4-H clubs, church groups, school friends) in an effort to get them out in the open; identify them and deal with them.

Verbalization of the groups experience and reaction to a common task is often enlightening to the group and to the

CONDUCTING THE A.S.E. OBSTACLE INITIATIVES

The A.S.E. initiatives is a series of stations each designed for a group of eight to twelve people. After the get-acquainted ice breakers and warm up trust builders and the orientation of philosophy and objectives, divide large groups into groups of eight to ten people. If facilitators are prepared, even these preliminary activities could be conducted in the small groups.

At the A.S.E. initiative site, each group will go to a different station.

There are three stages to each A.S.E. station experience.

I. FIRST STAGE: The explanation of the problem given to the group to solve or accomplish. Use an imaginary story to create interest, a sense of urgency, and realism to the challenge. The facilitator should include 1) the boundaries, 2) the objective, 3) safety limits and hazards, 4) and time limit. Designate a mandatory planning time (1 to 3 minutes) and a time limit to complete the challenge. Designating a planning time emphasizes the importance of planning in conducting any program or activity. Facilitators may want to assign leaders for a specific station or use "handicaps" to muffle aggressive leaders to enable more shy or backward participants to take leadership.

PROBLEM SOLVING

1) Clarify the problem, 2) Brainstorm alternatives, 3) Research consequences, 4) Plan solution, 5) Work your plan, 6) Evaluate - P.A.C.S.W.E!

STEP 1 P - PROBLEM - Clarify the Problem, What is the real challenge? What is it about the problem that creates the difficulty? Why is it not easy? Can we break the overall problem into little problems or segments to work on separately.

STEP 2 A - ALTERNATIVES - Brainstorm Alternatives? Think of several possible alternatives? There is always more than one solution to any problem. Each segment of the problem requires a different solution!

STEP 3 C - CONSEQUENCES - Anticipate consequences of each alternative, combination of alternatives? Why will it work? Why not? Anticipate possible roadblocks.

STEP 4 S - SOLUTION - Plan your Solution! Plan in detail who will do what? Where will they do it? When will they do it? How will they do it. What will you do about anticipated roadblocks? Handicaps? What if your solution won't possibly work? Alternative solutions? Plan 2 or 3? Communicate your plan so everyone understands and will work to accomplish it.

32. YURT CIRCLE (2-40) MNG
33. KNOTS (7-16) NG,SB
34. CATERPILLAR (6-30) NG
35. SKIN THE SNAKE (8-25) NG
36. AMOEBA RACE (10-15) NG
37. WILLOW IN WIND (9-12) MNG
38. COOKIE MACHINE (10-30) MNG
39. BODY SURFING (8-30) MNG
40. MOONWALK (3) PF
41. OFF BALANCE (2)
42. STANDING OVATION (5-200) PF
43. CRESCENDO (2) PF
44. OCTOPUS MASSAGE (5-12) PF
45. 39 STEPS (2) PF
46. REACH FOR SKY - CC
47. TRAFFIC JAM - CC
48. POPSICLE PUSH UPS (4) SB
49. THE MONSTER (7) SB
50. SHERPA WALK (8-15) SB
- 51A. FEELING HANDS (SEE BELOW)
  - B. BACK LEAN (SEE BELOW)
  - C. FRONT LEAN (SEE BELOW)
  - D. FEELING FACES (SEE BELOW)
  - E. TRUST WALK (SEE BELOW)
  - F. TRUST RUN (SEE BELOW)

Trust Builders

52. PEOPLE PYRAMID (10) NG
53. FLOATING ON OCEAN (3) PF
54. FLYING BACK STRETCH (4) PF
55. HUMAN LADDER (12-21) SB

No Obstacle - Initiatives

- 56A. HEIGHT LINE (ASE SUPPLEMENT)
- B. BIRTHDAY LINE (ASE SUPPLEMENT)
- C. LEAVES OF GRASS (ASE SUPPLEMENT)
- D. LOW BODY PASS (ASE SUPPLEMENT)
57. PEOPLE PASS - NG
- 58A. LEVITATION (ASE SUPPLEMENT)
- B. TRUST FALL - S.B.
61. TRUST DIVE - S.B.

Small Group Initiatives Course

62. ELECTRIC PRISON (ASE SUPPLEMENT)
63. BIRTH CANAL - CC
64. TIRE TRAVERSE - CC
65. JUNK YARD WALL (ASE SUPPLEMENT)

66. THE MEAT GRINDER - CC
67. BRIDGE PILINGS - SB
68. T.P SHUFFLE - S.B.
69. MOHAWK CROSSING - SB
70. QUICKSAND RIVER - CC
71. AMAZING ESCAPE (ASE SUPPLEMENT)
72. HIGH BEAM - CC
73. SHIPS MAST - CC
74. RAGING RIVER (ASE SUPPLEMENT)



- Be supportive, encouraging, reassuring and helpful when talking to or about other people.

\*BE POSITIVE ABOUT YOURSELF

- Think and say "I CAN do it"
- Don't knock yourself or run yourself down.

17. USE THE WONDERFUL CIRCLE

This is a formation which enables everybody to see and hear everybody and is suggested for when you wish to share ideas, instructions, Leroy's Law, or just talk about what happened in a particular activity. Just get in a circle with our arms around each others waist or shoulders. It results in a very close warm fuzzy arrangement where all can see and hear. After everyone has had a chance to express feelings or the instructor is through sharing, there is only one way out and that is a texas hug. Everyone takes one giant step forward which results in a squeeze for all.

18. BEGIN WITH WARM UP ACTIVITIES AND DEINHIBITIZERS

It is important that the group begins building trust from where the most timid and bashful member of the group exists in their confidence and security. Spend some time doing some less threatening exercises in pairs and small groups. You could spend many hours just experiencing the following collection of trust mixers, starters, and builders.

TRUST MIXERS, TRUST STARTERS, AND TRUST BUILDERS are found in New Games (NG), More New

Games (MNG), Cowstails and Cobra's (CC) and Silver Bullets (SB). They commonly involve (X) number of people and specific detailed directions can be found in the book indicated with the initials. I.E., ("PRUI" 10-200 NG) means the game "PRUI" can involve ten to two hundred people and the directions are in the New Games Book.

Trust Mixers and Deinhbitizers

1. PRUI (10-200) - NG
2. SPIRALS (10-200) - NG
3. HUG TAG (10-200) - NG
4. THIS IS MY NOSE (2) MNG
5. INCORPORATIONS (10-200) PF
6. IMAGINARY BALL TOSS (8-20) PF
7. INTRODUCTIONS (10-200) PF
8. DATA PROCESSING (10-200) MNG
9. MOVING NAME GAME (8-15) PF
10. LOVE, HONEY, SMILE (6-40+) PF
11. FOUR UP (7-10) PF
12. BACK TO BACK DANCING (10-200) PF
13. TRAIN STATION (15-200) PF
14. ROLL PLAYING (10-20) PF
15. ELBOOO FRUIT HOP (10-50) PF
16. ROWBOAT STRETCH (2) CC
17. DUO SIT (2) CC
18. DUO STRETCH (2) CC
19. THE CLOCK (12-35) CC 21 SB
20. TOSS A NAME GAME (10-40) SB
21. STORK STRETCH (3) SB
22. AURA (2) NG
23. BOTTOMS UP (2) SB
24. INCH WORM (2) SB
25. T P SHUFFLE (8-20) SB
26. EVERYBODY UP (2-10) SB
27. MIRROR IMAGE (2) SB

Trust Starters

28. WONDERFUL CIRCLE (8-30) PF
29. STANDUP (2-10) NG
30. LAP GAME (8-200) NG
31. HUMAN SPRING (2) PF, MNG

instructor's approach.

9. Make sure you have equipment on hand and ready to go. Do an equipment inventory and safety check before and after each days activities.
10. A.S.E. initiatives may be presented in many different ways. highly imaginative situations involving quicksand, alligators, Russians, and cutthroats can add some color and fun to the problems. Other leaders may present the situation exactly as it is. Use the method you like and suits the group.
11. Isolate individual groups as much as possible, one group may be distracted by another group's activities. There is usually lots of yelling and laughing.
12. For variety, initiative problems may occasionally be presented as a timed, competitive exercise in order to increase interest and individual effort. Such competition usually takes one of two forms: (a) having the group members compete against themselves to improve on a previous record; (b) setting up a competition against other groups or against a time limit.

Timed competition against a nebulous group from a school in Western Wherever provides a good goal to shoot for. Negative competition, results from the old redbird vs bluebird situations, where there is a tangible winner and loser.

13. If any individuals (health

problems, overweight, or physically handicapped) do not wish to participate, do not force them into it. However, "encourage" them to try. After all, they can do more than they think and that's the name of the game!

14. Inspect initiatives before each use and skip that initiatives if it looks unsafe and report it to the camp director or facilities manager.
15. When using blindfolds, apply them before the participants see the obstacle and use a trust walk to travel too them.
16. FOLLOW LEROY'S LAWS

L.E.R.O.Y. is the first letter of 5 key words that are extremely important in building a positive, supportive, A.S.E. group. Discuss each of LEROY'S LAWS briefly. Then reward participants each time you see one of them doing something right during the rest of the A.S.E. program (or the rest of camp for that matter).

\*LISTEN CAREFULLY

- Listen when someone is trying to share an idea or their feelings.

\*BE ENTHUSIASTIC

- Try it at least one time, give it your best shot!
- If you act enthusiastic - you'll be enthusiastic!

\*RESPECT PROPERTY

- Try not to damage property-clothing, equipment, nature.

\*BE POSITIVE TOWARD OTHERS

about earlier.

IMPORTANT GUIDELINES  
FOR INSTRUCTORS

1. STRESS SAFETY - Safety is the facilitator's number one priority! The facilitator is responsible for safety and consequently all injuries. No activity is worth getting someone hurt! Anytime a body is being dropped, thrown, pitched, shoved or flown in such a way that they cannot stop the person's body "Freeze the Action"--at any moment, the potential exists for injury. Be especially watchful for someone going head first, back first, or butt first and in such a way they cannot "freeze the action". BLOW THE WHISTLE and make them try a new approach. Also anytime a persons safety depends on the grip on a rope, etc. have them test their strength with a trial, short, safe swing before they swing from a "higher than ground" takeoff, or across a "lower than ground" dip or hole, or for a long distance where they build up any speed.
2. Pre-plan your approach to each initiative. Could use individual stories for each initiative and/or a central theme for all initiatives.
3. Choose a problem suited to the age and physical ability of the group. An older group is easily turned off by a childish situation, and any group quickly becomes frustrated by a problem that requires physical and mental skills beyond their abilities. The addition of handicaps: blind folds, mute-folds, broken legs, or arms tied up, for all or part of a group can also make an easy initiative much more formidable.
4. Mix high energy physical obstacles with those requiring less energy.
5. Make all the rules and procedures clear to the participants before they attempt the problem. Avoid over wordiness and too many rules.
6. Encourage creativity. There is no set method of doing each initiative.
7. Present the situation and rules, then step back and allow the group to work (and sometimes stumble). While the instructor probably knows the best way to solve the problem, very little good will come from interrupting the problem-solving process by giving hints on a more efficient or right way. INTERACTION IS THE IMPORTANT PROCESS that A.S.E. is all about, not how well the problem is physically performed.
8. Be strict in administering the rules of the problem. If the group suspects that you don't care about following the rules (the framework of these fabrications), the problem will dissolve into horseplay and become functionally meaningless. The penalty for an infraction can be either a time penalty or starting the problem over. Whether to employ penalties and the extent to which they are used depend upon the

effectively.

A.S.E. is non-competitive except when the group may be attempting to beat a time limit which is designed more to add a sense of urgency to the problem or to accommodate time schedules.

Advantages of non-competitive activities is that it provides special opportunities where participants can practice interacting, and cooperating and speaking supportively and appreciatively to each other. Through discussion and pointing out this phenomena, participants can identify and understand the benefits and begin to extend this type of supportive, positive, encouraging interaction out into other parts of their lives. If the pressure to "win" at all costs is removed, then the urge to verbally humiliate other players soon disappears as well.

The nature of A.S.E. is to provide enjoyment and fun while encouraging social cohesion and building confidence. If people experience the feeling that they are physical beings and that using one's body can be an exhilarating, joyous, and satisfying experience, then the A.S.E. activities have accomplished their goal.

THE A.S.E. OBJECTIVES

(What are we trying to do for the people in A.S.E.)

1. To increase the participants sense of personal confidence and self esteem. (To help you feel good about yourself and the things you can do!)
2. To identify human reactions and feelings and deal with

them. (To help you understand and accept emotions and feelings you have and how to manage them.

3. To understand and use the decision making process. (To know how to make wise decisions when faced with a problem).
4. To increase mutual support and trust within a group. (To know how to help and encourage your friends and to let them help and encourage you.)
5. To develop an increased joy and skill in working with others. (To learn how to work and have fun with other people.)
6. To develop an increased level of agility and physical coordination. (To challenge you into doing things you may feel you are not able to do.)
7. To develop an increased familiarity and identification with the natural world. (To feel more comfortable in the outdoors and better understand how you can use and enjoy the outdoors.)

HERE COME THE CAMPERS!

Up to now the information in this manual has been mostly background to help you understand the philosophy and purpose of A.S.E. It is important and you need to read it to better understand the rest of this manual.

Now the campers are coming and the rest of this manual is full of suggestions and activities which will help you accomplish what was talked

INSTRUCTORS JOHN TRACY BOB

1. AUDIENCE - MEN AND WOMEN, AGES 16 to 70? ; EXPERIENCE RANGING FROM SOME TO NONE; VARIETY OF ETHNIC BACKGROUND AND RACES POSSIBLE. PRIMARILY CONSERVATIVE BACKGROUND BUT ANYTHING'S POSSIBLE.

2. OBJECTIVES -

WHO WILL DO-

WHAT WILL THEY DO-

BY WHEN-

A.S.E. CLASS PARTICIPANTS WILL:

BY THE END OF WORKS

- INCREASE SELF CONFIDENCE AND SELFESTEEM
- BE BETTER ABLE TO IDENTIFY AND DEAL WITH HUMAN REACTIONS AND FEELINGS
- BE BETTER ABLE TO USE THE DECISION MAKING PROCESS MORE EFFECTIVELY
- DEVELOP UNDERSTANDING AND APPRECIATION OF THE NEED FOR GROUP TRUST AND MUTUAL SUPPORT
- DEVELOP PHYSICAL ACILITY AND PHYSICAL COORDINATION
- DEVELOP UNDERSTANDING AND APPRECIATION FOR COOPERATION AND COMMUNICATION AS A GROUP
- DEVELOP INCREASED APPRECIATION AND UNDERSTANDING OF THE OUTDOORS

3. TIME-

SATURDAY, 10:30 AM TO 12:15, 1 hour 45 min.

4. LOCATION & FACILITIES SITUATION - Pilgrim Hills Performance Center; OUTDOORS

BASKETBALL COURT, PICNIC SHELTER, INITIATIVES CLEARING IN WOODS, INDOOR CLASS

5. LIST EQUIPMENT AND FACILITIES NEEDED -

- A.S.E. HANDBOOK -
- A.S.E. SUPPLEMENT -
- BLIND FOLDS (40)
- LARGE ROPES -
- SMALL ROPES BAG -
- PLASTIC PIPE RING -
- LADDER RUNGS -
- LARGE ROPES -
- FIRST AID KIT. -

6. PLAN OF ACTION!

Time	Who	Equipment, Materials Supplies	Detailed Information To Be Taught
10:30 AM	JOHN	NONE	WONDERFUL CIRCLE (INTRODUCTION)
	JOHN	NONE	SPIRALS
	JOHN	NONE	10 STEPS IN LEADING AN ACTIVITY
	JOHN	ACTIVITY DIRECTION SHEETS	ASSIGN ACTIVITIES TO BE TAUGHT
	VOLUNTEER	NONE	MOVING NAME GAME
	"		INCORPORATIONS
	"		IMAGINARY BIRTH PASS
	"	- BLINDFOLDS -	PRU 1
	"		BACK TO BACK DANCING
	"		HUG TAG (2 - 3 - 4 ETC.)
	"		ROWBOAT STRETCH
	"		BACK LEAN
	"		FRONT LEAN
	"		HUMAN SPRING
	"		FRONT SIT
	"		FRONT LEAN
	"		DUO STRETCH
	"		MOON WALK (3)
	"		STAND UP (BACK 2-3-4) (FRONT 2-3-4 ETC.)
	"		WIND CIRCLE

ANNOTATED BIBLIOGRAPHY

Most of the guidelines, philosophy, and activities were derived from:

Cows Tails and Cobras II - 1989 (Approx. \$15.00)

A guide to rope courses, initiative games and adventure activities. Activities designed to develop personal confidence, group trust and support, physical coordination and appreciation of the natural world. Most activities involve ropes or other equipment. For outdoor and large room play.

Silver Bullets - 1984 (Approx. \$15.00)

More tremendous adventure games complemented by excellent teaching philosophy and discussion guides. This book places more emphasis on adventure games, stunts, initiative problems and trust activities using less complicated equipment and staying closer to the ground than Cowstail's and Cobra's.

These books are by Karl Rohnke and are available through: Project Adventure, P. O. Box 157, Hamilton, MA 01936 (617-468-1766)

The New Games Book - 1976

More New Games - 1981

Both these books are much more than just a list of games. It is a creative philosophy for leading and playing games your way to suit your audience in whatever setting you are in. Games for two, a dozen, two dozen, and the more the better. Divided into high, medium, and low activity sections.

Edited by Andrew Floegelman, Dolphin Books, Doubleday and Company, Inc., Garden City, New York. (Approx. \$9.00)

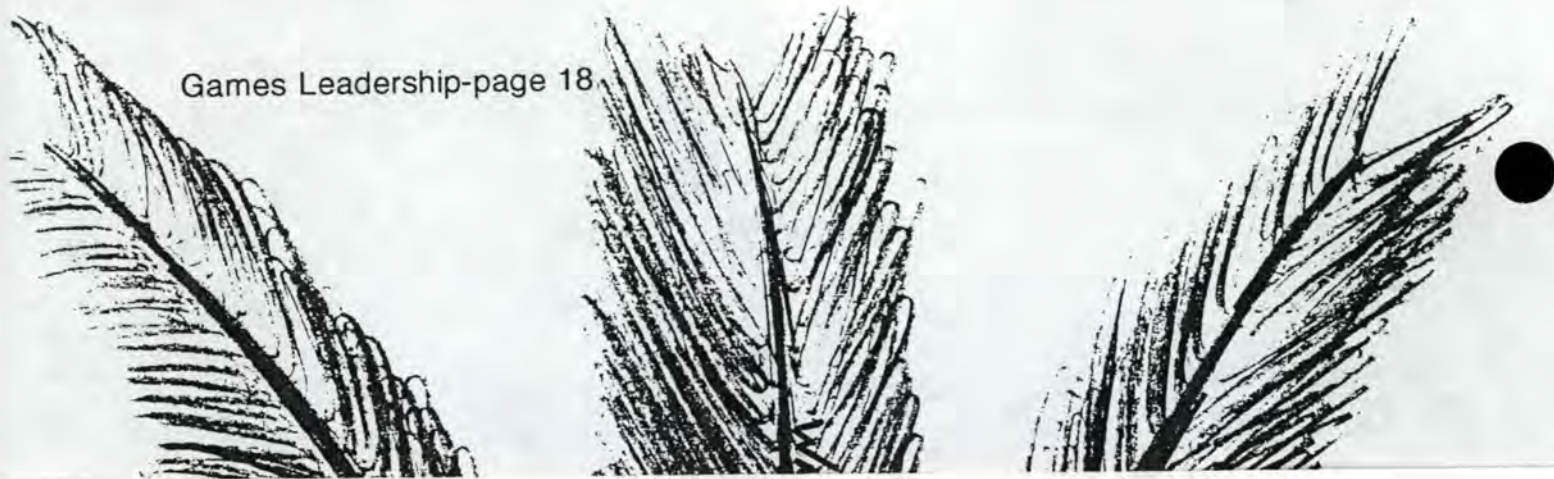
Play Fair - 1980 (Approx. \$10.00)

Everybody's guide to non-competitive play. Again this is much more than just a list of games. It stresses activities that encourage people to be cooperative, supportive, and open with each other in a crazy fun way. Everyone wins, no one loses, the goal is fun, recreation, and relationships.

Matt Weinstein & Joel Goodman, Impact Publishers, P. O. Box 1094, San Luis Obispo, California 93406.

The Bottomless Bag - 1988 (Approx. \$33.00)

This is the compilation of Karl Rohnke's "Bag of Tricks" quarterly newsletter of experiential and adventure education. Contains chapters on warm up exercises, trust activities, stunts, initiative games, cognitive games, psychomotor games, initiative problems, sit down, no sweat activities, no competition scenarios, curriculum examples, ropes course construction, ropes course implementation, safety, humor.



## FUNderbirds

The FUNderbird is a game piece designed to be struck with the hand. Foam padding in the base cushions the blow, and (when properly made) should not cause discomfort to the players, even after extended play. Served underhand, with players standing in a circle formation, we have played a cooperative game of seeing how many hits we can get without FUNderbird touching the ground. The concept is simple and so is the play as described above. The game, however, is very magnetic. It pulls people in.

I am certain that FUNderbirds can be used for competitive game play. I suggest that they not be used in that manner. There are dozens of competitive games. Use this one to involve the entire team, and pull a group together. Make the challenge one of not beating someone or another team, but working together to do better than the group did last time or against an existing record.

### Construction

When making these games at home, the bodies are turned from one solid piece of wood on a lathe. That is not practical for camp, so I designed the pattern enclosed. Parts were purchased from "Woodworks" in Fort Worth, Texas. I called in the order using a credit card and received the order within a week. Postage and handling are included in the list price. You can buy parts anywhere you like, but I have not found a supplier that is more economical or quicker.

I start by boring the hole out in the spools to 3/8 inch. Note the drawing. You want to leave the last 1/4 inch of the hole the original 1/4 inch wide. (I suggest that someone with a knowledge of woodworking rebore the spool). Glue the parts together using a good wood glue like Elmers or Titebond. The wheels have a smooth side and a patterned side. Spread glue on the axle peg. Slide the axle peg through the hole in the large wheel, pattern side down. Apply glue to the pattern side of the small wheel and slide it on the axle peg. Apply glue to the end of the spool with the 1/4 inch hole and slide it on the axle peg. "Clamp" the whole thing together with a rubber band and set aside to dry. Keep the body of your FUNderbird upright so glue does not drain into the hole in the spool. Excess glue should be cleaned up immediately with a damp rag. (You may find that the small wheel does not fit snugly to the smooth side of the large wheel. If this is the case, lay a piece of medium sandpaper on a table and rub the patterned side of the small wheel on it until it fits flush with the back of the large wheel. This will give you a precise fit and will assure that the body of your FUNderbirds will not come apart). Glue should dry until set.

the top out of plastic or cardboard so that the kids can draw the center circle at the same time they draw the outer circle to cut out the disc. If the points are cut too long, the cushion will fit very loosely to the body, and you will have a hard time keeping it on.

When the two discs are cut and ready, turn the good sides facing each other, and sew the edges together. Use relatively short stitches, about 1/8 inch in from the edge. I use quilting thread for strength.

When the discs are completely sewn, turn them inside out. You are now ready to stuff them with two 2 1/2 inch discs of carpet padding. I picked up scraps of carpet padding from a local dealer's trash bin. Again, you can make a pattern, trace around it with a felt tip pen and cut the circles with scissors. I bought a Black and Decker hole saw (2 1/2 inch) and cut the circles on a drill press. I would not recommend that kids use the drill press for cutting the padding. Caution must be exercised by adults as well, since undesirable things can happen very quickly! It is not difficult to cut the pieces of foam with scissors, and depending on the degree of accomplishment you wish the maker to feel, I recommend that you let the person making the FUNderbird cut his or her own pieces.

Once the discs are inside and situated, work the large wheel of the body into the opening. When it is completely inside the base, make certain all of the points are pulled up and out of the hole. Straighten the body in the hole, take two wraps of cord around the points (at the groove between the large and small wheels) and tie very tightly. You are tying the base to the body. Leaving the points sticking out adds decoration and helps keep the base in place (see the illustration). To assure that the body and the pad never become separated, I recommend stitching the tie-string through the pie shaped wedges before tying. I take a single stitch through each triangle (at the center of the base of the triangle, in the "pie crust" area). Do this before inserting the body. After inserting the body, pull the string tight, double knot, pass the string ends around the body to the opposite side of the first knots and double knot again. Fastened in this fashion, I have never had a base and body separate.

Now it is only a matter of adding the feathers. Select three feathers, all from the same wing (left or right curve). I cut 1/2" to 3/4" off the tip of each quill so that the quill shafts of the three feathers fit firmly in the hole. Space the feathers so they turn out and are equally spaced. Remove them, spread glue in the hole in the spool, and reinsert the feathers. Wipe off excess glue. You want to be certain that glue contacts both the side of the hole in the spool and the feather shafts. Trimming about two inches of the end of the feathers helps extend their life and adds to the performance of your FUNderbird. Give the glue an opportunity to dry thoroughly, and you are ready for play.

If I can answer any questions for you, please don't hesitate to call. The instructions seem complicated as I look at them, but the FUNderbirds really are easy to make.

William E. Henderson  
District Specialist, 4-H  
952 Lima Ave. Box C  
Findlay, Ohio 45840



# Environmental Crafts

Ben Stockwell and Steve Baugh

## Native Woods

Most kinds of wood hide their beauty and warmth beneath an often scruffy layer of bark. Once you cut the various kinds of wood, you reveal an entire palette of very 'user-friendly' art supplies to satisfy everybody from the beginning craftsman to the accomplished artist.

Selecting good solid wood will require a little experience, examining sticks to pick out well dried branches which are solid and free of excessive cracking. However, with the proper tools, little time and effort are needed to make cross cuts of the branches to reveal what is hidden beneath the bark. Large branches, up to 4 inches, are suitable for coasters, lamp bases, and plaques, while small branches make beautiful jewelry.

I encourage you to explore your yard and nearby woods, studying native tree and shrub varieties and revealing the beauty beneath their bark.

The most important tool you'll need is a band saw to make cross cut slabs from your wood. Small branches can easily be cut with hand saws, a coping saw is economical and very useful.

Begin your wood project by cutting a slab size appropriate for your finished project. Coaster slabs should be from 1/4 to 3/8 inches thick, while jewelry slices can be thinner. Rounds may be used with bark intact if it is still solidly attached to the branch or it may be removed with a pocket knife or wood chisel if preferred.

The process from this point to your finished piece begins with a coarse sanding paper to remove roughness caused by the sawing process, as your piece becomes smoother, use increasingly fine sandpaper until a very smooth surface is produced. Coasters need fine sanding on only one side, while jewelry will require both sides to be smoothed. When your wood pieces are thoroughly smoothed and no scratches remain in the surface, they are ready for a finish of tung oil.

Tung oil is a combination of waxes and varnish that will penetrate the wood and intensify its color and grain contrast while sealing and preserving it. It should be applied with a small scrap of lint-free cloth and then rubbed vigorously between your hands. This will create heat allowing the oil to penetrate deeper. When the piece begins to feel tacky, quit

rubbing it and allow it to dry completely (24 hours) . Examine your pieces and if any sharp edges remain, sand them carefully with fine sandpaper or steel wool. If the grain of the wood has raised during the drying process, buff the entire piece with 00 steel wool. Remove any sanding dust, then apply a second coat of tung oil. Sucessive coats will add to the depth of the finish. When your final coat is completely dry, jewelry findings may be attached, with super glue or epoxy. Coasters should have felt glued to the back to protect furniture.

### Waltzing weeds

- Materials:
1. a good variety of grasses, weeds, straw flowers, seed pods, etc.
  2. craft paper
  3. craft glue
  4. paper punch
  5. nylon fish line or string

- Procedure:
1. cut two circles (about 1 to 1 1/2 inches in diameter) out of the craft paper
  2. spread glue on one circle
  3. arrange a variety of your collected grasses, etc., onto the glued circle: stem ends inward, tops flared outward
  4. glue second circle in place on first to cover glued stems, allow to dry thoroughly
  5. punch hole and thread the fish line through for hanging
  6. hang the 'waltzing weeds, on a tree branch to catch breezes, it 'dances!'

note: kids can learn a lot about plant identification if a knowledgeable person is available to help identify plants as they are collected

### Eskimo Yoyo

- Materials:
1. two small pine cones of equal size (the lightweight, papery fir cones will not work)
  2. approximately one yard of string or macrame cord for each yoyo
  3. craft glue

- Procedure:**
1. glue a pine cone (stem end) to each end of the string, let dry
  2. tie a loop knot slightly off center of the string
  3. operate yoyo by starting to swing one cone clockwise while holding onto second, then throw second cone on counterclockwise direction. It takes practice. Good Luck!

### Pine Cone Bird Feeders

- Materials:**
1. pine cones
  2. craft string
  3. unsalted peanut butter
  4. bird seed

- Procedure:**
1. tie a 2-foot length of string to a pine cone
  2. smear a coat of peanut butter to cover the pine cone
  3. roll in bird seed, hang in a tree where branches will allow birds to land and reach it

**note:** this very simple craft will provide entertainment and allow time for kids to discuss and learn about birds. Have a bird book on hand to identify birds that come to feed.

### Feather Darts

- Materials:**
1. a variety of dyed chicken feathers
  2. 1/2 inch beads
  3. craft glue

- Procedure:**
1. select two feathers of equal size
  2. apply small amount of glue to quill ends of feathers
  3. press quill ends into hole of beads
  4. trim sharp quill ends if they extend through bead, allow to dry

**note:** encourage kids to create tournaments with their darts, contests may include throws for distance, accuracy, height, etc.

### Texture Drawings: Crayon Rubbings

- Materials:**
1. thin parchment or tracing paper
  2. a variety of leaves or other 'textures'
  3. crayons
  4. spray art fixative
  5. tape

- Procedure:** Create an abstract or expressionist 'drawing'
1. arrange a variety of 'textures' on a work surface
  2. place paper over objects and tape corners to prevent paper from moving
  3. rub with crayons to reveal designs
  4. spray with art fixative
  5. Subsequent drawings may be made by taking 'field trips' and making rubbings out in nature

**note:** these may be framed, folded into cards or notes to be mailed home, or traded with new-found friends

### Family Tree

- Materials:**
1. craft glue
  2. craft paper
  3. scissors
  4. felt scraps
  5. a variety of small sticks and nut shells
  6. wiggle eyes

- Procedure:**
1. select a stick to represent each family member and pet, you may want to a nut shell or two to represent a family member or pet
  2. assemble your family in a funny manner on craft paper and trace an outline
  3. cut out the outline and glue your family onto the paper
  4. accent your family with eyes and felt scraps to identify each
  5. wall hangers may be attached to the back

## Potato Gargoyles

- Materials:**
1. a supply of medium to large potatoes
  2. knives & potato peelers
  3. tooth picks or craft wire
  4. craft-type eyes

- Procedure:**
1. instruct kids with proper methods to handle knives while carving
  2. peel entire skin from potato
  3. carve roughly into face shape
  4. attach craft eyes and place gargoyle on tooth picks or thread on wire to dry out of direct sun; these will take up to two weeks to dry

**note:** Apples also make delightful carved figures. These should be dipped in lemonade ( the citric acid will prevent excessive browning) then sprinkle with non-iodized (canning) salt to prevent surface mildew. Hang your apple in an airy location and watch personality develop over the next two to three weeks.

## Cherokee Leaf Prints

- Materials:**
1. a variety fo fresh green leaves
  2. cotton fabric, washed to remove sizing
  3. waxed paper
  4. hammer
  5. smooth surfaced solid floor to work on
  6. salt
  7. buckets and water

- Procedure:**
1. do some samples on different leaves, some will work better than others
  2. arrange your leaves on fabric placed directly on solid floor
  3. cover leaves with waxed paper
  4. pound with hammer until chlorophyl and tannins have been driven into fabric
  5. scrape any leaf particles from fabric
  6. soak fabric in salt solution of 1/2 cup salt per gallon of water for at least one hour to 'set' chlorophyl stains

7. rinse fabric in clear water to remove all salt, hang to dry

note: Kids may want to create a leaf sampler or an original t-shirt, let them be creative.

### Petroglyphs

Materials:

1. thin, flat styrofoam chunks
2. white glue
3. washed sand
4. water and brushes
5. paints
6. spray satin varathane

Procedure:

1. dilute white glue by 1/3 with water and paint styrofoam with glue then sprinkle with sand until completely covered
2. allow to dry thoroughly, then repeat until well coated (at least three coats)
3. plan your petroglyph to tell a story then etch into your stone using any kind of hard steel tool
4. paint in your figures if you'd like, they look more natural if not brightly painted, but stained for emphasis
5. spray a light seal coat of varathane to protect your petroglyph

### Wildflower Notecards

Materials:

1. note size cards
2. clear contact paper
3. scissors or X-acto knife
4. pressed wildflowers

Procedure:

1. lay note cards out flat
2. arrange flowers on note front
3. cut contact paper slightly larger than card front and apply to front of card pressing from center outward
4. if air bubbles are trapped beneath the clear contact, remove by piercing with a straight pin and pressing the air out

## Plant Press

- Materials:**
1. scraps of 1/4 inch or thicker plywood
  2. Four 1/4 inch X 5 inch long carriage bolts with wing nuts
  3. corrugated cardboard
  4. newsprint

- Procedure:**
1. cut two plywood scraps to the same square dimension; size does not matter, but 8 to 10 inches works well
  2. sand cut edges to eliminate splinters, boards may be painted, if desired
  3. clamp the two boards together and drill a 1/4 inch hole in each corner, drilling through both boards
  4. cut cardboard squares and nip the corners to fit into the press
  5. place two sheets of newsprint between each cardboard layer to load your press
  6. Install carriage bolts from bottom and tap the bolt head to seat the square shank into the drilled hole, then assemble press

## Floral Frames

- Materials:**
1. a supply of well dried, pressed flowers and leaves
  2. commercial cardboard photo mats or you may cut your own from heavy poster board
  3. spray varathane
  4. clear acrylic art varnish or decopage varnish
  5. soft paint brushes

- Procedure:**
1. spray a photo mat board with a mat board with a light coat of varathane to seal it, let dry
  2. select a variety of pressed leaves and flowers to decorate the frame; decide on an arrangement

3. working quickly, coat frame then backs of flowers and leaves with acrylic, arranging as you coat each flower or leaf. Acrylic dries quickly, so have your pattern worked out before you apply the acrylic. Allow this to dry well.
4. coat entire frame surface with a coat of the acrylic and allow to dry
5. repeat until frame is well sealed

### Bioplate Printing

- Materials:**
1. variety of flowers and leaves, specimens that lay flat work best, others should be presses in a plant press
  2. printer's or screen printing ink, or fabric paint
  3. stiff artist's brush or art brayer
  4. glass panes
  5. art paper or fabric
  6. iron if using heat-set ink

- Procedure:**
- in
1. select a variety of leaves and arrange them front of you as you want them to be printed
  2. coat a glass pane with a light layer of ink just large enough to fit your leaf
  3. press leaves one at a time into the ink, then onto fabric or paper
  4. cover your inked leaves with plain paper, then press and rub with your hand. Carefully remove paper and peel away leaves, allow to dry
  5. continue until your layout is complete
  6. heat set your print if your ink requires it



## Recycled Barbed wire

- Materials:**
1. Discarded barbed wire
  2. wire cutters
  3. pliers
  4. leather gloves
  5. silk or dried flowers, dried grasses, seedpods, feathers, etc.

- Procedure:**
1. select a design, don gloves and wield a pair of pliers, tackle your design by twisting and bending with whatever system works for you
  2. add decorations to enhance your design, if needed

# Musical Activities and Orff Instruments

shared by  
**Brenda Handel-Johnson**

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## Orff Introduction and Philosophy

Orff Schulwerk is a way to teach and learn music. It is based on things children like to do: sing, chant rhymes, clap, dance and keep a beat on anything near at hand. These instincts are directed in learning music by hearing and making music first, then reading and writing it later. This is the same way humans acquire their language skills.

The ultimate aim of the Orff approach to music is the enrichment of students' lives through the development of their inherent musical ability. Carl Orff, a twentieth century German composer and teacher, experimented with a new approach of involving children in music. His teaching consisted of presenting musical problems with students expected to improvise their own solutions. The end result was a musically independent student. This uniquely creative method began to evolve in the 1920's and now nearly seventy years later has grown to become an integral part of music education.

The Orff approach to music learning addresses every aspect of musical behavior: performing, creating, listening and analyzing. these behaviors are cultivated through speech, movement, song, instruments, and listening in a non-competitive atmosphere where one of the rewards is the pleasure of making good music with others.

Orff Shulwerk uses poems, rhymes, games, songs and dances as examples and basic materials. These may be traditional or original. The special Orff Instruments include unpitched percussion instruments (i.e., maracas, sand blocks, hand drums, etc.), and melody instruments such as wooden xylophones and metal glockenspiels that offer good sound quality immediately.

Research indicates that children need a balance between emotional and intellectual stimulation to develop as healthy human beings. Orff Schulwerk provides this balance through total, active involvement in music making. Carl Orff intended not only to create, but to inspire others to create. for students involved in an Orff Schuwerk experience this means liberation from mechanical instruction and a chance to participate in their own musical growth.

## Speech and Rhythmic Canons

If you want to make some music, make it. You don't have to know the notes, just fake it. 1 2 3 Clap with me. If you want to make some music, make it.  
 Clap Stamp and go like this. and go like this. Sing a simple song. I'll try it every day. I'll sing it every day. I'll sing it every day. I'll sing it every day. This!

### Old Mother Witch

arr. JF

Old mother witch fell in a ditch pick'd up a pen-ny and thought she was rich!  
 rich witch rich witch rich witch!  
 Witch old mother witch old witch. Witch old mother witch old witch.

Vol. I, p. 58

Speech activities also include vocal sounds known as vocables. They provide a wealth of possibilities for exploring rhythm and color in group ensembles. An example for intermediate children is:

### Tik Booda Tsay Hi

JF

Tik rik-a tik tik rik-a tik, tik-a rik-a, tik-a rik-a tik rik-a tik.  
 boo bop boo da bop boo bop boo da bop.  
 Tsay tsay tah tsay.  
 Hi-a-lee-a, hi-a-lee-a hi, hi, hi-a-lee-a hi!

# Begin the Song

1490-1570

Be-gin, be-gin the song — of praise, let all you

voi - ces ring — And nev - er

cease to sing — Vi - va la mu - si - ca!

Ostinato:

(ca) Vi - va, vi - va la mu - si -

## OH WELL, YOU WALK

- Vocal--Learn phrases one and two by simultaneous Imitation
- Movement--Walk beat, stop at phrase end, greet someone near you. Pair off and greet another pair at phrase end.
- Add chord bordun on macrobeat on BX (from walking observed by T.
- Add color on SX (another version of walking).

### OH WELL, YOU WALK!

arr. Steen

IV. ONTOGENESIS OF RHYTHM

Notes were taken in class

HOUR TWO

V. BODY PERCUSSION CANON IN ECHO IMITATION

PROCESS:

1. T. asks S. to echo: T. claps 4 beats, S. echo  
Continue this with different 4-beat patterns
2. When #1 is very secure, T. snaps *db* as S. are echoing  
the 4-clapping beat.
3. T. continues this pattern-  
clap 4 complex beats  
another 4 simple beats at another level

VI. "CHAIRS TO MEND"

- PROCESS
1. T. *teacher* points to notes from song on board - *write out* S. sing - warmups
  2. T. sings whole song.
  3. S. learn song by echo imitation of T, phrase by phrase
  4. Sing in 3 part canon
  5. S. divide into 3 groups. Each is assigned a phrase. They work out movement for their phrase (in a circle)
- Result:

*This is just an impro movement*

Example: Chairs to Mend

Chairs to mend - partners  
hands on one person's shoulder  
person with hands on goes down  
(other knee bent) on knee

Old chairs to mend - partner standing sits on knee

Mackeral - group in circle cast - ~~put~~ wind

Fresh Mackeral - " " " re " "

Any old rags - hands at waist, torso does  
a circle to the right with feet  
stationary.

on old - bend down

on rags - up

And old rags - repeat

8. Canon with movement in 3 individual circles

7. A sing canon w/ movement

audiate canon w/ movement

8. T. asks S to play crossover bordun in F in following rhythm":

T. pats on knees, S. echo

9. S. sing the song and simultaneously snaps w/ T. for glockenspiel part

10. T. asks S. for suggestions for unpitched percussion.

Chairs - improvised tempo blocks

Mackerel - piccolo cabasa improvised

Rags - improvised

11. Song w/ orchestration

#### FINAL PERFORMANCE

A Song w/ orchestration

A<sub>1</sub> Canon w/ orchestration (no unpitched)

A<sub>2</sub> Audiate canon w/ orchestration

A<sub>3</sub> Canon with orchestration

VII. "CONSTANTINOPLE"

# Mama Don't 'Low

Trad./ arr. JF

2

V

G

AX1

AX2

BM

Ma-ma don't 'low no pick-in' and sing-in' round here.

Don't sing 'round here

Ma-ma don't 'low no pick-in' and sing-in' round here.

We don't care what Ma-ma don't 'low, Gon-na pick and sing a-ny how.

Ma-ma don't 'low no pick-in' and sing-in' round here.

This musical score consists of five staves. The top staff is the vocal line in G major, with lyrics underneath. The second staff is the bass line in G major. The third staff shows a triad accompaniment in G major, with chords shifting between I and vi. The fourth and fifth staves are additional accompaniment parts in G major.

This is an example of a I-vi shifting triad accompaniment in elemental style.

### Hush Little Baby (I)

American/arr. JF

Hush lit-tle ba-by, don't you cry, Dad-dy will come home bye and bye.

AM SM AM SM

M

AX

BX/BM

This musical score is for 'Hush Little Baby (I)' in 4/4 time, G major. It features four staves: vocal (V), piano (M), guitar (AX), and bass (BX/BM). The piano part includes chord markings AM and SM. The guitar part has a rhythmic pattern of eighth notes with accents. The bass part provides a simple accompaniment.



**Campfire Programming**  
**Thoughts by Mike Cavey for Campers**

1. **Why do we have camps? How can campfires add to the purpose of camps?**
  
2. **What are the purposes of the campfire?**
  
3. **What is the "Magic" of the campfire?**
  
4. **What makes for a successful campfire? PLANNING**
  - A. **Location**
  
  - B. **The fire itself**
  
  - C. **Appropriate for the age of campers**
  
  - D. **Appropriate for the size of the group**
  
  - E. **Appropriate for the theme of the camp, day, year**
  
  - F. **A definite, well planned program**

## **Campfire Programming**

Thoughts by Mike Cavey for Campers

**1. Why do we have camps? How can campfires add to the purpose of camps?**

Fun, cooperation, sports, singing, dancing, social growth, trust, experience nature 1st hand, spirituality.

**2. What are the purposes of the campfire?**

Wrap-up or wind-down of camp.

Fire serves as focal point

- teach communicate, listen
- bring group together for bonding
- opportunity to try new behavior is less threatening

**3. What is the "Magic" of the campfire?**

Set mood (varies tone of group)

It's sensory (smell, sight, sound)

Stages of Fire:

Cavey Rule: Thou shall not monkey with fire after it's lit.

**A. Loud Songs---Cracklin Fire**

1. Eye contact is up where the high flames and sparks are
2. It is not the time for a newcomer to try his/her hand at leading
3. Skits are appropriate, so long as they are not too protracted

**B. Fire gentles down - Songs and activities calm down**

1. Eye contact is down lower, on the level of the lowering fire
2. Now is the time for a newcomer to try his/her hand at leading activities

**C. When the fire is down to coals, it is time for the closing ceremony**

1. Emotions are lowering as the fire dies
2. Songs should reflect the declining energy level and close on a quiet note

**4. What makes for a successful campfire? PLANNING**

**A. Location**

1. Consider the group size, age, physical abilities
2. Consider the activities planned for the campfire
3. Know the local fire regulations

**B. The fire itself**

1. How large a fire? How long must it burn?
2. Is an artificial fire necessary?
3. What form of ignition
4. Will it be ignited before or after the arrival of the attendees
5. Artificial campfires (flashlights in cans)

**C. Fire appropriate for the age of the campers**

1. Nine to 12 year olds enjoy the high fire level
2. Older teenagers enjoy the lower fire levels and the coals

**D. Fire appropriate for the size of the group**

1. Large fire for a large group, but much less personal
2. Small fire for a small group, sitting shoulder to shoulder and bonding from the experience

**E. Fire appropriate for the theme of the camp, day and year**

**F. A definite, well-planned program**

**THE CAMPFIRE PROGRAM**

(A natural progression of activities and mood to match the fire)

1. **Opening (may be a ceremony) sets the stage for the rest of the campfire and sometimes the entire evening.**

**(Music is used to add to each part of the program. It should be carefully selected so as to keep with the mood of the campfire at that moment.)**

- A. May use ceremony such as bringing ashes from the last year's fire to add to fire
- B. May use exciting means of lighting the fire, such as a battery, or fire down a wire
- C. Normally start fire before the group arrives - might use individuals who are not otherwise interested in the campfire to build the fire or gather materials
- D. Always use cheaters to start the fire, if starting it in the presence of the campers (such as commercial fire logs, candles, etc.)

**2. Mixers - usually only at first campfires for the camp**

- A. Music can set the tone for the evening and add some excitement
- B. Mixers will use up some of the energy in the campers early in the campfire

**3. Yells and Noisy activities**

- A. Action songs
- B. Competitive songs
- C. All done while the fire is high
- D. Cabins (animal groups) chant calls, foods, shelter, etc.

**4. Stories, poems and readings**

- A. At the start of the campfire a progressive story may be appropriate
- B. Limit skits to no more than 1-2 a night, and do them early in the evening
- C. In the middle of the campfire, mystery stories, Robert Service poems, or Cowboy poems such as "Reincarnation" are appropriate.
- D. At the end of the campfire, readings such as the speech of Chief Seattle concerning the nature of man and his relationship to the earth may be appropriate, as are readings dealing with friendship, inspiration, or caring.
- E. Break longer activities into one - three lines so each person participates and one person does not fear failure.









**5. Announcements**

Keep them limited, quiet, and important. Do them early or leave it for mealtime.

**6. Closing ceremony - should be the finale for the evening and lead to bedtime for the campers and allow only a small time for reflection. (may or may not use music as appropriate)**

- A. You might use a quiet song or a short time for reflection as the closing activity.

ORDER OF INSTRUMENTS ON A SCORE - WITH ABBREVIATIONS & SYMBOLS

-  S Voice - Soprano
-  A Alto
-  T Tenor
-  B Bass
- SoR Sopranino Recorder
- SR Soprano Recorder
- AR Alto Recorder
- TR Tenor Recorder
- BR Bass Recorder
- SG Soprano Glockenspiel
- AG Alto Glockenspiel
- SX Soprano Xylophone
- AX Alto Xylophone
- SM Soprano Metallophone
- AM Alto Metallophone
- H Percussion - Metals \*
- W Percussion - Woods
- Hb or S Perc. - Membranes (Skins)
- Percussion - Big ones
-  Guitar
- BX Bass Xylophone
- BH Bass Metallophone
-  Timpani
-  Piano
-  Double Bass

-  Triangle
-  Finger Cymbals
-  Sistré
-  Jingle Bells
-  Cymbals
-  Bell Tree
-  Cow Bell
-  Agogo Bells
-  Claves
-  Wood Block
-  Tic-toc Block
-  Castanets
-  Maracas
-  Cabasa
-  Rattles
-  Temple Block
-  Vibra Slap
-  Timpaneti
-  Gulro or Reco Reco
-  Log Drum
-  Sand Blocks
-  Hand Drum
-  Tambourine
-  Bongos
-  Congas
-  Snare Drum
-  Hanging Cymbal
-  Gong
-  Bass Drum

\* NOTE: No order within families of unpitched percussion is implied.

Orff Schulwerk Activities  
Presenter: Brenda Handel-Johnson  
3307 Lake St.  
Gillette, WY 82716  
307-682-9215

#### ORFF INTRODUCTION AND PHILOSOPHY

Orff Schulwerk is a way to teach and learn music. It is based on things children like to do: sing, chant rhymes, clap, dance and keep a beat on anything near at hand. These instincts are directed in learning music by hearing and making music first, then reading and writing it later. This is the same way humans acquire their language skills.

The ultimate aim of the Orff approach to music is the enrichment of students' lives through the development of their inherent musical ability. Carl Orff, a twentieth century German composer and teacher, experimented with a new approach of involving children in music. His teaching consisted of presenting musical problems with students expected to improvise their own solutions. The end result was a musically independent student. This uniquely creative method began to evolve in the 1920's and now nearly seventy years later has grown to become an integral part of music education.

The Orff approach to music learning addresses every aspect of musical behavior: performing, creating, listening, and analyzing. These behaviors are cultivated through speech, movement, song, instruments, and listening in a non-competitive atmosphere where one of the rewards is the pleasure of making good music with others.

Orff Schulwerk uses poems, rhymes, games, songs and dances as examples and basic materials. These may be traditional or original. The special Orff instruments include unpitched percussion instruments (i.e. maracas, sand blocks, hand drums, etc.), and melody instruments such as wooden xylophones and metal glockenspiels that offer good sound quality immediately.

Research indicates that children need a balance between emotional and intellectual stimulation to develop as healthy human beings. Orff Schulwerk provides this balance through total, active involvement in music making. Carl Orff intended not only to create, but to inspire others to create. For students involved in an Orff Schulwerk experience this means liberation from mechanical instruction and a chance to participate in their own musical growth.

II. "LAND OF THE SILVER BIRCH"

DAY FOUR HOUR ONE

Land of the sil-ver birch Home of the bea-ver

AG SG

AT AM

BY HAND

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics, a bass line with notes and rests, and two guitar parts. The guitar parts are labeled 'AG SG' and 'AT AM'. The bass line includes a 'BY HAND' instruction. The music is written on five-line staves.

Where still the mighty moose wanders at will

Detailed description: This system contains the next four measures of the piece. It continues the vocal line with lyrics, the bass line, and the two guitar parts. The notation is consistent with the first system, using five-line staves and various musical symbols.

On na na-na ke na - add tamb on rhythm of melody

Detailed description: Two empty musical staves are provided at the bottom of the page, likely for a student to practice the tambourine rhythm mentioned in the text above.

IMPROVISATION IN C PENTATONIC  
keyboards in C pentatonic

Shortnin' Bread\*

V *Mama's little baby loves short-nin', short-nin', Mama's little baby loves short-nin' bread.*

SX

AX

L

BX

BM

V *Put on the skillet, Put on the lid. Mama's gonna make a little shortnin' bread.*

AM

BM



LEVEL ONE  
DAY THREE HOUR ONE

I. "DA PACE"

Choksy, The Kodaly Method, p.195

PROCESS:

1. Warmups:
  - "Picking Cherries" - Imagine you are climbing up a ladder (8 beats), picking berries (8 beats), then climbing down the ladder (8 beats)
  - Imagine you are at the top of a mountain - call "hi" to someone below
  - Breathe in and out through mouth and nose to different counts
  - Put hands on side - imagine you are Santa - echo T. on Ho, ha, ho w/intervals from the song
2. T. sings song
3. S. learn song by imitating T. (phrase by phrase)
4. Sing in canon

II. "ENGINE, ENGINE, NUMBER NINE"

4  
Engine engine number nine Going down Chicago Line If the train falls off the track, Do you want your money back?

PROCESS:

1. T. speaks whole poem
2. S. speak whole poem
3. S. choose unpitched percussion instrument and find a space in the room
4. S. play steady beat and speak poem
5. S. speak, play steady beat, and walk beat -back to place at final point
6. T. explains game: "Engineer" walks as S. speak poem and play beats on instruments; at final point, "Engineer" stops in front of someone, then "tests" in a high voice. That person becomes the "engineer". T. plays 8 steady beats and class begins again. First engineer becomes a car of the train. Continue until all S. have been engineer, then T. plays 8 steady beat and S. return to their instrument

III. "OLIVER TWIST"

Oliver Twist you can't do this so what's the use of try - ing

SG, AF




AM, AX

BM, BX

LEVEL ONE  
DAY THREE HOUR ONE

The musical score is written on a grand staff with five systems. The top system is a vocal line with lyrics: "Touch your Knees", "Touch your toes", "Clap your hands and a-", "round you go." The second system is a bass line with a single note and a star symbol. The third system is a treble line with notes and a star symbol. The fourth system is a bass line with notes and a star symbol. The fifth system is a treble line with notes and a star symbol. The notes are simple rhythmic patterns corresponding to the lyrics.

PROCESS: *for Oliver Twist*

1. Movement warmup: S. walk freely in space available, each at her own tempo. T. chooses one S. beat, plays it on hand drum, and all walk that tempo. Repeat that process several times, choosing various tempos, until T. beats tempo of "Oliver Twist".
2. When T. plays  (How do you do?), S. find a partner, shake hands, and walk again.
3. When T. plays  on the rim of the HD, S. skip .
4. T. arrives at a pattern of 8 beats walk, 8 beats skip, "How do you do?"
5. After doing this pattern several times, T. asks partners to choose who is #1 and who is #2. #1 may do any non-locomotor movements for 8 beats - they must be on the beat. #2 echoes that. Switch leadership.
6. T. plays pattern of #4 again, and S. find new partner. Repeat #5 Do this several times.
7. T. speaks phrase 1 of poem - S. echo
8. T. speaks phrase 2 of poem - S. echo
9. T. speaks whole poem - S. echo
10. Play the game:
  - A Sing the song and walk the beats - find a partner at final point
  - B Partner #1 improvises 8-beat movement; Partner #2 imitates Reverse roles
  - A Repeat of A but end with a new partner

*- hand drum on side*

*- in place*

Continues several more times

Students return to instruments

Teach BK, BM <sup>AMAX</sup> part - if you have a problem coordinating the 2 parts - Combine the rhythms so all inst play

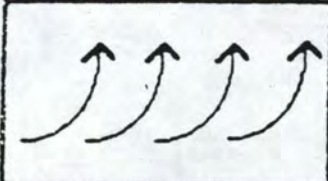
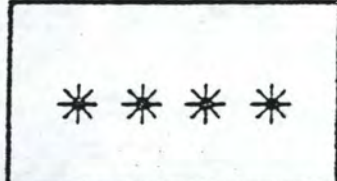
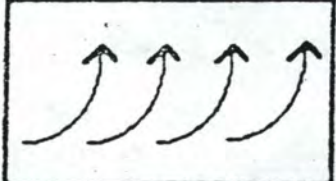
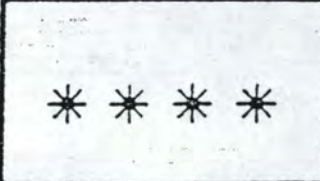
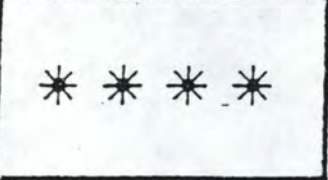
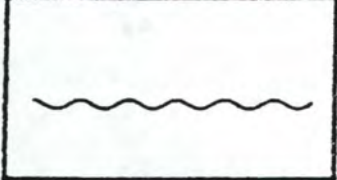
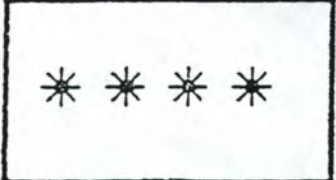
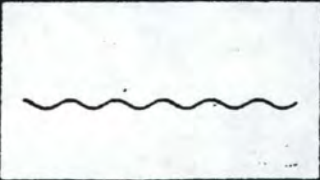
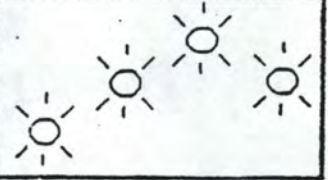
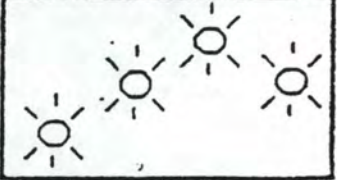
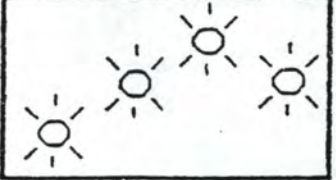
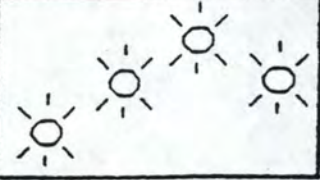

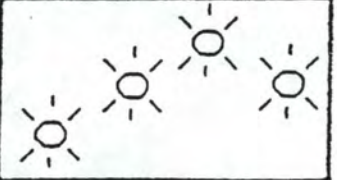
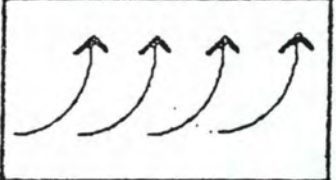

d. d. d. d. d.  
t. t. t. t. t.

# Creating and Performing a Musical Score

## Directions for Group Projects:

1. How many different boxes of icons do you see in "BEEPS?"
2. What different sounds can you invent for each icon?
3. See if you can perform this piece using the sounds you invented.
4. Choose a conductor and let that person decide the dynamics and tempo.
5. Add an instrumental accompaniment.
6. Repeat one of the lines four times as an ostinato.
7. Rearrange the lines to create a new piece.

## **"Beeps"**

# CANONS (Rounds)

To Stop The Train

To stop the train in cases of e-mer-gen-cy,  
 Pull down the chain, Pull down the chain.  
 Pen-al-ty for im-pro-per use, Five pounds!  
 Motions as learned from Judy Bond

Words: Percy Dearmer, adapted

Spring has now un-wrapped the flowers  
 Day is fast re-viv-ing, Life in all its grow-ing power  
 Toward the light is striv-ing. All the world with beau-ty fills,  
 Flow'rs make glee a-mong the hills, Set the mea-dows dan-cing!

Movement: (While seated)

- Phrases 1 and 2: Tap beat soundlessly on floor or knee.
- Phrase 3: Draw arch L to R, then R to L.
- Phrase 4: Hands are high quickly, then stationary.
- Phrase 5: Tap beat soundlessly again.

III. "MY PADDLES KEEN AND BRIGHT"

PROCESS:

1. S. play tremolo on E. on BX, BM
2. T. speaks poem. Set up in a pentatonic
3. T. speaks poem again, on "silver" AG, SG play any two notes from the a pentatonic scale
4. T. speaks poem again. This time add after "flight" - glissando up
5. Same as #4 but add a glissando down on "swing"
6. S. learn poem by echoing T.
7. Poem with instruments
8. Audiate and play instruments
9. S. learn song by imitating T. phrase by phrase
10. Song w/ instruments
11. Song in 2-part canon with instruments
12. S. find partner. A creates a movement pattern (improvisation) like a reflection in the water - B mirrors for 8-beats. Continue for 8 more beats with B being the leader. Make it a question-answer phrase
13. T. has notes of pentatonic scale on board:

L  
 S  
 M  
 R  
 D  
 (L)  
 S

- S. sing the pitch the T. points to w/ hand signals
- S. sing the pitch the T. points to w/ "lee"
- S. improvise 8 beats on above notes on "lee"
- S. improvise an 8-beat question on notes above

### SOUND CARPETS

The objective of sound carpets is to create layers of sound which help illustrate the poem or text. Use of body percussion, instruments, and found sounds are typical of this performance.

when the day is cloudy  
the thunder makes a low rumble  
and the rain patters against the lodge  
then it's fine and nice to sleep.  
isn't it?

Dreams  
Hold fast to dreams  
for if dreams die  
Life's a broken-winged bird  
who cannot fly

Hold fast to dreams  
for when dreams go  
Life is a barren field  
covered with snow.

re do re re re re do  
Refrain: Dream, dream, got to have a dream.

guino - bitter

\* drums - batter

ating Experience:

"Betty Botter"

Betty Botter bought some butter.

\* But she said "This butter's bitter"

If I put it in my batter

\* It will make my batter bitter \*

But a bit of better butter

\* Will but make my batter better."

So she bought some better butter

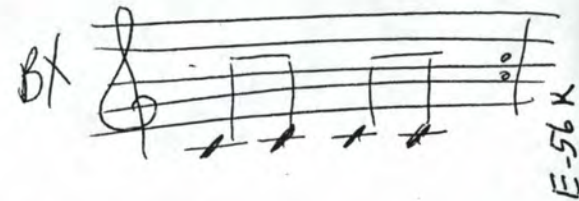
\* Put it in her bitter batter \*

⚡ \* AND IT MADE HER BATTER BETTER. \*

So 'twas better Betty Botter

\* Bought a bit of better butter."

A



Sinner Man

Black Spiritual  
Arr. by Jane Bobzin

cresc.

Oh, sinner man, where you gonna run to? Oh, sin-ner man, where you gonna run to?

SG  
AG  
Tamb.  
AX

I I I I I I VII VII VII VI VII VII

p

Oh, sinner man, where you gonna run to, All on that day?

SG  
AG  
Tamb.  
AX

I I I I I I I VII I I I I

Melody with I VII chord progression.  
\* SG line may also be played on recorder as a duet.

Free Movement: "Find your own Space"

Each phrase - with tension, it steps anywhere in the room and freeze (2nd measure) again, showing tension with the whole body. Change directions at beginning of each phrase.

Last phrase - Relax this tension with a circular, downward, or upward movement. Again, use the whole body.



Cindy Hall presented the session:

### Afro-American Singing Games

Materials taken from Step It Down: Games, Plays, Songs, And Stories from the Afro-American Heritage, by Bessie Jones and Bess Lomax Hawes, publ. The University of Georgia Press, and Step it Down, additional information that accompanies a cassette tape, edited by Mary Jo Sanna Barron.

#### Draw Me a Bucket of Water



Draw me a bucket of water  
For my oldest daughter.  
We got none in the bunch,  
We're all out the bunch.  
You go under, sister Sally.

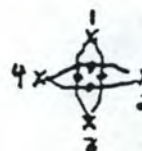
Draw me a bucket of water  
For my oldest daughter.  
We got one in the bunch,  
And three out the bunch.  
You go under, sister Sally.

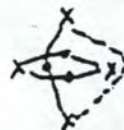
Draw me a bucket of water  
For my oldest daughter.  
We got two in the bunch,  
And two out the bunch.  
You go under, sister Sally.

Draw me a bucket of water  
For my oldest daughter.  
We got three in the bunch,  
And one out the bunch.  
You go under, sister Sally.

Frog in the bucket and I  
can't get him out. (4x)  
Frog in the bucket and I  
can't get him out. (4x)

Hist. notes: This song is a combination of two British songs: "Draw Me a Bucket of Water" and "Frog in the Middle," and reflects the fact that slave wells were uncovered, allowing frogs and other creatures in.

 hands held across set  
with partner; see-saw  
2 arms to rhythm (11?)  
On "You go under, 1 and 3  
raise arms over 2's head.



1-3 raise arms over 4



2-4 raise arms over 1



2-4 raise arms over 3

All "buzz" step left  
All "step it down"

A Israeli Folk Song

V  
How good and joy-ous it is for breth-ren to dwell to-geth-er.

SR  
\* Played only when cued

AG

AM

FC

BX

R

B

V  
Here we are as friends, Breth-ren to dwell to-geth-er.

SG

AG

AM

HD

BX

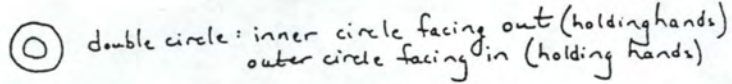
R

Movement directions are on the next page.

Movement directions for Israeli Folk Song, p. 9.

Movement

A section  
Formation



both circles moving to R    d. d. d. d. d. d. d. d.  
side back, side cross, side back, side touch

Repeat, moving to the L

B section

Drop hands with circle. Hold R hands with partner L hands with corner. This joins the double circle into a single circle, every other person with opposite body facing.

d. d. d. d.    d. d. d. d.  
forward touch, back touch    change places with partner  
moving toward partner    moving away from partner    placing you in opposite circle for B section repeat.

Teachers open the door;  
you enter by yourself.

\*\*\*

Learning is treasure  
no thief can touch.

Chinese proverbs

\*\*\*\*\*

No bubble is so iridescent  
or floats longer  
than that blown by the  
successful teacher.

W.S. Thayer 1919

\*\*\*\*\*

Chants and singing games

I Pick You

Eenie meenie pepsa deenie  
A-ba booba lee-nie  
Huthchie putchie liva ratchie  
I Pick you!

Here comes Uncle Johnny

Ring game

Slice the Ice, pg. 9.

Grandma Moses

Grandma Moses sick in bed,  
Called the doctor and the doctor said,  
Grandma, Grandma, you ain't sick,  
All you need is a peppermint stick.  
Hands up, shakety shake, shake, shake,  
Hands down, shakety shake, shake, shake,  
Turn around, shakety shake, shake, shake,  
Get out of town, shakety shake, shake, shake!

Banana Splits

Banana, banana, banana splits,

Mama had a baby chick.

Chickie died and mama cried.

Banana, banana, banana splits.

Circle Round the Zero. Kenney, Maureen. Magnamusic-  
Baton, Inc., St. Louis, MO. Pg 15, 16.

Sizzling hot

Reach down slowly,

Pull up fast,

The floor is hot,

Your feet step fast.

Wherever you go it keeps getting hotter---

Hotter and hotter, you think you will melt --

Until the gong sounds, when you fizzle and ---

MELT

(gong sounds)

Verses and Movement. Nash

# Mini-Workshops



Section F

# Event Planning Do's, Don'ts & Donuts

Presented by  
Toni Gwin

At sometime in your life you will have to plan a workshop, conference, meeting, family reunion or just a little gathering. When this time comes you should seek profession help if you can't the following check lists will help. Just change the word convention to the name of your event.

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## Where to Get More Information

### **Convention Liaison Council**

1575 Eye Street NW  
Washington DC 20005

### **American Hotel and Motel Association**

1201 New York Avenue NW  
Washington DC 20005

### **Exhibit Designers and Producers**

611 East Wells  
Milwaukee WI 53202

### **Insurance Conference Planners Association**

c/o Mutual of Omaha Insurance Company  
Mutual of Omaha Plaza  
Omaha NE 68175

### **Meeting Planners International**

1950 Stemmons Freeway, Suite 512  
Los Angeles CA 90045

### **Council of the Continuing Education Unit**

1101 Connecticut Ave NW  
Washington DC 20036

### **National Coalition of Black Meeting Planners**

50 F St NW, Suite 1040  
Washington DC 20001

### **Travel Industry Association of America**

1133 21st ST NW, Suite 800  
Washington DC 20036

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**CHECKLIST**  
**Site Selection**

---

**MEETING REQUIREMENTS**

**Ask these preliminary questions:**

- Are meeting objectives best served by a resort, metropolitan hotel or conference center?
- From where are most attendees coming?
- Should site be regionally rotated?
- What kind of accommodations can attendees afford?
- Should site be considered a jumping-off point for pre- and post-convention trips?
- What are anticipated needs for hotel rooms, other facilities and services?
- What are projected convention dates?
- What is anticipated attendance?

**CONVENTION HISTORY**

**Include for five-year record of previous meetings:**

- number and types of hotel rooms reserved
- number of no-shows
- types and numbers of functions guaranteed
- annual attendance at each
- arrival and departure patterns
- promotional assistance from hotels, convention centers and bureaus
- association's payment history
- exhibit program (if any) details

**For each year, calculate expenditures on:**

- food and beverage
- hotel rooms
- exhibits
- hotel room service, restaurants
- other on-site activities

**CONVENTION BUREAUS/ HOTELS**

**For bureau or hotel contacts, find out:**

- name, title, address, phone number
- services the bureau will provide
- how long hotel contact has been with hotel
- names of general manager, director of sales, convention services manager, reservation manager, banquet manager

**SITE INSPECTION**

**Check hotels for:**

- number of singles, doubles, suites
- rack rates for each
- complimentary room policy
- housekeeping/appearance
- adequate public space
- meeting room capacities/dimensions
- lighting, ventilation, temperature controls
- soundproofing
- sound systems

- ostructions
- staging area
- exhibit facilities
- drayage policy
- available equipment; services
- access to banquet kitchens
- elevator service
- security/fire safety
- facilities for handicapped
- distance from convention center, airport
- renovation plans
- overlapping conventions - recreation, entertainment, parking facilities
- credit, gratuity, liquor policies
- theme parties
- union requirements
- concierge

**Investigate local:**

- food, beverage, entertainment taxes
- alcohol laws, special licenses
- public transportation
- overflow housing options
- entertainment
- accessibility
- promotional assistance
- climate
- holidays

**NEGOTIATIONS/BOOKINGS**

**Be sure to research:**

- facility's pricing structure
- other planners who have met at site
- dollar value of your meeting
- complimentary room policy
- rates at comparable area properties

**Negotiate reasonable group rate:**

- flat rate
- sliding scale
- other

Obtain food and beverage quotes or determine date to negotiate them.

**Possible negotiable items:**

- staffing
- exhibit space, setup
- cut-off dates
- complimentary rooms
- credit, deposit arrangements
- recreational facilities
- gratuities
- function-room fees
- parking
- decorating, cleaning, security

Make tentative bookings and agree on option date.

**Put all agreements in writing:**

- proposal
- letter of agreement





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## CHECKLIST

### *Convention & Visitors Bureaus*

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Discuss meeting requirements and history with bureau contact.

Arrange for site inspection.

Find out which services and supplies the bureau can provide:

- badges
- banners
- brochures, flyers, slides, maps, etc.
- bulletin typewriters
- cash boxes
- children/spouse programs
- copy machines
- housing bureau
- interpreters
- news releases
- official greeting
- parking permits
- registration cards
- ribbons
- secretarial services
- shopping programs
- sightseeing trips
- VIP gifts
- VIP transportation

- welcome letter
- other

Get referrals from bureau and/or other planners for suppliers of:

- advertising
- audio/visuals
- car rentals
- carpentry
- catering
- decorations
- entertainment
- floral arrangements
- freight handlers
- media
- modeling agencies
- photography
- printing
- speakers
- transportation
- other

Discuss with bureau:

- local taxes
- meeting-related rules, policies, licenses
- union contract specifications
- fees for bureau services
- other

Keep in close contact with bureau officials throughout meeting.

Work with bureau on post-convention critique, records processing.

Send post-meeting 'thank-you' to bureau.

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## CHECKLIST

### *Program Planning*

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#### RESEARCH

Find out the group's real needs and interests by:

- *focus group interviews*
- *survey questionnaires*
- *sampling*
- *education committee recommendations*

Continuing education; check association bylaws, industry agencies, other oversight authorities.

Important elements include:

- *needs assessment*
- *program selection*
- *course approval criteria*
- *specific learning objectives*
- *credit reporting system*
- *records processing*
- *evaluation*
- *review of costs*

#### PROGRAM OBJECTIVES

Determine the real purpose of the meeting. Answer these questions:

- *What body of knowledge are you attempting to impart?*
- What is to be achieved?*
- *How many general and tutorial sessions?*
- *What is the 'breakeven' number of registrants?*
- *What is the registration revenue target?*
- *If exhibits are included, what is the revenue target, and how much space must be sold at what rate to achieve it?*

#### PROGRAM FORMAT

Stimulate attendance and accomplish program objectives:

- *vary format to incorporate unique advantages of destination*
- *maximize audience participation with break-out sessions and tutorials*
- *'mine the gold' from the audience*

Presentation techniques:

- *audience reaction team*
- *buzz group*
- *colloquium*
- *debate*
- *fishbowl*
- *interview*

#### SPEAKERS

Booking speakers:

- *Does the speaker's message relate to meeting's objectives?*
- *Will his/her participation stimulate attendance?*
- *Have you heard him/her before?*
- *Can he/she 'draw' audience into presentation?*
- *Do you need a speaker or a facilitator?*

#### GUEST PROGRAMS

Research needs:

- *find out what guests really want*
- *survey guests directly*
- *focus on destination opportunities*
- *check alternatives with hotels, convention and visitors bureaus, other planners*

Budget and program considerations:

- *previous budgets*
- *possible sponsors*
- *luncheons*
- *cocktails*
- *theaters, museums, art galleries*
- *speaker presentations*
- *spectator sports*
- *sightseeing*
- *garden and shopping tours*
- *historical and walking tours*
- *fitness activities*

#### ENTERTAINMENT

Audience preferences and budget are key considerations:

- *check membership for contacts*
- *suppliers may serve as sponsors*
- *be sure to preview acts*
- *have attorney review contracts*
- *schedule rehearsals where necessary*
- *entertainment agent can be helpful*
- *send facility lighting and sound equipment details*
- *send entertainers (or agents) information on facility*
- *budget technical and other entertainment costs properly*
- *set guidelines on audience 'taboos'*
- *reserve dressing rooms where necessary*

---

## CHECKLIST

### *Promotion, Publicity, Printed Materials*

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#### PROMOTION

Determine the audiences for your messages:

- association membership
- exhibitors
- allied members
- industry in general
- general public

Develop promotion schedule:

- promote next year's meeting at this year's convention
- space news releases and mailings throughout the year

Establish promotion budget; answer these questions:

- What is the 'personality' of the membership?
- Is the destination perceived as desirable?
- Are dates convenient for attendees?
- How strong is the education program?
- What's the overall cost of attending the meeting?

Copy tips for promotional materials:

- keep sentences short and punchy
- emphasize personal benefits of attendance—not the features of the destination
- repeat important elements

- facilitate registration - be specific; don't brag

#### PUBLICITY

Planning meeting publicity:

- send out news releases well in advance of promotional mailings to membership
- draw up a media list
- tailor releases to publications' audiences
- make sure the 'who, what, when, where and why' are answered
- contact public relations departments of headquarters hotel and convention & visitors bureau for help
- plan media events
- assemble press kits
- set up well-supplied newsroom
- rehearse volunteers and staff who will serve as spokespeople

#### PRINTED MATERIALS

Preparing printed materials:

- draw up a sensible budget
- develop design elements
- list items to be printed
- solicit bids from three suppliers
- visit printers' plants
- enforce first deadline; monitor delivery schedules
- make sure convention logo appears on all appropriate materials
- inspect completed samples before distribution
- get hotel general manager's written approval and costs for materials to be distributed on site.

**CHECKLIST**  
*Housing and Reservations*

---

Specify number of sleeping rooms committed in:

- singles
- doubles
- suites

Set up:

- cut-off date
- room-block review sessions

Decide reservations method:

- staff
- housing bureau
- individual member reservations
- other

Establish:

- person in charge
- fees for services
- reporting system for reservations, cancellations, no-shows
- policies and priorities for room assignments
- deposit requirements
- record-keeping system

Set reservation and confirmation arrangements:

- supplied by
- mailed by

- mailing schedule
- returned to
- copies sent to
- costs

Reserve complimentary rooms for:

- staff
- officers
- speakers
- others

Credit cards honored by hotel:

- American Express
- Visa
- MasterCard
- Diners Club
- others

Inquire about extra hotel staff during peak check-in, check-out times:

- front desk
- maids
- bellmen
- restaurant personnel
- other

Remember to:

- review needs of handicapped attendees
- reserve block of rooms for emergencies
- set up procedures for late check-ins and departures, and 'walked' registrants
- publicize reservation information for attendees in association publications

---

**CHECKLIST**  
*Ground Transportation*

---

Choose ground operator based on the company's:

- reputation
- client list
- number, availability and condition of vehicles
- costs
- willingness to negotiate
- special services
- insurance coverage

Find out from ground operator:

- minimum period rentals
- minimum rental-period costs
- overtime availability of vehicles
- vehicle capacities
- handicap easements on vehicles
- how vehicles are dispatched
- condition of vehicles

- availability of backup equipment
- if vehicles are air-conditioned
- where they can be parked
- hours of operation
- possible routes
- insurance coverage
- status of drivers' contracts
- negotiability of costs
- applicable surcharges

Work out best route and schedule for charter or shuttle buses:

- pick-up points
- drop-off points
- hours of operation
- where information should be posted/ published

Be sure to know VIPs':

- airline flight numbers
- arrival, departure times
- potential customs, immigration problems
- best location to meet
- escort

---

**CHECKLIST**  
*Air Transportation*

---

Arrange travel assistance from:

- travel agent
- airlines
- other agency

Provide information on:

- demographics
- expected attendance
- past attendance
- cargo opportunities

Is it possible and advantageous to appoint an official carrier?

What kinds of fares can be negotiated?

- group
- promotional
- Super Saver
- other

Check to see whether the airline provides:

- complimentary staff travel
- cost analysis
- promotional assistance
- convention desk
- rent-a-car assistance
- arrival/departure manifests
- VIP room
- special baggage handling
- pre-board privileges
- on-board welcome

Publicize air travel information in association newsletter or magazine.

---

## CHECKLIST

### *Meeting and Function Rooms*

---

#### CHARGES AND BOOKING

Determine whether charges include:

- seating
- tables
- risers
- head tables
- audio/visual equipment
- special power
- special setups
- setup labor
- audio/visual labor
- electricians
- meeting-room rental
- other

Negotiate charges based on your group's:

- projected food and beverage expenditures
- number of sleeping rooms
- repeat business potential

Determine the basis for booking:

- 24 hour
- hourly
- day/evening

Estimate setup and teardown times; establish and abide by release dates.

Draw up tentative and final programs, including:

- list of function rooms with times and dates
- setups for each function
- rooms to be rearranged

Sign a written agreement:

- specify function rooms to be used, or alternate arrangements

#### SELECTION

Study the physical aspects, including:

- attendee comfort
- audio/visual feasibility

- speaker focus
- traffic flow
- restroom accessibility
- external noise
- food and beverage service, convenience
- facilities for the handicapped
- transportation accessibility—air, rail, bus
- availability and cost of parking
- availability of local ground transportation
- nearby attractions
- off-premises catering—museums, waterways, tents
- vendor/exhibitor accessibility
- availability of scaled facility diagrams

Focus on the conditions of the rooms':

- cleanliness
- furnishings
- ventilation
- lighting
- acoustics
- obstructions
- soundproofing
- accessibility

Plan for contingencies:

- concurrent groups
- change in your group's size
- availability of larger and smaller rooms; condition, charges for same

Upcoming renovations:

- weather conditions—tents, canopies, charges for same
- feasibility of temporary structures

Consider pre- and post-convention space requirements:

- additional meetings
- office space
- equipment storage space
- other

#### SETUPS

Choose configurations for each function.

Sketch setups on scaled diagrams and provide copies to facility.

## Event Planning-page 9

### Do a pre-function check of:

- lighting
- ventilation
- facilities
- equipment
- services
- staff, crews
- clean-up
- adequate signage
- other

### EQUIPMENT

#### List requirements, including:

- chairs—stack, swivel, upholstered, armchairs
- tables—five, six-foot round; card; four, eight-foot rectangular; folding
- stage—permanent, temporary
- guard rails, draperies, carpeting
- lighting—regular, spotlights, controls
- lectern
- podium/platform/risers
- public address system—mixer, operator
- microphones
- electricity—AC-DC current, capacities, outlet locations
- extension cords
- blackboards, bulletin boards, easels
- audio/visual equipment (see Chapter 17)
- house lights control
- plain, lighted pointer
- projector operator—union requirements, rates, overtime rates and regulations
- supplies—name cards, notepads, pencils, ashtrays, water pitchers, glasses, flags, signs, banners, piano, wastebaskets, table coverings
- other

Inventory facility's supplies. Supplement with outside suppliers, if necessary.

Determine all charges.

#### Services, policies checklist:

- telephone hook-up
- smoking, non-smoking sections
- sign posting
- staff management schedules
- beepers, walkie-talkies
- facility personnel responsibilities, phone extensions
- availability of temporary secretarial service
- in-house audio/visual service
- rental availability of office equipment—computers, typewriters, furniture.

Inquire about all union regulations.

## CHECKLIST

### Registration, Information Services

#### PROCEDURES

##### Review:

- past attendance, arrival/departure patterns, registration procedures
- available personnel, facilities
- classifications of registrants—member, exhibitor, speaker, spouse, guest, other
- identification required to register
- information to be collected on registration forms

##### Evaluate possible registration methods:

- attendee fills in form
- typist fills in form
- computerized
- other

##### Set up systems to manage:

- advance registration
- on-site registration
- service/information desks

#### REGISTRATION MATERIALS

##### Registration-form considerations:

- advance, on-site forms
- single, multicopy
- color-coding
- numbered, unnumbered
- costs
- supplier
- delivery schedule

##### Data on form may include:

- registrant name
- title
- business
- phone numbers
- address
- hotel
- classification
- sessions attending
- functions attending
- fees, charges
- other

##### Order badges with these considerations in mind:

- type—plastic, embossed, paper, adhesive, clip-on, pin-on
- format—typed, hand-written, computer-generated
- color-coding
- size
- ribbons

##### Information badge can contain:

- pre-printed information—organization name, logo, event name, registration classification
- registrant information—name, nickname, company, location, other

##### Registration packet may include:

- program
- registration list
- badge
- tickets
- membership information
- schedule changes
- other

##### Set up procedures for publishing advance registration list:

- processing method
- information included
- pick-up, delivery
- supplier
- quantity
- distribution
- format—alphabetical, industry, registrant classification

##### Set up system, manager for getting daily on-site counts for:

- functions
- other guaranteed events
- sessions

#### REGISTRATION PERSONNEL

##### Evaluate numbers of personnel needed for:

- registration
- clerks
- cashiers
- messengers
- security
- interpreters
- information/service desks
- other

##### Possible personnel sources include:

- staff
- member volunteers
- hotel
- convention bureau
- other

##### Consider these cost factors:

- hourly rates, by job
- overtime
- Sundays, holidays
- special allowances—meals, parking, travel



Set up management system for personnel including

- detailed written instructions
- pre-convention briefing
- staff person in charge
- post-convention review
- check-in, check-out procedures
- schedules

Be sure to explain in writing and in a briefing:

- all working forms
- specific responsibilities
- filing, record-keeping procedures
- identification required to register
- fees
- reference aids
- special policies, potential problems
- courteous behavior
- staff contact

Set up procedures and accounting controls for:

- registration fees
- ticket sales
- publication sales
- refunds, cancellations
- check cashing
- credit

Money records and reports should include:

- dates, time
- cash at opening, closing
- check totals
- charge totals
- opening, closing inventory

Consider these security precautions:

- cash boxes, registers
- safety deposit boxes, vaults
- guard service
- check-in, check-out procedures
- cashiers

## REGISTRATION AREA

Inspect area for adequate:

- lighting
- size, flexibility
- telephone hook-ups, handicapped access

Decide which information/service areas to set up:

- registration
- ticket sales
- information/messages
- membership
- emergency housing
- hospitality
- transportation
- publication sales
- press relations
- secretarial

- international registrants
- other

List specific types of equipment needed and numbers:

- platforms
- counters, tables
- chairs
- typewriters
- bulletin boards
- easels
- blackboards
- stanchions
- cash boxes, registers
- waste baskets
- photocopiers
- fax machines
- other

List specific office supplies needed:

- file boxes
- date, number stampers
- stationery, carbons
- typewriter supplies
- pens, pencils
- staplers, tape, clips
- rubber bands, scissors, rulers
- tool kit
- other

Arrange for:

- signs to be set up
- procedures for telephone charges, messages
- rope, stanchions to direct traffic flow
- people to stand at queues and answer questions
- other support services

## CHECKLIST

### Food and Beverage

#### PLANNING

Prepare records of previous functions, including:

- *projected vs. actual attendance*
- *number, type of functions*
- *menus, including special dietary/religious restrictions*
- *number, type of drinks served per person—meals and receptions*
- *projected vs. actual budgets*
- *guarantee, deposit figures*
- *size, setups of rooms*
- *gratuities policy*
- *room-service patterns*

In developing a schedule for each function, ask:

- *Is functions primarily business, social, hospitality?*
- *Are musicians, entertainers, MC, ushers needed?*
- *Will timing conflict or overlap with other events in the facility?*
- *What is the expected attendance at each function?*
- *Who will handle which responsibilities?*

Establish a working budget, including:

- *room rental fees*
- *food and beverage costs*
- *services*
- *gratuities*
- *entertainment—fees, union requirements, maintenance, taxes, travel expenses*
- *special equipment*
- *souvenirs, awards, gifts*
- *decorations*

Inquire about local laws and regulations, including:

- *union regulations on minimum numbers of waiters, musicians, bartenders*
- *overtime*
- *facility setup staff*
- *liquor laws*
- *facility policies on outside liquor supplies*
- *lounge, room-service hours and regulations*

Inquire about special services:

- *elevators*
- *checkrooms*
- *transportation*
- *traffic control*
- *garage, valet service*
- *telephone, message service*

Contract for any additional outside services:

- *audio/visual suppliers*
- *photographer*
- *entertainment*
- *florists*
- *security guards*

#### NEGOTIATING/COSTS

Follow these negotiating steps:

- *Negotiate discount off published prices based on sleeping, meeting rooms, exhibit space booked.*
- *When negotiating food costs more than six months out, agree on a percentage to pay above present prices.*
- *Decide how you want to be charged—signed guarantee, number of meal tickets collected, quantities consumed.*
- *Set cut-off date.*
- *Determine percentage above guarantees facility will supply, and incremental price, if any, for latecomers.*
- *Negotiate beverages by the gallon and bottle.*
- *Decide minimum number of servers/bartenders for each function, and charges for them.*
- *Stipulate the basis for federal, state and local tax charges.*
- *Inquire about any other surcharges: ice, corkage, etc.*
- *Plan menus accordingly.*
- *Make sure contract specifies agreements.*

#### FUNCTION ROOM SELECTION

Detail nature of each function with facility staff.

Inspect possible sites for:

- *sufficient space*
- *adequate electrical outlets, voltage capabilities*
- *good acoustics, lighting, ventilation*
- *columns, other obstructions*
- *accessibility of exits, restrooms, dressing rooms*
- *handicapped easements*

#### ROOM SETUPS

Work with a scaled diagram and be sure to consider:

- *types of activities*
- *expected attendance*
- *number, dimensions of tables*
- *type of food service*
- *best table placement*

Know location, dimensions of stage, platform, dance floor:

- *proscenium height*
- *runways*
- *ramps*
- *risers*
- *access aisles*
- *floor covering*

Possible items for head tables include:

- platform
- additional two feet for lectern
- special chairs
- place cards
- special services, decorations, beverages, gifts

For decorations, consider:

- colorful centerpieces
- meeting theme

### PRE-EVENT ARRANGEMENTS

Assign staff members to:

- serve as ticket collectors, cashiers, ushers, escorts for special guests
- coordinate attendance, consumption revisions with catering department
- inventory liquor before and after function
- make and/or distribute posters, signs, seating lists, place cards, menus, programs, gifts
- attend to entertainers' needs

Provide system for notifying attendees of any changes in function location.

Instruct staff and attendees on:

- seating procedures
- assignments at alternate locations
- handling admission, tickets, cash collection

Check periodically that all instructions to facility on menu, table, seating arrangements, etc., are being carried out.

Coordinate the exact schedule for:

- room setups
- ticket sales
- cocktails
- when doors open
- seating of head-table guests
- special opening ceremonies
- food service
- tables cleared
- speakers
- music, entertainment, dancing

### POST-FUNCTION TASKS

After the function:

- distribute gratuities
- arrange for clean-up, including picking up any extra convention materials
- supervise inventory, return of unused beverages, mixes, food
- review billing, accounting, check-out procedures with facility staff

---

## CHECKLIST

### *Exhibits*

---

#### FACILITY INSPECTION

##### Exhibit area, general:

- total square footage
- obstructions—columns, vents, ducts, etc.
- floor load
- floor construction material
- ceiling heights
- ventilation controls
- access areas—handicap easements
- maintenance, housekeeping
- restroom locations
- other

##### Access to exhibit area:

- streets
- doorways
- corridors
- elevators
- loading/unloading facilities
- limitations—weight, dimensions, delivery schedules, traffic

##### Obtain floor plans:

- scaled
- all dimensions shown
- variations shown—floor loads, ceiling heights, obstructions, etc.
- entrances, exits marked
- utility access shown

##### Utilities:

- limitations, accessibility
- electricity
- lighting—spot, special
- power
- gas
- compressed air
- steam
- water
- drain

##### Facility space rates:

- rate
- coverage included—area, facility, equipment, services
- payment, deposit requirements
- insurance requirements

##### Labor:

- carpenters
- electricians
- plumbers
- riggers
- other skilled labor
- unskilled labor

##### What are union requirements?

##### Signs:

- booth identification
- aisle identification
- directions
- exhibitor listings
- ticket sales
- exhibit hours
- costs, sources
- other

##### Booth decorations:

- wall draperies
- rugs
- furniture
- special entranceways
- all-inclusive rental exhibit booths

##### Sources of exhibit services, facilities, and/or equipment:

- convention center/exhibit hall
- hotel
- bureau
- your association
- outside contractors
- exhibitors

##### Check facilities, services, and charges for:

- exhibit manager's desk
- exhibitors' shipment desk
- transportation, haulage

**Utilities**

- crate storage
- food, beverage
- florist
- public address system
- telephone, fax
- parking
- press rooms
- typewriters
- business services
- models
- photographers
- other

**Investigate shipping details:**

- shipping address
- haulage—local
- check-in, check-out procedure at exhibit area
- schedule of placement in booths, removal
- storage facilities
- advance shipping procedures
- delayed outgoing procedures

**What do insurance and liability contracts include:**

**Accident**

- damage
- fire
- theft
- other

**What are regulations regarding:**

- alcohol
- building
- fire
- liability
- licenses
- exhibitor
- clean-up responsibility

**EXHIBITORS**

**What are exhibit booth limitations for:**

- area
- height
- weight
- lighting

- operating displays
- noise
- food, beverages
- personnel

**Exhibitor costs include:**

- booth space
- haulage—local
- facilities, equipment, services
- labor—regular, overtime

**Exhibitor promotion items should include:**

- location, dates of show
- purpose, benefits
- registrant profile
- past exhibitors
- exhibit managers
- schedules
- eligibility
- application procedures
- booth assignment policy
- exhibit space details—overall diagrams, location of booths, press rooms, registration, information areas, etc.
- costs
- rules, regulations, including independent contractor regulations
- shipping instructions
- labor
- insurance, liability

**Possible factors in booth assignment policy:**

- eligibility
- length of membership
- past participation
- time of application
- size of exhibit
- special requirements
- other

**Data needed for booth assignment (exhibitor questionnaire):**

- product, service displayed
- booth area required
- location choices
- display—dimensions, weight (operating/ static), special characteristics

## Event Planning-page 16

- *background—standard, special, backwalls, sidewalls*
- *utilities required*
- *signs required*
- *other*

### Booth assignment notice should include:

- *booth number*
- *layout*
- *order form—facilities, equipment, services*
- *list of exhibitors*
- *invoice*
- *other*

### Data needed for servicing exhibitor:

- *exhibitor contact*
- *booth location*
- *shipment details*
- *sign, utility, labor requirements*
- *other facilities, equipment, services required*

### Exhibit promotion and publicity:

- *budget*
- *target mailings, releases*
- *schedule*
- *director*
- *media coverage*
- *press rooms*
- *required on-site facilities, services*

## OTHER REQUIREMENTS

### Time schedules for:

- *exhibit facility rental*
- *shipments—advance, current, outgoing delayed*
- *booth setup, inspection, dismantling*

### Admission policy:

- *types of admission—open, badge, charge, other*
- *classifications—staff, registrants, exhibitor, press, public, etc.*
- *off-hours admissions*
- *complaint procedures*
- *theft reporting*
- *staff contact for security personnel*

## CHECKLIST

### Emergencies, Fire Safety

#### MEDICAL EMERGENCIES

##### Survey membership for:

- average age
- usual activity level
- past convention experiences
- medical conditions
- handicapped requirements
- other

##### Tap local membership at the convention site for:

- medical contacts, facilities
- emergency suggestions
- CPR training
- other

##### Formulate emergency-action plan that:

- provides procedures for various emergency scenarios
- designates people in charge and their responsibilities
- other

##### Ask hotel or convention center representatives:

- Is there a written medical-emergency plan?
- Is there a first-aid station?
- How is it staffed and equipped?
- What are its hours of operation?
- What are the association's liabilities vis-a-vis emergencies?
- Is there a house physician?
- When is the physician on call?
- How are emergency care procedures initiated within the facility?
- What staff members have CPR training?
- What is the name and phone number of the nearest hospital?
- other

#### OTHER CONTINGENCIES

##### If there is potential for an organized protest at the meeting, consider:

- hiring a security consultant
- briefing association leaders, staff, and facility officials
- consulting with local police
- hiring additional security
- other

##### If a protest does occur, consider:

- conferring with leadership of protest group
- setting up an organized forum for protest group
- setting up a press conference
- making sure speakers are available to meet with the press
- briefing the staff on the association's position and clarifying procedures for handling press
- other

##### During site inspection, be sure to:

- consider potential weather problems

- have alternative indoor facilities available for outdoor events
- develop a contingency plan for transportation delays
- investigate union contract situation
- find out if there is a possibility of labor shortages
- other

#### FIRE SAFETY

##### Ask the host facility(s) these questions:

- Is there a written emergency plan for fire and evacuation?
- Does it include meeting and exposition areas?
- Is it understood by facility staff?
- What actions will the facility take when an alarm sounds?
- Are there alarm switches on each floor?
- Do alarms alert the fire department directly?
- Is there a paging or telephone system that reaches all occupants simultaneously?
- Are all exits clearly marked in hallways and rooms?
- Do all exit doors open in the direction of travel?
- Are stairwells open to ground and roof?
- Do meeting rooms have at least two exits?
- Do sleeping rooms, meeting rooms, service areas, exposition areas, etc., have sprinklers?
- Is emergency lighting on a separate power system?
- Are exit signs on the emergency lighting system?
- Are fire hoses and extinguishers located on every floor?
- Are smoke detectors located in all sleeping rooms, meeting rooms, exposition areas, restaurants, hallways, etc.?
- Are stairwells enclosed?
- Are elevators automatically locked in case of fire?
- Are building ventilation systems turned off automatically in case of fire?
- Are any flammable materials stored or used in stairwells?
- Are all electrical circuits in sleeping rooms grounded?
- Are meeting room circuits separate? What about circuits for exposition areas?
- Can sleeping room windows be opened?
- Where is the fire department located in relation to the facility?
- When was the facility last inspected by the fire department?
- What is the fire department's emergency number?
- What is the emergency number for the facility's security offices?
- Other

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**CHECKLIST**  
*Shipping Procedures*

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**Choose best shipping method:**

- parcel post
- rail
- truck
- air
- private

**Set up control sheet**

- item number
- how shipped
- date shipped
- waybill
- date received
- contents
- value
- copy to facility

**Find out from facility:**

- who receives shipments
- where stored
- labelling instructions
- liability policy
- maximum weight and size
- method for notifying receipt
- unpacking, repacking assistance; charges for same
- billing for shipping charges

**Plan all shipments for arrival at least a few days before meeting.**

**Instruct staff on:**

- proper labelling
- packaging
- shipment schedules
- on-site repacking policies

**Insurance information:**

- amount
- type: damage, loss, theft
- policy numbers
- receipts
- contact

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**CHECKLIST**  
*Accounting*

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**Six months or so prior to the meeting:**

- review past hotel billing procedures
- request from hotel a copy of its convention-resume form
- understand hotel's billing policies and payment dates
- determine types of accounts to be set up

**Send hotel detailed instructions on master-account billing procedures, including:**

- which charges should be posted on this account
- persons authorized to sign for expenses
- specimen signatures
- limits of your organization's financial responsibility
- master-account authorization form with this information
- which charges should be posted on attendee accounts

**Send attendees a rates-and-charges bulletin specifying charges for which they're responsible.**

**One month or less prior to meeting:**

- review billing procedures with hotel representatives
- make arrangements for periodic review of daily master-account billing statement during meeting
- request that detailed backup for charges be attached to statement
- see that billing instructions are distributed to appropriate facility personnel

**During the meeting:**

- review billing statement periodically
- check in with night auditor or cashiers

**Before leaving the hotel:**

- approve correct charges on master account
- identify disputed and delayed charges
- attempt to resolve any disputed charges
- establish dates for payment

**Once you receive the complete master-account bill:**

- enclose check or indicate payment date
- identify any disputed charges



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## CHECKLIST

### *Contracts, Insurance*

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#### CONTRACTS

Obtain legal advice before signing any agreement.

Space contract should address the following:

Identification of group and hotel:

- names and addresses of organization and facility
- key individuals
- dates
- meeting type

Sleeping-room reservations:

- number and type of guest rooms
- reservation details
- complimentary policy
- special room requirements
- cut-off dates
- guarantee and deposit requirements
- check-in and check-out times
- specific rates

Billing procedures:

- method of payment
- time of payment
- people authorized to sign master account
- discount terms

Meetings and exhibits:

- room rental and setup charges
- convention services and equipment
- union jurisdiction and arrangements

Food and beverage:

- number, type and attendance at functions
- confirmation dates
- guarantee dates
- gratuities, regulations, taxes

Exhibit program:

- exhibit booth requirements

- storage, setup, dismantling
- security
- operating hours
- services and facilities
- rules and regulations

Miscellaneous:

- transportation
- parking
- gratuities
- recreational fees
- promotional support

Protection clauses:

- fire protection
- cancellation
- arbitration
- insurance
- change in management
- facility remodeling

#### INSURANCE GUIDELINES

In structuring your meeting's insurance package, consider:

- General Liability—bodily injury and property damage
- Fire Legal Liability
- Broad Form Property Damage
- Medical Payment
- Incidental Medical Malpractice
- Certificate of Insurance from contractors
- Independent Contractors' Liability
- Products Liability
- Host Liability/Liquor Liability
- Association as 'additional insured' for charter transportation
- Valuable Records and Papers insurance
- Office Contents Coverage
- Burglary and Robbery
- Worker's Compensation
- Travel Accidental Death and Dismemberment

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**CHECKLIST**  
*Gratuities*

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**Sources of information on gratuities:**

- facility executives
- tourist board
- other planners
- unions
- your association's board of directors

**Kinds of payments may include:**

- automatic percentage charged to bill
- all gratuities voluntary
- additional gifts for exceptional service

**Factors that influence the amounts and recipients of gratuities:**

- number of food and beverage functions
- number of meeting rooms
- complexity of setups
- size of attendance
- duration of meeting
- exhibit program
- extra demands on service personnel

**How tips can be distributed (other than automatic billing):**

- to individual
- to department manager for further distribution

**Gratuities can be distributed:**

- before the meeting

- after the meeting
- part before, part after

**Budget may be drawn up based on:**

- percentage of total bill
- amount per attendee

**Paperwork for tax purposes and financial records requires:**

- name of recipient
- service rendered
- receipt for amount of gratuity

**Possible people to include in tipping:**

- airport luggage handlers
- taxi, bus drivers
- escorts, hostesses, interpreters
- doormen
- bell staff
- room attendants
- captains
- waiters, waitresses
- bartenders, room-service waiters
- sommeliers (wine stewards)
- chef and staff
- setup crews
- cartage people
- clean-up crew
- telephone operators

**Thanks other than cash (party, letter, gift) to:**

- convention services manager
- catering manager
- food and beverage manager

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**CHECKLIST**  
*Meeting Evaluation*

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**Areas of meeting for planner to evaluate:**

- *meeting site*
- *meeting facilities*
- *exhibit program*
- *entertainment*
- *food and beverage events*
- *vendors*
- *attendee turnout*
- *convention service department*
- *house staff*

**Areas for attendees to critique on evaluation forms:**

- *registration procedures, costs*
- *meeting publicity*
- *meeting facilities, site*
- *entertainment, tours*
- *program*
- *education sessions, speakers*
- *guest programs*
- *official airline*
- *local transportation*
- *official travel agent*
- *suggestions for future meetings*

**Statistical information to collect:**

- *type, number of sleeping rooms picked up*
- *no-show percentage*
- *arrival and departure patterns*
- *volume of room service, hotel restaurant usage*
- *guarantees*
- *exhibit sales*
- *budget analysis*
- *registrant profile*
- *special event attendance*
- *session attendance*

**Determine format for attendee evaluation forms:**

- *session-specific forms*
- *on-site survey questionnaires*
- *survey questionnaires sent by mail*

**Questions for design of evaluation form:**

- *What are objectives of collecting data?*
- *Should specialists be consulted?*
- *Will the forms be used again?*
- *Is there a range of responses to questions?*
- *How will the results be tabulated?*
- *How will results be collected?*
- *What is the budget for evaluation forms?*
- *Who will the information be distributed to?*

**Arrange wrap-up meeting with:**

- *hotel, convention center officials*
- *convention bureau*
- *vendors*
- *your staff*
- *planning committee*

WELCOME TO

## WASTE NYLON HOSE:

# CREATE — RECYCLE — PLAY!!!

Presented by: **Jane Higuera**  
1015 S. Russell Rd.  
Spokane, WA 99204  
(509) 747-1662

Thank you for attending this workshop. You will enjoy this activity as will people of all ages with whom you choose to share.

Here are some things I've learned as I've taught *Creative Nylon Hose* the past 18 months:

1. Dyeing the hose is fun. I use RIT liquid dye, hot-faucet water and a large pot in the kitchen sink. Spin dry in washer and dry in clothes dryer until barely dry. Untwist promptly. I do NOT pre-moisten hose or rinse after dye bath.
2. Not a class ends without someone inventing new items, methods or games to play with our "toys".
3. Call this material *hose* or *waste nylon hose*. Explain where it came from. Talk about the *top* or *large* end of each piece and the *bottom* or *small* end. Show early on that there are different lengths, weights and cuff lengths.
4. Folks need a chance to play with and use their new toys promptly.
5. Save and use ALL scraps.
6. Teens are great teachers for hose items. For a large group we set up a general supply table and then other tables become stations for making *Donuts* OR *Ragballs* OR *Head spinners* and *Hose rockets* OR doing *Finger weaving*, etc. After a general demonstration of each item and how it works, a couple of teens at each station teach small groups how it is done. The leader then circulates and helps if needed.

(OVER)

7. Signs like these will be of help to ALL students AND teachers.

HOSE SAFETY

1. Do not pull hose down over face.
2. Never use for Tug-Of-War games.
3. Never use to tie people up or together.
4. Use your common sense.

FINGER WEAVING

1. Use no cuff or all cuff.
2. Cut all loops approximately the same length.
3. Use same weight hose.

DONUT MAKING

1. Choose hose of same weight and length. Compare cuffs too.
2. Roll tightly and smoothly.
3. Take your time.
4. Tie together firmly.

HEAD SPINNERS /  
HOSE ROCKETS

1. For stuffing, use white or scraps.
2. Put ball in small end of hose.
3. Give it 5 colored "skins".
4. One twist avoids bumps.
5. Shape, squeeze, mold ball and pull hose tight as you do each layer or "skin".

RAG BALLS

1. Cut loops 7-8" long.
2. Don't measure each one.
3. About 45 loops needed.
4. Tie holder very tight (needs adult help).

All of the following instructions are based on the  
"Bannerman Video"  
Creative Nylon HOSEPLAY

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.


F-24




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.

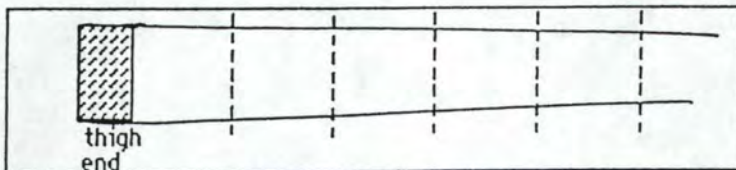
Additional hose can be used in handle.

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.



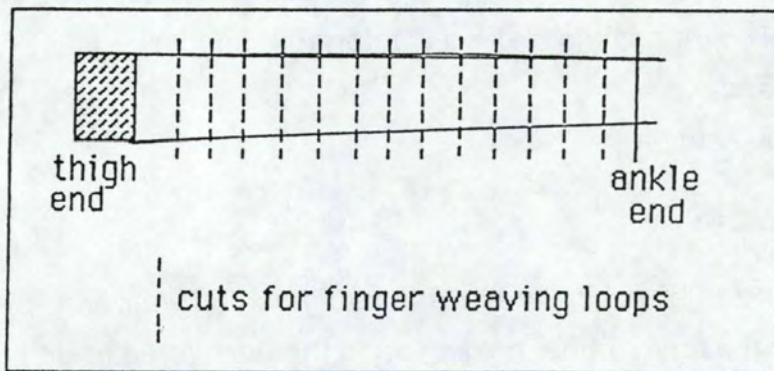
Hoseplay - page 6

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**



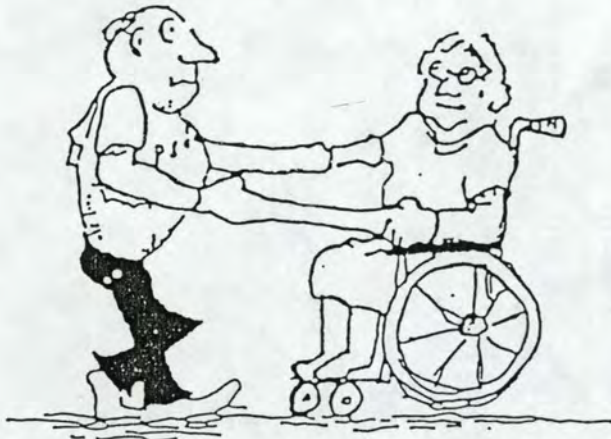
**PARTNERS**

Use one single hose per person. Make movements with hose - i.e. draw a figure 8, a 6, a 9; other (free style movement). After a few minutes, switch roles.

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.

P.O. Box 399 (161 Virginia Road) • Montreat, North Carolina 28757 • (704) 669-7323  
Recreation Specialists • Workshops • Records • Books • Tapes • Thanksgiving Family Camp

F-27



### 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.



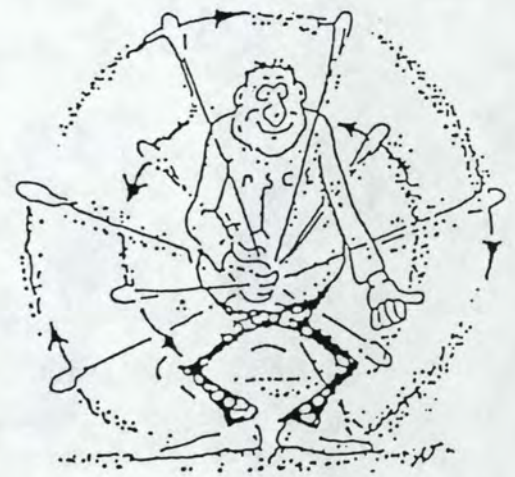
### TRY A "SKI RUN"

Place one stocking on each foot. Holding the other end tightly. "Ski" around the floor.



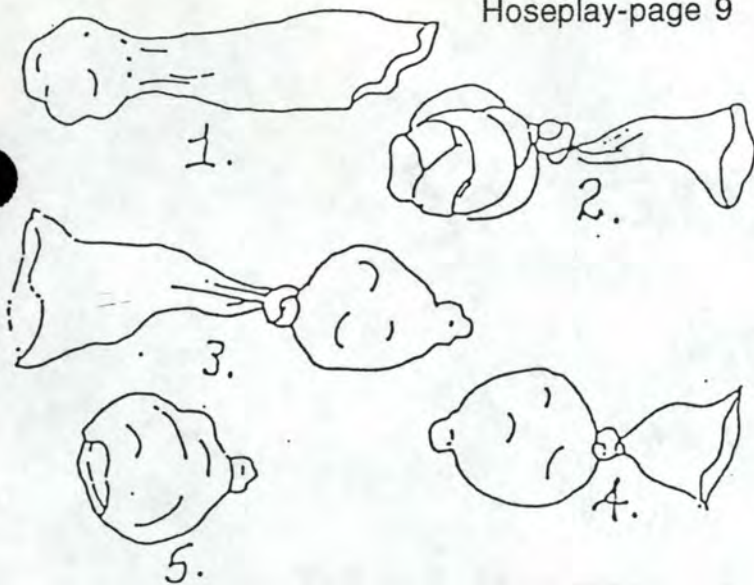
### HEAD TWIRL

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.



### 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.



**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.

F-29

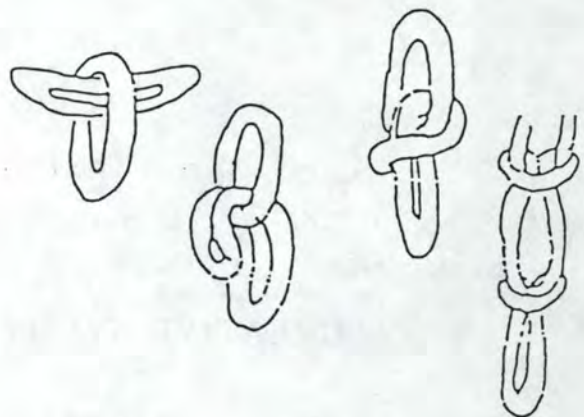
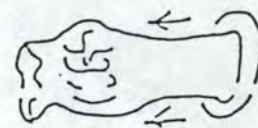
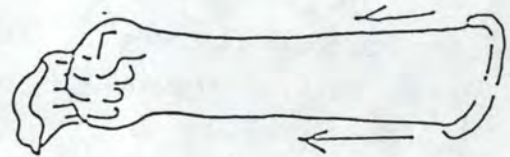
*Creative Nylon Hose Play by  
Glenn Bannerman*

*Illustrations by  
Craig Bannerman & Ien Johnson*



**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.



ANN BANNERMAN FAMILY  
CELEBRATION SERVICES, INC.

PRESENTS

A NEW VIDEO!  
90 MINUTE

# CREATIVE NYLON HOSEPLAY

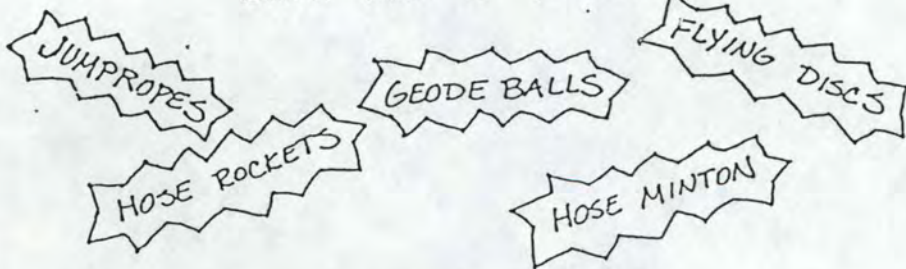
A VIDEO RELEASE BY GLENN BANNERMAN

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

Name \_\_\_\_\_

Address \_\_\_\_\_

zip \_\_\_\_\_

I am interested in ordering \_\_\_\_\_ videotapes at a cost of \$29.95 each plus \$2.50 shipping & handling per video.

I have enclosed my check made payable to Celebration Services, Inc. in the amount of \_\_\_\_\_.

Send to: Celebration Services, Inc.  
P.O. Box 399  
Montreat, N.C. 28757

# 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 all knots on wet fabric laid on a flat surface.
3. When making knots on thin fabric, be sure to band very tightly. When instructions specify "band loosely", it means you are only banding to secure folds, not for design lines. If you leave gaps between each strand of the rubber band, you will achieve a different pattern than if the band covers a wide area.
4. Dyeing time varies with each article. In general, 15 to 20 minutes is sufficient. Give heavy fabrics (denim, canvas) and fabrics with several thick folds an extra 10 minutes dyeing time.
5. Fabrics appear several shades darker when wet. If possible, test color on a piece of scrap first to determine exact time needed to reach desired 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.

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**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.



# 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 (planispheres) - those flat things with the rotating sky.

Planetarium showings.

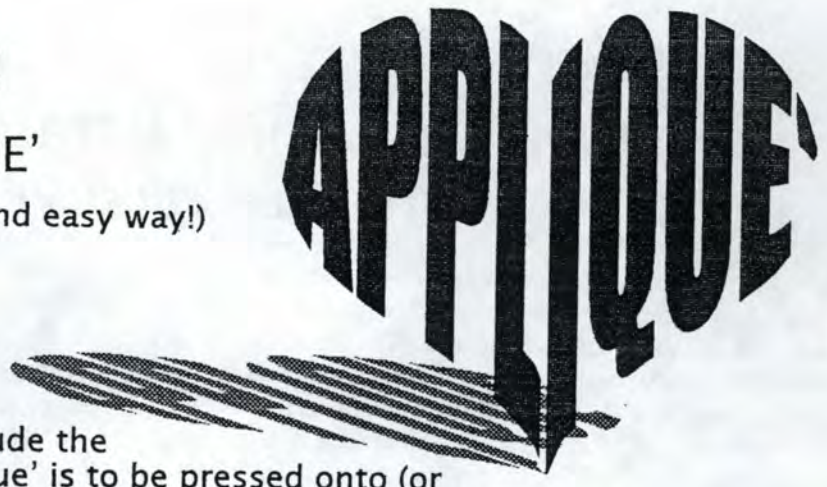
# Quilting I and II


## FUSIBLE APPLIQUE'

(Applique' the fast and easy way!)


By Rosy Ferner

I WOULD HIGHLY RECOMMEND PREWASHING YOUR FABRIC! This would include the item in which the applique' is to be pressed onto (or background) as well as the fabric used in the applique'.



The techniques that follow are for the use with Aleene's fusible web. I've had real good luck  with the way this one has bonded. There are

*Aleene's*

other brands such as Heat & Bond, Wonder  Under, etc. BE SURE to follow the directions for the type of fusible web you are using.

# FUSIBLE WEB™

## PAPER BACKED ADHESIVE WEB SHEET

BECAUSE THERE ARE SO MANY VARIABLES IN FABRICS AND IN THE TECHNIQUES FOR WORKING WITH THE ALEENE'S FUSIBLE WEB™, WE ASK THAT YOU TEST FIRST TO SEE THAT YOU ARE GETTING THE DESIRED RESULTS.

### INSTRUCTIONS:

#### STEP ONE Transfer Web to Fabric or Applique

Position the textured (rough) side of the ALEENE'S FUSIBLE WEB™, against the wrong or back side of the material or applique.

To transfer the glue onto the back of the fabric (applique), IRON ONLY 2-3 seconds. This is important as you do not want to melt the glue, but simply transfer glue to the back of fabric or applique. Over ironing at this point also tends to make it hard to remove the paper backing. We suggest you use a non-stick ironing surface. Should anything stick to the bottom of the iron, try Faultless Iron Cleaner.

If making appliques from fabric, at this point cut out designs. It makes it easier to cut out fabric if the backing paper is still attached.

#### STEP TWO Fuse to Shirt or Other Fashion Accessory

Carefully peel off the paper backing.

Place fusible side down on desired surface and iron approximately 10 seconds, (five on each side, if possible). This is generally enough time to melt the glue equally in both the applique and the shirt. Ironing longer only makes the glue "migrate" towards the iron. This results in all the glue being on the applique and not on the shirt and makes the applique tend to loosen when washed. If the applique or fabric is "thick", it is best to iron on top and to the inside of the shirt. TO HOLD THROUGH MANY WASHINGS, YOU NEED THE GLUE TO BE EQUALLY MELTED ON THE APPLIQUE AND SHIRT.

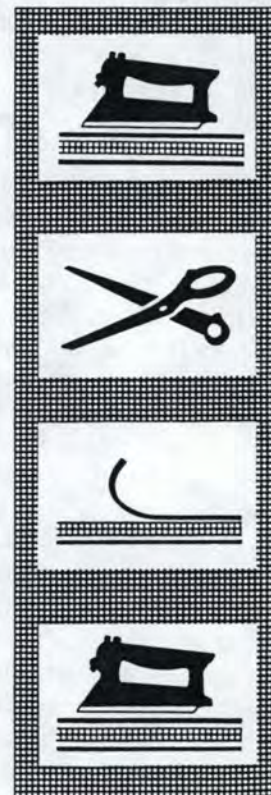
**NOTE:** The procedure is the same whether fusing fabric to fabric, appliques to fabric, or as in the the case of band boxes, fabric to cardboard.

Although Aleene's FUSE-IT™ will bond to most fabrics, ALWAYS PRE-TEST on a scrap of fabric. Factors that make the technique of applying the web a little different each time, is the (1) Blend of the material, (2) the thickness of the applique and (3) the degree of "stretch" of the fabric. TEST FIRST BEFORE PROCEEDING.

#### STEP THREE Washing Techniques

Machine washable in cool water or by hand. We suggest you turn the garment inside out before washing or place inside a pillow case. Use gentle cycle. Always PRE-TEST to make sure you are getting the desired results. Hang to dry.

If painting the edges of the applique, DO NOT DRY CLEAN, wash only. Always pre-wash applique fabric and garment fabric to remove sizing, as the FUSE-IT™ does not adhere well to sized material.



## SOME THOUGHTS AND TIPS TO HELP YOU CREATE YOUR FIRST PICTORIAL QUILT

Just as there are many different ways to paint, so are there many ways to design and make a pictorial quilt. For simplicity's sake, I will only discuss two methods. The first I call "Totally Planned". This method is for teachers, engineers, surgeons and any individual who must feel precise in everything they do. With this method, an exact drawing of the finished quilt is first made on graph paper. When the drawing is complete and satisfactory, it is enlarged and used to make the templates from which you will work.

The Totally Planned method is great - it shows you exactly what the final product will look like. You can use it to figure yardage and to make exact, precise templates for future applique and piecing on the quilt. You know the finished size and you are half way to completion.

The second method (which I use) is called "Freestyle". Unlike the Totally Planned method, there are no strict guidelines to follow as you dive head first into sewing the top. This is good in a way, as it encourages you to be more flexible in your creations as you go along. You needn't feel bound to a specific design or size and can change as you see fit. It does have its drawbacks, though. You're never sure how much fabric to buy because the finished size is uncertain, and above all, the finished product is a surprise even to you, the maker!

You may be wondering why I prefer using the Freestyle technique. I feel strongly that pictorial quilts reflect the innermost feelings of the quiltmaker and bring out the artist in all who attempt to make them. Being bound to one drawn out, graphed and mapped plan restricts creativity and ability to make changes as you go along. If you use the Totally Planned method, you are less likely to change a portion of the design as you go than with the Freestyle method. With the Freestyle technique, you can make a rough sketch to show where you are going with the quilt. You can even decide on exact dimensions if you need a specific size to fit a specific location for hanging. But the exactness of the quilt comes as you create different sections of the quilt, not as you follow a detailed map. Here, you start with one piece of fabric (sky, ground, etc.) and work from that, making your picture as you go along.

Refer back to the photo on page 64 of "Jack's Beanstalk". This quilt was designed in my mind - no sketches were made of the quilt before I began. I knew before I started that I wanted the beanstalk in the center of the quilt creeping up towards the sky and the castle. I knew that the giant had fallen and was lying at the bottom of the picture . . . the hen that laid the golden eggs would be perched upon the giant's toe that would be sticking out of the badly worn boot. Jack's cottage would be to the left and back away. There would be a grove of trees by the cottage, and the farmer that traded the cow for the beans would be leading the cow home up a dusty, dirty path.

Everything mentioned above was pictured in my head. Starting with the fields around the cottage I began piecing different fabrics at random, changing and ripping out stitches as I went along, cutting here, clipping there . . . kind of a "crazy quilting"

technique. Once the ground was complete, it was stitched to the bottom of a piece of blue dyed muslin fabric I used as the sky. Excess fabric from the muslin was cut away behind the "ground" fabric to eliminate extra layers and provide ease in quilting.

Once the land and sky were developed, UP went the beanstalk! From the beanstalk grew a castle and from the castle spilled a bag of coins. The cottage was built, complete with fringed curtains and a potted plant in the window. The forest grew and cardinals built a nest in the tree. Jack's mother did her wash and set it out to dry on the clothesline. Even people in fairy tales wear undergarments, right?

I mention the process of making "Jack's Beanstalk", not to toot my own horn, but to show the freedom of design and fun that can be had adding details and humor to a quilt. Because I did not follow a detailed plan, this quilt was more fun to sew than any others I have made. I enjoyed adding little tid-bits of humor as I went along. I changed the shape of the hen (in fabric) several times before I sewed the final bird to the quilt. I truly believe that had I followed a graphed out plan, I would have been more concerned with making my templates the right size and shape instead of following the needs of the child and semi-artist inside of me.

Whichever method you use to make a pictorial quilt, be sure you are not so bound up in quiltmaking rules and regulations that you ignore the fun of creating. Sometimes we get so caught up in the precision of sewing (as in matching those dogged points in a Mariner's Compass) that the sewing becomes a chore. Sometimes we make quilts so that others will be pleased and "wow" over our talents and we forget to make quilts that please US. Pictorials should please YOU and YOU ALONE. It is this factor of their being that makes them so appealing to others!

Now that my lecture is over, take a look at the development of the quilt on the following pages. No matter which technique you use (planned or freestyle), some things must be done before others. Ami Simms' "Amish Farmyard" begins with the sky template followed by the barn, working from the back of the picture to the front. If your quilt has a tree standing in front of a house, naturally you must put the house in place first, then the tree. Houses are larger than trees, and it is easier to applique the tree over the house than to piece the house around the tree. Sounds complicated but it really isn't. You wouldn't applique a hat without first having a head to put it on, would you? The same principle applies.

As you applique or piece your pictorial, cut away any background fabric that will not be needed. Pictorial quilts have a tendency to be heavily layered with fabric. If you don't cut away these excess layers, you will eventually have fingers that are too sore to use. Pushing a needle through eight layers of fabric is hard - no matter how many years you have been quilting!

Embroidery and other embellishments add detail too small for piecing or applique. Take time to use these techniques effectively to enhance your design. The bark on the tree in "The Charlevoix Channel" was embroidered to give the tree a realistic

## Quilting I and II-page 3

effect. The shutters in "La Strada" were NOT embroidered – embroidering all those lines so closely together would have taken many hours of work, plus they would have been thicker lines if done in embroidery floss. They were drawn in with indelible ink! Of course details take time, but what's the rush?

Selecting color and texture for pictorial quilts is different from selecting fabric for a traditional quilt. Here you are not trying to match the fabric to your bedroom, wallpaper, couch, etc. You are trying to find the fabric that gives that particular section of your quilt authenticity. Once you are through the basic sketch, you probably already know how you want the color to look. When using printed fabric, it is helpful to stand back as much as ten feet from the fabric to look at it. Do you see the print on the fabric or the background color? How large is the piece of fabric that you will be using? If it is small, does the print in the fabric overwhelm the size of the template? If so, find another fabric with a smaller print or use a solid.

While 100% cotton fabrics are most commonly used in traditional quilts due to their ease in sewing and upkeep, feel free to experiment with fabrics with other fiber contents. The gold eggs, coins and harp in "Jack's Beanstalk" would have been much less effective if I had used gold-colored 100% cotton instead of the gold lamé that I used. The shine on the fabric calls your attention to that detail in the quilt, forcing you to take notice and remember that part of the story. That makes it special. The plaid fabric in the giant's shirt is blend all the way. I would never use a blend in a traditional quilt (this is my own personal hang-up, not a law of quilting!) but that giant seemed to be a plaid-shirt kind of guy. Plaid was not available in 100% cotton! On "The Night Before Christmas" by Carole Adams, page 29, a wide variety of fabrics were used to create an authentic look. Santa even has a mink collar!

A large fabric collection is very helpful to have on hand when working on a pictorial design. Just as a painter uses different shades of blue in his work, so does the quilt artist! Solids and prints should be collected in as large an amount as is affordable. Remember, when collecting fabrics for pictorials, it is not necessary to buy two yards of every color. It is better to buy ½ yard lengths of 20 different fabrics than to buy 2 yard amounts of five fabrics. This way you have more variety in color and texture.

Experiment with tea and color dyeing. Let me give you one hint: buy a GOOD commercial dye and follow directions to a T. Hot water dyes are less expensive than cold water dyes, but will lose their density with each washing. Cold water, or procion dye retains the color much better.

Many quilters approaching pictorials for the first time get cold feet when it comes to the actual drawing segment. This does not need to be a scary event. No one said you have to be the Grandma Moses of quilting. It is impossible to use as many fine details in fabric pictures as it is in painted art. Simplicity is the key word when you begin. If you take the time to play around for a while, you will eventually come up with a design that pleases you. I had a student once that refused to draw a simple horizon line on the paper. That one straight line petrified her! Don't let this happen to you. Dig out some children's color books and look at the basic structure of the shapes. You can draw those!

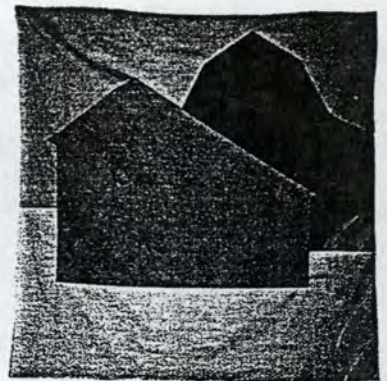
Quilts do not have to be made in three-dimension either. If you need to get a perspective on the drawing, try keeping this simple hint in mind. Things that are far away are smaller to the eye than things up close. Somewhere at the top of your paper place a focal point. Imagine that you are standing somewhere along the bottom of the paper. Draw one line from the left of where you are standing to the point at the top of the paper. Now do the same thing going from the right side of you to the top. As you place your applique or pieced sections in the picture, follow these lines and keep the pieces of your quilt in perspective. If you aren't exactly correct, don't worry . . . this is folk art! Glance back through the photos in the book and look at perspectives on each quilt.

Ideas for pictorial quilts can come from almost anything – the ocean, your home, your children, a painting you like, the view from your cabin, anything! Train yourself to watch for colors and shapes of things as you ride in the car. If you see a barn that you like, remember the outline and sketch it when you go home. Better yet, keep a small camera with you wherever you go. When you see something you like, photograph it! Years later you may want to use something from your photographs in a quilt.

Pictorial quilts are made to celebrate fond remembrances of places and friends. This is the case in both "La Strada" and "Amish Farmyard" by Ami Simms. Quilts can depict places you would LIKE to visit. If you have always wanted to go to Hawaii but can't afford the trip, why not make a quilted picture of what you dream it would look like? Have a dream home that you won't be able to afford unless you win the lottery? QUILT IT! Half the fun of getting something is thinking and dreaming about it. What fun you could have for hundreds of hours planning the details in your mind and transferring them to your quilt!

This information was taken from *America's Pictorial Quilts* by Caron L. Mosey. It was recopied for an inservice workshop.

THE PROGRESSION OF A PICTORIAL QUILT. Start from the BACK of the picture, moving toward the front with each additional piece, as Ami Simms has done with her "Amish Farmyard" quilt.



# Crafts and Decorative Boxes

shared by  
Jean Baringer

This class is for more than just making making boxes. During this class I plan to discuss things like:

- (1) The value of crafts to personal esteem
- (2) Why crafts in your program
- (3) Teaching crafts and be understood

Briefly, even if you don't attend the class, this outline may be of help to spur your thinking.

While we are working on the boxes and giving out the directions, the discussion will be directed to the following:

## A. Do you do Crafts?

## B. Why do you like to work on Crafts?

- |   |  |
|---|--|
| --Stress release                          | --basic need to create, etc.                                     |
| --creative instinct                       | --time filler while waiting                                      |
| --self esteem                             | --produce financial income                                       |
| --social outlet                           | --provide a needed product not found elsewhere                   |
| --physical therapy                        | --replace or control nervous habits (nail biting, smoking, etc.) |
| --mental stimulus                         | --provide home decor or wearable things                          |
| --help with muscle, hand-eye coordination |  |

## C. Where do crafts fit into your life? and why?

- |  |   |
|--|---|
| *Church--bazaars<br>--youth programs                     | *Craft Clubs<br>--holidays<br>--sales<br>--social |
| *Schools--classes<br>--PTA<br>--carnivals                | *Leisure Time                                     |
| *Social Clubs<br>--Scouts<br>--Jaycees<br>--money makers | *Fraternal Groups<br>--money makers as income     |
| *Senior Centers<br>--social                              | *Youth Groups or Camps<br>--4-H                   |
|  | *Here at Chat!                                    |



#### **D. Helpful hints for teaching crafts.**

- have examples, good and bad
- make sure you have all your supplies
  - good lighting
  - space to work
  - patience
- use various means of teaching aids
  - posters
  - handout
  - step by step samples
- don't assume others know
  - certain terms
  - techniques
  - places to start
  - etc.
- be aware of potential safety and health problems
- know your procedures
  - practice
- allow plenty of time
- know your audience and work according to their needs

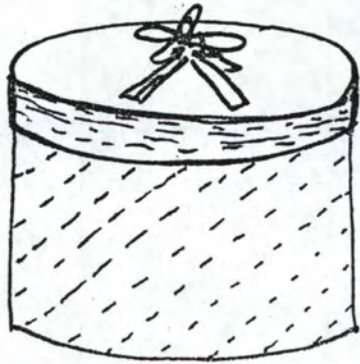
See also--"Arts and Crafts" the first article in Section G-Share Fair.

#### **OUR GOALS FOR THIS CLASS ARE:**

1. To become aware of the many values drafts have in our everyday lives.
2. To express or experience workable teaching techniques.
3. To make a round box and be able to "pass it on".

# Round Boxes or Band Boxes

shared by  
Jean Baringer

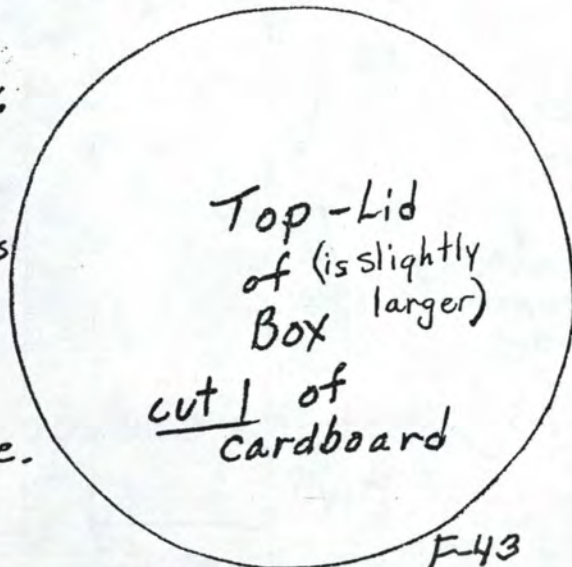
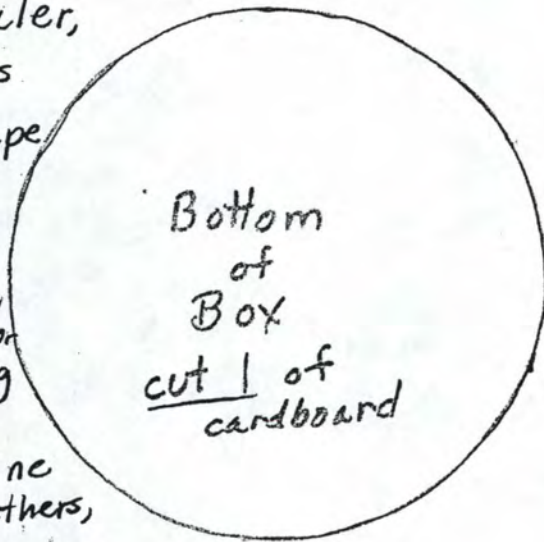


## Need:

- Thin cardboard or tagboard (so it curves nicely)
- Wallpaper - 2 designs for inside liner and outside cover
- Pencil, ruler, scissors
- Masking tape
- White glue (Tacky is best)
- Ribbons and/or decorating things as flowers, pine cones, feathers, etc.

## Procedure:

1. Cut cardboard strips and circles, 1 of each pattern shown here.



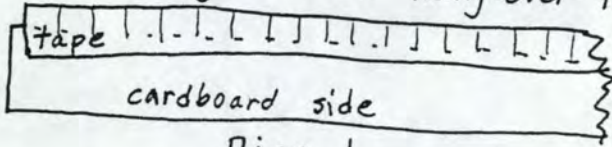
Top Sidewall - cut 1 of cardboard

Bottom Sidewall - cut 1 of cardboard

2. Trace & cut wallpaper circles, 2 of each size and 4 strips as indicated on pattern.

3. Glue cardboard circles to smaller liner circles and glue the 2 cardboard strips to the liner paper strips. Smooth out excess bubbles. Cut off excess paper.

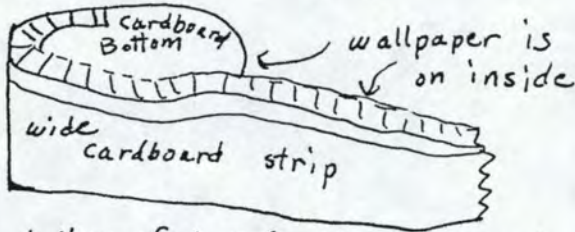
4. Cut a strip of masking tape the length of the side strip and place on cardboard side of strip the edge. Slash "hang-over" tape so half of the tape hangs over every 1/4" to edge of strip. (Diag. 1)



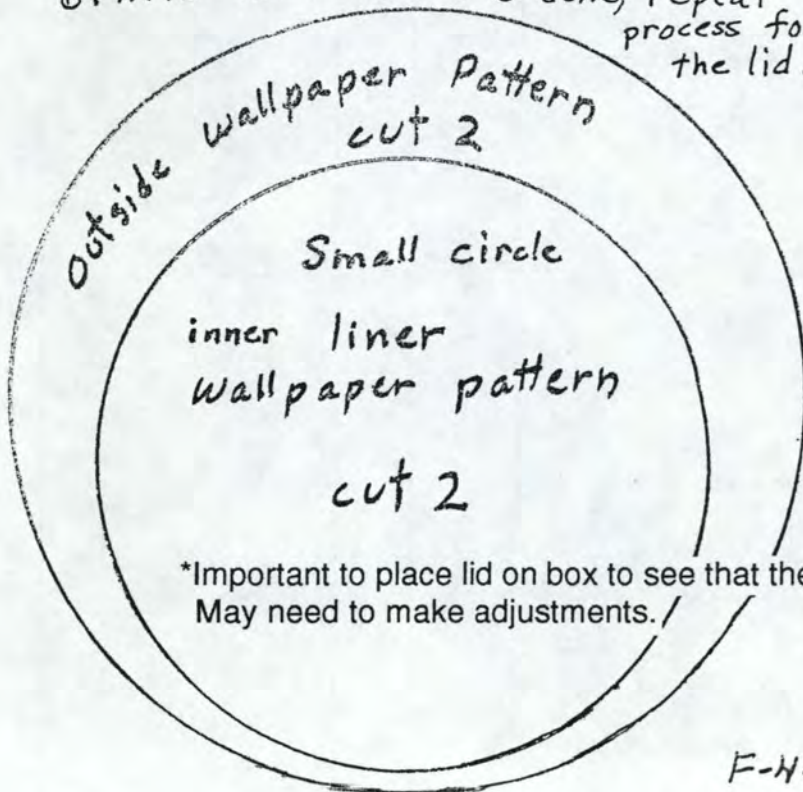
Diag. 1

Wide strip to bottom, narrow strip to top.

5. Place taped edge of side strip next to the bottom of the box, and perpendicular to it so edges are even, and cut around circle, pressing down tape. Overlap strip and place tape over end to hold in place. (Diag. 2)



6. After bottom of box is done, repeat process for the lid.

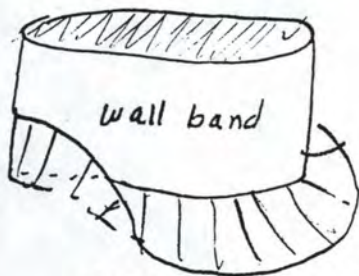


\*Important to place lid on box to see that they fit. May need to make adjustments. /

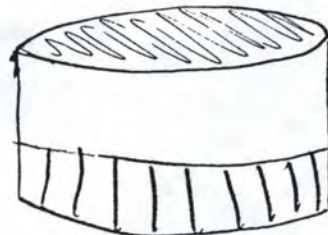
Top  
Sidewall wallpaper Pattern  
- cut 1 of liner paper  
1 of cover paper

Bottom  
Sidewall wallpaper Pattern  
- cut 1 of liner paper  
1 of cover paper

7. To cover the box - put glue on outside of box circle <sup>bottom</sup> and center it on inside of larger wallpaper circle. Slash outer rim of circle as did tape and put glue on, fold up around wall band, press to hold in place.  
 Diag 3



Diag 3.



glued up  
edges

8. Repeat process for lid. May need to trim a little off.  
 9. Put glue on wallpaper strip and cover sidewall of box, lining up bottom edge of paper with bottom edge of box, overlapping, and turning edge to inside of box. May need to dip edge to fold down. Press firmly to hold in place.  
 10. Repeat for lid.  
 11. Decorate lid of box if desired.

Use: -Room decoration

- Fill with potpourri, earrings, paperclips, wrapped candy, stuff! pennies or coins
- Gift for "thank-you", a dorm room, "thinking-of-you, secret pal, etc.

Facial Tissue Holder: The tissue holder was made like the Basic Box with one exception. After applying the lining paper but before attaching the side edge to the top of the box, a 1 1/2" x 3 3/4" oval-shaped opening was cut in the top. After the top was completed, the wallpaper was cut as indicated by the dotted lines in Fig. 4. Slash, fold back, and glue to the inside of the top.

Room Tissue Box: Bottom - 5 1/4" circle. Side Strip - 4 3/4" wide, 17 1/2" long. Top Strip - 1" wide, 17 1/2" long.

Potpourri or Ring Box: Bottom - 3" circle. Side strip - 1 1/2" wide, 10" long. Top string - 1/2" wide, 10" long.

For more detailed information on making a variety of bandboxes, send \$2.00 and a self-addressed envelope to Carol Duvall, HOME Bandboxes, Rt. #3, Bear Lake, MI 49614. Included are photographs, full-sized patterns, and a homemade paisley recipe.

# Daytime Sky Watching

Presented by Larrie Easterly

## Part 1 Clouds

" And now the mists from earth are clouds in heaven,  
Clouds slowly castellating in a calm  
Sublimar than a storm, while brighter breathes  
O'er the world firmament the breadth of blue,  
Because of that excessive purity  
Of all those hanging snow-white palaces:  
A gentle contrast, but with power divine." — Wilson

Clouds have been around since the beginning of time but it wasn't until a young Englishman named Luke Howard (1773-1864) came along that the types of clouds were named. Prior to 1800 people referred to clouds as "essences" floating in the sky. Luke Howard changed all that.

During the early 1800's volcanos in Japan and Iceland were erupting putting large amounts of ash into the air. This ash caused lurid sunrises and sunsets. Howard realized the cause and effect of these related events and wanted to understand the relationship better.

While working as a pharmacist he joined a group of "natural philosophers" or scientist as we know them today. They took turns reading scientific papers that they had prepared. Luke Howard presented his paper "On the modification of clouds" during the winter of 1802-1803. Modification in the 1800's meant classification. His paper was well received and was later published.

Luke Howard's classification system is the one we use today. He divided clouds into three groups based on their shape; heaps, layers, and wispy curls.

He chose the latin name cumulus or heap to describe separate cloud masses with flat bottoms and cauliflower tops. Stratus or layer was the name he gave to clouds that are wider than they are thick, similar to a mattress or blanket. Cirrus or curl was the name he gave to clouds that are wispy and curled like a child's hair. He also gave the name of nimbus or rain to any cloud that generated precipitation.

Clouds can combine to form different cloud types. Of these, the 12 most common are listed in the following table.

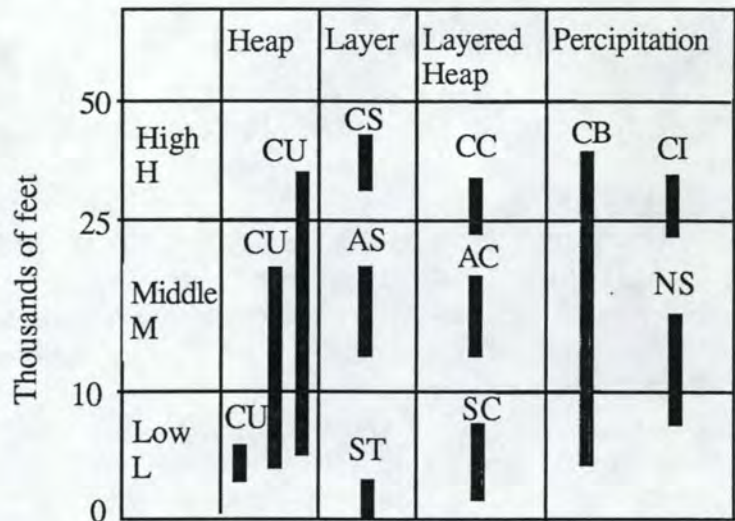
## Daytime Sky Watching-page 2

Heaps: Cumulus family  
 CU-cumulus of fair weather  
 CU-swelling cumulus  
 CU-cumulus congestus

Layers: Stratus family  
 ST-stratus  
 AS-altostratus  
 CS-cirrostratus

Layered Heaps  
 SC-stratocumulus  
 AC-altocumulus  
 CC-cirrocumulus

Precipitation  
 CB-cumulonimbus  
 CI-cirrus  
 NS-nimbostratus



### Heaped Clouds

Cumulus - shade on a hot summer day

Cumulus clouds are formed in late morning or early afternoon on warm sunny days. The warm moist air rising from the earth condenses in the cooler upper air to form cumulus clouds. Cumulus cloud bottoms are almost flat and are usually between 1500 to 4000 feet above the ground. Cumulus clouds maintain a space between themselves. The space is created by the action of convection currents. Warm moist air naturally rises. The water vapor in the air condenses, cooling the air and forming the cloud. The cool dry air then recirculates back down to the ground, where the cycle begins again. It is the downward moving air that maintains the distance between the clouds.

Swelling cumulus - cumulus' energetic brother

Swelling cumulus are formed similar to regular cumulus except that they show rapid growth and are usually found in unstable air masses and rise to higher levels. Their tops are rounded with sharply defined edges, similar to a head of cauliflower.

Cumulus congestus - cumulus' even more energetic brother

Cumulus congestus is made up of thousands of small individual convection cells. Each individual cell is in a different stage of its 10 minute life cycle. It has many towers that push upwards rapidly. The reason for its rapid growth is the vast amount of energy released from the conversion of water vapor in the warm air into to liquid in the cooler upper air. If the top is still growing it is a sign that the water has not turned into ice of a cumulonimbus rain cloud. The base of the cumulus congestus is between 3000 to 6000 feet.

Cumulus clouds are usually white but can be a dark gray or any where in between depending on the age of the cloud the size of the water droplets, and its position relative to the sun and the viewer.

### **Layered Clouds**

**Stratus** - thin and featureless

Stratus clouds are formed when a layer of air is cooled to the point where the water vapor in the air condenses. They are much wider than they are thick. There are no convection currents operating in them like cumulus clouds. They are featureless with a poorly defined base. One of the most common forms of a stratus cloud is ground fog. Fog is formed when the earths surface is cooler than the air. Thus causing condensation at the ground level. Dew is formed the same way.

**Altostratus** - 10,000 to 20,000 feet

Altostratus, alto means high, are formed from water droplets condensing as cooler air rides up over warmer air. It can be thick enough to obscure the sun and cover the entire sky. It is generally gray in color due to the large size of the water droplets. You can tell that there are ice crystals in a altostratus if the clouds are thin. They are the for runners of nimbostratus which gives us a steady rain. A single cloud system can be large enough to cover a whole state.

**Cirrostratus** - above 20,000 feet

Cirrostratus clouds are composed of ice crystals. It appears to be a thin veil that covers a large area and has no structure. It looks thin from the ground but can actually be 10,000 feet thick. Pilots describe it as being an ice fog. When halos appear in cirrostratus clouds it is a sign of thickening and lowering of the cloud layer with rain starting in 24 to 48 hours.

### **Layers and Heaps**

**Stratocumulus** - 1500 to 4000 feet

Stratocumulus are layered and stratified cumulus clouds. They are formed when stable layers of air slow down the vertical motion of cumulus clouds. The energy is channeled horizontally giving the stratocumulus its shape. Thick and thin regions of the cloud are formed by convection currents with thin areas representing down drafts and thicker areas updrafts. Stratocumulus are typically found with cumulus clouds.

**Alto cumulus** - 10,000 to 20,000 feet

Alto cumulus clouds are pleasing to the eye. They look like a flock of sheep grazing in the sky. Sinking air is occurring between the sheep while rising convection cells are the sheep. The pattern formed is also called a buttermilk sky. Alto cumulus form when there is ample moisture in an unstable air mass bounded by stable air above.

Cirrocumulus - above 25,000 feet

Cirrocumulus clouds are high-layered heaps. The convection cells are small and resemble fish scales. Cirrocumulus clouds are sometimes called a mackerel sky. They are often seen with cirrus clouds.

### **Precipitating Clouds**

Nimbostratus - 8000 to 18000 feet

Nimbostratus produces continual rain or snow. It is thick and has no defined base, covers the whole sky and is a dark gray color. Ragged storm clouds, called scud, can be found along the lower edges. Nimbostratus clouds are formed by warm moist air rising over a warm front. One system can cover several states.

Cumulonimbus - 3000 to 6000 feet

Cumulonimbus clouds are the most energetic of the heap group. There are thousands of convection cells. The top of cumulonimbus clouds are above the freezing level and are made up of ice crystals. The tops look stringy like spiked hair instead of the well defined tops of cumulus congestus clouds. The tops can reach 65,000 feet. Heavy rain or hail falls from the bottoms of cumulonimbus formations. Lightning and thunder are also generated.

Cirrus - 22000 to 30000 feet

Cirrus clouds are made up of ice crystals. They are milky white in color and hair like or fibrous in form. In warm regions cirrus clouds form in the higher regions but in cold climates it is possible for cirrus clouds to form as fog at ground level. Streams of ice crystals fall from cirrus clouds but usually evaporate before reaching the ground.



### Part 2 Precipitation

"In Burma the inhabitants have a custom of pulling a rope to produce rain. A rain party and a drought party tug against each other, the rain party being allowed the victory, which in the popular notion is generally followed by rain." — Folk-Lore Journal, Vol. 1., p. 214

Clouds occur when water vapor condenses around a dust particle in the air. Water vapor in the air condenses when the temperature and pressure of the air decreases. If the water particles are heavy enough they fall as rain or snow.

Warm air rises by one of three methods, convection, orographic lift, or fronts. Convection occurs because warm air is lighter than cold air so it rises. As the warm air rises it is cooled and begins to drop. This cycle is repeated again and again as the air tries to reach a stable temperature.

Orographic lift happens when an air mass must pass over a mountain range. As the warm air from the low land areas rises the water vapor condenses and falls as rain or snow on the sides of mountains.

Fronts occur because cold air is denser than warm air and hugs the ground. When a warm air mass bumps up against a cold front the warm air must rise up and over the cold air to get past. As it rises the water vapor condenses forming precipitation.

### Liquid Precipitation

Liquid precipitation or rain comes in many sizes and falls at different rates. The table below outlines the differences.

<u>Typical Particle</u>	<u>Diameter</u>			<u>Falling Velocity</u>	<u>Cloud Type</u>
	<u>Microns</u>	<u>m m</u>	<u>Inches</u>		
Cloud nucleus	0.12	0.00012		Does not fall	
Cloud droplet	12	0.012		3 mm/sec	
Large droplet	100	0.1		27 mm/sec	
Mist	500	0.5		120 cm/sec	Stratus
Drizzle drop	1200	1.2	1/16		Stratus
Raindrop	3000	3.0	1/8		Nimbostratus
Heavy shower drop	6000	6.0	1/4		Cumulonimbus

Raindrops are not teardrop-shaped as is commonly shown. They actually vary in size and shape depending on the type of cloud from which they fall from and the intensity of the air movement in the cloud. Small raindrops are spherical in shape. Larger drops are flatter and more like hamburger buns due to air friction.

The difference between showers, rain, drizzle, and mist are defined by the particle size listed above and the cloud formation they fall from.

### **Solid precipitation**

There are seven different types of snow crystals and four different kinds of solid precipitation. Many times precipitation will start out as solid while in the colder layers of air and then melt when they reach the warmer levels. The different types are described below.

<u>Snow</u>	<u>Shape</u>	<u>Solid Precip.</u>
Plates	Hexagonal	Graupel
Stellars	Six pointed stars	Sleet
Columns	Thin tubes	Rime
Needles	Thin with sharp protrusions	Hail
Spacial dendrites	Three dimensional needles	
Capped columns	Thin tubes with capped ends	
Irregular crystals	Irregular shapes	

The shape of each of the different types of snow is dependant on the temperature and moisture content of the cloud in which it is formed. Freshly fallen snow is about 1/10 as dense as water.

#### **Graupel 1 to 7mm in diameter**

Graupel is also called soft hail of snow grains. It is made up of a frozen mass of cloud droplets. Graupel is soft. When it hits an object it flattens into what looks like powered snow with no crystalline structure. Graupel is usually at the core of hail stones.

#### **Sleet**

Sleet is formed when drizzle passes through a cold layer of air. The outside of the water droplet freezes before the inside. Prior to the drop freezing completely the outside ice cracks from the pressure of the water within and the water inside coats the outside of the ice in the shape of ice needles. They may also hit the ground and break open to form a cup like fragment.

#### **Rime**

Rime does not fall from the sky. It is formed when a supercooled cloud passes over a mountain summit. The cloud droplets that come into contact with a tree branch, for example, condense and immediately freeze to form ice feather formations. As this continues the rime structure can extend a meter or more in length. If the cloud is moving fast the structure will be crystalline. If it is moving slowly the rime will coat the object smoothly. Hoar frost is similar to rime.

#### **Hail**

Hail is solidly frozen precipitation. It is formed when graupel is caught in a series of updrafts and down drafts in a cloud. Hail stones continue in this up and down pattern growing larger and larger. The only limiting factor is the force of the updraft verses the weight of the hail stone. The larger the hail stone the stronger the updraft required to lift it back up into the cloud. Hail stones can be very small of as large as grapefruits.

### Part 3 Sky Colors

"If a rainbow forms and disappears suddenly, the prismatic colours being but slightly discernible, expect fair weather next day." — C. L. Prince

#### **Daytime sky**

Blue is the predominant color in the daytime sky. The reason that it is blue is that the sun's energy is momentarily absorbed by air molecules and then released in all directions. The energy in blue light is 16 times more powerful than red light. As our eyes collect the energy from the blue light it overwhelms the red light energy and our brain sees blue.

#### **Sun rise and sun set**

The sun appears red at sun rise and sun set because of the contaminants in the air. When the sun is low in the sky its rays pass through more dirty air than during the rest of the day. The blue light is absorbed and scattered by the particles of dirt in the air creating the red sun. Sun sets are redder than sun rises because the air is less disturbed in the morning than in the evening.

#### **Green flashes**

Sometimes it is possible to see an emerald green flash just after the sun drops below a sharply defined horizon and just above where the sun went down. It is caused by green light being refracted or bent more than red light. There are two types of green flashes. One is called "green spot" and lasts for 1.4 seconds. The "green flash" lasts about two seconds. It is very rare because of a complex set of air and water conditions.

#### **Rainbows**

Rainbows are caused by sunlight being reflected off rain drops. Most of the light passes through the drop of rain but some is reflected off the inner surface of the drop and is broken up into the five colors we see. To see a rainbow you need to stand with your back to the sun. A full 1/2-circle rainbow can only be seen at 6 A.M. or 6 P.M. It is possible to see a 360° rainbow if you are in an airplane or on a mountaintop. A rainbow cannot be seen at noon because the sun cannot be behind you. They are most often seen in the afternoon rather than the morning because rain showers are more frequent in the afternoon.

Double rainbows have a primary and secondary rainbow. The primary always has red on the outside and violet on the inside. The secondary rainbow always has the colors reversed.

#### **Halos**

Halos around the sun or moon are caused by the light rays passing through hexagonal, six sided, ice crystals in cirrostratus clouds. Red is always the inside color of a halo. Moving outward the colors are; yellow, green, blue, with violet on the outside.

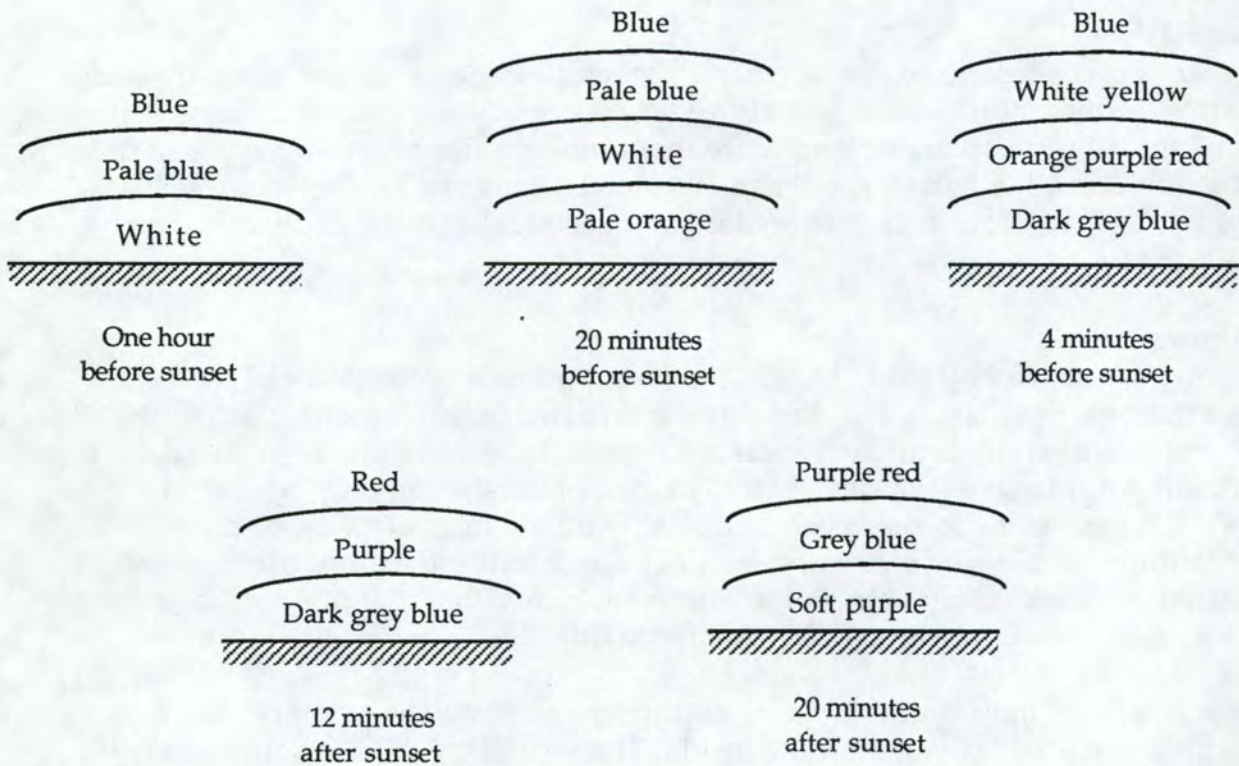
### Coronas

Coronas are seen when light from the sun or moon passes through thin clouds with high numbers of spherical water droplets. The more uniform the cloud droplet size the purer the coronas color. The colors are bluish on the inside closest to the sun or moon. Moving outward there is a yellowish white portion with a brown or reddish outer ring.

### The Colors of Night

The end of a bright cloudless day is the best time to see different blankets of color in the atmosphere. If you let your eyes adjust to the darkness you can see different layers of air all across the sky. Each layer has a distinct color and brightness. The colors should look like the following as the sun sets.

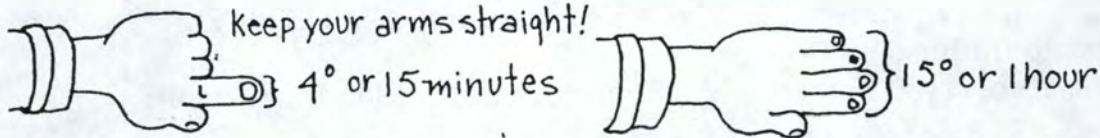
You may not be able to see all of the colors in just one viewing. It may take several nights before you can spot them all.



**Part 4 Time, Latitude, and Altitude**

It is possible to tell how soon the sun will drop below the horizon, your latitude and your altitude by using nothing but your hands. The method is simple. Hold your arms out strait in front of you with your palms facing away form you. Starting at the horizon count how many hand widths, less your thumbs, the sun is above the horizon. See sketch below.

**TIME ON YOUR HANDS**  
(also Latitude and Altitude)



To measure time

Horizon

How long until sundown?  
8 fingers equals  
\_\_\_\_\_ hours

To measure latitude

Horizon

What is your latitude?  
12 fingers equals  
\_\_\_\_\_ degrees

To measure altitude

Horizon

What is its altitude?  
3 fingers equals  
\_\_\_\_\_ degrees

**Part 5 Activities**

Collect magazine pictures of clouds or photograph them yourself. As you collect them sort them into the different categories given above. This is a good project for children to learn about the different types of clouds.

If you are going to photograph clouds you will need a polarizing filter to get great results. The polarizing filter will filter out glare and enhance the blue in the sky.

**Check-off list for observing clouds**

This check off list is taken from *Petersons First Guides*® *Clouds and Weather* by John A. Day and Vincent J. Schaefer.

Go through the steps below and check off each one of the blanks that apply.

**Step 1.** Clouds are mainly

- separated heaps
- layers
- precipitating

**Step 2.** If precipitating

- steady, with light to medium intensity, then clouds are **nimbostratus**.
- intermittently, with medium to heavy intensity, then clouds are **cumulonimbus**.
- trails of ice crystals not reaching the ground, then clouds are **cirrus**.

**Step 3.** If heap only and top is

- high altitude, then cloud is **cumulus congestus**.
- medium altitude, then cloud is **swelling cumulus**.
- low altitude, then cloud is **fair-weather cumulus**.

**Step 4.** If layer only and

- |  |  |
|--|--|
| Base is                                  | and top is   |
| <input type="checkbox"/> high altitude   | <input type="checkbox"/> high altitude, then cloud is <b>cirrostratus</b> .  |
| <input type="checkbox"/> medium altitude | <input type="checkbox"/> medium altitude, then cloud is <b>altostratus</b> . |
| <input type="checkbox"/> low altitude    | <input type="checkbox"/> low altitude, then cloud is <b>stratus</b> .        |

**Step 5.** If mix of heaps and layers and

- |  |  |
|--|--|
| Base is                                  | and top is   |
| <input type="checkbox"/> high altitude   | <input type="checkbox"/> high altitude, then cloud is <b>cirrocumulus</b> .  |
| <input type="checkbox"/> medium altitude | <input type="checkbox"/> medium altitude, then cloud is <b>altocumulus</b> . |
| <input type="checkbox"/> low altitude    | <input type="checkbox"/> low altitude, then cloud is <b>stratocumulus</b> .  |

Low altitude clouds are between 0 and 10,000 feet.

Medium altitude clouds are between 10,000 and 25,000 feet.

High altitude clouds are between 25,000 and 50,000 feet.

**Part 6 Bibliography**

Most of the information came from the following book;

*Petersons First Guides* ®

*Clouds and Weather*

by John A. Day and Vincent J. Schaefer.

© 1991 Houghton Mifflin Company

Additional information came from

*The Clouds*

by Roger Clausse and Léopold Facy

© 1961

The quotes came form

*Weather Lore*

by Richard Inwards

© 1994

*C.L.O.U.D.S.*

by Pat Cummings

# Stress Management

Presented by Judi Walker

"No one can live without experiencing some degree of stress. You may think that only serious disease or intensive physical or mental injury can cause stress. This is false. Crossing a busy intersection, exposure to a draft, or even sheer joy are enough to activate the body's stress mechanism to some extent. Stress is not even necessarily bad for you; it is also the spice of life, for any emotion, any activity, causes stress."

-Hans Selye  
The Stress Of Life

"And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus."

-Philippians 4:7

## I. What is Stress

### Defintions:

"It is a multifaceted response that includes changes in perception, emotions, behavior, and physical functioning."

-Dr. Archibald Hart  
Adrenalin and Stress

"Stress is any type of action or situation that places conflicting or heavy demands upon a person. These demands upset the body's equilibrium. Stress is any situation that chronically irritates or upsets a person."

-H. Norman Wright  
Crisis Counseling

"Stress is a perception of threat or expectation of future discomfort that arouses, alerts, or otherwise activates the organism."

-Dr. Robert L. Woolfolk  
Stress Sanity And Survival

"We shall define stress as anything that places an extra demand on you. The demand requires an adjustment on your part."

-Robert L Veninga  
The Work Stress Connection

"To a scientist, stress is any action or situation that places special physical or psychological demands upon a person--anything that can unbalance his individual equilibrium."

-Ogden Tanner  
Stress

### A Natural Form of Arousal:

In moderation, stress is healthy. But continous OVERAROUSAL leads to stress disease. It doesn't matter whether this is the consequence of overwork, unhappiness, or plain old-fashioned excitement.



6. EXTERNAL STRESSORS

- threats
- excitement
- challenge
- adversity
- conflict

INTERNAL STRESSORS

- disease
- discomfort
- pain
- depression
- handicaps

7. So what makes the difference between good and bad stress?

B. The Body's Defense/Protective system against Distress

1. ALARM 2. ACTIVATION 3. RECOVERY

1. The ALARM SYSTEM is designed to sound a warning when something goes wrong.

2. The ACTIVATING SYSTEM is designed to prepare us for action, the "Fight or Flight" response.

3. The RECOVERY SYSTEM is designed to provide healing, recuperation, and revitalization.

3. Skin Temperature:

4. Muscle Tension:

5. Try this self-monitoring exercise:

Are you clenching your jaw? Are your forehead or neck muscles tight? Tighten muscles and then relax them, feel the difference. Are your hands cold? Your breathing, is it shallow and fast? (hyperventilating) Your pulse, is it slow and even?

B. Managing Stress/Adrenalin Arousal

1. How much adrenalin do you need on the job?

2. We can ask ourselves: "Do I need to be in a state of emergency right now, or do I need to accomplish some important task?"

3. HOW do we manage Stress/Adrenalin?

1. Plan recovery time:

-Before you go home:

-After you go home: Relax with some basics

a. Sit or lie in a comfortable position, try to minimize discomfort.

b. Try not to be interrupted.

c. Set aside a certain amount of time.

d. Remain inactive.

e. Think on the good things around you and be thankful.

f. Stretching and Tensing the muscles.

2. If possible avoid the "Adrenalin Emotions".

-Anger

-Frustration

-Irritation

-Resentment

-Hostility

These emotions are DEADLY

## MANAGING YOUR STRESS IN THE "AGE OF ANXIETY"

Envision a black bear in Yellowstone Park. To the experienced outdoorsperson, the bear is a creature to be respected and appreciated at a safe distance. To a six-year-old girl admiring the bear from her parents' automobile, that bear may be a cuddly-looking, fuzzy friend, much like the teddy bear she sleeps with. To the girl's parents, that same bear may be a danger, a threat in spite of the relative safety the family car provides. The outdoorsperson snaps a couple of photos of the bear

through a telephoto lens, the child begs to feed and pet the bear, and the anxious parents hastily drive away to seek a park attraction which they view as less threatening.

### Anxious Feelings

How you see or interpret your life conditions creates many feelings. One of these feelings may be stress or anxiety.

Although certain life conditions may prompt you to feel stressed or anxious, you need to realize that what happens to you does not produce the feeling of stress or anxiety. Instead, it is how you interpret what happens or what you anticipate will happen that creates the feeling of stress.

In other words, to manage your stress by controlling your thinking, you need to understand that life's experiences in and of themselves do not cause

stress; how you interpret or think about them does.

The example of the black bear also suggests that the relationship between interpretations and stress level works both ways. The way you interpret events, situations, things, people, or places affects your stress level. Conversely, your stress level affects the way you interpret events, situations, things, people, and places.

### Too Much Stress

Constant or recurring stress contributes to physical diseases, emotional and mental disturbances, interpersonal difficulties and failures, crime and a host of other personal and social ills. In fact, stress characterizes contemporary life so much that the Twentieth Century has been labeled the "Age of Anxiety."

### The Stress Cycle

The stress cycle works like this:

- (A) You experience an event, person, place or thing.
- (B) You see or interpret the event, person, place or thing in light of your past experiences with it and your attitudes toward it.
- (C) You internally talk to yourself about your present situation (self-talk).
- (D) You respond to the event (stress response).

How you respond will range from no stress to extreme stress, depending on your interpretation and the nature of your self-talk. All of this happens very rapidly in some instances and more slowly in others.

#### Step A: Stressors

Difficult situations, or stressors, make up life. Burnt toast, too little rain, a deadline for finishing a report, the demands of caring for and raising children - these are the kinds of stressors that fill days, weeks, years. Similarly, the importance

listen to how you talk to yourself about each item. Write this self-talk in the second column. For example, "We can't afford it", "I can't do it". In the third column write down thoughts which are opposite those in column two. Examine

### Practice choosing positive self-talk.

your list. If column two is more positive than column three, you're already on your way to thinking positively. If column two is more negative, look at column three for a more helpful and healthful response.

What I Want	My Self-Talk	Positive Self-Talk
To lose 10 pounds	There's just no way	I can do it; I've done it before!

Practice choosing positive self-talk. You will increase the likelihood of being happier, more confident, and less stressed.

### 3. Identify All Your Worries and Reduce Them

Write down all your worries, even small ones, and put them in one of two categories - those

**Isolate just those problems you can influence or control to some degree. Agree to let the others go.**

you can influence or control and those you can't. Then isolate just those problems you can influence or control to some degree. Agree to let the others go. Realizing and accepting the fact that you cannot control some situations is in itself a positive action. In some cases you might want to consult a professional counselor to help you uncover hidden causes that can lead to excess worries.

### 4. Make Your Worries Work for You

Worrying means thinking with concern about a problem. Sometimes that

can produce stress. But worrying can be helpful when it prompts thinking that leads to problem solving and positive action. Can you imagine how an oyster might feel about an irritating grain of sand lodged in its very core? Stressed, perhaps. But that irritation has the potential to blossom into a valuable pearl. Worry embodies the same kind of potential. By learning what you worry about, how to worry efficiently, and how to take action to solve problems, you can make your worries valuable by getting them to work for you.

To do this, take one

worry and think about where it came from.

### Make your worries valuable by getting them to work for you.

Focus on a problem you can influence, one you have some reasonable control over. Listen to your self-talk about that worry. Then evaluate that self-talk. Is it positive or negative? Are you endlessly replaying one or two conversations (self-tapes)? If so, rewrite your self-talk script and come up with a solution. For instance, instead of saying, "I know I can't pass the exam", try saying, "I can pass it.". Then list steps (finding a tutor, forming a study group, etc.) that will help you reach your goal. In other words, set up a way to problem solve your worries; turn your worries into solutions. Stop worrying and take action. Procrastination feeds worry and stress; action starves it.

### 5. Opt for Optimism Whenever Possible (and Believe it's Always Possible!)

Optimists are positive thinkers who practice positive self-talk and therefore tend to manage their stress responses in ways that foster good physical and mental health. To effect an optimistic attitude try this tactic.

**Associate with Optimistic People:** Develop and foster nurturing, healthy relationships with people who are more positive than you. Spending time with people who are always negative is in itself a stressor. By surrounding yourself with positive thinking people, you are likely to acquire some of their uplifting attitudes, perceptions, and stress management skills.

### Personal Commitment

Stress management in the "Age of Anxiety" requires a personal decision to control the level of stress in your life in order to achieve a more enjoyable and healthy lifestyle. Such a decision

### Surround yourself with positive thinking people.

means taking responsibility for your own health, physically, mentally, socially and spiritually. To meet this responsibility, you need to (A) learn about the signs, effects, and causes of stress - the internal results of experiencing stress; (B) recognize the external sources of your stress and distressors; (C) identify the ways in which you add to your own distress; (D) learn about the resources and stress management techniques that you can use to decrease distress,

# 50 WAYS TO REDUCE

*Into each life some stress must fall.  
But when "some" turns into "too much,"  
try a few of these stress-busting tips.*

# STRESS

By **REBECCA E. GREER** Stress is a fact of everyday life. It is associated with happy events (weddings, promotions, vacations) as well as unhappy ones (divorces, burglaries, job layoffs). It can be triggered by trivial matters (burned toast, a missing button) as well as by major life crises (births and deaths). It also builds up gradually when you have more things to do than time in which to do them.

Too much stress leads to chronic headaches, high blood pressure, ulcers, heart disease and other health problems. In fact, doctors believe that 90 percent of all illnesses are stress related. But stress is not necessarily bad. A life without it would be stagnant and boring.

Some people encounter more stressful events than others, but the way we perceive and react to stress is often more significant than the amount we face. And the accumulation of minor hassles (long lines, wrong numbers, surly salesclerks) can be just as stressful as a mugging or a serious illness.

There is no need for anyone to suffer from the kind of stress overload that results in health problems. There are many practical ways to avoid, reduce or relieve stress. Here are fifty suggestions culled from our busy staff. They won't all work for you, but all you need to find is a few new ones you haven't already thought of yourself.

## AVOIDING STRESS

### 1. Get up fifteen minutes earlier.

Morning mishaps are less stressful—and also less likely—when you have time to spare.

### 2. Prepare for morning the night before.

Set the breakfast table, get the coffeepot ready to plug in, make lunches for those who take them. And check to see if the clothes you plan to wear need pressing or mending.

### 3. Never wear ill-fitting clothes.

If shoes pinch, panty hose creep down or a waistband binds, even a stroll to the mailbox can be stressful.

### 4. Set appointments ahead.

If you're always waiting for others, tell them to meet you ten

minutes earlier than you plan to arrive. "When I give a dinner party," one hostess admitted, "I give different times to different guests, depending on whether they're usually prompt or chronically late."

### 5. Don't rely on your memory.

Write down addresses, directions and phone numbers and take them with you to unfamiliar places. Leave notes on your mirror, refrigerator or car door to remind you of important dates and errands.

### 6. Practice preventive maintenance.

You'll have fewer breakdowns of automobiles, heaters, conditioners, washers and other machines you depend on if they're cleaned and serviced regularly.

# Stress is a State of Mind

Stress and modern life go hand-in-hand these days. Stress is the magic adrenalin that rushes us to our appointments and pays our bills on time. But uncontrolled stress can also be harmful to our job performance, our relationships and our health. One way to reduce the amount of stress in our lives is to change our minds about how we relate to people and situations.

Given that unfriendly people, waiting in lines, disappointments, flat tires and a myriad of other problems are a part of daily living, it makes sense to learn how to react to them in such a way that our inner peace and poise are ruffled as infrequently as possible.

We each have it in our power to react to any situation with either positive or negative thinking. We can choose to let something bug us, or we can choose to let go of it.

**Let's look at Driver A and Driver B. Both are late for an important presentation. Both are hopelessly stuck in traffic behind an overturned semi. Each chooses to "self-talk" in the following way:**

## DRIVER A

I can't believe it! I've got to make this presentation or I'll be fired! And what with the new house and car payments...I might as well be dead!

This always happens to me!

As a consequence, Driver A arrives "hot under the collar" and unprepared for the presentation.

**The next time you find yourself in a stressful situation, take a deep breath and do some straight thinking. Is the situation really that awful? What can you learn from this situation?**

*"It is intelligent to learn to choose between what is primary and what is secondary, what is urgent, and what can wait, what is of great value and what is of little consequence."*

—Dr. Dale E. Turner

Become aware of your own inner dialogue by listening to the way you talk to yourself throughout the day. It's this self-talk that can make you your own best friend or your own worst enemy.

## DRIVER B

Oh, no! Everyone is going to be furious if I show up late! I'll just have to explain that I planned my time carefully but was hopelessly caught in traffic. I'm sure they'll understand; if they don't, well—I did my best.

I guess we all find ourselves in this position at some time.

Meanwhile Driver B, who phoned ahead and used the delay to go over the presentation, arrives relatively relaxed.

## No Need to Call a Molehill a Mountain

Sometimes the mere label you put on your feelings can increase or reduce the amount of stress in your life. Coming away from an argument, for example, you can choose to tell yourself you're "furious" with someone—or you can choose to label your feelings as "angry" or merely "annoyed."

"Most research suggests that stress is not the event itself, but the label we assign to the event," says psychologist Barbara Mackoff, Ph.D. The verbal description we assign to our feelings can influence how we feel, and how many stress hormones we pump into our bloodstream.

Another way to lessen stress in life is to slow down that frantic pace. Henry David Thoreau counseled: "Simplify your life. Do not devote your life to nonessentials or the acquisition of unnecessary possessions. Avoid clutter."

Dr. Norman Vincent Peale has said the hurrying pace of Americans brings such anxiety that we no longer see people sleeping—even in church! A harried businessman once said, "I'm nervous so much of the time that when I'm not nervous, then I get nervous."

None of us can completely remove stress from our lives. But the next time you hear negative self-talk or high-pitched labels, you can train yourself to respond in a new way—take a deep breath and smell the roses.

## If you can't forgive your enemies...

"If you can't take the best advice and forgive your enemies, then take the second best advice and forget them."

"The only way you can achieve true revenge is not to let your enemies cause you to self-destruct."

—Swim with the Sharks by Harvey Mackay

Data compiled from the latest National Health Survey reveals that Montana is one of the country's ten healthiest states. Our quality of life is higher than most other states.

# OPT FOR OPTIMISM

## How Positive Attitudes Defuse Stress

Research has shown that most illnesses, including headaches, backaches, and heart disease, can be caused or influenced by our feelings and stress levels. When we experience life changes—positive or negative—our bodies need time to recover. Having an optimistic attitude can help speed recovery and may even keep you healthier than someone with negative attitudes. By learning to “look on the bright side,” you can help counteract the negative effects of stress and improve your overall health.

### Looking On The Bright Side

The classic definition of an optimist is a person who sees a glass as half full, while a pessimist sees it as half empty. Optimists *choose* to feel hopeful about how they see a situation. Optimists are positive thinkers who practice positive “self-talk.” They tell themselves “I can.” Optimism, or positive thinking, can help accomplish a surprising number of personal and work goals.

#### IN AN AVERAGE LIFETIME, THE AVERAGE AMERICAN...

- Spends 3 years in business meetings
- Spends 13 years watching TV
- Spends \$89,281 on food
- Consumes 109,354 pounds of food
- Makes 1,811 trips to McDonald's
- Spends \$6,881 in vending machines
- Eats 35,138 cookies and 1,483 pounds of candy
- Catches 304 colds
- Is involved in 6 motor vehicle accidents
- Is hospitalized 8 times (men) or 12 times (women)
- Spends 24 years sleeping ☐

Source: *In an Average Lifetime* by Tom Heymann



Optimists are positive thinkers who practice positive “self-talk.”

### Become An Optimist

1. **Find a role model.** Find someone who seems to make the best of any given situation. Find out how that person maintains that attitude, and copy the behavior. Chances are, even during difficult times optimism helps your role model get through it with fewer negative effects.
2. **Practice positive self-talk.** Tell yourself positive things every day for a month (“I can do the job,” “I like myself,” etc.). Practice positive self-talk for at least one month before judging how it has affected your attitude.
3. **Practice affirmations.** Affirmations are positive, motivating statements. Use short “I am” statements: “I am happy with my job.” Say the affirmation out loud several times, then imagine it happening.

### Accentuate The Positive

No one is optimistic all the time. But anyone can learn how to adopt a more positive, healthier attitude. When you practice being an optimist, you'll be on your way to a happier, healthier body and mind. ☑

“ I went to a very trendy restaurant. It was divided into smoking, no smoking, and nicotine patch sections. ”

# Attitude

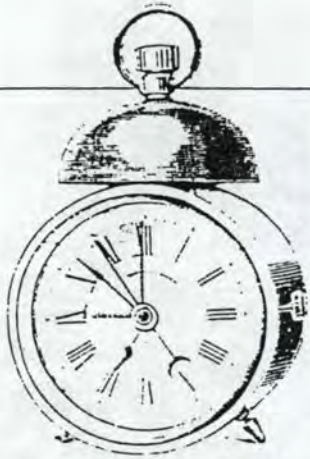
by

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 string we have, and that is our attitude...I am convinced that life is 10% what happens to me and 90% how I react to it. And so it is with you...we are in charge of our Attitudes.”



# 52 PROVEN



today; whatever you want to do today, do it *now*.

9. Plan ahead. Don't let the gas tank get below one-quarter full, keep a well-stocked "emergency shelf" of home staples, don't wait until you're down to your last bus token or postage stamp to buy more, etc.

10. Don't put up with something that doesn't work right. If your alarm clock, wallet, shoe laces, windshield wipers—whatever—are a constant aggravation, get them fixed or get new ones.

11. Allow 15 minutes of extra time to get to appointments. Plan to arrive at an airport one hour before domestic departures.

12. Be prepared to wait. A paperback can make a wait in a post office line almost pleasant.

13. Always set up contingency plans. "just in case." ("If for some reason either of us is delayed, here's what we'll do..." kind of thing. Or, "If we get split up in the shopping center, here's where we'll meet.")

14. Relax your standards. The world will not end if the grass doesn't get mowed this weekend, if the sheets have to be changed on Sunday instead of Saturday, etc.

15. Pollyanna-Power! For every one thing that goes wrong, there are probably 10 or 50 or 100 blessings. Count 'em!

16. Ask questions. Taking a few moments to repeat back directions, what someone expects of you, etc.

can save *hours*. (The old "the hurrier I go, the behinder I get," idea.)

17. Say "No!" Saying no to extra projects, social activities, and invitations you know you don't have the time or energy for takes practice, self-respect, and a belief that everyone, every-day needs quiet time to relax and to be alone.

18. Unplug your phone. Want to take a long bath, meditate, sleep, or read without interruption? Drum up the courage to temporarily disconnect. (The possibility of there being a terrible emergency in the next hour or so is almost nil.)

19. Turn "needs" into preferences. Our basic physical needs translate into food and water, and keeping warm. Everything else is a preference. Don't get attached to preferences.

20. Simplify, simplify, simplify.

21. Make friends with nonworriers. Nothing can get you into the habit of worrying faster than associating with chronic worrywarts.

22. Take a hot bath or shower (or a cool one, in summertime) to relieve tension.

23. Wear earplugs. If you need to find quiet at home but junior must practice piano, pop in some earplugs (available in any drugstore) and smile.

24. Get enough sleep. If necessary, use an alarm clock to remind you to go to bed.

25. Create order out of chaos. Organize your home and workspace so that you always know exactly where things are. Put things away where they belong and you won't have to go through the stress of losing things.

26. When feeling stressed, most people tend to breathe in short, shallow breaths. When you breathe like this, stale air is not expelled, oxidation of the tissues is incomplete, and muscle tension frequently results.

Check your breathing throughout the day, and *before, during, and after* high-pressure situations. If you find your stomach muscles are knotted and your breathing is shallow, relax all your muscles and take several deep, slow breaths. Note how, when you're relaxed, *both* your abdomen and chest expand when you breathe.

1. Get up fifteen minutes earlier in the morning. The inevitable morning mishaps will be less stressful.

2. Prepare for the morning the evening before. Set the breakfast table, make lunches, put out the clothes you plan to wear, etc.

3. Don't rely on your memory. Write down appointment times, when to pick up the laundry, when library books are due, etc. ("The palest ink is better than the most retentive memory."—Old Chinese Proverb)

4. Do nothing which, after being done, leads you to tell a lie.

5. Make duplicates of all keys. Bury a house key in a secret spot in the garden and carry a duplicate car key in your wallet, apart from your key ring.

6. Practice preventive maintenance. Your car, appliances, home, and relationships will be less likely to break down/fall apart "at the worst possible moment"

7. Eliminate (or restrict) the amount of caffeine in your diet.

8. Procrastination is stressful. Whatever you want to do tomorrow, do



**MINI  
CAMP  
CRAFTS**

SHARED BY  
DOLLY DWYER



## THE RAINSTICK

The rainstick is a modern day instrument inspired by an ancient one. You may see them made from cactus spines, hollowwood, or bamboo, as we are doing from cardboard tubes.

It was thought to have been made in Africa and used during droughts to imitate the sound of rain and perhaps magically bring rain to a dry land.

By Laurie Latt

### Build Your Own Rainstick

As people build rainsticks from materials found in the environments in which they live, you too can create your own rainstick with things available within your home.

What you'll need:

- \*cardboard tubes(very firm ones are best, like mailing tubes)
- \*small hammer
- \*flat head nails, wire nails(1 inch diameter tube, 7/8 inch nail)
- \*glue
- \*masking tape or end caps
- \*fill(bird seed, popcorn)
- \*materials to decorate the outside(paint, crayons, sparkles, sand)

THE STEPS:

1. Gently pound nails into the cardboard tube. Be careful not to collapse the tube by pressing too hard. Creating a spiral staircase pattern, place the nails about one inch apart.
2. Insert nails that are slightly shorter than the diameter of the tube in a spiral pattern. A small hammer may be useful.
3. Seal the nail heads with glue or wrap the entire head with masking tape or paper

tape. Or as a decorative touch after tube is painted, glue rick rack over nails.

4. Seal one end of the tube with masking tape. Pour in the fill. Cover the open end of the tube with your hand and invert it. Close your eyes and listen. Add more fill or take some away to create a sound that is pleasing to you. Cover the other end of the tube with masking tape.

5. You may wish to decorate your rainstick by coating it with glue and rolling it in sand. (Messy, but it provides a wonderful texture for the surface of your instrument.) After it dries, you may paint and decorate your rainstick with natural objects from your own part of the world. Be creative!!

When you slowly turn your rainstick end to end, listen for the sound of the rain. What stories do you hear?

## YARD STICK

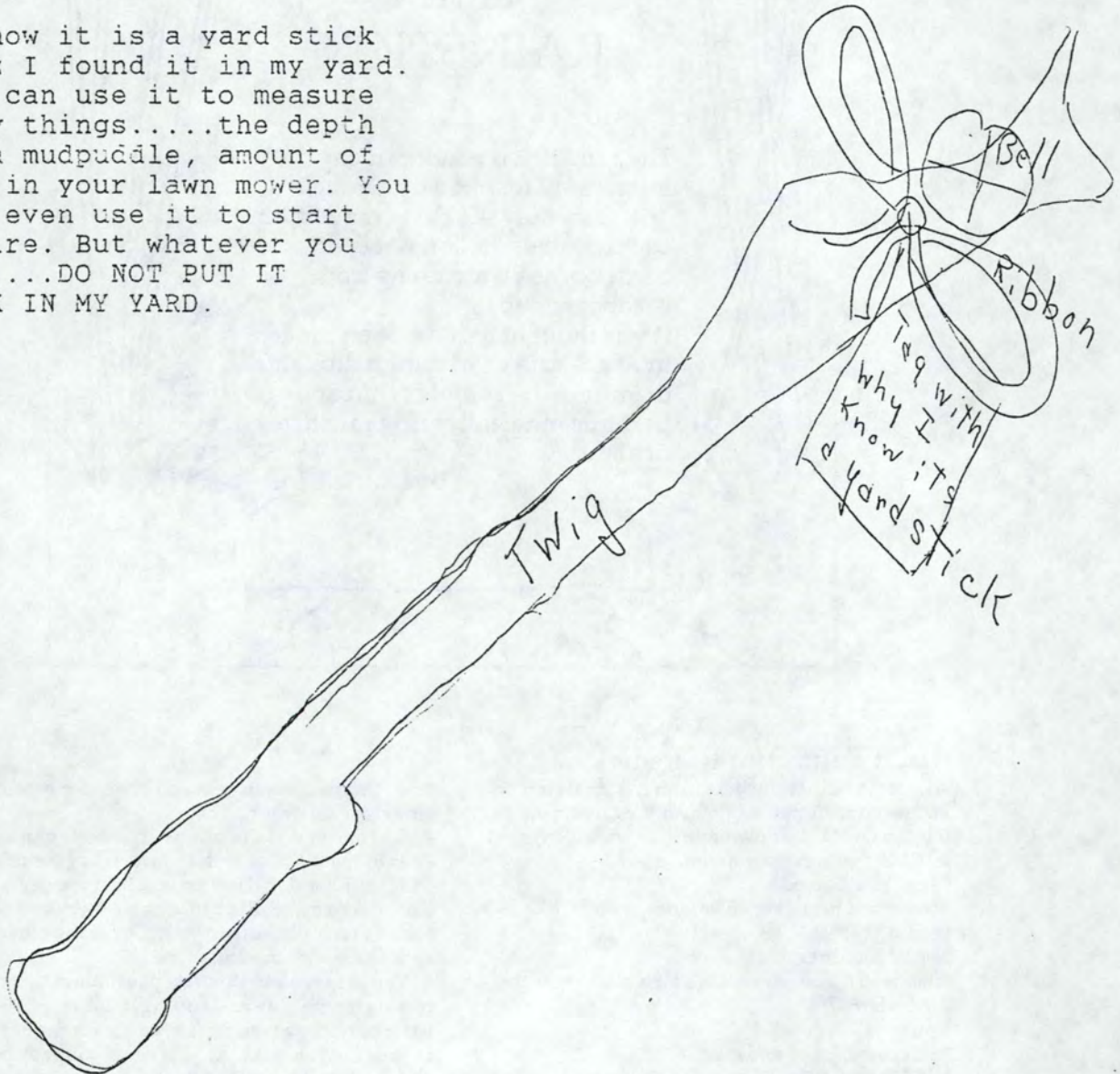
What you will need:

1. Small twig, half-inch thick or slightly larger, six to 10 inches in length. 2. ribbon. 3. Small bell.

Plus a tag with the following:

### A YARD STICK

I know it is a yard stick  
'cuz I found it in my yard.  
You can use it to measure  
many things.....the depth  
of a mudpuddle, amount of  
gas in your lawn mower. You  
can even use it to start  
a fire. But whatever you  
do.....DO NOT PUT IT  
BACK IN MY YARD.



# MAKE IT NATURALLY

## TICK-TACK-TOE GAME

BEGINNER

*An old favorite put together with flat stones. Paint with gaily colored O's and X's and you're set to play, indoors or out.*

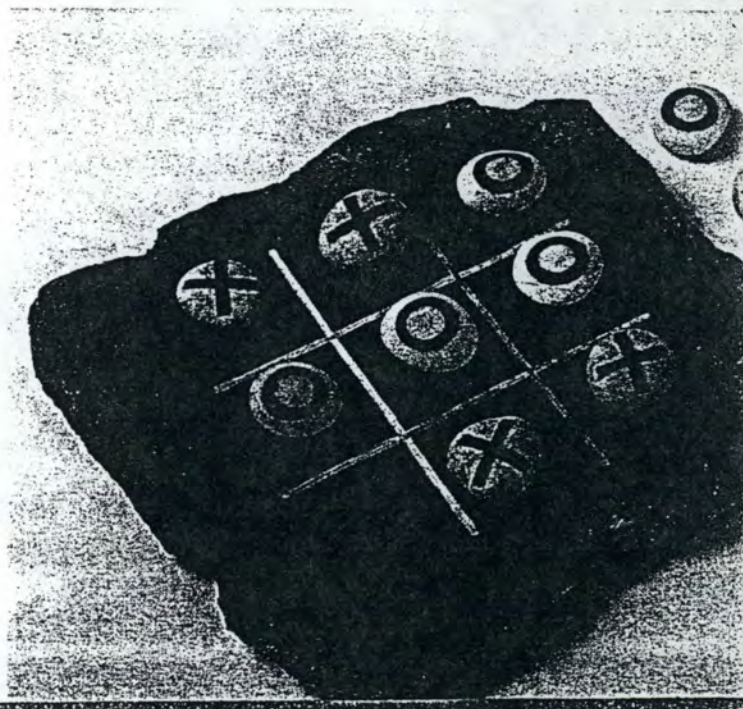
### You will need:

- 9- to 12-inch-square slab of slate or scrap of wooden board painted gray
- Ten small flat stones
- Acrylic paints in two or more colors
- 1/4-inch paintbrush

**1** Place the smoother flat side of the slate slab (or board) right side up.

**2** Dip the paintbrush into paint and draw two lines across the slate (or board) and two lines up and down to make the tick-tack-toe board.

**3** With one color of paint, draw an X on each of five stones. With another color, draw a circle on each of the remaining five stones.



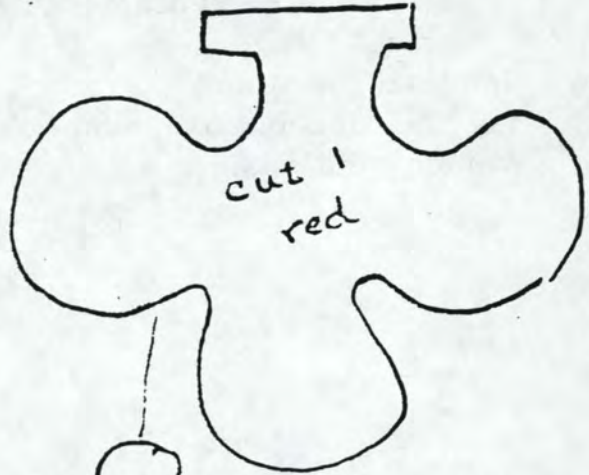
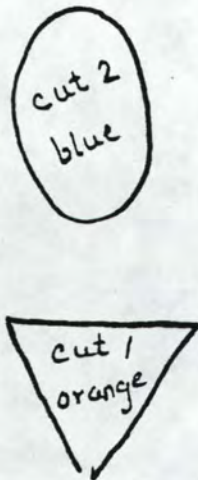
## Clucking Chicken

### Materials needed:

12 oz. yellow plastic cup  
red felt  
yellow felt  
blue felt  
orange felt  
yellow embroidery floss  
2 jiggly craft eyes (1/2" diameter)  
sponge cut into a 3" X 1" rectangle

### Procedure:

Cut patterns for the eyes from the blue felt, beak from the orange felt, comb from the red felt and wings from the yellow felt. Using a hot glue gun or tacky glue position the pieces onto the cup to resemble a chicken. The top of the chicken will be the bottom of the cup. Glue the jiggly eyes to the blue eye pieces. Cut 4 strands of the embroidery floss into a one yard length. Knot the end of the 4 together to connect them into one unit. Thread the unit of embroidery floss through the middle of the bottom of the cup using the knot to keep it from going all the way through. Tie a single strand of embroidery floss (approximately one foot long) to the top of the chicken to use as a handle. Dampen the piece of sponge to "play" the string of the chicken.



# Nature Crafts

borrowed from Ben Strockwell

presented by Dolly Dwyer

## Pine Cone Fire Starters

Materials: - a good supply of medium sized pine cones or spruce cones  
Candle wick or cotton cord  
Candle wax & mold release or spray oil  
Candle coloring or crayons if desired  
Hot plate & double boiler  
muffin tins

Procedure: -Slowly melt wax in double boiler just to the temperature that the wax is melted.

Add color at this point & stir, reduce fire.

-Dip wick material into hot wax to coat it, then hang to cool

-Cut wick into 3 inch lengths

-Press a piece of wick into each pine cone near bottom with loose end extending up the outside of the cone .

-Coat muffin tin with a small amount of oil

-Put about 1/2 inch of wax into each cup of a muffin tin

-Press a pine cone, or several small ones into each cup

-Allow to cool completely and pop out.

-Fill a basket & place near the fire place.

Fire starters should be placed directly on floor of fireplace or fire pit before lighting. The cone will act as a wick and the fire starter will burn from 3-5 minutes; add tinder as starter burns.

## Western Relics - Horseshoes

Materials: - Old worn & rusted shoes (found on nearly every western ranch)

- Leather string

- Hammer & nail punch & nail cutters

- Whatever your heart desires to decorate it with: dried grasses, seed pods, & flowers are terrific.

Procedures: - Flatten horse shoes if needed

Clip off nails on back of shoe if needed & file any sharp edges

String a leather lace between the 2 farthest back holes for a hanger

Decorate the shoe using your own ideas. Materials can be attached with hot glue, tape, or wire, or a combination of the three.

If you plan to decorate the entire shoe, begin at the ends and layer things toward the center. Or make your decoration and attach it in one piece.

Hang & Enjoy!

## Barbed Wire Wreath

- Materials:
- 10 to 20 feet of old wire
  - Wire cutters and gloves
  - Ribbon & flowers or whatever you would like for decorating.

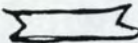
- Procedure:
- Make a coil of wire whatever size you would like for your wreath base
  - With the end of your wire or a separate piece approximately 3 feet long, wrap around your coil to keep it in place.
  - Always protect yourself from cuts with the rusty wire by wearing leather gloves.
  - Decorate your coil using your imagination
  - A wire wreath makes a striking frame for a western silhouette which can be attached with fishing line.

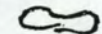
## Making a Country Bow

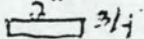
- Materials:
- Scissors, tape, straight pins, wire
  - 1 yard of 1 1/2 inch ribbon

- Procedure:
- Cut 2 pieces of ribbon 12" long



- Cut 1 piece of ribbon 8 1/2 " long and notch the ends. 



- Cut 1 piece of ribbon 2" long & cut in half lengthwise (2 pieces = 2"x3/4") 



- Make a loop out of one 12" piece overlapping the ends about 1/2"

- Double the loop and hold at overlap

- Fold accordian style in the center of loop and secure with tape



- Repeat with second 12" ribbon

- Tape these pieces together in the middle

- Fold 8 1/2" ribbon accordian style in the middle or just slightly off center and tape it to your bow for tails



- Wrap the 2" ribbon around center of bow & secure with a pin. If you plan to wire your bow to something, you can add a wire crosswise to the bow on the back side before you cover the center.



## Kids Crafts

### Family Tree

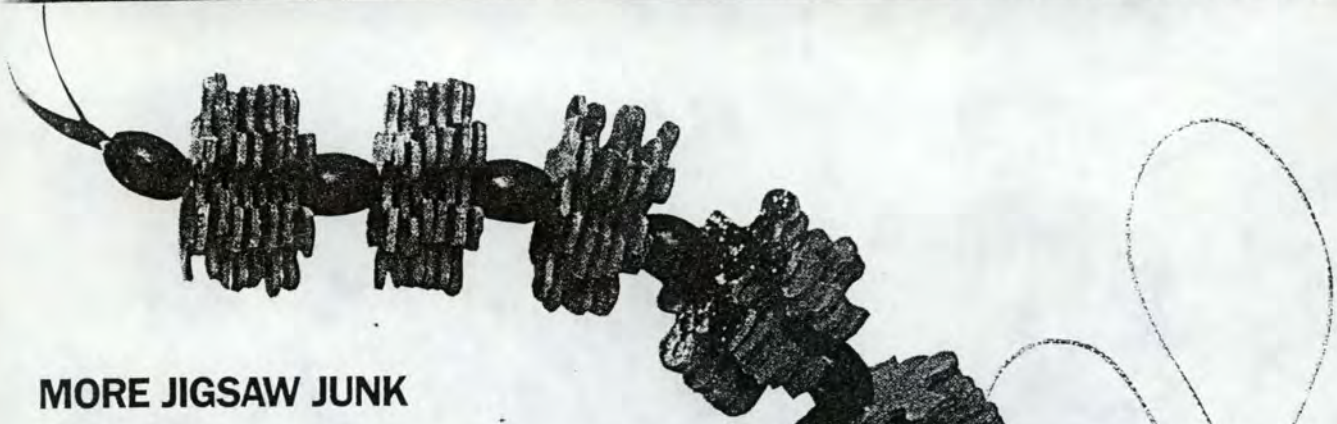
- Materials:
- A variety of driftwood pieces & nuts
  - Craft glue
  - Craft eyes
  - Felt & fabric scraps

- Procedure:
- Using your imagination, select a driftwood piece for each family member
  - Glue them family portrait style (if young children have trouble with this process, have them glue their family onto poster board.)
  - Glue on eyes & decorate family with felt or fabric scraps





**CHRISTMAS WREATH** Trace the wreath pattern on page 67 and cut out the shape from heavy cardboard. Glue layers of puzzle pieces over the circle, allowing pieces to extend over the edges. Glue some silk or plastic greens and a bright ribbon bow at the top. Use extra-tacky glue to fasten a string hanger on the back of the wreath.



## MORE JIGSAW JUNK

**NECKLACE** Gather together puzzle pieces, medium-size beads, dental floss, and 1½ yards of narrow ribbon. Make a hole in the center of each puzzle piece with a hammer and a nail. Cut an 18-inch-long piece of dental floss.

Alternately string one bead then six puzzle pieces. Cut the ribbon into two equal lengths and fold each length in half. Tie the ends of the floss to the centers of the loops. Clip the floss. Slip the ribbon tails through a bead. Knot the ribbon ends.

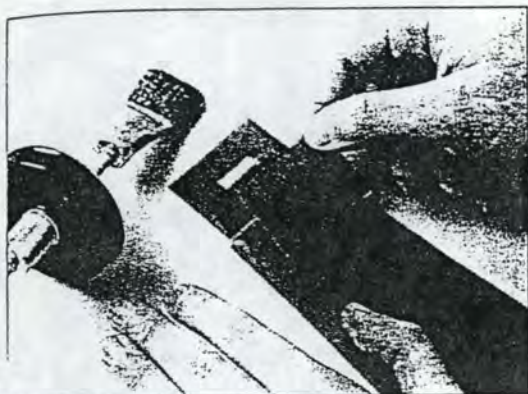


## TREE ORNAMENT

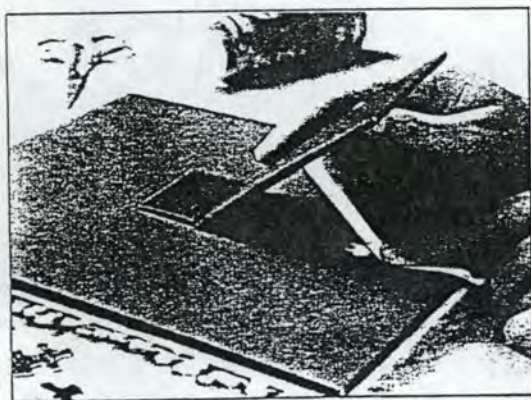
Trace the pattern on page 66 and cut out the shape from heavy cardboard. Glue layers of puzzle pieces to the tree. Then spray-paint the ornament with

gold paint. When dry, glue some unpainted puzzle pieces onto the tree wherever you wish. Glue a gold cord at the top of the back for hanging.





**5** To make a hinge, cut two fastener pieces from wrapping paper. Glue these pieces together. Glue one half of the hinge to the back side of the fastener piece and the other half to the back side of the support, spacing the two pieces about  $\frac{1}{8}$  inch apart.



**6** Glue the puzzle-covered mat to the backing mat. Center the assembled stand on the back of the backing and glue *only the fastener* to the board. Let dry.

Center the ribbon on the back of the support piece and use glue to fasten it in place. Adjust the ribbon for standing. Glue the ribbon to the back of the backing. Trim the ribbon ends.

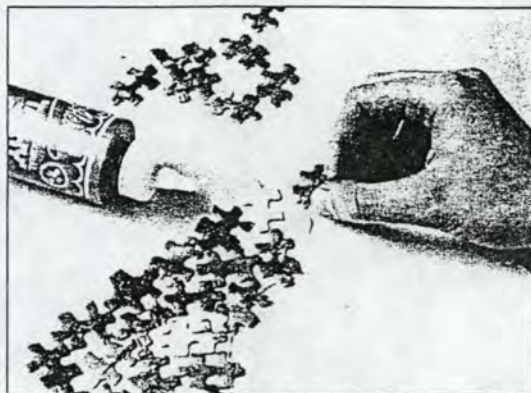


# JIGSAW JUNK

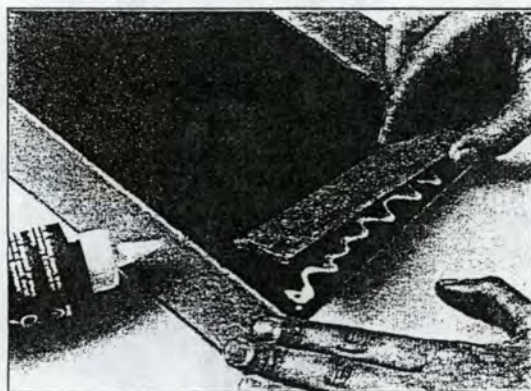
Don't throw away that puzzle with the missing pieces! Instead, turn it into colorful objects such as these picture frames. On the next two pages we show you other ways to use those leftover pieces.

## TOOLBOX

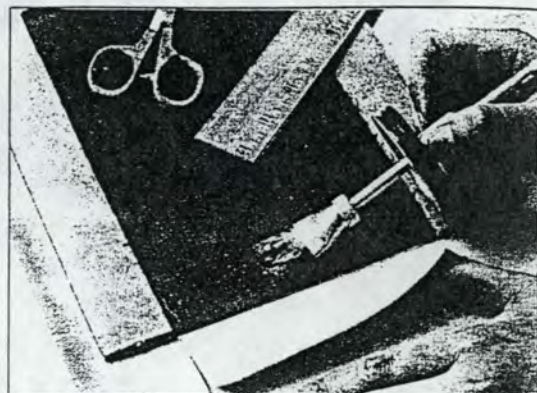
- ▶ Picture frame mat with oval or rectangular opening
- ▶ Matching mat without an opening for backing
- ▶ Puzzle pieces
- ▶ Corrugated cardboard
- ▶ Extra-tacky glue
- ▶ Rubber cement
- ▶ Wrapping paper to cover backing
- ▶ Tracing paper
- ▶ 6 inches of  $\frac{3}{8}$ -inch-wide ribbon



**1** Use the glue to fasten the puzzle pieces to the mat frame with the opening. Layer the pieces until the mat board doesn't show. Set it aside.



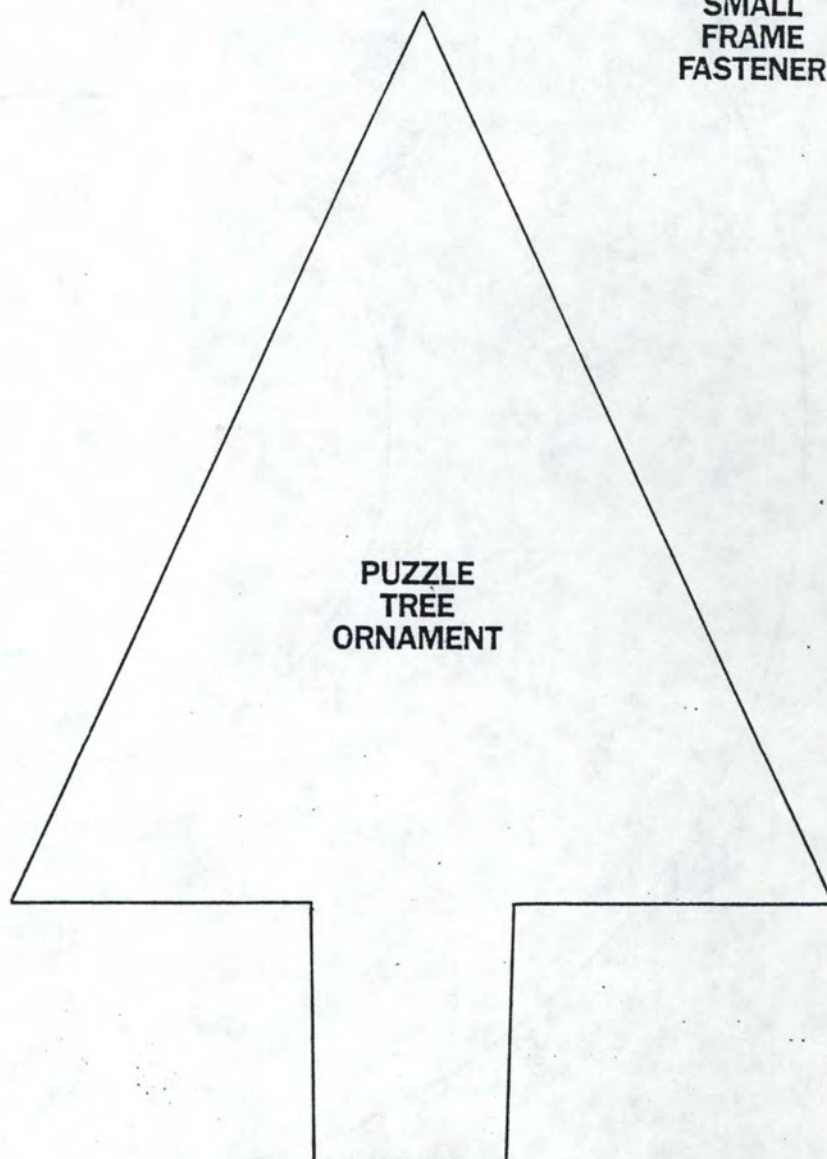
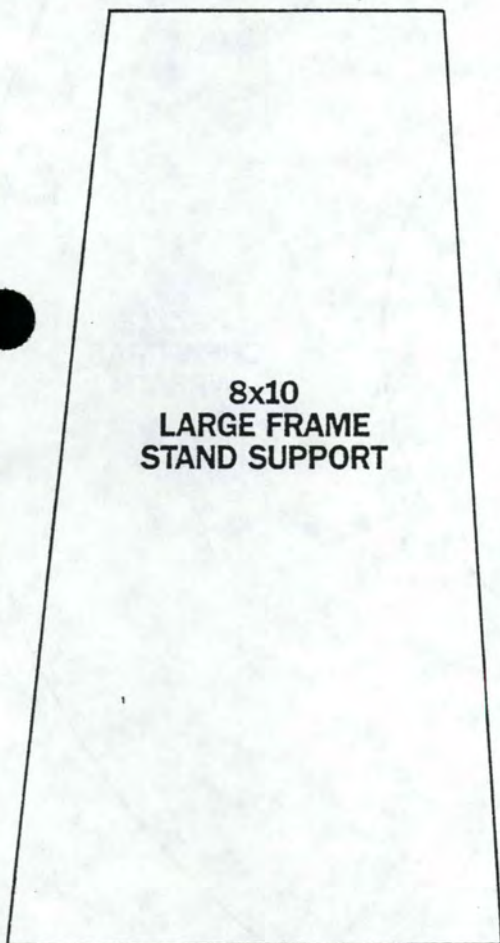
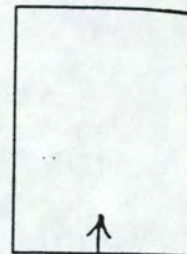
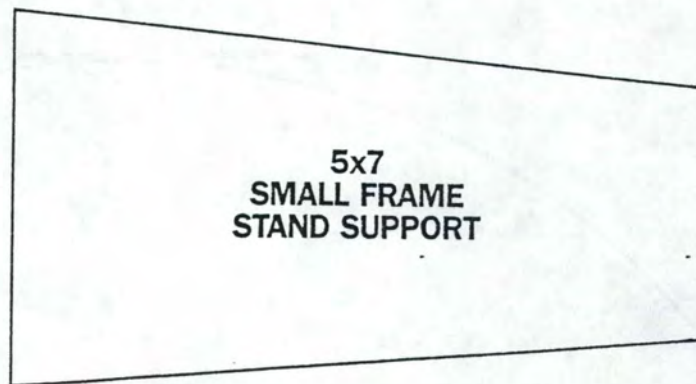
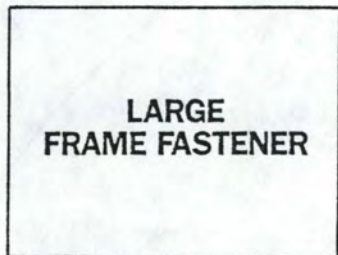
**2** From corrugated cardboard cut strips to fit along two sides and across the bottom edge of the mat without the opening. Glue the strips to the mat. Once assembled, the uncovered edge will form a slot for slipping a photo into the frame.

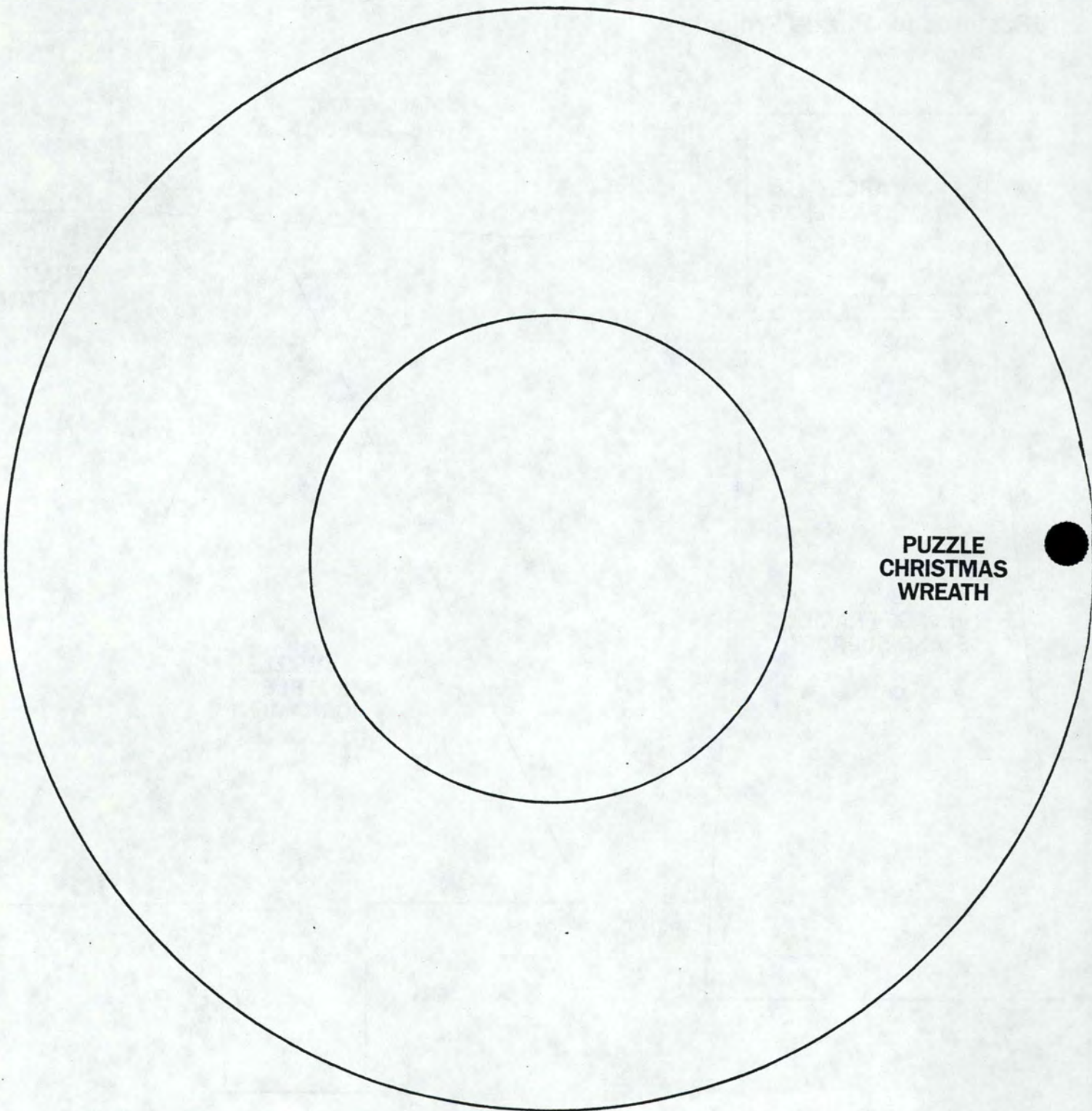


**3** To cover the backing mat, cut a piece of wrapping paper  $1\frac{1}{2}$  inches larger on all sides than the backing. To finish the top edge of paper, cut it up to the mat and even with the inside edges of the cardboard strips. Use rubber cement to glue this flap to the board. Glue the other three edges to the cardboard strips.

**4** Trace the frame support and fastener patterns on page 66 and cut them out. Draw around the patterns on the cardboard and cut them out. Cut wrapping paper 1 inch larger on all sides than the cardboard pieces. Use rubber cement to glue the paper on one side and over the edges of these pieces. Then cut and glue a piece of wrapping paper to fit over the uncovered side of the frame support. Do not cover the back of the fastener piece.

Patterns for Puzzle Projects





**PUZZLE  
CHRISTMAS  
WREATH**

## Clogging shared by Gwen Main

Clogging is one of those wonderful recreational activities that are genuinely family affairs. People of all ages, sizes and conditions can participate -- the kids just do it faster!

The following notes, from the book, "Almost Everything You Always Wanted To Know About Teaching Clogging", by Shelia Popwell, will describe the eight basic clogging movements.

Read them to refresh your memory of what we learned at Chat and practice , practice, practice! Above all, have fun!

All clogging steps are made up of some combination of the following Basic Movements. The movements themselves fall into two groups -- Toe Movements and Heel Movements. Each Toe Movement occurs on the upbeat of the music and is followed by a Heel Movement which occurs on the downbeat, or base beat, of the music. The rhythm of the dance is kept by the heel; anytime the heel is sounded, the knee is flexed and then straightened, resulting in the characteristic up-and-down motion of the dancer's body. The word "click" is used to indicate that a tap has been sounded. All clicks should have a sharp, clear sound, not scuffed or muffled.

### TOE MOVEMENTS

**TOE** The ball of the foot produces a click while the heel remains out of contact with the floor. TOE implies that the body weight is transferred to the ball of the foot; the term TOUCH is used when the same sound is produced but the foot is picked up again immediately without transferring any body weight to that foot.

**DOUBLE TOE** Two clicks are produced in the space of one beat of music. The ball of the foot strikes the floor during the forward motion of a short kick and the knee straightens; immediately the same foot swings backward and the ball of the foot strikes the floor again in the same spot as the knee bends upward. the heel should not touch the floor. The forward and back motions are considered to be one movement with no hesitation between them. Normally the clicks occur slightly in front of the body, but they may be done toward the back or to the side.

**ROCK** A click is produced by transferring the weight onto the ball of the foot slightly behind the body's center of gravity; the knee is in a flexed position causing the weight of the body to "rock" slightly to the rear as the center of gravity changes. Immediately the knee is straightened, giving the body an upward motion. The opposite foot is always lifted off the floor during a ROCK; the heel of the foot doing the ROCK does not touch the floor. (Also done with a forward ROCK as a variation.)

**BRUSH** The foot is allowed to swing from the knee with a pendulum action; the ball of the foot produces a click by striking the floor a glancing blow and continuing in the direction of the swing (which may be to the front, to the rear, or across in front of the opposite leg.) The knee should be lifted slightly after the tap is sounded with the sole of the foot parallel to the floor, toe angling downward, so that the swinging motion of the foot ceases.

**DRAG** The foot is flat on the floor and the knee is flexed when the DRAG begins. With a springing motion which moves the weight of the body up and back, straighten the knee allowing momentum to lift the heel slightly off the floor and drag the foot rearward about half the length of the foot. The heel never entirely loses contact with the floor, and weight is distributed along the length of the foot at the end of the movement. There is no distinctive click. (Also done with both feet on the floor in the same manner.)

#### HEEL MOVEMENTS

**HEEL** The weight of the body is already on the ball of the foot when the HEEL movement is done. The heel is snapped down, producing a sharp click, and the knee is flexed downward, distributing the body weight along the entire length of the foot.

**STEP** The entire foot is placed flat on the floor, producing a click when the toe and heel taps at the same time and transferring the body weight along the length of the foot while flexing the knee downward.

**SLIDE** A down-and-forward counterpart of the up-and-down motion of the DRAG. With the foot flat on the floor and the knee straight, the weight is rolled up onto the ball of the foot, letting the knee begin to go slack. As the weight of the body begins to drop forward, the instinctive tightening of the leg muscles prevents a fall by sliding the foot forward (about half a foot length); the heel is then snapped down, producing the click and redistributing the weight along the whole length to the foot. At the end of the SLIDE the knee will be flexed. (Also done with both feet on the floor in the same manner.)



# COTTON-EYED JOE

An easy clogging dance for 2 couples  
Music: Any version of Cotton-Eyed Joe

Origin: Traditional

Formation: 2 couples facing LOD, lady on right of man.

One couple is in front of the other and all have hands joined.

All begin with left foot

## Basic Version

### Part A:

- (2) 4 1 Heel Cross Touch L Heel out, than cross L toe in front (alternate)  
(2) 1 Two-step (p)-Step--Rock-Step; move diagonally forward

### Part B:

- (8) 4 Basic steps DT-Step--Rock-Step; move diagonally forward  
(8) 4 Basic steps Front couple separate from partner and roll back behind other couple to become back couple.

Repeat A-B until music ends

\*\*\*\*\*

# RIGHT OR WRONG

Beginning line dance with variations  
Music: by George Strait (MCA #52337  
(Or any regularly phrased music)

By Lois Elling  
10/84

Footwork: start with left foot

Intro: Wait 16 beats

## I. Basic Version

- A: 4 Step Vine Kick Step L-Step RXIB-Step L--Kick R foot forward; repeat R  
B: 4 Step Rock-3 Forward &-Step--Rock-Step--Rock-Step--Rock-Step;  
move forward  
C: 4 Twp-Steps &-Step--Rock-Step; Turn 3/4 to R, face new wall

Repeat A-B-C 5 more times until music ends.

## II. Beginner Version

- A: 4 Step Vine Brush Step L--Step RXIB--Step L--Brush-Slide  
B: 2 4 Count Rock Forward DT-Step--Rock-Step--Rock-Step--Rock-Step; forward  
C: 4 Basic steps DT-Step--Rock-Step; turn 3/4 R

## III. Beginner - 2 Version

- A: 4 Vine Brushes DT-Step(s)--DT-Step(XIB)--DT-Step(s)--Brush-Slide  
B: 2 4 Count Rock Back Back up  
C: 4 Basics Turn 3/4 R

# SUMMER SOUNDS

## COUNT

- 8 4 basic
- 8 4 reach
- 4 Push L 1/4
- 4 Push R 1/2
- 4 Vine L
- 3 Vine R

Start dance facing 1/4 R of original position.

\*\*\*\*\*

## YACKETY SAX

**Record:** Yackety Sax - Red Boot Label - 901

**Starting Position:** Line (May also be done as a couple dance)

**Intro:** Bump hip 3 times

**A.** 2 step-rock-steps (or DS-R-S)  
4 push steps L (S-R-S-R-S-R-S)

2 S-R-S

4 push steps R

**B.** 4 S-R-S fwd. (4 basics)

4 S-R-S turning L making a complete circle, returning to starting position.

**Interlude:** 8 drag steps (Shuffles)

**Ending:** Step-step-step stamp-stamp. (Ds-Ds-Ds-stamp-stamp.)

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**Pattern:** Intro.  
Part A and B two times.  
Interlude  
Repeat parts A & B and interlude  
Repeat parts A & B only  
Ending

# The Language of People First

Presented by  
Lucy Linker

## What Do You Say?

*Is language important? Should people with disabilities be concerned about the words used to describe disability and the people who have disabilities? Look at the civil rights efforts in America. One of the most important steps is for any minority group to proudly take control of the language used to define the group. Thus Negroes became Blacks and now African-Americans, and girls became women.*

*Now it is our turn. We must claim our language. We must use it appropriately so others become familiar with it. We must inform those who write about us what we will accept. How many times have you seen a child with Muscular Dystrophy portrayed as "suffering?" How many times have you seen stories with people portrayed as "special?" How about stories about people who are doing important things in the communities, who are described as "confined to a wheelchair?" **The media will never change the way they talk about us until we first set a good example, then tell them what we expect.***

JOIN WITH US FOR THE WORKSHOP AND HEAR ABOUT THE IMPACT WORDS HAVE ON OTHERS.  
COME NOW, PLEASE CONSIDER WHAT YOU SAY!

LUCY LINKER IS CURRENTLY WORKING IN THE DISABILITIES FIELD AS THE EXECUTIVE DIRECTOR FOR THE ARC OF UMATILLA COUNTY IN NORTHEASTERN OREGON. SHE IS A FORMER CHAT-CO-LABBER WHO IS GENERALLY KNOWN FOR HER LOVE OF KITE FLYING. SHE WILL READILY ADMIT THAT THIS IS TRUE, BUT, "TRULY," SHE SAYS "WHAT IS THE EXPERIENCE WITHOUT THE SHARING.... IT IS PEOPLE WHOM I LOVE FIRST AND FOREMOST."

## Portrayal issues

Please consider the following when writing about people with disabilities.

1. Do not focus on a disability unless it is crucial to a story.

2. Do not portray people with disabilities who succeed as superhuman. Even though the public tends to admire superachievers, portraying people with disabilities as superstars raises false expectations that all people with disabilities should achieve at this level.

3. Do not sensationalize a disability by saying afflicted with, crippled with, suffers from, victim of, and so on. Instead, say *person who has multiple sclerosis, man who had (or contracted) polio*.

4. Do not label people as part of a disability group, such as the retarded. Instead, say *people with mental retardation*.

5. Put people first, not their disability. Say *woman with arthritis, children who are deaf, people with disabilities*. This puts the focus on the individual, not on a particular functional limitation. Because of editorial pressures to be succinct, we know it is not always possible to use preferred style (e.g., to put people first). Consider the following alternatives. These suggestions are not necessarily sanctioned by the disability groups who have endorsed the Guidelines. However, if the portrayal is positive and accurate, the following variations may be used: disabled citizens, nondisabled people, wheelchair-user, deaf girl, brain-damaged woman, paralyzed child, and so on. Crippled, deformed, suffers from, victim of, the retarded, etc. are **never** acceptable under any circumstances.

6. Emphasize abilities not limitations. Consider: *uses a wheelchair/braces, walks with crutches*, rather than confined to a wheelchair, wheelchair-bound, or is crippled. Similarly, do not use emotional descriptors such as unfortunate, pitiful, and so forth.

Disability groups also strongly object to using euphemisms to describe disabilities. Blind advocates dislike "partially sighted," because it implies avoiding acceptance of blindness. Terms such as "handicapable, mentally different," and "physically challenged" are considered condescending

and reinforce the idea that disabilities cannot be dealt with upfront.

7. Do not imply disease when discussing disabilities that result from a prior disease episode. People who have had polio and experience after-effects years later have a *postpolio disability*. They are not currently experiencing the disease. Do not imply disease with people whose disability has resulted from anatomical or physiological damage (e.g., person with spina bifida or cerebral palsy). Reference to disease associated with a disability is acceptable only with chronic diseases, such as arthritis, Parkinson's disease, or multiple sclerosis. People with disabilities should not be referred to as patients or cases unless their relationship with their doctor is under discussion.

8. Show persons with disabilities as active members of society. Portraying persons with disabilities interacting with nondisabled people in social and work environments, i.e., putting them "in the landscape," helps to break down barriers and open lines of communication.

9. *People* is preferred over *persons* when referring to a large segment of a population, i.e., people with mental retardation. *Persons* is appropriate for a specific number under 25, i.e., 12 persons with disabilities hold management positions in the company.

## Appropriate terminology for specific disabilities

Listed below are preferred words that reflect a positive attitude in portraying disabilities.

**Blind.** Describes a condition in which a person has loss of vision for ordinary life purposes. Generally, anyone with less than 10% of normal vision would be regarded as legally blind.

**Visually impaired** is the generic term preferred by some individuals to refer to all degrees of vision loss. Use *boy who is blind, girl who is visually impaired, man who has low vision*.

**Cleft lip.** Describes a specific congenital disability involving lip and gum. The term hare lip is anatomically incorrect and stigmatizing. Use *person who has a cleft lip or has a cleft palate*.

**Congenital disability.** Describes a disability

that has existed since birth but is not necessarily hereditary. The term birth defect is inappropriate.

**Deaf.** Deafness refers to a profound degree of hearing loss that prevents understanding speech through the ear. **Hearing impaired** is the generic term preferred by some individuals to refer to any degree of hearing loss—from mild to profound. It includes both hard of hearing and deaf. *Hard of hearing* refers to a mild to moderate hearing loss that may or may not be corrected with amplification. Use *woman who is deaf, boy who is hard of hearing, people who are hearing-impaired*.

**Developmental disability.** Any mental and/or physical disability that has an onset before age 22 and may continue indefinitely. It can limit major life activities. Term includes individuals with mental retardation, cerebral palsy, autism, epilepsy (and other seizure disorders), sensory impairments, congenital disabilities, traumatic accidents, or conditions caused by disease (polio, muscular dystrophy, etc.)

**Disability.** General term used for a functional limitation that interferes with a person's ability, for example, to walk, hear, learn, or lift. It may refer to a physical, mental, or sensory condition. Use as descriptive noun or adjective, such as *persons who are mentally and physically disabled, man with a disability*.

**Down syndrome.** Describes a form of mental retardation caused by improper chromosomal division during fetal development.

**Handicap.** Not a synonym for disability. Describes a condition or barrier imposed by society, the environment, or by one's own self. Handicap can be used when citing laws and situations but should not be used to describe a disability. Say, "The stairs are a *handicap* for her," or "He is *handicapped* by the inaccessible bus."

**Head injury.** Describes a condition where there is temporary or long-term interruption in brain functioning. Use *persons with head injury, people who have sustained brain damage, woman who has traumatic brain injury, boy with a closed head injury*.

**Mental illness/Mental disability.** Describes a condition where there is loss of social and/or vocational skills. Do not use *mentally deranged, crazy, deviant*. *Mental disability* describes all of the

recognized forms of mental illness, severe emotional disorder, or mental retardation. Terms such as *neurotic, psychotic, and schizophrenic* should be reserved for technical medical writing only. Use *man with mental illness, woman with a mental disorder*.

**Nondisabled.** Appropriate term for persons without disabilities. The terms *normal, able-bodied, healthy, or whole* are inappropriate.

**Seizure.** Describes an involuntary muscular contraction, a brief impairment or loss of consciousness, etc. resulting from a neurological condition, such as epilepsy. Rather than *epileptic*, say *girl with epilepsy or boy with a seizure disorder*. The term *convulsion* should only be used for seizures involving contraction of the entire body.

**Small stature.** Do not refer to very small persons as *dwarfs or midgets*. Use *man of small stature*. Dwarfism is an accepted medical term, but it should not be used as general terminology.

**Spastic.** Describes a muscle with sudden abnormal and involuntary spasms. Not appropriate for describing someone with cerebral palsy. Muscles are *spastic, not people*.

**Special.** Describes that which is different or uncommon about *any* person. Do not use to describe persons with disabilities (except when citing laws or regulations).

**Specific learning disability.** Describes a permanent condition that affects the way individuals with average or above-average intelligence take in, retain, and express information. *Specific* is preferred, because it emphasizes that only certain learning processes are affected.

**Speech disorder.** Describes a condition where a person has limited or difficult speech patterns. Use *child who has a speech disorder*. For a person with no verbal speech capability, use *woman without speech*. Do not use *mute*.

**Spinal cord injury.** Describes a condition where there has been permanent damage to the spinal cord. *Quadriplegia* describes substantial or total loss of function in all four extremities. *Paraplegia* refers to substantial or total loss of function in the lower part of the body only. Say *man with paraplegia, woman who is paralyzed*.

conditions. Some editors will insist, for example, that disabled people are "victims." Gradually, however, more individuals with disabilities — particularly AIDS activists — are fighting back, and insisting the language used to describe them be emotionally neutral.

Emotionally loaded language is to be avoided. Avoid using "suffers from," "afflicted with," "stricken with," "bound," "confined," "sentenced to," "prisoner," "victim," or any other term or colorful phrase that conjures up tragedy.

The goal is to write about people with disabilities in a nonjudgmental fashion. Simple terms like "has polio" should replace "suffers from" or "afflicted with." "In" or "uses a wheelchair" does nicely as a replacement for "prisoner of" or "confined to."

### SENTIMENTAL OR POP TERMS

Many trendy terms crop up that should be avoided: "Physically challenged," "inconvenienced," "differently abled", and "handi-capable" are among the more recent terms. They act as euphemisms and are best avoided. Stick to "disability" or "disabled." This also is true of terms such as "temporarily able-bodied." Stick to "nondisabled."

Many reporters and editors believe that if people have a disability, they must be heroic, courageous, inspiring, or special. These terms have become knee-jerk descriptors. Most disabled people resent having such language applied to them.

Avoid referring to a person with a disability as "courageous," "heroic," "inspiring," "special," or "brave."

### OVERCOMING "IN SPITE OF"

Many journalists — and copy editors — feel no story about a disabled person should be without the terms "overcame her disability" or "in spite of his handicap." Beyond being trite and overworked, these terms inaccurately reflect the problems disabled people face.

Disabled people do not succeed in spite of their disabilities as much as they succeed in spite of an inaccessible and discriminatory society. They do not overcome their handicaps so much as overcome prejudice.

Using the term "overcome" inaccurately suggests that the task at hand is for a disabled person to somehow solve discrimination by him or herself. This is much the same as suggesting a woman act like a man or a black person overcome race and try to act more white. The concepts themselves are flawed; they should be avoided.

### A "SPECIAL" NOTE

The term "special" as in "special education" has been used to refer to special efforts made to meet group and individual educational needs. However, the term "special" has also come to be used as a euphemism for segregated programs or physical facilities that are often inferior to what is available to nondisabled individuals. "Special" has definite negative connotations within the disability rights movement.

If you are using the term "special" to mean "separate," use "separate" instead. Rather than writing "special buses for the disabled," write "separate buses for disabled people." For "special handicap restroom," write "separate restroom."

If you are using the term "special" to mean "disabled," use "disabled" or "disability" instead.

In general, avoid the term, except when it is part of a title, such as Special Olympics or Department of Special Education.

### IS YOUR PERSPECTIVE SHOWING?

If you get tired of using "person with a disability" and find it hard to come up with new ways to say "disabled person," ask yourself: Is any description needed at all?

Sometimes journalists unnecessarily refer to disability when it is not relevant to the story. Apply the same rules you'd use covering a black person. If there's no impelling need to discuss the disability of the person in the story, leave it out.

## BEYOND THE AP STYLEBOOK in reporting and writing about people with disabilities

The 1987 edition of the Associated Press Stylebook for the first time contained an entry under the word "handicapped." The appearance of the category was the result of work by disability organizations — primarily the Research and Training Center on Independent Living at the University of Kansas — to change the way reporters and editors wrote about disability.

Today, many responsible journalists are listening to disability organizations, and their writing has gone well beyond those AP Guidelines.

This brochure gives you some of that thinking.

**This information taken from "Reporting on Disability: Approaches & Issues," published by The Advocado Press, Louisville, Ky.**

*Copies of "Reporting on Disability: Approaches & Issues" may be ordered for \$8.95 per copy from:*

*The Advocado Press  
1962 Roanoke Ave.  
Louisville, KY 40205  
502/459-5343*

The Stylebook was a start. Since then, many disability organizations have produced sets of guidelines for avoiding demeaning and sensationalized words and phrases when writing about people with disabilities. The fact that so many groups see this as an area for concern should alert journalists to the fact that the way they use words does matter.

Two simple rules should be kept in mind when writing stories about people who have disabilities:

1. Avoid clichés and clichéd constructions.
2. Use "value-neutral" terms and constructions. Don't interject your admiration — or pity — into your story.

## A GROUP AND ITS TERMINOLOGY IN EVOLUTION

People with disabilities do not agree on the best terms to use in describing themselves. In this they are similar to other minorities who did not settle on what they were to be called until their movement gained some prominence in the press.

We call people of color "blacks" now, but recently that term was disputed by those who insist that "African-American" is the term of choice. "Black" itself became accepted terminology only during the "black power" days of the Civil Rights movement. Prior to that, the "correct" term had been "Negro." "Colored" was also used. Years ago, of course, "nigger" was also used.

Today the word "nigger" is taboo. Yet, we know that some blacks will use the term "nigger" among themselves. We know, however, that the press is not to use it. And we adhere to that rule. We also know that some blacks, particularly elderly blacks, refer to themselves as "colored" or "negro." Yet we do not then use either of these terms in writing about them. The term used by the press is "black."

The disability community is still in the process of deciding how to refer to its members. Many new terms are being tried out. Some disabled people are beginning to refer to themselves as "physically challenged" or "handicapable" or "inconvenienced;" others continue to refer to themselves as "victims" or "crippled." However, none of these terms is acceptable usage.

## "DISABLED" AND "DISABILITY" ARE TERMS OF CHOICE

Most people involved in disability issues today see "disabled" or "disability" as terms of choice. Many want journalists to write "person with a disability" rather than "disabled person." A number of groups issue pamphlets explaining that "the person should come first."

The terms "handicap" and "handicapped" have been used in much legislation concerning disabled people. During the 1960s and early 1970s, it was the word of choice. It fell into disrepute, however, when leaders of the disability rights movement insisted it was a term coined by social service professionals and not a term the movement chose. Today, most disability groups are changing the "handicap" in their titles to "disability."

## INSIDE TERMS

Within the disability rights movement, individuals may refer to themselves as "crips," "gimps," "deafies," "paras," and "quads." These are "in" terms within the movement. While an interview subject may use them, they are still considered slang and are not ordinarily to be used by the press.

## GROUP TERMS

Most within the disability-rights movement say the term "the disabled" is unacceptable. While many prefer that journalists use "people (or persons) with disabilities," they accept "disabled people" as a substitute. Since "disabled" is an adjective, it's important to avoid ridiculous — and improper — constructions such as "disabled group" or "disabled transportation." Instead, build phrases using the word "disability."

- "the disability movement"
- "the disability rights movement"
- "disability activists"
- "disability advocates"
- "disability community"

When you're writing a housing story, you refer to the people affected as "residents." When writing an election wrap-up, you use the term "voters." Use these kinds of group nouns when referring to disabled

people, too, to vary the "people with disabilities" phrase.

Possible terms could include:

- voters with disabilities
- disabled shoppers
- disabled travelers
- residents who have disabilities
- disabled opponents (or proponents).

Avoid terms beginning with "the" followed by an adjective, such as:

- "the disabled"
- "the blind"
- "the handicapped"
- "the retarded"

Instead, use

- blind protesters
- deaf students
- people with head injuries
- people with disabilities

Avoid making nouns out of conditions. Don't write that someone was "a retard" or "a handicap" — even if your interview subject uses the term in this fashion.

## INAPPROPRIATE ADJECTIVES AND RIDICULOUS CONSTRUCTIONS

Frequently, one will see a term such as "handicapped parking" or "handicapped seating." The construction is incorrect. ("Disabled organization" is wrong, too.) Think through the concept to figure out a cleaner, more accurate way to express it. Some options include:

- accessible seating
- parking for disabled people
- disability organization

## DISABILITY IS NOT A FATE WORSE THAN DEATH. DON'T WRITE AS THOUGH IT WERE.

The single greatest harm done disabled people in writing about them is to give them the added emotional baggage of sensationalized words and phrases describing their disabling condition. It's done so much — and so unconsciously — that it creeps into the ordinary language used to refer to disability

F-91

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## SERVING YOUR CUSTOMERS

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Don't be embarrassed by their disability. RELAX! Their very presence indicates their desire to eat and spend money in your establishment.

Give them time to order. Don't be intimidated by the looks of other non-disabled customers. Provide braille, picture or large type menus for customers who may have visual impairments. Alternatively, offer to read the menu to them.

Use a normal tone of voice when speaking to the person. Your facial expressions and gestures will help them understand you more easily. Some people with developmental disabilities may have difficulty speaking. If you don't understand them, ask them to say it another way.

When handing money to customers with visual impairments, separate the bills and identify the denominations. If the person uses a wheelchair, always ask how you can assist before attempting to push their chair.

If your co-workers act inappropriately when the person comes in (like laughing or making unkind remarks), remember that you don't have to join in. Instead, greet your customer with a smile and keep your mind on understanding what the person needs from you. Notice if there is any way you can help find what they need (napkins, straws, utensils) or a place to sit.

Your calmness and pleasant manner in serving this customer will be noticed by others in the room. YOU can lead the way in creating a comfortable atmosphere.

Like all of us, people with disabilities tend to shop near where they live. You may come in contact with someone often as a regular customer. Your welcoming smile and friendly greetings will mean a great deal to them.

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## FOR MORE INFORMATION

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### Oregon Mental Health and Developmental Disability Services Division

2575 Bittern N. E.

Salem, Oregon 97301

Phone (503) 378-2429

Or call your County Mental Health Office

### United Cerebral Palsy

P. O. Box 66286

Portland, Oregon 97266

Phone (503) 777-4166

### Epilepsy Association of Oregon

718 W. Burnside, Suite 204

Portland, Oregon 97209

Phone (503) 228-7651

### Oregon Advocacy Center

310 S. W. 4th, Suite 625

Portland, Oregon 97204

Phone (503) 243-2081

Toll Free (800) 452-1694

### People First

P. O. Box 12642

Salem, Oregon 97309

Phone (503) 362-0336

### The Arc of Oregon

1745 State St.

Salem, Oregon 97301

Phone (503) 581-2726

FAX (503) 363-7168

Or call your Local Chapter of The Arc:

People with  
Developmental  
Disabilities  
as part of  
the Community

# A Guide for Restaurants



The  
**Arc** of Oregon

Developed by The Arc of Oregon  
for the Oregon Mental Health and  
Developmental Disability Services Division



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## OUR POTENTIAL CUSTOMERS

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Did you know that there are at least 8 million people in this country who have a developmental disability? They may be people with mental retardation, cerebral palsy, autism, or another condition that affects their ability to perform certain activities.

Increasingly, people with developmental disabilities are living in the community rather than in large institutions. They spend money with local businesses and are your potential customers.

Many people with developmental disabilities have learned to overcome the effects of their disability. Many are productively employed while others need more assistance to realize their fullest potential. Like all of us, people with developmental disabilities need other people to assist them in meeting the demands of today's society.

The Oregon Developmental Disability Program Office oversees services for over 8,000 Oregonians. The Program Office's administrative responsibilities include planning, resource development, consultation, technical assistance, evaluations and other special needs.

The Arc of Oregon is the largest advocacy organization for persons with developmental disabilities and their families. The ARC works to provide quality housing, medical, educational, and job training services for people with developmental disabilities.

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## A CHANGING ATTITUDE

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During the past fifteen years, there has been a steady improvement in the way people with developmental disabilities have been viewed by professionals and the community.

Research shows that students with developmental disabilities are better accepted by others when they attend the same school as students with no disabilities.

Other studies show that property values of the surrounding community remain the same when people with developmental disabilities live in local neighborhoods.

Neighbors typically accept people with developmental disabilities when they move into local neighborhoods.

Increased training and direct on-the-job support allow people with developmental disabilities to be productively employed.

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## WHAT ARE THEIR NEEDS?

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Like all of us, people with developmental disabilities have complex needs. Basically, they need:

- An opportunity to have friends and develop relationships with others.
- An opportunity to receive an education which will prepare them to be contributing members of society.
- An opportunity to receive the necessary community services which will allow them to become valued members of the community.

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## UNDERSTANDING IS THE KEY

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When meeting a person with a developmental disability for the first time, you may not be sure how to interact with them. However, once you get beyond this "barrier," you will be able to see the individual as a person who has particular needs and interests. Some suggestions include:

- Talk to the person who has the disability, not just the person who happens to be with them.
- Don't be embarrassed to ask them to repeat themselves if you cannot understand what they are saying.
- If you cannot make yourself understood, use shortened sentences, single words and gestures to help them understand.
- If the person has a physical disability, they may need some assistance. Feel free to ask them if you can help.
- Remember that they are PEOPLE first!

As an individual, you can fight against the negative stereotyping of people with developmental disabilities. You can correct any misunderstandings by giving accurate information to your friends or relatives.

F-93

## The Importance of Friendships Between People With and Without Mental Retardation

by Zana Marie Lutfiyya, Center on Human Policy

### Why are friendships between people with and without disabilities important?

Friends are important for several reasons. They support each other emotionally, are willing to see things from the other's point of view and provide assistance and feedback when needed. Friends choose each other and remain close through good times and times of crisis. They provide companionship for community and school activities and help each other enjoy new experiences and appreciate life more fully. Friendships between people with and without disabilities usually enrich the lives of both.

### When should friendships begin?

If people with mental retardation are to form friendships and be a part of society as adults, these relationships must develop during childhood. Classmates and neighbors will grow into adult coworkers and friends later in life.

Therefore, integrated classrooms and recreational activities are important. In these settings children with and without disabilities get to meet each other and form relationships. Unfortunately, many parents have found that even though their children are integrated in school, they have few nondisabled friends.

### What makes the development of relationships difficult?

Many individuals with disabilities interact primarily with their family, the people who take care of or provide services to them, and others in the programs in which they participate. These relationships can clearly be significant and should be encouraged. However, outside of family members, people may have no freely given and chosen relationships.

Generally, many people with disabilities face certain disadvantages in meeting and getting to know others.

**Opportunity.** Many people with disabilities have limited opportunities to take part in activities where they can meet peers. This may be due to physical segregation or being placed in a role as "client" or "special education student." Services may restrict people's chances to get together, through program or funder rules, curfews, transportation restrictions, and other limitations. Whatever the reason, people with disabilities frequently become cut off and isolated from others.

**Support.** Relationships between people with and without disabilities are not formed by simply grouping people together. Some individuals need assistance with fitting into certain settings and activities. Others may need someone to facilitate their involvement or to interpret for them. Without supports, some people with and without disabilities may never have the opportunity to know each other.

**Continuity.** While most people enjoy meeting new people, they are sustained by those they have known over time. The continuity of relationships over the years is an important source of security, comfort and self-worth. Many people with disabilities do not have continuous relationships. Instead, they may leave their families, be moved from one program to another and have to adjust to staff people who come and go.

### What are some of the ways to facilitate personal relationships between people with and without disabilities?

It takes effort to help people establish connections. Described below are some of the ways this has been tried:

**"Bridge-Building."** Facilitators who initiate, support and maintain new relationships are called bridge-builders, as they "...build bridges and guide people into new relationships, new places, and new opportunities in life" (Mount, et al., 1988). Bridge-builders involve people with disabilities in existing groups or with specific individuals.

**Circles of Friends or Circles of Support.** Groups of people who "meet on a regular basis to help a person with a disability accomplish certain personal visions or goals" (Perske, 1988). Circle members try to open doors to new opportunities, including establishing new relationships.

**Citizen Advocacy.** Recruited and supported by an independent citizen advocacy office, a citizen advocate voluntarily represents the interests of a person with a disability as if the interests were the advocate's own. Citizen advocates may take on one or several roles (e.g., friend, ally, mentor, protector), and some of these may last for life.

There are different ways that personal relationships between people with and without disabilities may be encouraged. Perhaps more important than the specific method is the supporting, connecting role of one or more people (family members, staff members, friends, neighbors, etc.) who can spend time and energy for this purpose.

### What are some important dimensions of friendship?

Genuine friendships between people with and without disabilities do exist. While each friendship is unique, there are some shared ideas and expectations

about what friendship means. According to a recent study of pairs of friends (Lutfiyya, 1990), these meanings include:

**Mutuality.** The people defined their relationship as friendship and themselves as friends. Although they acknowledge differences between themselves, they clearly found a sense of mutuality in the friendship. Mutuality was expressed in the giving and receiving of practical assistance and emotional support, and enjoyment of each other's company.

**Rights, Responsibilities, and Obligations.** Once a friendship is established, it is assumed that friends can make certain demands of each other and be assured of a response. Nondisabled friends talked about the obligations that they had assumed for their friend with a disability, such as teacher, mentor, caretaker, or protector. The friends with disabilities assumed certain responsibilities in maintaining the relationship such as keeping in touch or suggesting possible activities.

**Feelings, from Companionship to Intimacy.** All of the friends held feelings of affection for each other, expressed through their interactions with each other.

**Freely Chosen and Given.** Friends choose each other. It is this voluntary aspect of friendship that is regarded as the "amazing and wonderful" part of the relationship.

**Private and Exclusive Nature.** Within the boundaries of each friendship is a private relationship that is inaccessible to others. The friends have a history and an understanding of their connection to each other that separates this from all of their other relationships.

## What can families and service providers do to enhance opportunities for friendships?

People can establish friendships with each other, but it is not possible to force friendships upon others. It is possible to create opportunities for people with and without disabilities to meet and share time with each other in ways that encourage friendships to take root and flourish. Families and service providers can do different things to make such opportunities available.

### Families can:

**Work for the total inclusion of their son or daughter into the regular school system.** In addition to being physically present, students with disabilities need adequate supports to enable them to fully participate in classroom and school activities. Parents can also ensure that their child with a disability takes part in a variety of integrated recreation and leisure activities after school hours. A consistent physical presence in each others' lives helps lead to friendships between children with and without disabilities.

**Ensure social participation.** How people with disabilities are supported within integrated settings is important. Students need to be enabled to participate as much as possible, and to do so in ways acceptable to other people. People without disabilities need the opportunity to meet their counterparts with disabilities as peers, not as objects of tutoring or volunteer service.

**Involve and trust others.** All parents feel protective toward their children. While there may be differences in how independent people can become, parents

can come to believe that there are people in the community who would, if given the opportunity, enjoy and welcome a friendship with their son or daughter.

### Service providers can:

**Reduce barriers to friendship.** The way in which support services are provided to people with disabilities and their families can enhance or reduce the opportunities for friendships to develop. Segregated programs dramatically lessen the chances for contact between people with and without disabilities.

Even in integrated settings, students with disabilities may not be able to take part in extracurricular activities (e.g., choir, clubs, sports) because of lack of transportation from school.

When efforts are made to bring people with and without disabilities together, the people without disabilities are often treated as volunteers responsible to the teacher or program coordinator rather than as peers.

**Encourage people who seem to like one another to pursue friendships.** Service providers can review practices, such as curfews, lack of privacy and so on, which limit opportunities for people to meet and form friendships with each other.

With an awareness of and commitment to facilitating friendships between people with and without disabilities, all people can have the opportunity to form relationships which allow them to live life more fully.

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# 10 STEPS TO SELF DETERMINATION

PRESENTED BY  
LUCY LINKER

THE ROAD LEADING TO A SUCCESSFUL TRANSITION FROM CHILDHOOD TO ADULTHOOD BEGINS MUCH EARLIER THAN THE TEENAGE YEARS, BUT IT IS NEVER TOO LATE TO BEGIN. IT STARTS WHEN PERSONS LEARN ABOUT THEMSELVES, THEIR STRENGTHS AND WEAKNESSES AND, IN SO DOING, BEGIN TO VALUE THEMSELVES. IT ENDS WHEN, AS ADULTS, THESE SAME PERSONS CAN TAKE CONTROL OVER CHOICES AND DECISIONS WHICH IMPACT THEIR LIVES AND TAKE RESPONSIBILITY FOR THEIR ACTIONS. THIS IS CALLED SELF-DETERMINATION. DURING THIS WORKSHOP WE WILL DISCUSS THE PRINCIPLES FOR ENABLING SELF-DETERMINATION IN YOURSELF AND IN OTHERS. THESE ARE ESSENTIAL STEPPING STONES TO BUILDING A BETTER FUTURE FOR ALL PERSONS.

## 10 Steps

to  
Independence:  
Promoting  
Self-  
Determination  
in the  
Home



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a national organization on  
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It happens in almost every family. The final outcome of parenting. One day, your children leave. As they go, you pray that your son or daughter has the skills and the abilities to make it. The road leading to this moment is sometimes rocky. It may be marked by adolescent hijinks which look, from the parent's point of view, like rebellion or downright hardheadedness. However, those trying times are necessary steps toward independence. Adolescents need to learn to make choices and decisions, and this may be even more important for adolescents who have a disability.

The road leading to a successful transition from childhood to adulthood begins much earlier than the teenage years. It starts when children learn about themselves, their strengths and weaknesses and, so doing, begin to value themselves. It ends when, as adults, these same children can take control over choices and decisions which impact their lives and take responsibility for their actions. This is called self-determination.

For children with mental retardation and developmental disabilities, families and teachers may need to take extra responsibility to be sure that this process occurs. Children learn many of the attitudes and abilities leading to self-determination by watching their families. Experiences teaching these

lessons must be provided to children with disabilities and not left to chance. Here are 10 ways that the family can play a critical role in teaching their son or daughter to be self-determined:

1. *Walk the tightrope between protection and independence. Allow your son or daughter to explore his or her world. This may mean biting your lip and watching from the kitchen window when your child first meets the neighbor's kids, instead of running out to supervise. While there are obvious limits to this, all parents have to "let go" and it is never easy.*

2. *Children need to learn that what they say or do is important and can have influence on others. This involves allowing risk-taking and exploration. Encourage your child to ask questions and express opinions. Involvement in family discussions and decision-making sessions is one way of providing this opportunity to learn.*

3. *Self-worth and self-confidence are critical factors in the development of self-determination. Model your own sense of positive self-esteem to your child. Tell your child that he is important by spending time with him. Again, involve him in family activities and in family decisions.*

4. *Don't run away from questions from your child about differences related to her disability. That doesn't mean, however, to focus on the negative side of the*

condition. Stress that everyone is individual, encourage your child's unique abilities and help him or her accept unavoidable limitations.

5. Recognize the process of reaching goals, don't just emphasize outcomes. Children need to learn to work toward goals. For older children, encourage skills like organization and goal-setting by modeling these behaviors. Make lists or hang a marker board in the laundry room which shows the daily schedule for each family member. Talk about the steps you are going to use to complete a task and involve them in tasks leading to family goals, such as planning for a vacation.

6. Schedule opportunities for interactions with children of different ages and backgrounds. This could be in day care centers, schools, churches and when playing in the neighborhood. Start early in finding chances for your son or daughter to participate in activities that help all children realize that everyone is unique.

7. Set realistic but ambitious expectations. The adage that our goals should extend just beyond our reach is true here. Take an active role in your child's educational experience. Be familiar with his or her reading ability and identify books that provide enough challenge to move to the next reading level. Be sure you don't just force activities which lead to frustration, but don't assume that all of the progress should occur at school.

8. Allow your child to take responsibility for his own actions...successes and failures! Provide valid reasons for doing things, instead of simply saying "because I said so!" Providing explanations provides the opportunity for the child to make an activity his own.

9. Don't leave choice-making opportunities to chance. Take every opportunity to allow your child to make choices; what she wears, what is served for dinner, or where the family goes for vacation. And, although this is not always practical or possible, make sure that these choice opportunities are meaningful. For example, for most children choosing between broccoli or cauliflower is not a choice! Also, when offering choices, make sure that the child's decision is honored.

10. Provide honest, positive feedback. Focus on the behavior or task that needs to be changed. Don't make your child feel like a failure. For example, if your son or daughter attempts to complete a school activity, say a math sheet, but is unable to do so, phrase the feedback so that he or she knows that the failure was specific to the worksheet and not in him or her. We all learn from our mistakes, but only if they are structured so that they do not lead us to believe that the problem is within us.

There is no more important environment in which the child with mental retardation learns to become self-determining than the home. A child who learns from his or her parents that he or she has worth will be helped to become an adult who is self-determining. By being allowed the opportunities to make choices and decisions, to explore and take calculated risks and to learn from experiences of success and failure, your child will develop the abilities and attitudes necessary to reach his or her potential.



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## AUTO-DETERMINACION

### 10 Pasos hacia la Independencia: Cómo Promover la Auto-Determinación en el Hogar

Sucede en casi todas las familias. El fin inevitable de la protección paternal llega cuando los hijos se van del hogar. A medida que los ve partir, usted reza para que su hijo/hija posea las destrezas y la capacidad para alcanzar sus metas por sí mismo/a. En muchas ocasiones, la ruta que nos conduce hasta aquí, puede ser un poco rocosa. Puede estar llena de desafíos juveniles, los cuales desde el punto de vista de los padres, pueden ser señales de rebeldía y terquedad. Sin embargo, esos tiempos de prueba, para padres e hijos, son necesarios para que los hijos alcancen su independencia. Los adolescentes necesitan aprender a cómo tomar decisiones y esto puede que sea aún más importante para los adolescentes que tienen algún impedimento.

El camino que lleva a que la transición de niño/a a adulto/a tenga éxito comienza mucho antes de la adolescencia. Este comienza cuando los niños se descubren a sí mismos; cuando descubren sus potenciales y sus debilidades y a consecuencia comienzan a adquirir auto-estima. Termina, cuando ya siendo adultos, saben cómo asumir control sobre los eventos que afectan sus vidas y saben asumir responsabilidad por su conducta. Esto es lo que se conoce como auto-determinación.

Los niños con retardación mental y otros impedimentos pueden necesitar que sus familiares y maestros asuman una responsabilidad mayor para lograr que este proceso ocurra. Los niños aprenden de su familia muchas de las actitudes y de las destrezas que

enseñan auto-determinación. Los niños con impedimentos deben ser expuestos a situaciones en las cuales tengan la oportunidad de aprender auto-determinación. Esto no se debe dejar al azar. A continuación, 10 maneras en que la familia puede jugar un papel importante en la enseñanza de la auto-determinación a su hijo/hija:

1. Tenga cuidado de no confundir protección con independencia. Permita que su hijo explore el mundo que le rodea. Esto puede significar que deberá morderse los labios, al observar através de la ventana de la cocina, que su niño está, por primera vez, afuera con otros niños sin supervisión, en vez de salir corriendo a protegerlo. Lógicamente, esta situación tiene sus límites; pero tarde o temprano todos los padres tienen que dejar que su hijo/hija crezca, y esto no es fácil de reconocer.

2. Los niños necesitan aprender que lo que ellos dicen y hacen es importante y puede influenciar a otros. Para lograr esto, hay que permitir que los niños corran riesgos y exploren su medio ambiente. Motive a su niña a que haga preguntas y a expresar opiniones. Una forma de proveer oportunidad para esto, es envolviéndola en discusiones y decisiones que afectan a la familia.

3. La estima propia y la confianza en sí mismo/a son factores críticos en el desarrollo de la auto-determinación. Sea un ejemplo positivo para su hijo poniendo en práctica estas cualidades. Déjele saber a su hijo que él es importante para usted dedicándole su tiempo. Recuerde, envuélvalo en las actividades y decisiones de la familia.

4. No ignore las preguntas de su hija con respecto a las diferencias que existen entre ella y otros niños debido a su impedimento. Por

supuesto, esto no quiere decir que debe enfocarse solamente en el aspecto negativo de su condición. Dele énfasis al hecho de que cada persona es un individuo único. Motívela a sacar provecho de sus aptitudes y ayúdela a reconocer sus limitaciones.

5. Reconozca la importancia del proceso necesario para alcanzar una meta, en vez de enfocarse en el resultado solamente. Los niños necesitan aprender a que tienen que trabajar para alcanzar las metas que se proponen. Motive a los niños de edad apropiada, a desarrollar destrezas de organización y de cómo trazar metas, sirviéndoles de ejemplo. Haga una lista o cuelgue una pizarra con el itinerario de cada miembro de la familia. Converse con su hijo acerca de los pasos que usted va a seguir para completar una tarea y envuélvalo en actividades cuya meta afecte a toda la familia. Un ejemplo sería: planificar unas vacaciones.

6. Planifique actividades en las que su hija tenga la oportunidad de compartir con niños de edades y clases sociales diferentes. Esto puede lograrse a través de un centro de cuidados para niños, o de la escuela, a través de la iglesia y de juegos con otros niños de su vecindad. Inicie a su hija a una edad temprana en la participación de actividades que la ayuden a reconocer que todos somos únicos. Esto le será de ayuda a los demás niños también.

7. Propóngase metas realistas pero ambiciosas. El proverbio que dice que nuestras metas deben extenderse más allá de nuestro alcance, aplica en este caso. Asuma un rol activo en las experiencias educacionales de su hijo. Familiarícese con su nivel de lectura y escoja libros que le provean reto suficiente para que se motive a escalar de nivel. Asegúrese de no imponerle actividades que puedan ser frustrantes; pero tampoco asuma que todo el progreso educacional debe ocurrir en la escuela.

8. ¡Permita que su hija asuma responsabilidad por sus acciones, logros y fracasos! Provéale razones válidas cuando le pida que haga algo, en vez de decirle sencillamente, ¡"porque yo lo digo!" Al explicarle la razón, usted

le provee a su hija la oportunidad de hacerse responsable de esa tarea.

9. No deje que las ocasiones adecuadas para tomar decisiones surjan al azar. Aproveche toda oportunidad para permitirle a su hijo tomar decisiones; que ropa se va a poner, que se va a servir de comida, o donde ir de vacaciones. A pesar de que esto no siempre es posible o práctico, asegúrese de que en las oportunidades en las que se le permita tomar una decisión, esta tenga alguna importancia. Por ejemplo, tener que escoger entre brócoli y coliflor no es significativo para la mayoría de los niños. Cuando le ofrezca alternativas a su niño, asegúrese de respetar su decisión.

10. Elógielo/a de una manera positiva y honesta. Enfoque en la conducta o tarea que necesita mejorar. No lo/la haga sentir como un/una fracasado/a. Por ejemplo, si su hija intenta terminar una tarea de matemáticas, pero no lo logra, déjele saber que su fracaso tiene que ver con esa tarea en específico y no que la fracasada es ella. Todos aprendemos de nuestros errores; pero solamente si los aceptamos como tales y no a consecuencia de creer que el problema somos nosotros.

El hogar es el ambiente más apropiado para que el/la niño/niña con retardación mental aprenda auto-determinación. El/la niño/niña que aprende a auto-estimarse por medio de sus padres está emprendiendo la mejor ruta que lo/la llevará a convertirse en un/una adulto/a determinado/a. Al proveerle con oportunidades para tomar decisiones, explorar y correr riesgos calculados; y aprender de sus logros y fracasos, su hijo/hija desarrollará la capacidad y la actitud necesaria para alcanzar su potencial.

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## Self-Determination: A Means to an End

by Michael J. Ward

In all of my writing during the past five years, I have emphasized the need for education to focus on facilitating the development of self-determination skills so that individuals with disabilities can define goals for themselves and take the initiative in achieving those goals. It has occurred to me recently, however, that my emphasis on the need for education to focus on the skills necessary for self-determination has been short-sighted!

Self-determination is a process, and characteristics such as empowerment, assertiveness, decision-making, goal-setting, and self-advocacy are skills that are taught through this process. Can an individual know empowerment skills and not be empowered? Can a person understand assertiveness and not be assertive? Can someone have decision-making skills, but not be able to make a decision? Can someone practice advocacy skills and still not be a self-advocate? The answer to all these questions is YES! What is missing is our focus on desired outcomes.

If self-determination is a process, then the desired outcomes must be to prepare youth to be self-determined, empowered, and assertive and to make decisions, set personal goals, and advocate for themselves to ensure that their needs are met. Even this misses the mark because the question then becomes, to what purpose is someone empowered, assertive, self-advocating, and able to make decisions? Therefore, the optimal outcome of the self-determination process is the ability to set and achieve meaningful goals. These goals must facilitate maximizing one's potential and include working in a gainful and satisfying job, living as independently as possible, having friends and relationships with significant others, and participating in the community activities one chooses.

If education is to focus on teaching self-determination skills so that students with disabilities can define goals for themselves and take the initiative in achieving those goals, it must also be involved in helping them achieve some of the initial goals that will maximize their potential. Educators must ensure that students take action in setting and achieving self-determined goals.

Self-determination can be viewed as a complex process. As the individual strives to become self-determined, there are many more obstacles acting as barriers to their exercise of personal control than working to support them. To fully understand the path to self-determination it must be remembered that each individual is unique with his/her own set of characteristics. The forces driving and motivating the individual towards self-determined goals are conceptualized as both external and internal to the individual. There are also unknown factors that result in individuals being self-determined against all odds.

What do educators need to know to facilitate the self-determined process? The process of teaching skills necessary for self-determination should be time-limited. We should decide together with students how long they need to be in the process before they are self-determined and the process is completed. However, students should be encouraged to set and achieve goals anytime during the process whenever they feel that they can do so.

We can also ensure that the playing field is level. Youth with disabilities should be able to select the goals toward which they want to work. As educators, however, we have the responsibility for not making the process for attaining goals more difficult than it needs to be. We have the responsibility for making students aware of the specific obstacles they will face. We can also increase students' chances of success by identifying and providing the necessary supports.

Through the educational process, one can have a great impact on the extent to which students with disabilities develop the necessary skills and supports for self-determination. Although some of the factors that facilitate self-determination with specific individuals may never be identified, comprehensive and appropriate assessment has the potential to help. Students must become aware of those factors that work in their favor and allow them to capitalize on their strengths. Students also need to be aware of those barriers or obstacles to self-determination so they can learn how to compensate. Self-determination instruction, for example, can attempt to develop other skills that will intrinsically guide students toward their chosen goals.

Self-determination is just one of the many processes encompassed by education. It is a means to an end. We need to scrutinize each of these processes, whether it is physical therapy, vocational assessment, a functional skills curriculum or inclusion and ask whether it will lead to meaningful and self-determined goals. If there is data that indicates that the process does not lead to meaningful and self-determined goals, it should be modified, combined with a more effective process, or abandoned altogether. In our efforts to improve the outcomes of the education of our children and youth with disabilities, we should never be reluctant to admit that the "en vogue" process may be short-sighted. It is only by focusing on meaningful and self-determined goals that maximize one's potential that education will foster improved outcomes for youth with disabilities.

*Michael J. Ward is Chief of Secondary Education and Transitional Services Grants with the Office of Special Education Programs, U.S. Department of Education, Washington, D.C.*

F-100

# SUPPORTING SELF-DETERMINATION

What Families, Friends, Neighbors and Communities Can Do to Support  
Self-Determination in Children and Adults with Disabilities

## For and With Young Children:

- Respond to communication, verbal or non-verbal
- Support in developing self-help skills
- Assist in developing preferences, interests, etc.
- Support in developing friendships
- Support in inclusion in neighborhood and community schools, activities
- Support in accessing playgrounds, malls, restaurants, community services
- Help with goal-setting and problem-solving techniques
- Support in developing self-advocacy skills

## For and With Adolescents and Teens:

- Access to teen events like dances, movies, ballgames, etc. and other activities
- Information about sexual development
- Mobility assistance (using public transportation, learning to drive, etc.)
- Information about legal rights and responsibilities
- Information about personal assistance services, independent living
- Continued support in self-help skills, friendships, inclusion activities
- Continued support in goal-setting and problem-solving
- Continued support in self-advocacy skills
- Support in career planning and developing on-going leisure activities.

## With Adults:

- Support in financial planning, getting information about entitlement and other programs
- Support in continuing education, if desired
- Support in finding a place to live and establishing an independent lifestyle
- Support in locating and keeping employment
- Support in finding medical care, health insurance
- Support in on-going leisure activities
- Advocacy for neighborhood and community accessibility, inclusion
- Advocacy for legal rights, public awareness and support

(Prepared by Marie Deatherage for Personal Assistance panel at ODDC's *Care Options for the 90s* Conference, November 1993. Thanks to Access Oregon and Portland Public School's RISC program for assistance.)

540 24th Place NE  
Salem, Oregon 97301  
December 7, 1994

To all interested parties:

We are very proud to introduce our newest publication, Not Another Board Meeting: Building Inclusive Decision-Making Groups. This was published in late November, after more than a year of painstaking work. Proper credit must be given to Susanne Gobel for the hours she spent formatting the material and getting feedback from self-advocates and professionals all over the world.

Ideally, these three guides should be used as one complete document. The focus varies in each section, but the purpose is for self-advocates, support persons and members of a group to come together and talk about what each needs to make everyone's experience more meaningful.

These guides are meant to cover the possible support needs that people have. You will find sample questions to ask the people you work with, covering anything from communication issues, to personal supports, to building solid professional relationships. This will be a good tool for opening lines of communication.

Our plans for these guides go far beyond simply getting them published. We are in the process of developing curriculum so that we can do trainings with decision-making groups. After doing some test runs of this curriculum with Oregon agency boards, we want to reprint the materials on a large scale.

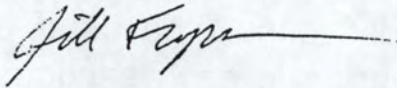


F-102

Beginning with this second printing, we want to sell them for a low price to recuperate our costs. Any proceeds we make on the sale of these guides will be reinvested into the project. By the end of 1995, we want to have several teams of consultants prepared to do trainings with any groups who would like to work through these materials together. Each team will include one self-advocate. They will be able to travel as requests for trainings come in.

We would appreciate it if you would look over this free copy of the materials. If you have any questions or comments, please contact us at the Oregon DD Council.  
Happy Holidays!

Sincerely,



Jill Flynn, Self-advocacy Coordinator  
Community Partnerships  
Oregon Developmental Disabilities Council

encl: Not Another Board Meeting

## POWER UP YOUR PROGRAMS WITH MUSIC!

Music is a powerful tool for building exciting and memorable programs. Singing, well led, can add excitement and a sense of belonging to almost any program. As a song leader you will want to have a variety of songs in your

"Bag of Tricks":

- Songs for getting acquainted
- Motion songs
- Songs for openings
- Songs for closings
- Play party songs
- Etc.

The session opened with a simple dance, created by Bill Henderson, that can be done to a variety of songs. The songs used in the demonstration included "When I'm On My Journey" & "I'm So Happy" (sung to the tune of "Will the Circle Be Unbroken").

- Step right, grapevine right, right, together
- Step left, grapevine, left, together
- Step forward right, left, right, together
- Step back left, right, left, together.

- Step right, grapevine right, right, together
- Step left, grapevine, left, together
- Step forward right, left, right, quarter turn left
- Step back left, right, left, together.

The circle mixer dance, "White Silver Sands" , was danced to the song "Simple Gifts". Ceremonial songs "Oh, How Pleasant and How Fair" and "From You I Receive, To You I give," were also danced.

"Opening Songs" were discussed and demonstrated, including:

- Family
- A Le La Le La (Shake Another Hand)
- Rock A My Soul
- Good News

"Power Songs" discussed and demonstrated. "Power Sings" are songs that build high levels of excitement in the singers. Songs of this type include:

- Sing, Swing, Saints
- Bubblin'
- This Little Light
- John Kanukanuka

"Middle Songs", songs sung just for enjoyment and the fun of the music include:

- The Lion Sleeps

Viva La Compagnie  
Sarasponda

"Closing Songs", songs used at the end of programs and song sessions, to add a special feeling or wrap-up to your program include:

Oh How Lovely Is The Evening  
Magic Penny  
Make New Friends

The session ended with dancing the closing round, "Oh, How Lovely Is The Evening". The group is set up for the dance by having a circle, inside a circle, inside a circle. As the round is sung, the dance proceeds:

(Holding hands around each circle, walk slowly to the left on the phrase)  
Oh, how lovely is the evening, is the evening,

(Walk slowly to the right on the second phrase)  
When the bells are sweetly ringing, sweetly ringing,

(Stop walking, and swing arms in then out on each ring of the bell)  
Ding-dong, ding-dong, ding-dong.

Shared by:

Bill Henderson  
Northwest District Specialist, 4-H  
Lima, Ohio

# Musical Games

presented by  
Brenda Handel-Johnson

**Charlie Over The Ocean**

Solo Tutti Solo

Char-lie o-ver the o - cean, (Char-lie o-ver the o - cean.) Char-lie o-ver the

Tutti Solo

sea, (Char-lie o-ver the sea.) Char-lie catch a black-bird,

Tutti Solo Tutti

(Char-lie catch a black-bird.) Can't catch me! (Can't catch me!)

## Find The Leader

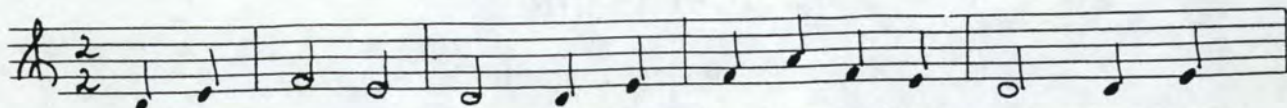
Choose 1 person to be a guesser. Send him/her out of the room. Select 1 leader. That person leads the group in various patterns - (clapping, patting, etc.) Guesser comes in and tries to find the leader. (3 guesses).

## My Aunt Came Back

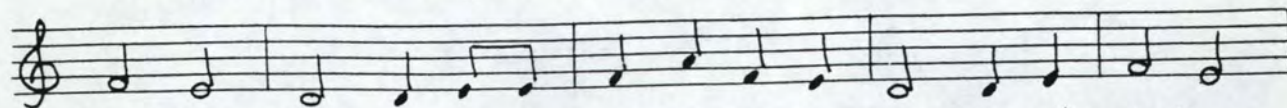
My Aunt came back, from \_\_\_\_\_  
fill in the blank with your town

And she brought back a \_\_\_\_\_  
rhyme with town

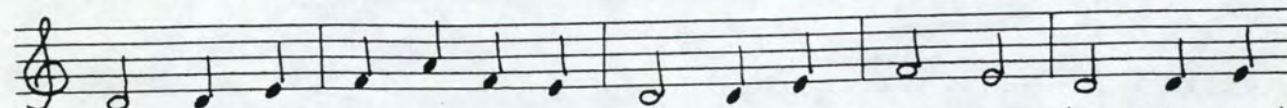
## On the Planet Mars



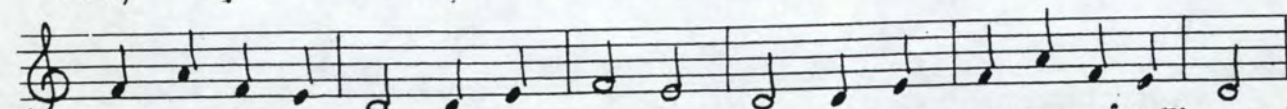
On the plan-et Mars, All the la-dies smoke ci-gars, Ev'-ry



puff they take, It is e-nough to Kill a snake. When the snake is

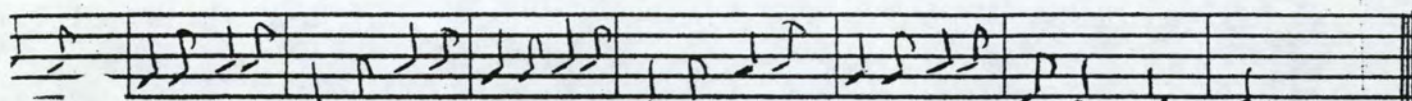


dead, They put ros-es on its head, When the ros-es die, They put



dia-monds in his eye, When the dia-monds break, It is nine-teen ~~nineteen~~ eight!

### VIII. "BILLY BALLY"



we Billy Bally Billy Bally Billy Bally Here's the way we Billy Bally all day long  
 Here's the way we  
 PROCESS

1. T. sings whole song
2. S. learn song phrase by phrase T. puts words to verses on board:
  - Step out Zio ...
  - Strut Miss Suzy ...
  - Here comes another one, just like the other one
  - Step in Zio
  - (start again)
3. T. asks S. to form 2 parallel lines, with a partner across from each person
4. Learn actions for each verse together:
  - Step back - all take steps backward
  - Strut - end person improvises movement to other end of his row and gets there at phrase end
  - Here comes - Person #1's partner echoes whatever person #1 did
  - Step in - all return to starting place
  - Billy Bally - take partners hand and pump on the steady beat
5. Play the game until all have had a turn to be "it"



Chants and singing games

I Pick You

Eenie meenie pepsa deenie  
A-ba booba lee-nie  
Huthchie putchie liva ratchie  
I Pick you!

Here comes Uncle Johnny

Ring game

Slice the Ice, pg. 9.

Grandma Moses

Grandma Moses sick in bed,  
Called the doctor and the doctor said,  
Grandma, Grandma, you ain't sick,  
All you need is a peppermint stick.  
Hands up, shakety shake, shake, shake,  
Hands down, shakety shake, shake, shake,  
Turn around, shakety shake, shake, shake,  
Get out of town, shakety shake, shake, shake!

Banana Splits

Banana, banana, banana splits,

Mama had a baby chick.

Chickie died and mama cried.

Banana, banana, banana splits.

Circle Round the Zero. Kenney, Maureen. Magnamusic-  
Baton, Inc., St. Louis, MO. Pg 15, 16.

Sizzling hot

Reach down slowly,

Pull up fast,

The floor is hot,

Your feet step fast.

Wherever you go it keeps getting hotter---

Hotter and hotter, you think you will melt --

Until the gong sounds, when you fizzle and ---

MELT

(gong sounds)

Verses and Movement. Nash

## Musical Run-Around

Instructions: Find people from your class who can answer these clues. You can only use one person once on your list. When you are finished, sit down and take off your left shoe. Good luck.

This person has a sister or brother in band: \_\_\_\_\_

Find a person who likes to sing: \_\_\_\_\_

This person likes to sing in the shower \_\_\_\_\_

This person likes country and western music: \_\_\_\_\_

This person wants to play a brass instrument: \_\_\_\_\_

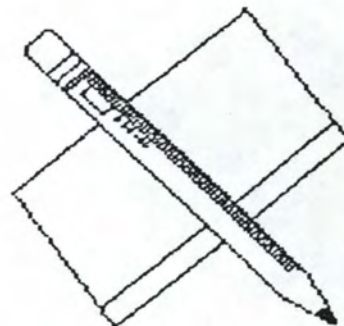
This person can count out this rhythm out loud to you: \_\_\_\_\_

This person likes to watch MTV \_\_\_\_\_

This person can list three string instruments: \_\_\_\_\_

This person likes heavy metal music: \_\_\_\_\_

This person takes piano lessons: \_\_\_\_\_



# 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.

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 TREES, THE BIRDS,

AND WE FILL OUR HEARTS WITH JOY, HALLELUJAH

HALLELUJAH, SOUNDS OF LOVE

HALLELUJAH, THE SUNSHINE ABOVE,

HALLELUJAH, THE BELLS WILL GO RINGING

YES, RINGING FROM DAWN TO NIGHT, HALLELUJAH

HALLELUJAH, DAY BY DAY

HALLELUJAH, DON'T THROW IT AWAY

FLY AND SPREAD YOUR WINGS, HAVE THE TRUST

BE FREE AGAIN LIKE THE BUTTERFLY

COME ALONG AND SING WITH ME, HALLELUJAH

HALLELUJAH, HAND IN HAND

HALLELUJAH, ALL OVER THE LAND

HALLELUJAH, LET'S START FROM THE START

AND SING IT WITH ALL OUR HEARTS, HALLELUJAH

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)

IF copy is too small - find a copy machine and blow it up. Sorry we didn't get it done.

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<br>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. Pantomime 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 eah 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:

- Step R, point L.
  - Grapevine R.
  - Two-step fwd cw.
  - 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            |
| IB    | Face Center   |
|       | 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 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.

PATA PATA  
(South Africa line Dance)

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

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.

SULAM YA'AKOV  
(Jacob's Ladder)

Formation: Circle, facing center.

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

Notations: Israeli circle dance composed by Jonaton Gabai.

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	READY BOW Bow to partner.	<b>Bow:</b> 8 counts. Four short steps toward your partner, bow and four steps back to place.
1	And back you go.	<b>Right Hand Up:</b> 8 counts. Around your partner with right hands joined and back to place.
1	Right hand up & around your own.	<b>Left Hands Up:</b> 8 counts. With left hands joined, walk on around your partner and back to place.
1	And back to place.	<b>Both Hands:</b> 3 counts. Turn to your right as you walk on 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.	<b>Reel:</b> 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.	<b>Promenade; 4 measures. Young folks like to two step. old people shuffle on this promenade</b>
4	Fill in with: 16 counts of patter.	
	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

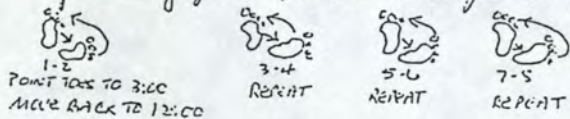
CENTER AND BACK

- 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, left leg only touching ground, toes at 12:00 position



FACING CENTER -

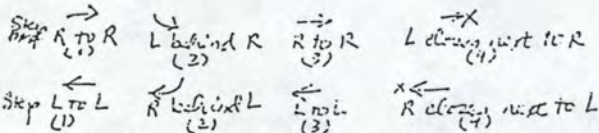
Extend rt. foot toward center and TAP-TAP w/feet (1-2)

Move rt. foot back next to left and TAP-TAP w/feet (1-2)

Extend out front and TAP (1) / Move back next to left and TAP (1)

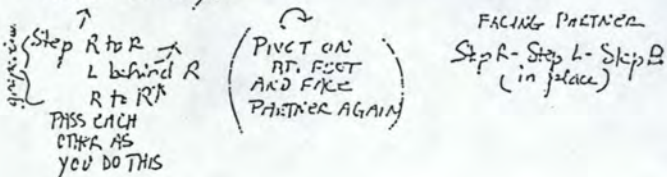
Extend at 45° angle and TAP (1) / From 45° angle, tilt right foot in toward left knee (1)

GRAPVINES FACING CENTER -



PASS-THROUGH

Aim RT. SHOULDER TOWARD PARTNER IN LINE ACROSS FROM YOU



## Little Black Book

Record: Columbia 4-33051

Formation: Lines, individual

### Meas

### Instructions

2 SIDE BEHIND, SIDE KICK, SIDE BEHIND, SIDE, KICK.

Step to side with RF, step behind RF with LF side with RF, kick LF X in front of RF. Reverse, side with LF, step behind LF with RF, step side with LF, kick X in front LF with RF.

2 STEP HOP, STEP HOP, WALK, WALK, WALK, STEP HOP.

Step forward with RF, hop on RF, hop on LF, walk fwd with RF, fwd LF, fwd RF, then hop on RF as you turn 1/4 to R.

1 BACK, BACK, BACK, HOP.

Step back on LF, back on RF, back on LF, then hop on LF.

Repeat all measures.

## 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!



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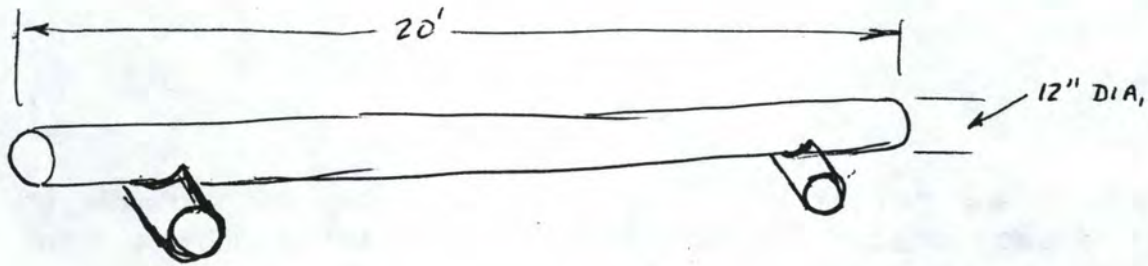
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# ROPES COURSE

The Ropes course was taught at the Pinelow camp by their instructor, Mark.

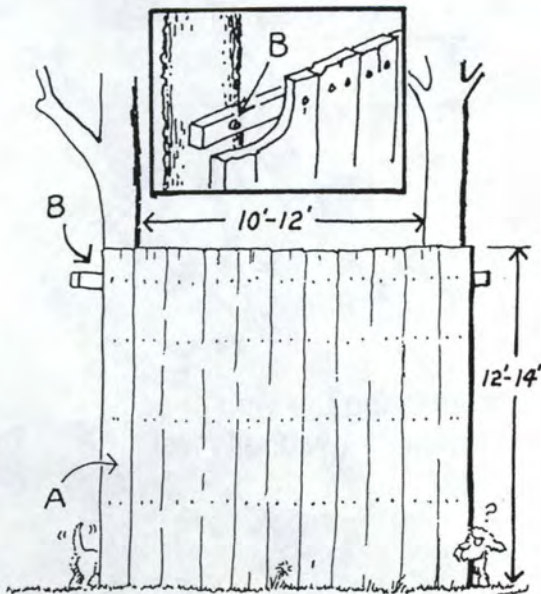
The following notes were compiled by the people who attended the course.

## BALANCE LOG

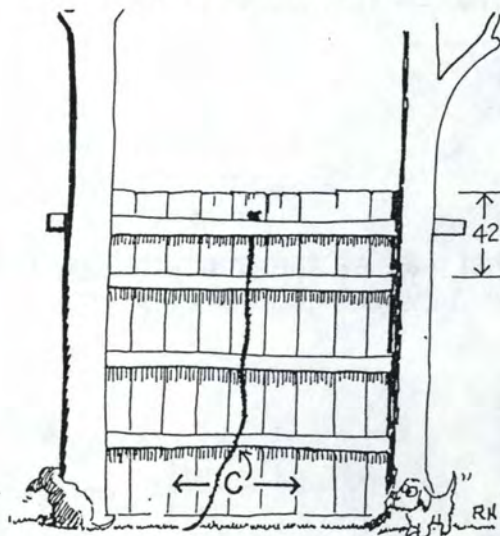


Have students (10-15 in number) climb up on log. Then, without sitting on the log or stepping to the ground, have them arrange themselves according to some arbitrary criteria, such as height, age, alphabetically by name, etc. Anyone who steps to the ground is not allowed back on the log. Spotters are essential, especially to protect the head in a fall.

## OBSTACLE LOG

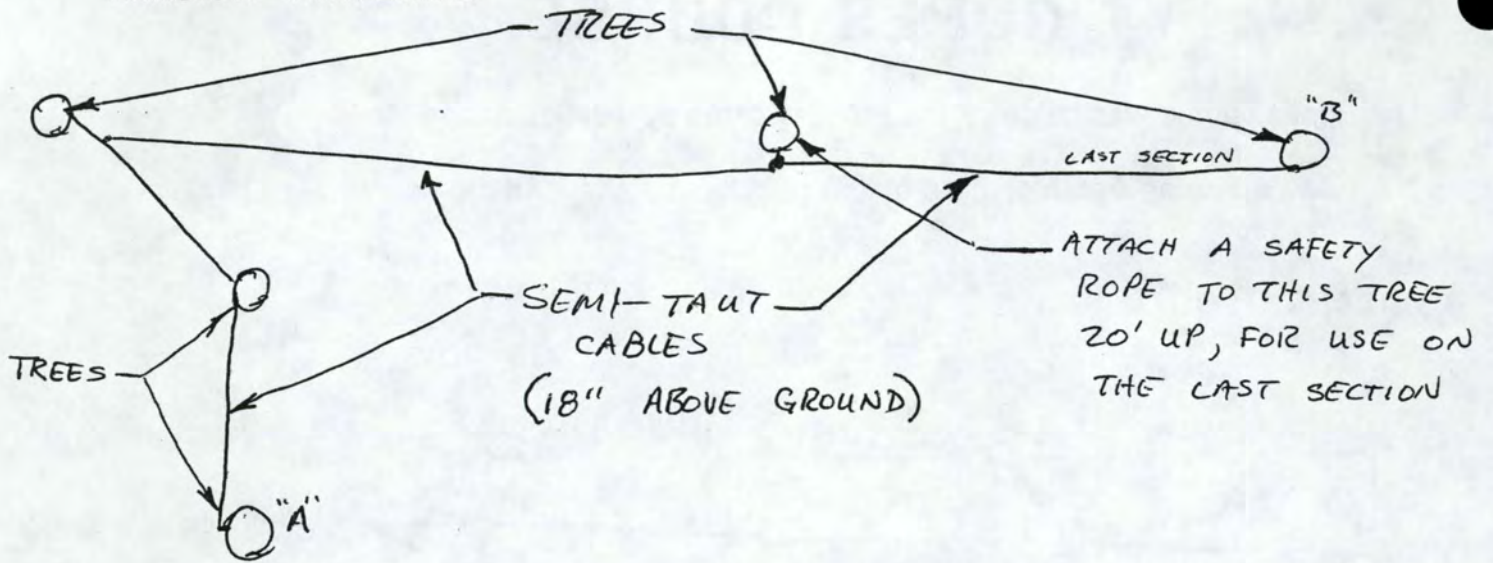


Students are to cross the log by any means possible from the smooth side. Help is available on the back side of the wall to climb down by the rope and cross timbers.



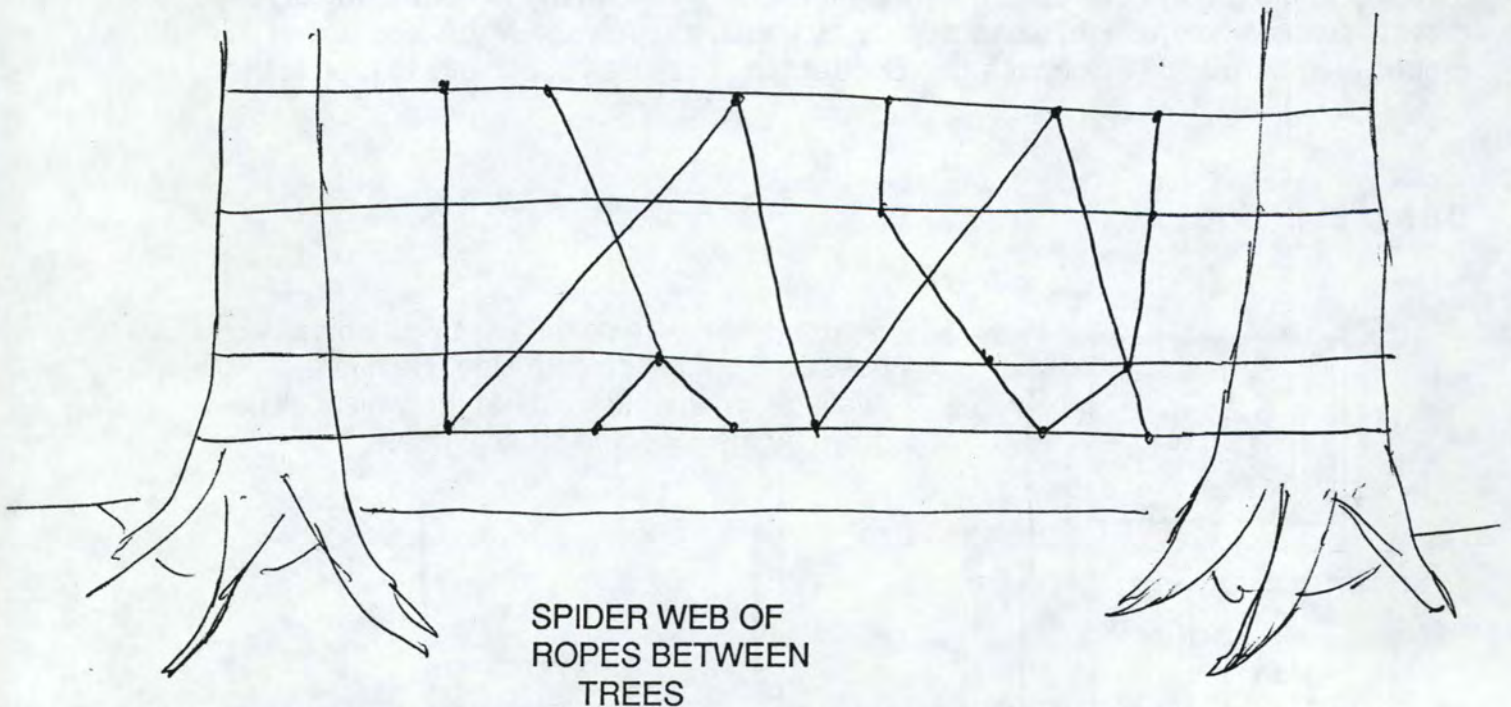


## TENSION TRAVERSE



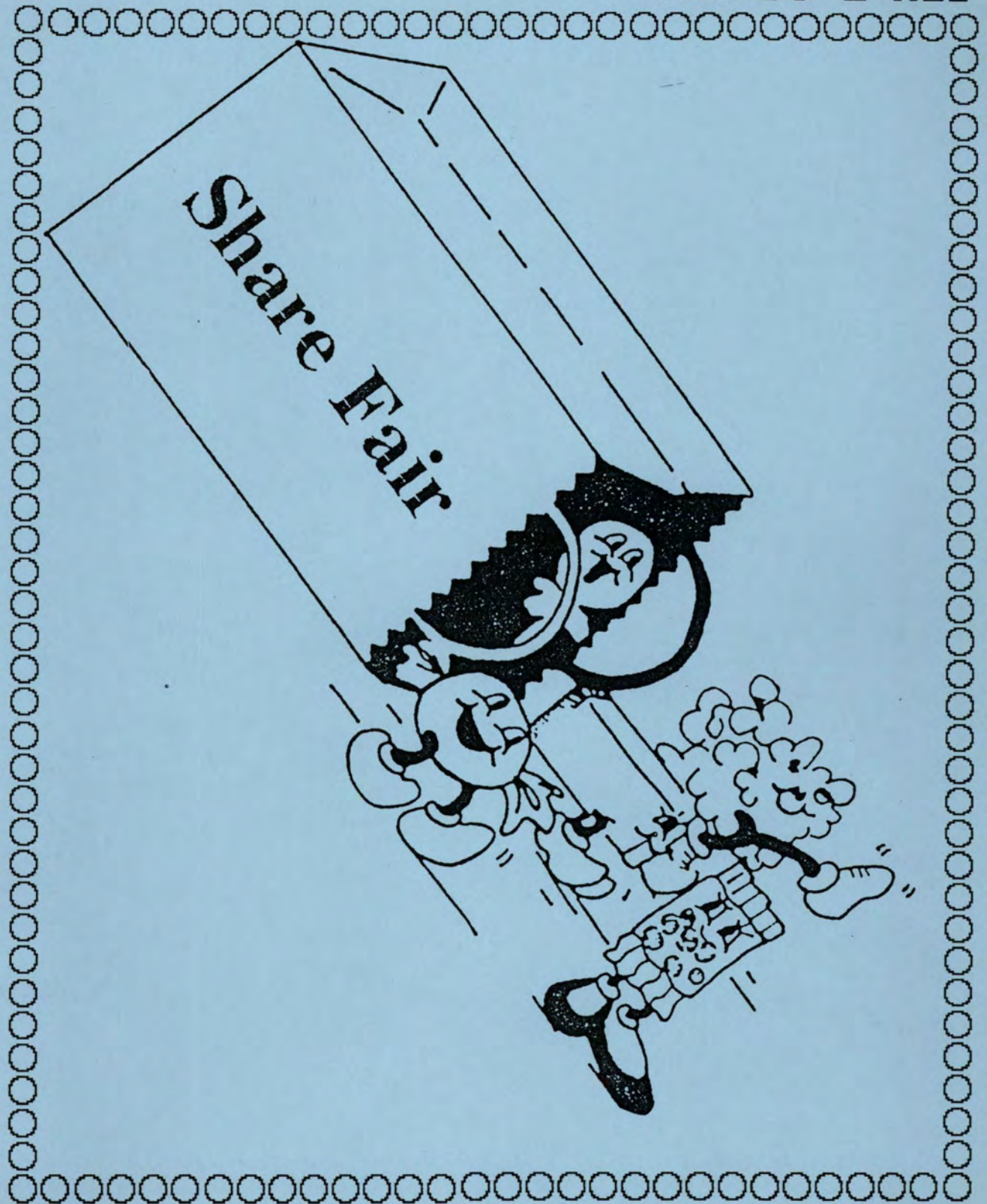
Students must traverse the cable from one end to another, starting at "A" and ending at "B" without stepping off the cable. The safety rope should be used by each student on a one-by-one basis for the last section. As many students as wish may be on the other sections at once, especially to help each other between the trees. **Spotters are essential!**

## SPIDER WEB



The group must pass each member through the web without touching the web or using the same hole in the web more than once. If any member touches the web, all must start over again.

# Share Fair



## Section G

Share Fair  
Table of Contents

- Paper Fabric Baskets -- Marcia Brown  
Aunty Body -- Norma Simpson  
Photography -- Norma Simpson  
How to Write Poetry -- Kathy McCrae  
Natural Baskets -- Patsy Littau  
People First -- Charlie Hemmett  
Recorder Music -- Brenda Handel-Johnson  
Quill Art -- Patty Logan  
Peanut Cow -- Nel Carver  
Tic-Tac-Toe -- Dolly Dwyer  
Visionaries, Prophets, Futurists -- Bob Beasley  
Pipe Chimes -- Ruth Moe  
Flag Pins -- Jane Higuera  
Paper Twist, Door Decoration -- Jean Baringer  
Portrait Painting -- Nancy Howard  
Hat Contest -- Rosemary Gouchenour

# 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

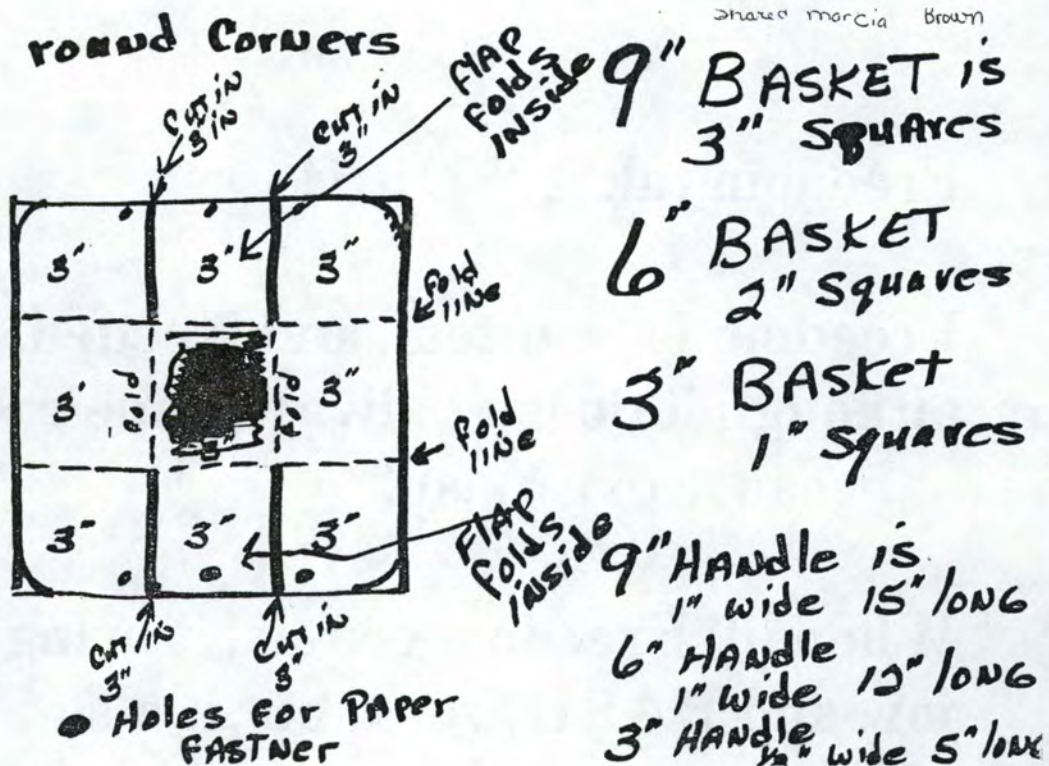
--by Jean Baringer

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 larkhead 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, or 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 floral 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.

# Paper Fabric Baskets

presented by  
Marcia Brown



YOU CAN MAKE THESE ANY SIZE  
THAT CAN BE DIVIDED BY 3  
HANDLES HAVE TO BE ADJUSTED TO SIZE  
ANYTHING OVER 15" IS NOT GOOD  
DOESN'T LOOK GOOD & IS HARD TO  
USE

YOU CAN USE WOODER UNDER & IRON  
FABRIC TO POSTER BOARD - BOTH OR  
ONE SIDE

A PAPER PUNCH WITH A SMALLER  
HOLE WORKS BEST.

**Poetry**  
presented by  
Kathy McCrae

**Freedom takes WORK!**

**Freedom is 'wanted', and Needed,  
although it doesn't always appear,  
because of a Wish.**

**When (if) Freedom comes, it brings  
joy, and HARD work, but it also  
Needs to be pointed out**

**that**

**Freedom takes WORK!**

© **Knina**

9-6



**A • W • A • R • D • S**

*September 10 to October 27, 1990*  
One of my baskets was selected for the "Celebration of the Arts/90" at the Oregon State Capitol, a juried exhibit sponsored by the Arts in Oregon Council. I am the first basket weaver to be in this yearly exhibit.

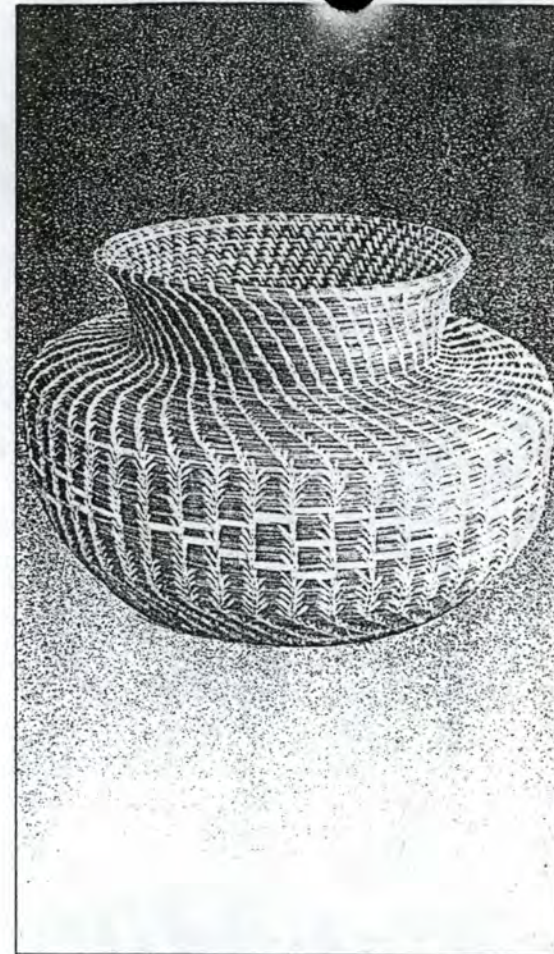
*August, 1990*  
*Oregon State Fair*  
Judge's Choice, Best of Class, Basketry  
First Place, Basketry

*March, 1990*  
*North Santiam Arts League Festival*  
First Place, Folk Art

*August, 1989*  
*Oregon State Fair*  
Two First Place Awards, Basketry  
Second Place Award, Basketry

*February, 1989*  
*North Santiam Arts League Festival*  
First Place, Folk Art

*February 1991*  
*North Santiam Arts Festival*  
Best of Show  
Second Place, Folk Art



**PATSY LITTAU**  
**BASKET WEAVER**

*Patsy Littau*  
*P. O. Box 394*  
*Scio, OR 97374-0394*  
*(503) 394-3979*

*Basket Photos by Marti Cheek*



**M**ost of the natural materials that I use in my baskets come from my family's farm and the nearby fields. The mountains are less than a thirty minutes' drive—a drive I make often to collect ferns and roots.

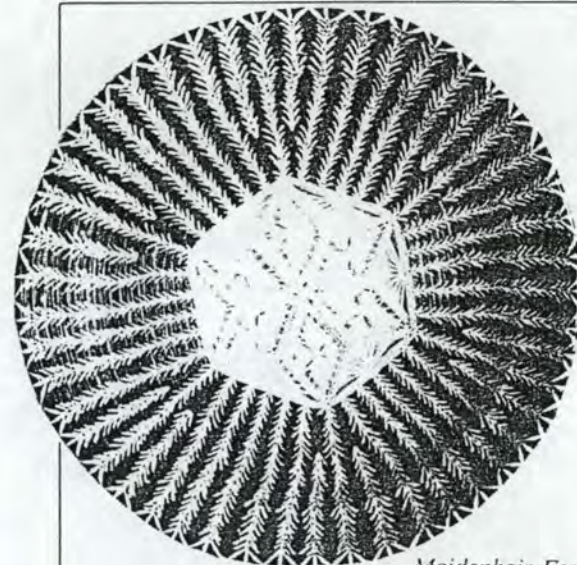
**M**y search for high quality basket-making materials goes on throughout the year. Each season seems to have its special advantages for collecting.

**I** gather vines, barks, roots, cattails, grasses and grain straws, willows, fern stems, and pine needles. My flower and vegetable gardens as well as local trees and shrubs contribute their share of raw materials.

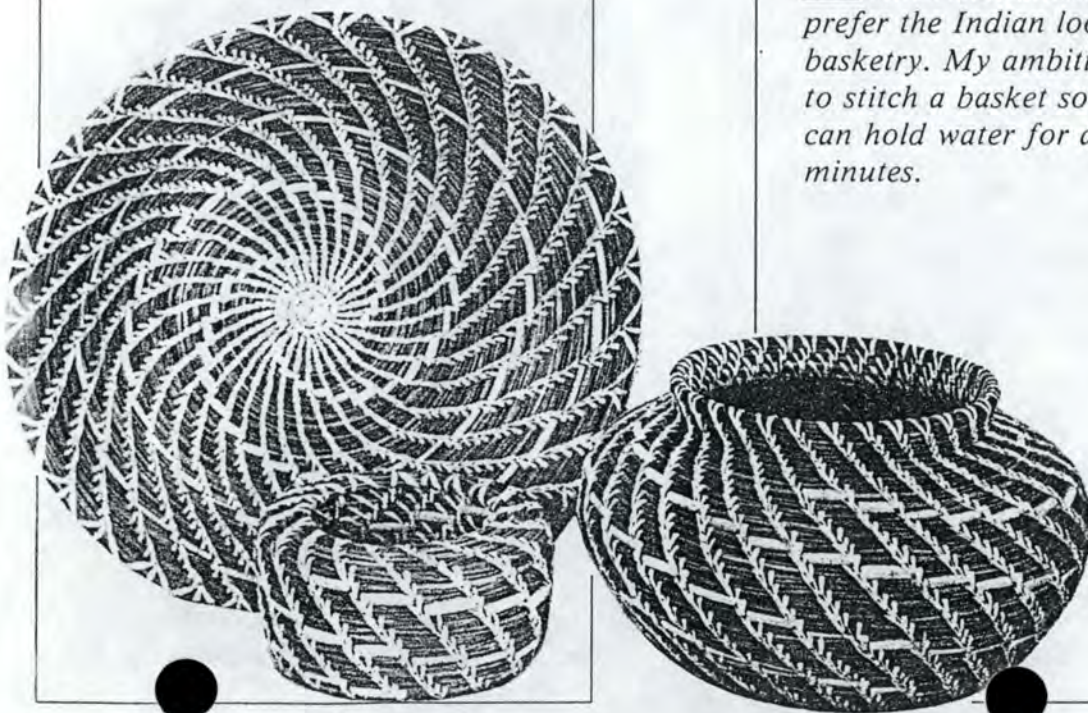
**I** enjoy making coiled basketry. There is a never-ending variety to the shapes and designs possible. My specialty is pine needle coiled basketry, made preferably with the ponderosa pine needles.

**B**ecause of my native American ancestry, I prefer the Indian look in basketry. My ambitious goal is to stitch a basket so tightly it can hold water for a few minutes.

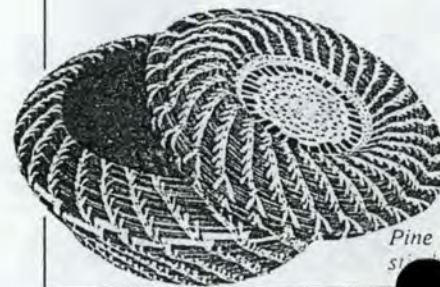
**T**he materials used in Patsy's pine needle baskets are carefully washed and rinsed before using. When a basket is finished it is sprayed with a natural finish varathane. For years of enjoyment of Patsy's pine needle baskets, keep them away from direct sunlight as you would any fine work of arts, and clean them with a vacuum cleaner or a light dusting with a feather duster.



Maidenhair Fern stems stitched with raffia



Pine needles stitched with raffia



Pine needles stitched with raffia

4-7

shared by  
Charlie Hemmett



# PEOPLE FIRST

A STATEMENT BY PEOPLE ABOUT  
THEMSELVES  
WHICH SAYS THAT,  
“WE WANT TO BE KNOWN AS  
PEOPLE FIRST BEFORE WE ARE  
IDENTIFIED BY OUR HANDICAPS.”

8-8

## Where Can You Find People First?

People First International still has its main office in Salem, Oregon, U.S.A. There are other chapters throughout Oregon. For example, Oregon has had an annual convention every year since 1974 - many people come every time. There are many People First groups around the United States. We are also established in different countries around the world. We are part of a U.S.A. advocacy system.

## How do you start a People First Chapter?

If you want to know how to start a People First chapter, just write to us at PEOPLE FIRST INTERNATIONAL, INC., P.O. BOX 12642, SALEM, OREGON, U.S.A. 97309 or call us at (503) 362-0336

We have a packet of information we will send at no cost to you.

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Board meetings are open to all members. Board meetings held at least bi-monthly in various cities around Oregon.

## PEOPLE FIRST INT.

1-(503)-362-0336  
P.O. Box 12642  
Salem, Oregon 97309

**PEOPLE FIRST INT.**  
P.O. Box 12642  
Salem, Oregon 97309

We Are  
**PEOPLE  
FIRST**  
INT.



**International, Inc.**

## Prophets. . . Visionaries. . . Futurists

Take a glimpse into the 21st century with "Beaz" in the chapel.

The possibilities are incredible !!!

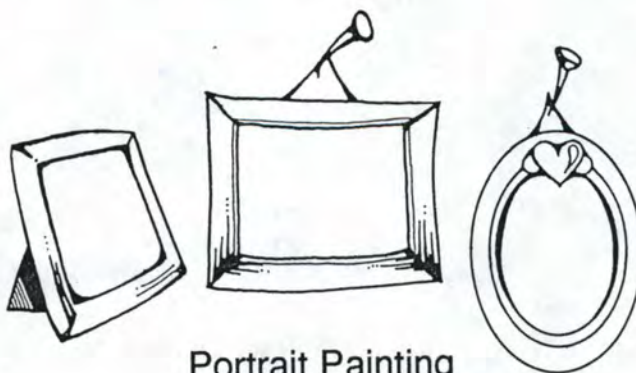
The future map of the United States is one individual's interpretation of a number of repetitive visions which he has seen from 1979 to the present. There is no scientific basis to his prediction, nor is he in any way directly connected to any organized religious group. Gordon-Michael Scallion establishes his predictions based solely on visions and his alone. When he publishes predictions his success rate is between 70% to 86%.

If an earthquake occurs within the next two months of magnitude 8.0 or greater within 50 miles of Palm Springs, California, Gordon-Michael's credibility will skyrocket. Imagine Pacific ocean front property in Wyoming, Phoenix as a seaport, and a large chunk of the Rocky Mountains just disappearing. But then that has always been part of the fascination with the future . . . No one really knows . . . For sure ! Or . . . He could be wrong . . . Food for thought.

Thanks for your interest --

Beaz

P.S. If any of you would like more information about Mr. Scallion's predictions, write or call me and I will be happy to help you get in touch.



### Portrait Painting

presented by  
Nancy Howard

Wednesday afternoon from 1:30 - 4:30 p.m., Nancy Howard offered sketching portraiture, with the following people modeling for pastel portraits:

Lucy, Doc, Bill Henderson, Mama B, Leila and Patty. All portraits were given to the labbers in return for a \$1.00 fee that was donated to the Scholarship Fund.

# MUSICAL PIPE CHIMES

## Materials:

2 each of 10 ft., 1/2" electrical conduit  
 Cord or string to hang by  
 Pipe cutter or hack saw  
 Measuring tape  
 Electric drill

## How to do:

Cut conduit appropriate size as given below. Length of each piece must be exact to have a good tone. Drill hole 1" from the top for stringing. Label each pipe with number and note name.

<u>Number</u>	<u>Note name</u>	<u>Length of pipe</u>
1	B flat	13 3/8 inches
2	B	13
3	C (middle)	12 5/8
4	C sharp	12 1/4
5	D	11 7/8
6	E flat	11 1/2
7	E	11 1/4
8	F	10 7/8
9	F sharp	10 5/8
10	G	10 1/4
11	A flat	9 7/8
12	A	9 5/8
13	B flat	9 3/8
14	B	9 1/8
15	C	8 7/8
16	C sharp	8 5/8
17	D	8 3/8
18	E flat	8 1/8
19	E	7 7/8
20	F	7 1/2

## Songs

### Happy Birthday

3 3 5 3 8 7  
                           3 1

3 3 5 3 10 8  
       1      3 3

3 3 15 12 8 7 5  
       12 8 3 3 1  
       8 3

13 13 12 8 10 8  
 8 8 8 3 7 3  
 5 5 3 3

### I Heard the Bells

6 10 9 10 10 11 10 11 12  
   6 6 6 4 5 5 5 6

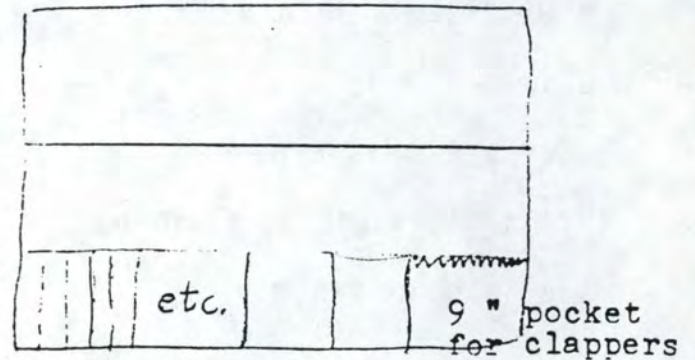
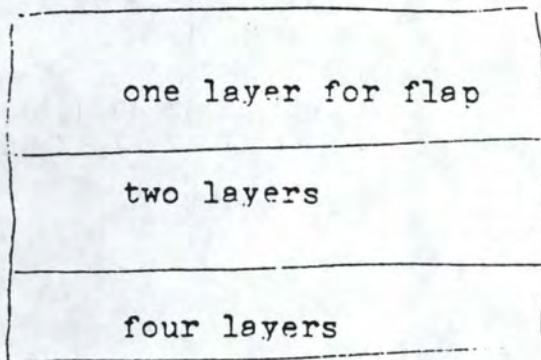
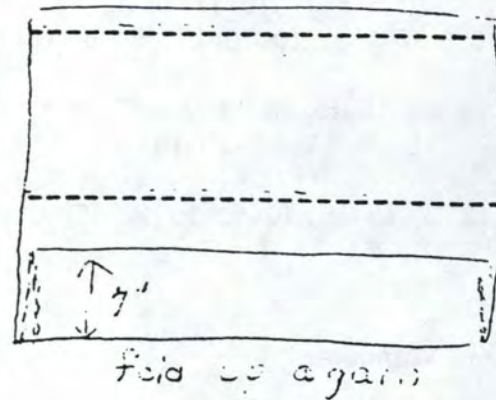
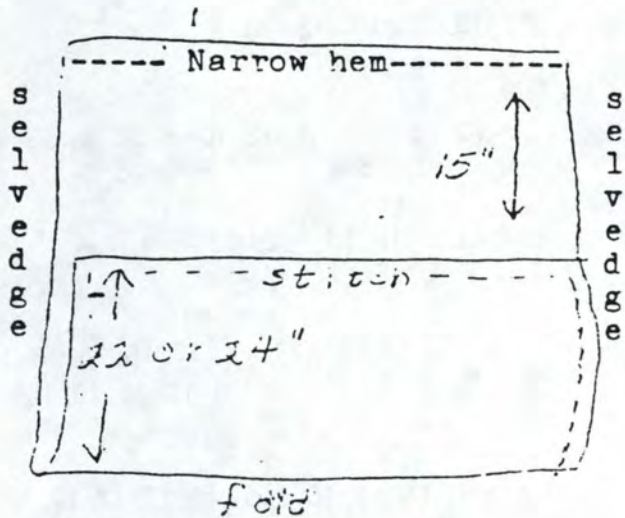
13 18 17 15 15 13 13 13  
   6 10 10 6 8 8 8 6

13 11 10 11 10 8 6 8  
   6 6 6 1 2 2 3 6

10 11 13 15 5 8 6  
   6 6 6 6 5

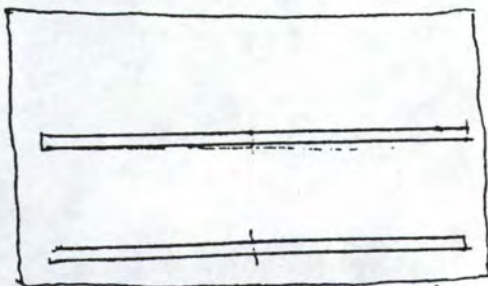
# PIPE CHIME CASE

Materials: At least 5 feet, or better yet 1 3/4 yd. sturdy fabric, such as denim (45" wide or more, )  
 Matching 9 inch zipper, matching thread, 2 yds. tape  
 T pins or corsage pins work better for the denim.



Make 20 pockets at least 1 1/2" wide depending on diameter of pipes. For narrow fabric, make 19 pockets. A hint for making pockets: Cut a length of paper the length of the space to be used for pockets (not including the zipper pocket) and then fold the paper into the desired number of pockets and then mark your fabric accordingly.

Cut the tape into 2 two pieces, one yard each. Sew on the outside of case, in the middle of the case, centering the tape sewing at the 18" mark. Fold flap down and roll case from each end and tie the two tapes. Scotchgard if desired.



Designed by  
 Mary Lou Reichard

**America the Beautiful**

10 10 7 7 10 10 5 5 7 8 10 12 14 10  
7 7 3 3 7 5 2 2 2 5 5 8 8 7

10 10 7 7 10 5 5 17 16 17 19 12 17  
5 7 3 3 7 10 10 10 9 8 10

10 19 19 17 15 15 14 14 15 17 14 12 10 15  
10 10 10 7 8 10 10 10 10 10 8 8 7

15 15 12 12 15 15 10 10 10 12 15 10 17 15  
10 8 8 8 8 7 7 7 8 7

**The Happy Wanderer**

8 8 8 8 6 6 5 5

5 5 5 8 5 6

8 8 12 12 12 13 8 8

8 10 6 5 3 1

8 8 12 8 8 13 8 8 15

8 8 17 15 13 12 13 12 10 8 12

8 8 13 8 10 6 5 3 1

**Amazing Grace**

5 10 14 10 14 12 10 7 5  
2 5 5 5 2 2 2

5 10 14 10 14 12 14 17  
2 5 5 10

12 14 17 14 12 10 7 5 10 7 5 5  
8 2 7 2 2

5 10 14 10 14 12 10  
2 7 5 2

**For Health and Strength**

5 17 17 17 15 14 14 14

12 10 10 10 9 10

Vive L'Amour

8 13 13 13 13 13 12 10 8 10 8 5  
5 5 5 5 5 5 5 5 5 2

13 13 13 15 12 13  
5 5 5 7 7 5

8 13 13 13 13 12 10 8 10 8 5  
5 5 5 5 5 5 5 5 5 2

13 13 13 15 12 13  
5 5 5 7 7 5

17 17 17 17 17 17 18 18 18 18  
8 8 8 8 8 8 10 10 10 10

15 15 15 15 15 15 17 17 17 17  
8 8 8 8 8 8 8 8 8 8

13 13 13 13 15 15 15 15  
8 8 8 8 10 10 10 10

12 12 12 10 12 13  
7 7 7 7 7 5

Kum Ba Yah

6 10 13 13 13 15 15 13  
6 6 6 6 6 6 6

6 10 13 13 13 11 10 8  
6 6 6 6 8 6 5

6 10 13 13 13 15 15 13  
3 5 6 6 6 6 12 10

11 10 6 8 8 6  
6 6 5 5 1

Silver Moon Is Shining

11 16 15 13 15 13 13  
13 15 13 11 13 11 11  
11 13 11 9 8 9 9  
9 11 13 11 8

Make New Friends

6 1 6  
8 10 13 11 10 10 8  
13 13 13 18 13  
11 10 8 6

Each Campfire Lights Anew

10 15 12 15 12 14 12 10  
10 14 10 14 10 12 10 7  
7 12 7 12 7 8 10 12  
12 14 12 10 17 19 17 15

Michael Row Your Boat Ashore

5 9 12 9 12 14 12  
5 9 5 9 10 9  
9 12 14 12  
5 9 10 9  
9 12 12 9 10 9 7  
5 9 9 5 7 5 4  
5 7 9 7 5  
2 4 5 2 4

**HARK TO THE CHIMES**

B G A D D A B G  
14 10 12 5 5 12 14 10

*Hark to the chimes, come bow your head*

B G A D D A B G  
14 10 12 5 5 12 14 10

*We thank you, Lord, for this good bread*

G G G B  
10 10 10 14

*Praise God for bread*

2, 3, 5, 7, 8, 10, 12,  
14, 15, 17, 20

Silent Night

Sil - lent night si - lent night  
10 12 10 7 10 12 10 7  
7 8 7 3 67 78 63 3  
All is calm All is bright  
17 17 14 15 15 10  
8 8 5 7 7 7  
Round you Vir - gin Ma - ther and child  
12 12 15 14 12 10 12 10 7  
8 8 12 10 78 87 78 3  
Ho - ly In fact so ten der and mild  
12 12 15 14 12 10 12 10 7  
8 8 12 10 8 7 8 7 3  
sleep in heav - en - ly peace  
17 17 20 17 14 15 19  
8 8 5 8 5 7 10  
sleep in heav - en - ly peace  
15 10 7 10 8 5 3  
7 3 7 5 2



# FLAG PINS by Jane Higuera

You need -

8 #0 Size gold safety pins

1 #1 Size gold safety pin

Red, White and Blue seed beads

12 Blue

24 red

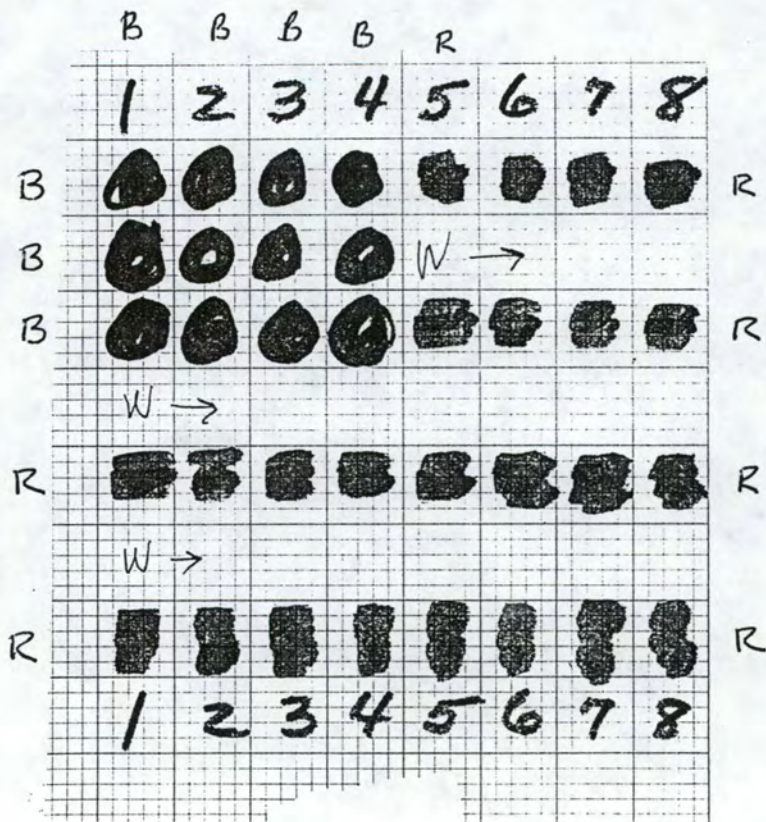
20 White

Load the red, white and blue beads on the #0 pins so that they make a flag when laying side-by-side. Then:

Load the #0 pins as follows:

Open the coiled end of the #1 pin slightly with a sharp edge. Then slide the #0 pins on the #1 pin, easing them around the coil.

## WEAR IT PROUDLY!



## Hat Contest at the Sharing Fair

**Judges:** Steve Baugh and Terry Dwyer

- 1. Tallest** A huge dragon fly constructed from several balloons, a cool whip container, metallic wrap wings, held together with waste hose.

**Winner:** Jennifer Riphenburg

- 2. Broadest** A waste bin lid with a balloon on top tied under the chin.

**Winner:** Kyle Chitty

- 3. Prettiest** A simple newspaper hat spray-painted red on the crown. It was adorned with silver tinsel and crepe paper streamers of various colors topped with a simple flower in the back.

**Winner:** Jenny Early

- 4. Most Original**

A spiral-cut from one large piece of construction paper placed over a white hat form.

**Winner:** Marcia Brown

- 5. Most Colorful**

Made from a crepe paper party streamer wrapped around a straw hat adorned with live greenery

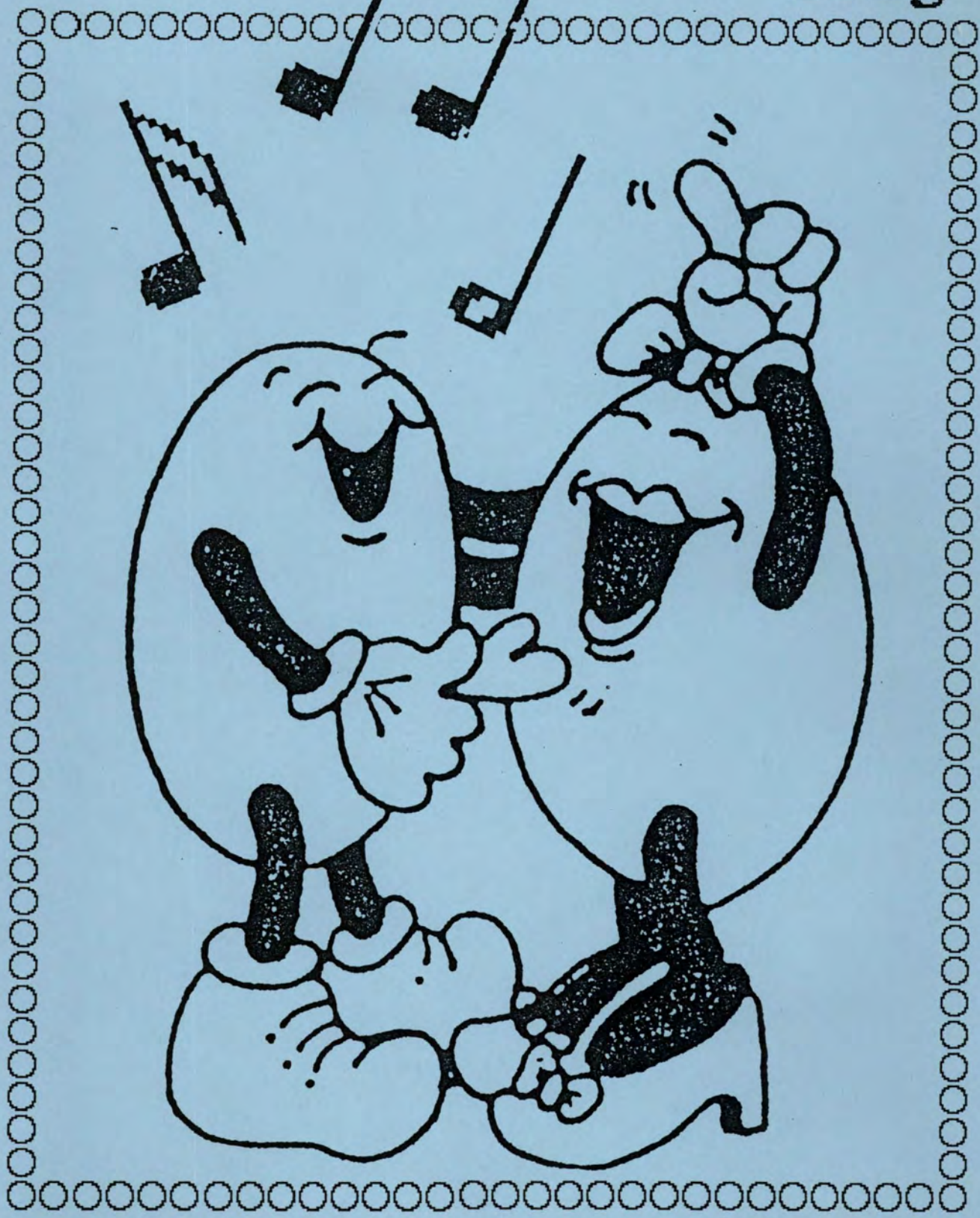
**Winner:** Margaret Bradley

- 6. Most Communicative**

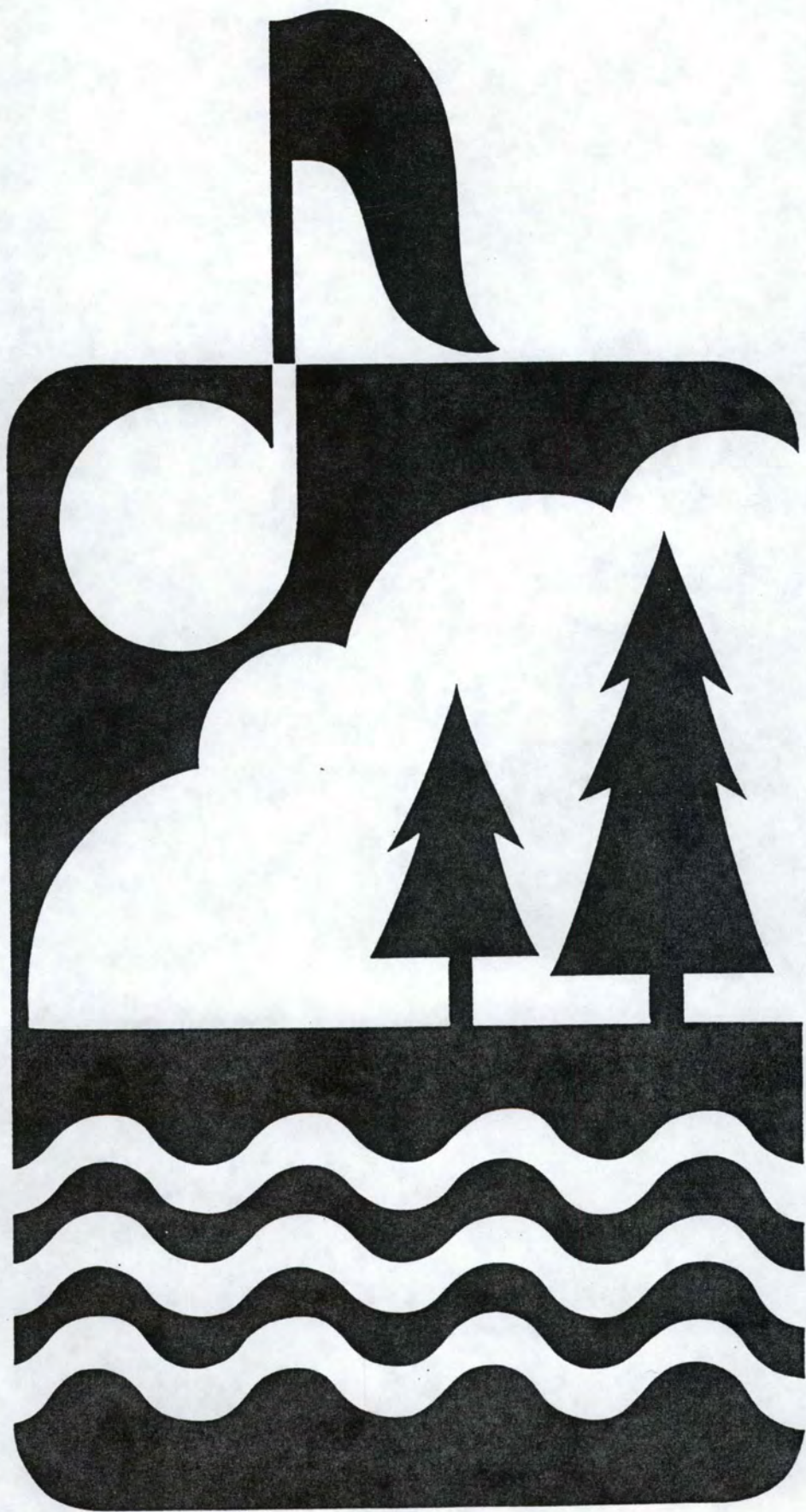
A white hat form decorated with a sample of various crafts handmade by herself here at Chat - mini-camp crafts and environmental crafts. It definitely communicates "I'm a crafter!"

**Winner:** Patsy Littau

# Song



# Section H



# CAMP SONGBOOK

TABLE OF CONTENTS

	PAGE
<u>TIPS FOR SONG LEADERS</u>	1
<u>OPENING SONGS</u>	2
* HOWDY, LET'S SING!	
* MOTION AND MOVEMENT	
* FOLLOW ALONG SONGS	
<u>JUST FOR FUN</u>	6
* SONGS YOUR MOTHER WISHES YOU'D NEVER LEARNED	
* TONGUE TWISTERS	
* SILLY STUFF YOU'LL NEVER FORGET	
* ROUNDS/LIGHT-HEARTED	
<u>TRANSITIONAL</u>	28
* ROUNDS/SERIOUSER ONES	
* TOE TAPPERS (GOSPEL, SPIRITUAL)	
<u>SERIOUS REFLECTIONS</u>	38
* GRACES	
* VESPERS	
* HYMNS	
* CLOSINGS/SIGNATURES	
<u>OTHER USEFUL MELODIES</u>	47
* 4-H SONGS	
* PATRIOTIC SONGS	
* COWPOKE DITTIES	
* OLD TIMEY TUNES	
* CHEERS, ANNOUNCEMENTS	
<u>EVEN MORE STUFF</u>	55
* BELL CHOIRS	
* PIPE CHIME MUSIC	
* PERCUSSION INSTRUMENT SOURCES	
<u>SONG INDEX</u>	59

INDEX

4-H PEP SONG	47	FROGGIE WENT A-COURTING	17
4-H SPIRIT	47	GA GOOK	6
A RAM SAM SAM	30	GIVE ME OIL IN MY LAMP	31
ALICE THE CAMEL	27	GOD IS GREAT	46
ALICE	21	GOD OUR FATHER	46
ALIVE, AWAKE, ALERT, ENTHUSIASTIC	4	GOING ON A LION HUNT	16
ALL NIGHT, ALL DAY	32	GONNA SING, MY LORD	34
ALLELUIA	40	GOOD NEWS	35
AMERICA	48	GOOSE ROUND	28
AMERICA THE BEAUTIFUL	48	GOT THIS LITTLE PIECE OF TIN	11
AN AUSTRIAN WENT YODELING	22	GRAB ANOTHER HAND	5
ANNOUNCEMENTS	54	GRAND OLD DUKE OF YORK	11
ARE YOU SLEEPING	28	GRANDPA'S WHISKERS	26
BABY BUMBLE BEE	16	GREEN GROW THE RUSHES	36
BACK OF THE LOAF	45	GUMDROP SONG	14
BATTLE HYMN OF THE REPUBLIC	49	HAVE YOU EVER SEEN	25
BE PRESENT AT THIS TABLE, LORD	46	HE'S GOT THE WHOLE WORLD	37
BEANS IN YOUR EARS	10	HELLO, HELLO, HELLO, HELLO	3
BILLY BOY	51	HOLE IN THE BUCKET	52
BINGO	10	HOLE IN THE BOTTOM OF THE SEA	14
BLOWIN' IN THE WIND	40	HOLY, HOLY, HOLY, HOLY	39
BRING BACK MY NEIGHBORS TO ME	25	I WOULD BE TRUE	40
BUBB BUBB BUBBLING	32	I LOVE THE MOUNTAINS	29
BUG JUICE	21	I AIN'T GONNA GRIEVE MY LORD	31
C-C-C-COOTIE	18	I WANT TO BE A FRIEND OF YOURS	2
CAMPTOWN RACES	51	I ZICKY ZOOMBA	9
CANOE ROUND	28	I HAD AN AINT	24
CHEERS	54	I POINTS TO MYSELF	24
CLEMENTINE	53	I WAS BORN ABOUT TEN THOUSAND YRS.	6
DAISY BELL (DAISY, DAISY)	50	I KNOW AN OLD LADY	15
DAY IS DONE	41	I'M SCREAMING AT A WHITE SHEEPDOG	23
DIXIE	52	I'M LOOKING OVER A 4-H CLOVER	47
DO LORD	31	I'M LOOKIN OVER MY DEAD DOG ROVER	25
DO YOUR EARS HANG LOW	27	I'VE GOT THE JOY	34
DOODLE--EE--DO	18	I'VE GOT SIXPENCE	25
DOWN ON THE BANK	6	I'VE BEEN WORKING ON THE RAILROAD	53
DOWN IN THE VALLEY	52	IF I WEREN'T A 4-H MEMBER	19
EACH CAMPFIRE LIGHT ANEW	3	IF I HAD A HAMMER	41
EDELWEISS GRACE	46	IF YOU'RE HAPPY AND YOU KNOW IT	4
EVENING GRACE	44	IT WAS A DARK AND STORMY NIGHT	8
EVERY LITTLE CELL	10	IT AIN'T GONNA RAIN NO MORE	26
FAIREST LORD JESUS	39	JACOB'S LADDER	43
FAREWELL GOOD FRIENDS	28	JACOB'S LADDER GRACE	46
FATHER	38	JOHN JACOB JINGLEHEIMER SCHMIDT	8
FATHER I ADORE YOU	38	JOHNNY APPLESEED GRACE	45
FATHER ABRAHAM	27	K-K-K-K'P	18
FIRE	9	K-K-K-KATY	18
FLEA	16	KUM BA YA	41
FOR HEALTH AND STRENGTH	45	LET THERE BE PEACE	39
FOR THE BEAUTY OF THE EARTH	39	LET US BREAK BREAD TOGETHER	46
FOUND A PEANUT	21	LET US SING TOGETHER	4
FRIENDS	43	LINGER	40
FROG IN YONDER POND	28	LITTLE RABBIT FOO FOO	27
FROGGIE HE AM A QUEER BIRD	15	LOLLIPOP	27

LONESOME VALLEY	42	THE OTHER DAY I MET A BEAR	22
LOVE, LOVE	40	THE BAND PLAYED ON	51
LOVE, LOVE	28	THE UPWARD TRAIL	34
LOVELY EVENING	30	THE STAR SPANGLED BANNER	48
MAGIC PENNY	35	THE BIRDIE SONG	17
MAKE NEW FRIENDS	38	THE LORD IS MY SHEPHERD	28
MARCHING TO PRETORIA	13	THE HAPPY WANDERER	11
MICHAEL, ROW YOUR BOAT ASHORE	42	THE MORE WE GET TOGETHER	5
MINE EYES HAVE SEEN THE GLORY	49	THIS LITTLE LIGHT OF MINE	37
MORNING HAS BROKEN	39	THIS LAND IS YOUR LAND	49
MUSIC SHALL LIVE	30	TITANIC	20
MY PAJAMAS	10	TODAY IS...	20
MY UNDERWEAR	26	TRAMPIN'	32
MY HAT	7	VIVA L'AMOUR	2
NATIONAL 4-H CLUB PLEDGE	47	WATERMELON SONG	12
NERO, MY DOG, HAS FLEAS	23	WE THANK YOU, FATHER	46
O TOM THE TOAD	23	WE'RE ALL TOGETHER AGAIN	3
O'REALLY O'RILEY	13	WE'RE OHIO'S SONS AND DAUGHTERS	47
OH, SUSANNA	53	WE'RE HERE BECAUSE WE'RE HERE	4
OH, I HAD A LITTLE CHICKEN	14	WHEN IT'S HOG CALLING TIME	25
OH, I WISH I WAS A...	8	WHEN I'M ON MY JOURNEY	33
OH HOW LOVELY IS THE EVENING	30	WHITE CORAL BELLS	28
OL' TEXAS	50	YOU ARE MY SUNSHINE	52
ON TOP OF MY HEADACHE	23		
ON TOP OF SPAGHETTI	18		
ON TOP OF OLD SMOKEY	51		
ONE BOTTLE POP	29		
PAPA PUT THE PAPER ON THE WALL	19		
PASS IT ON	38		
PEANUT BUTTER AND JELLY	18		
PINK PORPOISE	19		
PRAISE FOR BREAD	44		
PRAISE YE THE LORD	32		
PRUNE SONG	26		
QUARTERMASTERS STORE	26		
RAIN ROUND	24		
RISE AND SHINE	37		
ROCK A MY SOUL	34		
ROW YOUR BOAT	28		
SEEK AND YE SHALL FIND	36		
SHE'LL BE COMIN ROUND THE MOUNT.	53		
SIMPLE GIFTS	33		
SIPPING CIDER THROUGH A STRAW	52		
SLAP BANG	12		
SPIRIT OF THE LIVING GOD	40		
STANDING IN THE NEED OF PRAYER	36		
STAY ON THE SUNNY SIDE	24		
STINKY	25		
SWIMMING SWIMMING	13		
SWING LOW, SWEET CHARIOT	41		
TELL ME WHY	43		
THANK YOU FOR THIS LOVELY DAY	45		
THANKS BE TO GOD	46		
THAT SAUSAGE MEAT MACHINE	7		

# **Songleading**

**Many people think of singing as an activity done with children in camp settings. My experience, however, indicates that such thinking produces a far too limited view of the possibilities for great singing. Exposure to music can be a very enriching experience for any age, especially if it takes place in a positive, non-threatening, enthusiastic atmosphere.**

**If songs are properly taught and lead, participants can feel confident and secure. They can feel good about experimenting with harmonies and their own voices. Best of all, good singing helps build a "group", a sense of "we". Working together to produce a satisfying result can carry over into learning and working activities that follow.**

**Group singing can happen anywhere--on a hike, riding on a bus or in a van, while washing dishes (my mother used to use this technique when my sister and I were squabbling), and even when distractions are needed in times of crisis.**

**Good song leading can have people who consider themselves "non-singers" singing.....and enjoying their singing.**



# Tips for Song Leaders...

## ♪1♪ Be Enthusiastic!

Enjoy what you are doing! Enthusiasm and personal enjoyment are contagious. If you are having a great time leading the singing, it will be hard for the participants to ignore you and not join in.

## ♪2♪ Know Your Music!

It is important to be thoroughly familiar with the music you are leading. It is very hard to teach someone else when you are not certain of the melody or words to a song. Good song leading is not an accident. It is a skill that needs to be practiced.

Tom Knowlton and Mark Baldwin from The Boy's Camp Band put it this way, "There are three things to remember when leading singing: 1) Practice, 2) Practice, 3) Practice." (It is very difficult for you to teach someone else's version of the words to a song when the words are strange to you.)

## ♪3♪ Plan Your Program

Before you begin to plan your program, get to know something about the group you will be leading. Plan your songs to fit the age and interests of your audience.

Always plan for twice as much music as you will need. It is easier to scratch songs off your list than to scratch your head to try to come up with another song or two at the last moment.

Plan your program with a purpose in mind.

- Are you singing just for fun?
- Do you want the group in a particular mood for a program that is to follow your session?
- Do you want the group fired-up to participate in active games?
- Do you want the group calmed down for a speaker?
- Are you trying to create an atmosphere of cooperation?

**Plan your selections with a progression in mind. Start with easy songs that almost everyone will know before you begin to teach new songs. You may want to teach only part of a new song in a session, if it is particularly difficult, or if the group is struggling.**

**Reward your group for their work at learning new songs by concluding the song session with one or two songs they know. Learning new songs is tiring work! Let them blow out the cobwebs and finish the session with a good feeling.**

**If you have the luxury of leading singing with a group over the course of multiple sessions or days, you may wish to introduce and teach some songs in advance of their eventual intended use, such as for a special closing. The impact of a song in a closing is much enhanced if the group is able to sing it, listening to the words and the music, and not have to worry about learning the song at the same time.**

**Start your song session out easy, build to a high point, then back the group down slowly if you want them to pay attention to a program that is to follow.**

**I believe that girls like more, and more complicated motion songs than boys. Boys are less likely to enjoy songs they think are just for girls! For some, doing motions is an embarrassment. You may want to teach complicated motions before you try to teach the song itself.**

#### **♪4♪ Sing Songs Through In Advance**

**It is important to know how high and how low a song is going to go. Select a pitch that will allow for the range of voices in your audience. There may be some songs that you simply will not put into your program for a particular audience.**

**If you see and hear that the pitch you started the song in is too high or too low for the majority of the group, I believe it is better to stop the song and start over with a better pitch than to continue struggling through the song. Use a pitch pipe or other tone source if you need the help.**

♩♩ **To Teach New Songs, Break Them Down Into Manageable Pieces**

**Don't be afraid to demonstrate new songs by singing portions of the song to the group.**

**Learn to prompt words just ahead of when they are needed.**

**Learn to "Line" songs for quicker participation by the group. (You sing the line and have the group repeat it.)**

**Remember when teaching a new song that your group is trying to learn both new words and a new tune.**

♩♩ **Rounds and Partner Songs Require Special Attention**

**When singing rounds and partner songs, first teach the song to everyone. You may want to teach the song in one session, reteach it in another session and then do the round.**

**Clearly divide the entire group into the number of smaller groups needed. Be certain to inform the group about the number of times the song will be sung through. It may be helpful to have a leader for each small group of singers.**

**Rounds require that the director or leader work harder and be more attentive to the group and what is happening. You must be ready to step in and help struggling groups.**

**If the group is not comfortable in singing a song through as an entire group, the likelihood of success in singing in rounds is very very low. Rounds can be a wonderful variation on singing. Don't let their difficulty prevent you from learning to lead them.**

♩♩ **Be Aware Of Your Audience Location**

**Your audience needs to be able to see you. This is particularly important when teaching songs and motions.**

**Don't be afraid to move something to help the group stay together on the beat. Don't abandon your singers when things start to unravel. Use hands, arms, head, body, etc. to help the group stay on the beat. Exaggerate motions to help get the group back on course.**

**If you have a choice between groups being scattered about a room or being close together, go for the togetherness. Logic would say that people in scattered groups would sing louder, but the opposite will be true.**

♪8♪ **Keep On The Look-out For New Songs**

**Be careful, though. Many current pop songs are hard to teach and lead. Sometimes it is a matter of just having too many words to work with or too wide a musical range for the voices in your group.**

**Be aware of different ways to sing old songs. Sometimes a song is going so well it seems a shame to end it just because the last chorus has been sung.**

**Consider:**

**Repeating choruses, going back and singing selected verses again, humming through the verse or chorus or both, singing an extra chorus very softly, putting a tag on the end of the song**

♪9♪ **When Using Accompaniment -- Practice!**

**Father Time says, "If you don't have time to do it right the first time, how will you have time to do it over?"**

**If you are going to use an accompanist, practice with that person ahead of time to be certain they can do the music you want done, in the key you want to do it. Tune stringed instruments ahead of time.**

**If you are using taped accompaniment, practice with the sound equipment and the tapes ahead of time and cue up tapes so they will work when you want them to work.**

♪10♪ **Sing With Pride!**

**Do it! Have fun! Enjoy the singing with your group. Compliment your audience for good effort!**

I WANT TO BE A FRIEND OF YOURS



I want to be a friend of yours  
Mm, and a little bit more.  
I want to be a pal of yours  
Mm, and a little bit more.  
I want to be a bumble bee  
Buzzin' round your door.  
I want to mean a lot to you  
Mm, and a little bit  
Mm, and a little bit  
Mm, and a whole lot more.

You are that friend of mine  
Mm, and a little bit more.  
You are that pal of mine  
Mm, and a little bit more.  
You are that bumble bee  
Buzzin' round my door.  
You mean a lot to me  
Mm, and a little bit  
Mm, and a little bit  
Mm, and a whole lot more.

VIVE L'AMOUR



Let every good fellow now join in the  
song, Vive la compagnie!  
Success to each other and pass it  
along, Vive la compagnie!

A friend on the left and a friend on  
the right, Vive la compagnie!  
In love and good fellowship let us  
unite, Vive la compagnie!

Now wider and wider the circle  
expands, Vive la compagnie!  
We sing to our comrades in far away  
lands, Vive la compagnie!

Chorus:

Vive la, vive la, vive l'amour,  
Vive la, vive la, vive l'amour!  
Vive l'amour, vive l'amour!  
Vive la compagnie!

EACH CAMPFIRE LIGHTS ANEW



Each campfire lights anew.  
The flame of friendship true.  
And as the embers die away,  
We wish that we might always stay,  
The joy we've had in knowing you,  
Will last our whole life through.  
But since we cannot have our way,  
We hope to meet another day.

HELLO, HELLO, HELLO, HELLO



Hello, hello, hello, hello,  
We are glad to meet you.  
We are glad to greet you,  
Hello, hello, hello, hello.

WE'RE ALL TOGETHER AGAIN

We're all together again, We're here,  
we're here!  
We're all together again, We're here,  
we're here!  
Who knows when we'll be all together  
again,  
Singing all together again: We're  
here, we're here!

LET US SING TOGETHER



Let us sing together,  
Let us sing together,  
One and all a joyous song.  
Let us sing together,  
Let us sing together,

One and all a joyous song.  
Let us sing again and again,  
Let us sing again and again,  
Let us sing again and again,  
One and all a joyous song.

IF YOU'RE HAPPY AND YOU KNOW IT

If you're happy and you know it clap  
your hands. (Clap, Clap)  
If you're happy and you know it clap  
your hands. (Clap, Clap)  
If you're happy and you know it  
and you really want to show it,  
If you're happy and you know it clap  
your hands. (Clap, Clap)

2. If you're happy and you know it  
stomp your feet. (Stomp, Stomp)
3. If you're happy and you know it  
wiggle your hips. (Wiggle, Wiggle)
4. If you're happy and you know it  
shout hurray. (Shout Hurray)
5. If you're happy and you know it  
do all four. (Clap, Clap, Stomp,  
Stomp, Wiggle, Wiggle, Shout  
Hurray)

WE'RE HERE BECAUSE WE'RE HERE

(TUNE: AULD LANG SINE)

We're here because we're here,  
Because we're here,  
Because we're here!  
We're here because we're here,  
Because we're here,  
Because we're here!

ALIVE, AWAKE, ALERT, ENTHUSIASTIC

(TUNE: IF YOU'RE HAPPY AND YOU KNOW  
IT)

I'm alive, awake, alert,  
enthusiastic!  
I'm alive, awake, alert,  
enthusiastic!  
I'm alive, awake, alert.  
I'm alert, awake, alive.  
I'm alive, awake, alert,  
enthusiastic!

GRAB ANOTHER HAND



Grab another hand, grab a hand  
next to ya,  
Grab another hand and sing this song.  
Grab another hand, grab a hand next  
to ya,  
Grab another hand and sing, sing this  
song.

Al-la, la, la, la, la, la, -- la, le-  
lu-ya.  
Al-la, la, la, la, la, la, -- la, le-  
lu.  
Al-la, la, la, la, la, la, -- le-lu-  
ya.  
Al-la, la, la, la, la, la, -- le-lu-  
ya.

2. Shake another hand
3. Scratch another back

THE MORE WE GET TOGETHER



The more we get together, together,  
together,  
The more we get together, the happier  
we'll be.  
For my friends are your friends and  
Your friends are my firends.  
The more we get together the happier  
we'll be.



I WAS BORN ABOUT TEN  
THOUSAND YEARS AGO



I was born about ten thousand years  
ago  
And there isn't anything that I don't  
know  
I saw Peter, Paul, and Moses playing  
ring-around-the-roses  
And I'll pop the guy that says it  
isn't so.

Chorus:

It's a lie, it's a lie, it's a lie  
Ship ahoy, ship ahoy, ship  
Ahay-hay-hay-hay,  
I sailed the seven seas,  
And I sniffed the salty breeze,  
But I never, never, never  
Saw a mermaid  
In shorts.

I was here before the country had a  
king  
I saw Cleopatra pawn her wedding ring  
I was on a streetcar flying when  
George Washington stopped lying  
I was there when Melba first began to  
sing.

Chorus:

I help Bringham Young invent  
Limburger cheese  
I taught Solomon his little ABC's  
And I sailed out on the bay with  
Methuselah one day  
To save his flowing whiskers from the  
breeze.

Chorus:

GA GOOK

Ga gook went the little green frog  
one day,  
Ga gook went the little green frog.  
Ga gook went the little green frog  
one day,  
And his eyes went Gak go gook.

Queen Elizabeth, she fell in love  
with me  
We were married in Milwaukee  
secretly  
I got tired of her and shook her  
then I joined with General Hooker  
And we chased mosquitoes out of  
Tennessee.

Chorus:

I saw Samson when he laid the village  
cold  
I saw Daniel tame the lions in their  
hold  
I helped build the Tower of Babel up  
as high as they were able  
And there's lots of other things I  
haven't told.

Chorus:

I saw Satan when he looked the garden  
o'er  
I saw Adam and Eve driven from the  
door  
I was behind the bushes peeking at  
the apple they were eating  
And I swear that I'm the guy that ate  
the core.

Chorus:

I was born about then thousand years  
ago  
And there isn't anything that I don't  
know  
I saw Peter, Paul, and Moses playing  
ring-round-the roses  
And I'll pop the guy that says it  
isn't so.

Chorus:

DOWN ON THE BANK

Down on the bank of the Hanky Pank,  
Where the bullfrogs leap from bank to  
bank with an eep, ipe, oop, op.  
Eep soppa dilly and a slurp flop.

MY HAT



My hat it has three corners,  
Three corners has my hat.  
And had it not three corners,  
It would not be my hat.

1st time: no motions.  
2nd: instead of singing "hat" point to head.  
3rd: point to head, and instead of singing "three", show 3 fingers.  
4th: repeat earlier motions and point to elbow instead of singing "corners".

THAT SAUSAGE MEAT MACHINE



Once there was a butcher, his name  
was Johnny Rybeck  
He made the finest sausages and  
sauerkraut in Speck  
He made the finest sausages that ever  
have been seen  
But one day he invented that sausage  
meat machine.

**CHORUS:**

Oh, Mr. Johnny Rybeck, how could you  
be so mean  
I told you you'd be sorry for  
inventing that machine  
Now all the neighbors' cats and dogs  
are nowhere to be seen  
They've all been ground to sausage  
meat in Johnny Rybeck's machine.

One day two very little boys came  
walking in the store  
They bought a pound of sausages, it  
added up to four  
And while they were awaiting, they  
whistled a little tune  
And the sausages jumped up and down  
and danced around the room.

One night the darn thing busted, it  
wouldn't seem to go  
So Johnny Rybeck climbed inside to  
see what made it so  
His wife she had a nightmare and came  
walking in her sleep  
And she gave the crank a helluva yank  
and Johnny Rybeck was meat.

Chorus

OH, I WISH I WAS A . . .

(TUNE: I Was Born 10,000 Years Ago)

I would sit up in the steeple  
And I'd spit on all the people  
Oh, I wish I was a little English  
sparrow.

Oh, I with I wath a wittle thugar bun  
Oh, I with I wath a wittle thugar bun  
I'd thlippey and I'd thlidey  
Into everyone'th inthidey  
Oh, I with I wath a wittle thugar  
bun.

Oh, I with I wath a fithy in the thea  
Oh, I with I wath a fithy in the thea  
I'd thwim around tho cute  
Without a bathing thuit  
Oh, I with I wath a fithy in the thea

Oh, I wish I were a little bottle of  
Coke,  
Oh, I wish I were a little bottle of  
Coke,  
I'd go slurpy, slurpy, slurpy,  
and come up with a burpy,  
Oh, I wish I were a little bottle of  
Coke.

Bar of soap - I'd go slidey, slidey,  
slidey over everybody's hidey.

Mosquito - I'd go bitey, bitey,  
bitey, under everybody's nightie.

Ball of mud - I'd go ooey, and a  
goeey, under everybody's shoey.

Vacuum cleaner - I'd go chuggy,  
chuggy, chuggy, overy everybody's  
ruggy.

Oh, I wish I was a little piece of  
orange

Oh, I wish I was a little piece of  
orange

I'd go squirty, squirty, squirty  
Over everybody's shirty

Oh, I wish I was a little piece of  
orange.

Oh, I wish I was a little piece of  
soap

Oh, I wish I was a little piece of  
soap

I'd go slippery, slippery, slimy  
Over everybody's hiney

Oh, I wish I was a little piece of  
soap.

Oh, I wish I was a little cigarette

Oh, I wish I was a little cigarette

For I'd sit up late at night

And the men would hold me tight

Oh, I wish I was a little cigarette.

Oh, I wish I was a little English  
sparrow

Oh, I wish I was a little English  
sparrow

JOHN JACOB JINGLEHEIMER SCHMIDT



John Jacob Jingleheimer Schmidt,  
That's my name too.  
Whenever I go out,  
The people always shout,  
There goes John Jacob Jingleheimer  
Schmidt,  
Da Da Da Da Da Da Da.

IT WAS A DARK AND STORMY NIGHT

(spoken)

It was a dark and stormy night.  
A knock was heard at the door.  
I opened the door and there stood  
Joe!  
Hi, Joe! Tell us a story, Joe.  
Well, it was a dark and stormy night.

(ad infinitum)

I ZICKY ZOOMBA



I zicky zoomba, zoomba, zoomba  
I zicky zoomba, zoomba, zay (Repeat)  
Hold 'em down, you zoomba warriors!  
Hold 'em down, you zoomba chief  
Chief, chief, chief  
Chief. (On last word, put both hands  
up in front of you, palms out).

**Hand Motions:**

**1st Verse:**

Pat your hands on your thighs once,  
then move over one space to the right  
so that one hand pats your opposite  
thigh, while the other hand pats your  
neighbors thigh. Then back to your  
own thighs. Then to the left. Then  
to your own. Then right. Etc.

**2nd Verse:**

Pat both hands to your thighs one  
pat. Then cross your hands and pat  
your own thighs again. Uncross to  
pat your own thighs again. On the  
4th beat, pat your neighbor-on-the-  
left's thigh with your left hand and  
your neighbor-on-right's thigh with  
your right hand. Repeat till end.

**3rd. Verse:**

Clap once. Grab your nose with one  
hand and your opposite ear with the  
other hand. (Your arms will be  
crossed to do that). Clap again and  
grab your nose with the other hand  
while your remaining hand goes for  
the opposite ear. (Again, the arms  
will cross). Repeat till end.

FIRE



One dark night when we were all in  
bed  
Old Ma O'Leary put a lantern in the  
shed  
When the cow kicked it over, she  
winked her eye and said  
"There'll be a hot time in the old  
town tonight  
Fire, Fire, Fire!!!

One night grey, when bed we all were  
in,  
O'Leary Mrs. took the shed the  
lantern in  
And when the kicked cowed it over  
She eyed her wink and said,  
"There'll be a time hot in the town  
old tonight."  
Efir, Efir, Efir!

BEANS IN YOUR EARS



- |   |  |
|---|--|
| <p>1. My mommy said not to put beans in my ears,<br/>Beans in my ears, beans in my ears.<br/>My mommy said not to put beans in my ears, beans in my ears.</p> <p>2. Now why would I want to put beans in my ears?</p> <p>3. You can't hear your leader with beans in your ears.</p> | <p>4. Then maybe I ought to put beans in my ears.</p> <p>5. Hey, (Somebody's name), Let's go and put beans in our ears.</p> <p>6. (That person's answer:) You'll have to speak up, I've got beans in my ears.</p> <p>7. I think that all grown-ups have beans in their ears.</p> |
|---|--|

BINGO



There was a farmer had a dog and  
Bingo was his name, oh;  
B - I - N - G - O,  
B - I - N - G - O,  
B - I - N - G - O  
And Bingo was his name, oh.

EVERY LITTLE CELL

Tune: "Shortin' Bread"  
(Chorus part only)

Every little cell is happy and well,  
Every little cell is happy and well,  
I'm so glad every little cell  
In my body is happy and well.

REPEAT

MY PAJAMAS

(TUNE: "BATTLE HYMN OF THE  
REPUBLIC")

We wear our silk pajamas in the  
summer when it's hot  
We wear our woolen undies in the  
winter when it's not  
And sometimes in the springtime and  
sometimes in the fall  
We jump between the covers with  
nothing on at all.

Glory, glory, what's it to ya  
Glory, glory, what's it to ya  
Glory, glory, what's it to ya  
We jump between the covers with  
nothing on at all.

THE HAPPY WANDERER



1. I love to go awandering,  
Along the mountain track;  
And as I go, I love to sing,  
My knapsack on my back.  
Valderi - Valdera -  
Valderi - Valde ha ha ha ha ha ha  
Valderi - Valdera -  
My knapsack on my back.
2. I love to wander by the stream  
That dances in the sun.  
So joyously it calls to me,  
"Come, Join my happy song!"
3. I wave my hat to all I meet,  
And they wave back to me,  
And blackbirds call so loud and  
sweet,  
From ev'ry greenwood tree.
4. High overhead, the skylarks wing,  
They never rest at home,  
But just like me, they love to  
sing,  
As o'er the world we roam.
5. Oh, may I go awandering  
Until the day I die!  
Oh may I always laugh and sing,  
Beneath God's clear blue sky!

GOT THIS LITTLE PIECE OF TIN

Got this little piece of tin,  
nobody knows what shape it's in.  
Got four wheels and a running board.  
It's a four-door, it's a Ford.  
Honk, honk, rattle, rattle, rattle,  
crash, beep, beep.  
Honk, honk, rattle, rattle, rattle,  
crash, beep, beep.  
Honk, honk, rattle, rattle, rattle,  
crash, beep, beep, honk, honk,  
honk, honk, honk, honk, beep,  
beep.

GRAND OLE DUKE OF YORK

(TUNE: "MINNESOTA")

The Grand Ole Duke of York  
He had 10,000 men  
He marched them all right up the hill  
And then he marched them down again  
And when you're up, you're up  
And when you're down, you're down  
But when you're only half way up  
You're neither up or down.

WATERMELON SONG



You can plant a watermelon up above  
my grave and let the juice (slurp)  
seep through.  
You can plant a watermelon up above  
my grave. That's all I ask of  
you.  
Well some folks say that (steak) is  
fine, but I prefer a watermelon -  
rind.  
You can plant a watermelon up above  
my grave and let the juice (slurp)  
seep through.

Each time the word "slurp" appears  
the group should slurp - loudly. The  
length of the slurp is determined by  
the songleader stretching out the  
part of the song.

Where the word "steak" appears, the  
group should be encouraged to shout  
out their individual choices of  
favorite food, such as "chocolate  
chip cookies, "chicken chow mein",  
baked alaska, "liver and onions", or  
whatever.

SLAP BANG



Slap, bang here we go again  
Here we go again, here we go again.  
Slap, bang here we go again  
Jolly friends are we.

We laugh, we sing,  
we laugh ha ha we sing tra la.  
Slap Bang here we go again,  
Jolly friends are we--slap, bang.

(reverse slap bang to bang slap)

MARCHING TO PRETORIA

The image shows a musical score for 'Marching to Pretoria'. It consists of eight staves of music. The first four staves are treble clef, and the last four are bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music is a march with a steady, rhythmic pattern.

I'm with you and you're with me,  
 and so we are all together.  
 So we are all together, so we are  
 all together.  
 Sing with me, I'll sing with you,  
 and so we will sing together.  
 As we march along,

(Refrain)

We are marching to Pretoria.  
 Pretoria, Pretoria,  
 We are marching to Pretoria,  
 Pretoria, hurrah!

We have food, the food is good,  
 and so we will eat together.  
 So we will eat together,  
 so we will eat together.  
 When we eat, 'twill be a treat,  
 and so we will eat together.  
 As we march along.

(Refrain)

O'REALLY O'RILEY

(Tune: Irish Washer Woman)

O'Really is dead and O'Riley don't  
 know it.  
 O'Riley is dead and O'Really don't  
 know it.

They're both lying dead in the very  
 same bed.  
 And neither one knows that the other  
 is dead.

Humrrum, rum, rum, rum

SWIMMING, SWIMMING

(Tune: Sailing, Sailing)

Swimming, swimming in the swimming  
 pool.  
 Somedays it's hot, some days it's  
 cold - in the swimming pool.  
 Sidestroke, breaststroke, fancy  
 diving, too!  
 Don't you wish you didn't have  
 anything else to do? (but).



GUMDROP SONG



If all of the raindrops were  
 lemondrops and gumdrops,  
 Oh, what a rain it would be.  
 I'd lie outside with my mouth open  
 wide,  
 Yeah, yeah, yeah, yeah, yeah, yeah,  
 yeah, yeah, yeah, yeah.  
 If all of the raindrops were lemon  
 drops and gumdrops,  
 Oh, what a rain it would be.

OH, I HAD A LITTLE CHICKEN

(Tune: "Turkey In The Straw")

Oh, I had a little chicken but it  
 wouldn't lay an egg,  
 So I poured hot water up and  
 down its leg.  
 And the little chicken hollered and  
 the little chicken begged,  
 And the little chicken laid me a  
 hard-boiled egg.

HOLE IN THE BOTTOM OF THE SEA



1. There's a hole in the bottom of  
 the sea,  
 There's a hole in the bottom of  
 the sea,  
 There's a hole, there's a hole,  
 There's a hole in the bottom of  
 the sea.
2. There's a log in the hole in the  
 bottom of the sea.  
 There's a log in the hole in the  
 bottom of the sea.  
 There's a log in the hole in the  
 bottom of the sea.
3. There's a bump on the log in the  
 hole in the bottom of the sea,  
 etc.
4. There's a frog on the bump on the  
 log in the hole, etc.
5. Tail...frog...bump...log...hole,  
 etc.
6. Wart...tail...frog...etc.
7. Hair...wart...etc.
8. Flea...hair...etc.
9. Germ...flea...etc.

I KNOW AN OLD LADY

I know an old lady who swallowed a fly.  
I don't know why she swallowed a fly!  
I guess she'll die!

I know an old lady who swallowed a spider  
That wiggled and jiggled and tickled inside her.  
She swallowed a spider to catch the fly,  
But I don't know why she swallowed the fly,  
I guess she'll die!

I know an old lady who swallowed a bird!  
Now, how absurd to swallow a bird!  
She swallowed the bird to catch the spider  
That wiggled and jiggled and tickled inside her.  
She swallowed the spider to catch the fly.  
But I don't know why she swallowed the fly.  
I guess she'll die.

I know an old lady who swallowed a cat!  
Now, fancy that to swallow a cat!  
She swallowed the cat to catch the bird.  
She swallowed the bird to catch the spider  
That wiggled and jiggled and tickled inside her.  
She swallowed the spider to catch the fly,  
But I don't know why she swallowed the fly.  
I guess she'll die.

I know an old lady who swallowed a dog!  
My, what a hog to swallow a dog!  
She swallowed the dog to catch the cat.  
She swallowed the cat to catch the bird.  
She swallowed the bird to catch the spider  
That wiggled and jiggled and tickled inside her.  
She swallowed the spider to catch the fly.  
But I don't know why she swallowed the fly.  
I guess she'll die.

I know an old lady who swallowed a goat!  
Just opened her throat and in walked the goat!  
She swallowed the goat to catch the dog,  
She swallowed the dog to catch the cat.  
She swallowed the cat to catch the bird.  
She swallowed the bird to catch the spider.  
That wiggled and jiggled and tickled inside her.  
She swallowed the spider to catch the fly.  
But I don't know why she swallowed the fly.  
I guess she'll die.

I know an old lady who swallowed a cow!  
I don't know how she swallowed a cow!  
She swallowed the cow to catch the goat.  
She swallowed the goat to catch the dog.  
She swallowed the dog to catch the cat.  
She swallowed the cat to catch the bird.  
She swallowed the bird to catch the spider  
That wiggled and jiggled and tickled inside her.  
She swallowed the spider to catch the fly.  
But I don't know why she swallowed the fly.  
I guess she'll die!

I know an old lady who swallowed a horse.  
(spoken) She died, of course!

FROGGIE HE AM A QUEER BIRD

(Tune: "Blest Be The Tie That Binds")

Poor froggie he am a queer bird,  
He ain't got no tail almost hardly.  
Him jump and him jump, and him sit on a stump,  
Where him ain't got no tail almost hardly.

I know how ugly I are,  
I know my face ain't no star,  
But I don't mind it because I'm behind it.  
The fellow in front gets the jar.

FLEA!

Flea! (Repeat) Flea, fly! (Repeat)  
Flea fly flo! (Repeat)  
Veesta! (Repeat)  
Koomala, koomala, koomala veesta  
(Repeat)  
No, no, no, no, not "la veesta!"  
(Repeat)  
Eeneemeeney, decimeeny, oowahta,  
wahtameeny, (Repeat)  
Exameeny, zahlameeny, oowa, oowa.  
(Repeat)  
Beat, billy oatn, doatn, bo-bo  
buhdeetn dahtn. Sh! (Repeat)

GOING ON A LION HUNT

Going on a lion hunt...

I'm not afraid  
'Cause I got my gun  
And my bullets at my side  
Walk to the door  
Open the door  
Walk right through  
Close the door  
Walk to the jeep  
Climb in  
Turn on the key  
Put her in low  
Let out the clutch  
And away we go

Going on a lion hunt...

Stop the jeep  
Climb out  
Walk to a tree  
Climb that tree  
Look all around  
No lion anywhere  
Climb back down

Going on a lion hunt...

Walk through tall grass  
And through the mud  
Onto a bridge  
Look over the side  
Fall in  
That's okay  
Good day for a swim  
Swim to the bank  
Climb out  
Shake yourself off  
And be on your way

Going on a lion hunt...

There's a hill up ahead  
Let's climb that hill  
Slow down  
Sure is hot

So tired  
Look!  
There's a care up ahead  
Go right in  
Look all around  
It's dark in here  
Stop!  
Two eyes  
Strong back  
Long tail  
Shaggy mane  
It's a lion!

Run out of the cave  
Down the hill  
Over the bridge  
Look over the side  
Fall in  
Swim to shore  
Shake yourself off

Through the mud  
Through the tall grass  
Climb the tree  
Look all around  
No lion anywhere  
Climb back down  
Get in the jeep  
Head for home

Been on a lion hunt...

Stop! Two eyes ...

Run in the house  
Close the door  
Run to the bedroom  
Hide under the bed  
Safe at last

Been on a lion hunt...

Stop! Two eyes...

BABY BUMBLE BEE

(TUNE: "ARKANSAS TRAVELER")

I'm bringing home a baby bumble bee,  
Won't my mommy be so proud of me.  
I'm bringing home a baby bumble bee,  
Oh it stung me.

I'm smushing up a baby bumble bee,  
Won't my mommy be so proud of me.  
I'm smushing up a baby bumble bee,  
Oh it's yucky.

I'm licking up a baby bumble bee,  
Won't my mommy be so proud of me.  
I'm licking up a baby bumble bee,  
See all clean.

I'm yucking up a baby bumble bee,  
Won't my mommy be so proud of me.  
I'm yucking up a baby bumble bee,  
Oh I feel better.

FROGGIE WENT A-COURTING

Froggie went a-courting and he did ride, uh huh.

Froggie went a-courting and he did ride, uh huh.

Froggie went a-courting and he did ride,

Sword and a pistol by his side, uh huh, uh huh, uh huh.

He rode up to Miss Mousie's den, uh huh.

He rode up to Miss Mousie's den, uh huh.

He rode up to Miss Mousie's den,

Says he, "Miss Mousie, are you within?" uh huh, uh huh, uh huh.

He got down and he went in, uh huh.

He got down and he went in, uh huh.

He got down and he went in, To see Miss Mousie card and spin, uh huh, uh huh, uh huh.

He took Miss Mousie up on his knee, uh huh.

He took Miss Mousie up on his knee, uh huh.

He took Miss Mousie up on his knee,

Says he, "Miss Mousie, will you marry me?" uh huh, uh huh, uh huh.

"Oh no, oh no, I can never do that", uh huh.

"Oh no, oh no, I can never do that", uh huh,

"Oh no, oh no, I can never do that,

Without the consent of Uncle Rat", uh huh, uh huh, uh huh.

"A fine young man of high degree," uh huh.

"A fine young man of high degree," uh huh.

"A fine young man of high degree",

Says he, "Miss Mousie, you may marry he?" uh huh, uh huh, uh huh.

Uncle Rat went back to town, uh huh.

Uncle Rat went back to town, uh huh.

Uncle Rat went back to town, To buy his niece a wedding gown, uh huh, uh huh, uh huh.

"Oh where shall the wedding supper be", uh huh,

"Oh where shall the wedding supper be", uh huh.

"Oh where shall the wedding supper be?

Down in the meadow in a hollow tree," uh huh, uh huh, uh huh.

"Oh what shall the wedding supper be", uh huh.

"Oh what shall the wedding supper be", uh huh.

"Oh what shall the wedding supper be?

Two brown beans and a black-eyed pea," uh huh, uh huh, uh huh.

'Twas the handsomest couple that ever was seen, uh huh.

'Twas the handsomest couple that ever was seen, uh huh.

'Twas the handsomest couple that ever was seen,

Her dress was gray and his was green, uh huh, uh huh, uh huh.

At last they got the young couple to bed, uh huh.

At last they got the young couple to bed, uh huh.

At last they got the young couple to bed,

And the frog kicked the featherbed over his head, uh huh, uh huh, uh huh.

The ancient book lays on the shelf, uh huh.

The ancient book lays on the shelf, uh huh.

The ancient book lays on the shelf,

If you want any more you may sing it yourself, uh huh, uh huh, uh huh.

THE BIRDIE SONG

Way up in the sky  
The little birds fly.  
While down in their nest,  
The little birds rest.

With a wing on the left and  
a wing on the right,  
The little birds sleep all  
through the night,  
Shh! They're sleeping!!

The bright sun comes up.  
The dew falls away,  
"Good morning, good morning",  
The little birds say!!

ON TOP OF SPAGHETTI

(Tune: On Top of Old Smokey)

On top of spaghetti  
All covered with cheese  
I lost my poor meatball  
When somebody sneezed.  
It rolled off the table  
And onto the floor,  
And then my poor meatball  
Rolled out of the door.  
It rolled in the garden  
And under a bush.  
And then my poor meatball  
Was nothing but mush.  
The mush was as tasty  
As tasty could be.  
And early next summer.  
It grew into a tree.  
The tree was all covered.  
With beautiful moss  
It grew lovely meatballs  
And tomato sauce.  
So if you eat spaghetti  
All covered with cheese,  
Hold on to your meatballs  
And don't ever sneeze.

DOODLE--EE-DO

Please sing to me,  
That sweet melody,  
Called doodle-ee-do,  
Doodle--ee-do.  
I love it so,  
Wherever I go,  
Just doodle-ee-do,  
Doodle--ee-do.  
Simplest song,  
There isn't much to it,  
All you gotta do is doodle-ee-do-it.  
I love it so,  
Wherever I go,  
Just Doodle-ee-doodle-ee--doo-doo.

Waddley Ah--cha, Waddley Ah--cha,  
Doodley do, Doodley do,  
Waddley Ah--cha, Waddley Ah--cha,  
Doodley do, Doodley do,  
Simplest song there isn't much to  
it,  
All you got to do is doodley do it.  
I like the rest, but the part I like  
best goes Doodley doo - dley do.  
Who!

Hand Motions: (repeat faster)  
Clap hands on thighs twice.  
Clap hands together twice.  
Right hand over left twice.  
Left hand over right twice.  
Touch right index finger to nose,  
then left ear and hold.  
Touch left index finger to nose, then  
right ear and hold.  
Circle index finger by ears.

PEANUT BUTTER AND JELLY

Peanut, peanut butter, jelly. (2x)  
First you take the peanuts  
and you dig'em, you dig'em  
you dig'em, dig'em, dig'em.  
Then you smash'em, you smash'em,  
you smash'em, smash'em, smash'em.  
Then you spread'em, you spread'em,  
you spread'em, spread'em,  
spread'em.

Oh peanut, peanut butter, jelly (2x)  
Then you take the berries,  
And you pick'em, you pick'em,  
you pick'em, pick'em, pick'em.  
Then you smash'em, you smash'em,  
you smash'em, smash'em, smash'em.  
Then you spread'em, you spread'em,  
You spread'em, spread'em, spread'em.

Oh peanut, peanut butter, jelly (2x)  
Then you make the sandwich,  
And you bite it, you bite it,  
You bite it, bite it, bite it.  
Then you chew it, you chew it,  
(slowly)  
Then you swallow it, you swallow,  
You swallow, swallow, swallow it.

Mmm, mmm, mmm, mmm . . .  
(With mouth closed, do a chewing  
motion, and hum the melody, as if  
eating and enjoying the sandwich.)

K-K-K-KATY

K-K-K-Katy, beautiful Katy,  
You're the only g-g-g-girl that I  
adore,  
When the m-moon shines over the c-cow  
shed  
I'll be waiting at the k-k-k-kitchen  
door.

(PARODIES)

K-K-K-K-P,  
Dirty old k. p.,  
That's the only army job that I  
abhor,  
When the m-moon shines over the  
guardhouse,  
I'll be mopping up the k-k-k-kitchen  
floor.

C-c-c-cootie  
Horrible cootie,  
You're the only b-b-bug that I abhor,  
When the m-moon shines over the bunk  
house,  
I will scratch my b-b-back until it's  
sore.

### PAPA PUT THE PAPER ON THE WALL

When Papa put the paper on the wall.  
He spilled a pot of paste up on us  
all.  
He papered up the stairs.  
He papered all the chairs.  
He even put a border on grandma's  
shawl.  
When Papa put the paper on the wall.  
He spilled a pot of paste up on us  
all.  
Like birds of a feather,  
We all stick together,  
When Papa put the paper on the wall.

### PINK PORPOISE

(TUNE: BATTLE HYMN OF THE  
REPUBLIC)

1. While one pink porpoise popped up  
the pole,  
The other pink porpoise popped down.  
(4X)

Chorus:

Oh, my goodness how peculiar,  
Oh, my goodness how peculiar,  
Oh, my goodness how peculiar,  
While one pink porpoise popped up the  
pole,  
The other pink porpoise popped down.

2. While one slick seal slipped into  
the slush,  
The other slick seal slipped out.

3. While one flea fly flew into the  
flue,  
The other flea fly flew out.

4. While one blue beetle was  
bleeding blue,  
The other blue beetle bled black.

5. Vile von Volksvagon vent into the  
valley,  
De odder Volksvagon vent out.

6. While one sly snake slid into the  
slough,  
The other sly snake slid out.

7. While one red rooster ran up the  
road,  
The other red rooster ran down.

8. While one hedgehog edged up the  
road,  
The other hedgehog edged down.

9. While one warm worm wriggled up  
the walk,  
The other warm worm wriggled down.

10. When one green giant was growing  
grain,  
The other green giant grew grass.

### IF I WEREN'T A 4-H MEMBER

1. I'm glad I am a 4-H member,  
There's nothin I'd rather be,  
But if I weren't a 4-H member,  
a MORT-I-CIAN I would be.

(spoken) Six by four, nail it to  
the floor, Dig!

2. I'm glad I am a 4-H member,  
There's nothin I'd rather be,  
But if I weren't a 4-H member,  
An ICE CREAM MAN I'd be.  
(spoken in rhythm) Gooshy,  
gooshy, gooshy, gooshy good ice  
cream. Slurp!

3. STEWARDESS - Here's your coffee,  
here's your tea, here's your  
plastic baq. Blech!

4. PREACHER - Well, well, you never  
can tell, you might go to  
heaven and you might go to . . .  
Well, well, etc.

5. BIRD WATCHER - Here's a birdie,  
there's a birdie, there's another  
birdie. Splat!

6. DOLLY - Mommy, Daddy, I love you.  
Wah!

7. DOCTOR - How's your tummy,  
how's your head, take two  
aspirin and go to bed. Aah!

8. FARMER - Come on Bossy, Come on  
Bossy, Give a little milk,  
SQUIRT!  
Come on Bossy, Come on  
Bossy, Give a little milk,  
SQUIRT!

9. UNDERTAKER - Dig...a ditch...  
and throw the body in, PLOP!  
Dig...a ditch...and throw the  
body in, PLOP!

10. CARPENTER - Two...by four... and  
nail it to the floor, BAM!  
Two...by four...and nail it to  
the floor, BAM!

11. BALLERINA - Dance...and dance...  
and dance around the floor, WHEE!  
Dance...and dance... and dance  
around the floor, WHEE!

THE TITANIC

Oh, they built the ship Titanic to  
sail the ocean blue.  
And they thought they had a ship that  
the water couldn't go through.  
But the Good Lord raised his hand,  
said that ship will never land.  
It was sad when the great ship went  
down.

Chorus: It was sad (it was sad),  
it was sad (it was sad)  
It was sad when that great  
ship went down (to the  
bottom of the)  
Husbands and wives, little  
children lost their lives  
It was sad when the great  
ship went down.

Oh they started out from England and  
headed for the shore  
But the rich refused to 'sociate with  
the poor  
So they put 'em down below where  
they'd be the first to go  
It was sad when the great ship went  
down.

Chorus

Oh, they put the lifeboats out on the  
cruel and raging sea  
And the band kept playing "Nearer My  
God to Thee"  
And the little children cried as the  
water swept inside  
It was sad when the great ship went  
down.

Chorus

Well, the moral of this story as you  
can plainly see  
Is to wear a life preserver when you  
go out to sea  
The Titanic didn't make it though  
mighty as could be  
It was sad when the great ship went  
down.

Chorus

TODAY IS . . .

Today is Monday, today is Monday  
Monday bread and butter  
All you hungry children  
We wish the same to you.

Today is Tuesday, today is Tuesday  
Tuesday string beans  
Monday bread and butter  
All you hungry children  
We wish the same to you.

Today is Wednesday, today is  
Wednesday  
Wednesday soup  
Tuesday string beans  
Monday bread and butter  
All you hungry children  
We wish the same to you.

Today is Thursday, today is Thursday  
Thursday roast beef  
Wednesday soup  
Tuesday string beans  
Monday bread and butter  
All you hungry children  
We wish the same to you.

Today is Friday, today is Friday  
Friday fish  
Thursday roast beef  
Wednesday soup  
Tuesday string beans  
Monday bread and butter  
All you hungry children  
We wish the same to you.

Today is Saturday, today is Saturday  
Saturday payday  
Friday fish  
thursday roast beef  
Wednesday soup  
Tuesday string beans  
Monday bread and butter  
All you little children  
We wish the same to you.

Today is Sunday, today is Sunday  
Sunday church  
Saturday payday  
Friday fish  
Thursday roast beef  
Wednesday soup  
Tuesday string beans  
Monday bread and butter  
All you little children  
We wish the same to you.

FOUND A PEANUT

Found a peanut, found a peanut  
Found a peanut, found a peanut  
Found a peanut.

Cracked it open, cracked it open  
Cracked it open last night  
Last night I cracked it open  
Cracked it open last night.

It was rotten, it was rotten  
It was rotten last night  
Last night it was rotten  
It was rotten last night.

Ate it anyway, ate it anyway  
Ate it anyway last night  
Last night I ate it anyway  
Ate it anyway last night.

Got a stomachache, got a stomachache  
Got a stomachache last night  
Last night I got a stomachache  
Got a stomachache last night.

Called the doctor, called the doctor  
Called the doctor last night  
Last night I called the doctor  
Called the doctor last night.

Appendicitis, appendicitis  
Appendicitis last night  
Last night appendicitis  
Appendicitis last night.

Operation, operation  
Operation last night  
Last night an operation  
Operation last night.

Died anyway, died anyway  
Died anyway, last night  
Last night I died anyway  
Died anyway last night.

Went to heaven, went to heaven  
Went to heaven last night  
Last night I went to heaven  
Went to heaven last night.

Met St. Peter, met St. Peter  
Met St. Peter last night  
Last night I met St. Peter  
Met St. Peter last night.

Didn't like him, didn't like him  
Didn't like him last night  
Last night I didn't like him  
Didn't like him last night.

Went the other way, went the other way  
Went the other way last night

Last night I went the other way  
Went the other way last night.

Met the devil, met the devil  
Met the devil last night  
Last night I met the devil  
Met the devil last night.

Shoveling coal, shoveling coal  
Shoveling coal just now  
Just now I'm shoveling coal  
Shoveling coal just now.

Found a peanut, found a peanut  
Found a peanut just now  
Just now I found a peanut  
Found a peanut just now.

Cracked it open, cracked it open

(Repeat song ad infinitum)

BUG JUICE

(Tune: On Top of Old Smokey)

At camp with the 4-H  
They gave us a drink  
We thought it was kool-aid  
Because it was pink.

But the drink that they gave us  
Would have grossed out a moose  
For that good tasting pink drink  
Was really bug juice

It looks fresh and fruity  
Like tasty kool-aid  
But the bugs that are in it  
Were murdered with RAID

We drank it by gallons  
We drank it by tons  
But then the next morning  
We all had the runs.

Next time you drink bug juice  
And a fly drives you mad  
He's just getting even  
Cause you swallowed his Dad.

ALICE

Alice, where are you going  
Upstairs to take a bath  
Alice, with legs like toothpicks  
Neck like a giraffe.

Alice got in the bathtub,  
Pulled out the plug and then  
Oh my goodness, oh my soul  
There goes Alice down the hole!

Alice, where are you going  
Glub, glub, glub.



THE OTHER DAY I MET A BEAR

(TUNE: SIPPING CIDER THROUGH A STRAW)

The other day (the other day)  
I met a bear (I met a bear)  
Out in the woods (out in the woods)

-Repeat in Unison-

He looked at me (he looked at me)  
I looked at him (I looked at him)  
He sized up me (he sized up me)  
I sized up him (I sized up him)

-Repeat in Unison-

He said to me (he said to me)  
"Why don't you run? (why don't you run?)  
I see you don't (I see you don't)  
Have any gun (have any gun)

-Repeat in Unison-

I said to him (I said to him)  
"That's a good idear (that's a good idear)  
Come on now, feet (come on now, feet)  
Let's get out of here". (let's get out of here)

-Repeat in Unison-

And so I ran (and so I ran)  
Away from there (away from there)  
But right behind (but right behind)  
Me, came that bear (me, came that bear)

-Repeat in Unison-

And then I saw (and then I saw)  
Ahead of me (ahead of me)  
A great big tree (a great big tree)  
Oh, glory be! (oh, glory be!)

-Repeat in Unison-

The lowest branch (the lowest branch)  
Was ten feet up (was ten feet up)  
I'd have to jump (I'd have to jump)

And trust my luck (and trust my luck)

-Repeat in Unison-

And so I jumped (and so I jumped)  
Into the air (into the air)  
But missed the branch (but missed the branch)  
Away up there (away up there)

-Repeat in Unison-

Now don't you fret (but don't you fret)  
And don't you frown (and don't you frown)  
I caught that branch (I caught that branch)  
On the way back down (on the way down)

-Repeat in Unison-

That's all there is (that's all there is)  
There ain't no more (there ain't no more)  
Unless I see (unless I see)  
That bear once more (that bear once more)

-Repeat in Unison-

AN AUSTRIAN WENT A YODELING

(TUNE: "CUCKOO")

Oh, an Austrian went yodeling  
On the mountains so high,  
Along came a Cuckoo bird  
Interrupting his cry.

Chorus:

Ho-le-ah, holia rocka keya  
Holia rock kuckoo  
Holia rocka keya  
Holia rock kuckoo  
Holia rocka keya  
Holia rock kuckoo  
Holia rocka keya, ho.

2. 2 Cuckoo birds      kuckoo, kuckoo
3. Moo cow              moo
4. Grizzly bear        gurr
5. Saint Bernard      arf arf
6. Fire engine        whoo whoo
7. Rain storm         pudoo      pudoo
- pudoo
8. Pretty girl         wheet wheew  
                         (whistle)
9. Donald Duck        quack quack  
(Make up more verses if needed)
10. Oh an Austrian went yodeling  
    On the mountains so high,  
    Along came an avalanche,  
    And it killed the poor guy.

ON TOP OF MY HEADACHE

(Tune: "On Top Of Old Smoky")

On top of my headache,  
I had a sore throat.  
My bones were all aching,  
I smelled like a goat.

My doctor prescribed,  
A trip on a boat.  
But alas and alack, dear,  
That boat will not float.

So now I am writing,  
From under the sea.  
The joke's on my doctor,  
How will he bill me?

I'M SCREAMING AT A WHITE SHEEPDOG

(Tune: "White Christmas")

I'm screaming at a white  
sheepdog,  
Each time he sits upon my  
chair.  
It's a thing I'm dreading,  
The way he's shedding.  
And coats everything with hair.  
I'm screaming at a white  
sheepdog,  
And may he visit you some  
night.  
May his bark be worse than his  
blight,  
And may all your furniture be  
white.

NERO, MY DOG, HAS FLEAS

(Tune: "Nearer, My God, To  
Thee")

Nero, my dog, has fleas,  
Nero has fleas,  
Nero, my dog, has fleas,  
Nero has fleas.

That's not a swarm of bees,  
Nero, my dog, has fleas,  
Nero, my dog, has fleas,  
Nero has fleas.

O TOM THE TOAD

(Tune: "O Tannenbaum")

O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?  
O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?  
You were my friend and now  
you're dead,  
You bear the marks of tire  
tread,  
O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?

O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?  
O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?  
You did not see yon passing  
car,

And now you're stretched out on  
the tar,  
O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?

O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?  
O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?  
You hopped out on the yellow  
line,

And turned into a streak of  
slime,  
O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?

O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?  
O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?  
It's clear to all you're in  
rut,

We all did see your gushing  
gut.  
O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?

O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?  
O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?  
There was a loud and awful  
crash,

For poor old Tom had just got  
smashed.  
O Tom the Toad, O Tom the Toad,  
Why did you hop up on the road?

I HAD AN AINT

(Tune: How Dry I am)

I had an aint,  
Went to Japan  
She brung to me,  
A great big fan.  
(Fanning motion with one hand continues throughout song)

I had an aint,  
Went to Algiers.  
She brung to me,  
A pair of shears.  
(Scissors motion with other hand continues throughout)

I had an aint,  
Went to the fair.  
She brung to me,  
A rocking chair.  
(Rocking motion with upper body continues throughout)

I had an aint,  
Went to Hong Kong.  
She brung to me,  
A game of ping pong.  
(Head moves side to side throughout)

I had a aint  
Went to Hondur,  
She brung to me  
Some horse manure.  
(Shake one foot throughout)

I had a aint  
Went to the zoo,  
She brung to me,  
Some nuts like you.  
(Stop motions, Point to the group)

I POINTS TO MINESELF

I points to mineself  
Vas is das here  
Das is mine top notcher  
Ya mamma dear  
Top notcher, top notcher  
Ya mamma dear  
Dat's wot I learned in der school  
Boom Boom

Top notcher - top of head  
Sweat browser - brow  
Eye winker - eye  
Horn blower - Nose  
Soup strainer - mustache  
Lunch eater - mouth  
Chin Chowser - chin  
Rubber necker - neck  
Chest protector - chest  
Breadbasket - tummy  
Foot stomper - foot

STAY ON THE SUNNY SIDE

Keep on the sunny side,  
Always on the sunny side,  
Stay on the sunny side of life.  
You will feel no pain,  
As we drive you insane,  
So stay on the sunny side of life.

Knock-Knock  
Who's There  
Either  
Either Who  
Either Bunny

Nother  
Nother Either Bunny

Stella  
Stella nother Either bunny

Warren  
Warren the heck are all the either  
bunnies coming from

Cargo  
Cargo Beep Beep and run over all the  
Either bunnies

Boo  
Don't cry. Either bunnies come back  
next year.

RAIN ROUND

The leader turns slowly, facing each part of the group in turn and making one of the following sounds. When she returns to the starting point, she changes to the next sound. Group members begin the sound when she is facing them and continue until she faces them again with a new sound. The result sounds like a rainstorm, approaching from the distance, building to a climax in a thunderous downpour, and fading away again.

Quiet  
Rub thumb and forefinger together  
Snap fingers  
Rub hands together  
Light clapping  
Medium clapping  
Heavy clapping  
Hit thighs  
Hit thighs and stamp feet  
Hit thighs  
Heavy clapping  
Medium clapping  
Light clapping  
Rub hands together  
Snap fingers  
Rub thumb and forefinger together  
Quit

HAVE YOU EVER SEEN?

(Tune: The More We Get Together)

Have you ever seen a horse fly, a horse fly, a horse fly?  
Have you ever seen a horse fly?  
Now you tell us one.

Have you ever seen a shoe box, a shoe box, a shoe box?  
Have you ever seen a shoe box?  
Now you tell us one.

Have you ever seen a chimney sweep, a chimney sweep, a chimney sweep?  
Have you ever seen a chimney sweep?  
Now you tell us one.

Have you ever seen a dish mop, a dish mop, a dish mop?  
Have you ever seen a dish mop?  
No you tell us one.  
Etc.

I'M LOOKING OVER MY DEAD DOG ROVER

I'm looking over my dead dog Rover,  
That I overran with the mower.  
One leg is mangled, another is gone.  
The third leg is scattered all over the lawn.  
No use explaining the one remaining,  
It's stuck to the kitchen door.  
I'm looking over my dead dog Rover,  
That I overran with the mower.

I'VE GOT SIXPENCE

I've got sixpence, jolly, jolly, sixpence.  
I've got sixpence to last me all my life.  
I've got sixpence to spend and sixpence to lend.  
And sixpence to send home to my wife, poor wife.  
No cares have I to grieve me.  
No silly little boys to deceive me,  
I'm as happy as a lark, believe me,  
As we go rolling, rolling home.  
Rolling home (rolling home)  
Rolling home (rolling home)  
By the light of the silvery moon  
Happy is the day when the counselors get their pay

And we get 99 percent, plus tax.

(Repeat using fourpence, etc.)

WHEN IT'S HOGCALLING TIME

When it's hogcalling time in Nebraska  
(Sooie! Sooie!)  
I'll be calling, my darling, to you.  
When the cows moo moo moo in the meadow,  
I'll be calling, my darling, to you.

In the twilight, by the pigpen  
(Oink! Oink!)  
All my beautiful dreams will come true.  
When it's hogcalling time in Nebraska  
(Sooie! Sooie!)  
I'll be calling, my darling, to you.

When it's hogcalling time in Nebraska,  
When it's hogcalling time in Nebraska,  
When it's hogcalling time in Nebraska,  
Then it's hogcalling time in Nebraska.

BRING BACK MY NEIGHBORS TO ME

(Tune: "My Bonnie Lies Over The Ocean")

Last night as I lay on my pillow,  
Last night as I lay on my bed,  
I stuck my feet out of the window,  
In the morning my neighbors were dead.

Bring back, bring back,  
Bring back my neighbors to me, to me.  
Bring back, bring back,  
Bring back my neighbors to me.

STINKY

(Tune - Turkey in the Straw)

Oh I stuck my head in a little skunk's hole.  
And the little skink said, "Well bless my soul"  
Take it out, take it out, remove it.

Well, I didn't take it out, and the little skunk said,  
If you don't take it out you'll wish you had,  
Take it out, take it out, remove it.

Well, I didn't take it out, and the little skunk said, "PSSSSST"  
---I removed it.  
Confidentially, it stinks!!

IT AIN'T GONNA RAIN NO MORE

Oh, it ain't gonna rain no more no more  
It ain't gonna rain no more  
So how in the heck can I wash my neck  
If it ain't gonna rain no more.

Mary had a little lamb  
so goes the tale of your  
She loved that little lamb so much  
she passed her plate for more.

A bull frog sat on a lily pad  
looking up in the sky  
He fell right off that lily pad  
and got water in his eye.

A man lay down by the sewer and  
by the sewer he died  
And people who were passing by  
called it sewerside.

A boy stood on a burning deck  
his feet were full of blisters  
He tore his pants on a rusty nail  
and had to wear his sister's.

A doctor fell into a well  
and broke his collar bone  
We think that he should tend the sick  
and leave the well alone.

A farmer slipped on the old barn roof  
when rotten boards gave way  
And as he fell he shrugged and said  
"It's time to hit the hay"

Humpty Dumpty fell right down  
and landed on his head  
So all the horses and the men  
had scrambled eggs and bread.

GRANDPA'S WHISKERS

Chorus: They're always in the way,  
The cows eat them for hay;  
They hide the dirt on  
grandpa's shirt  
They're always in the way.

1. When Grandpa went to war  
He fooled the enemy  
He hid behind his whiskers  
They thought he was a tree.

Chorus:

2. When Grandma goes to sleep  
She dreams of things to eat  
She chews on Grandpa's whiskers  
And thinks they're shredded  
wheat.

QUARTERMASTERS STORE

There are snakes, snakes,  
Big as garden rakes  
In the store, in the store.  
There are snakes, snakes,  
Big as garden rakes  
In the Quartermaster's store.

\* My eyes are dim, I cannot see  
I have not got my specks with me.  
I have not got my specks with me.

2. mice...running through the rice
3. rats...big as alley cats
4. leaches...clinging to the peaches
5. peas...peas with wrinkled knees
6. snails...big as garbage pails
7. butter...rollin in the gutter
8. eggs...on little band legs
9. steaks...that keep us all awake
10. bread...like great lumps of lead
11. lard...they sell it by the yard
12. kippers...that go about in slippers
13. cake...that gives us tummy aches
14. beans...as big as submarines

PRUNE SONG

No matter how young a prune may be  
He's always full of wrinkles  
A baby prune is like his dad  
But he ain't wrinkled half so bad.

Now we have wrinkles on our face  
A prune has them every place.  
No matter how young a prune may be  
He's always getting stewed.

Spoken - Little seed inside that  
prune  
Is it night or is it noon?  
What's your name?  
What's ya'll doin'  
Little seed inside that  
pru-in?

Sing - No matter how young a prune  
may be  
He's always getting stewed.

MY UNDERWEAR

(Tune: Bye, Bye, Blackbird)

I have lost my underwear  
I don't care, I'll go bare  
Bye, bye longjohns.

They were very dear to me  
Tickled me, hee, hee, hee,  
Bye, bye longjohns.

How I miss that trap door behind me.  
If you see them, you'll know where to  
find me.

I have lost my underwear  
I don't care, I'll go bare  
Longjohns, bye bye.

### LITTLE RABBIT FOO FOO

Little rabbit Foo Foo,  
Hopping through the forest,  
Scooping up the field mice,  
And bashing them on the head.

Along came the good fairy,  
And she said:  
"Little rabbit Foo Foo,  
I don't want to see you,  
Scooping up the field mice,  
And bashing them on the head.

I'll give you three chances,  
Then I'll turn you into a goon".

So, the next day:  
(Sing the verse again), then sing:  
"I'll give you two more chances,  
Then I'll turn you into a goon".

So, the next day:  
(Sing the verse again), then sing:  
"I'll give you one more chance,  
Then I'll turn you into a goon".

So, the next day:  
(Sing the verse again), then sing.  
"I gave you three chances,

Now I'll turn you into a Goon!!!"  
POOOOOOOOF!!!

The moral of the story is  
Hare today -- Goon tomorrow!

### ALICE THE CAMEL

(Tune: Them Dry Bones)

Alice the camel has ten humps,  
Alice the camel has ten humps,  
Alice the camel has ten humps,  
Go Alice go, boom, boom, boom.

2. Alice the camel has nine humps,  
etc.
3. Alice the camel has eight humps,  
etc.
4. Alice the camel has seven humps,  
etc.
- 5-10. Continue singing song with one  
less hump each verse.

Last verse:

Alice the camel has no humps,  
Alice the camel has no humps,  
Alice the camel has no humps,  
Alice is a horse.

(Group should be in lines or in a  
circle with arms around each others'  
shoulders. On the words "ten humps"  
and "boom, boom, boom" everyone bumps  
hips with each other.

### FATHER ABRAHAM

Father Abraham, had seven sons, sir.  
Seven sons, sir, had Father Abraham.  
And they didn't laugh, and they  
didn't cry,  
All they did was go like this: With a  
right. (Move right arm, continue  
throughout song).

\* Verses and actions are cumulative,  
repeat this phrase as needed.

2. With a right,  
And a left, (move left arm,  
too, and continue)
3. With a right,  
And a left,  
And a right, (add right leg,  
continue)
4. With a right,  
And a left,  
And a right,  
And a left, (add left leg,  
etc.)

(Use all previous verses and  
add:)

5. With a hip, (wiggle hips)
6. And a head, (move head)
7. And a turn, (turn around)

### DO YOUR EARS HANG LOW?

Do your ears hang low?  
Do they wobble to and fro?  
Can you tie them in a knot?  
Can you tie them in a bow?  
Can you throw them o'er your shoulder  
like a continental soldier?  
Do your ears hang low?

Do your ears stand high?  
Do they reach up to the sky?  
Do they fall down when you're wet?  
Do they stand up when they're dry?  
Can you signal to your neighbor  
With a minimum of labor?  
Do your ears stand high?

### LOLLIPOP

(Tune - Harrigan)

L-O-double L-I-P-O-P spells  
Lollipop, lollipop  
It's the only decent kind of  
candy, candy.  
The guy who made it must have been  
a dandy, dandy.  
L-O-double L-I-P-O-P you see  
It's a lick on a stick and it's bound  
to make you sick,  
It's LOLLIPOP for me.

ARE YOU SLEEPING?



Are you sleeping?  
Brother John,

Morning bells are ringing,  
Ding, ding, dong!

WHITE CORAL BELLS



White coral bells upon a slender  
stalk,  
Lilies of the valley deck my garden  
walk,

Oh, don't you wish that you could  
hear them ring?  
That will happen only when the  
fairies sing.

FAREWELL, GOOD FRIENDS

Farewell, good friends,  
Farewell, good friends,  
Farewell, farewell!  
Till we meet again,  
Till we meet again,  
Farewell, farewell.

LOVE, LOVE

(TUNE: ROSE, ROSE)

Love, love, love, love  
The Gospel in one word is love  
Love thy neighbor as thy brother  
Love, love, love.

CANOE ROUND

My paddle's keen and bright,  
Flashing like silver.  
Follow the wild goose flight,  
Dip-dip and swing.

Dip-dip and swing it back,  
Flashing like silver.  
Follow the wild goose track,  
Dip-dip and swing.

THE LORD IS MY SHEPHERD

The Lord is my Shepherd  
I'll follow Him always, always,  
always.  
I'll follow Him always.

GOOSE ROUND

Why doesn't my goose lay as well as  
thy goose,  
When I paid for my goose  
Twice as much as thine?

FROG IN YONDER POND

Hear the lively song of the  
Frog in Yonder pond  
Crick crick crickety crick  
Burrump!

ROW YOUR BOAT

Row, row, row, your boat  
Gently down the stream;  
Merrily, merrily, merrily,  
merrily,  
Life is but a dream.

ONE BOTTLE POP



One bottle pop, two bottle pop  
Three bottle pop, four bottle pop  
Five bottle pop, six bottle pop  
Seven, seven bottle pop

Don't throw your junk in my back yard  
My back yard, my back yard  
Don't throw your junk in my back yard  
My back yard's full.

Fish and chips and vinegar  
Vinegar, vinegar  
Fish and chips and vinegar  
Pepper, pepper, pepper pot.

Don't put your socks in my suitcase  
My suitcase, my suitcase  
Don't put your socks in my suitcase,  
My suitcase is full.

I LOVE THE MOUNTAINS



I love the mountains,  
I love the rolling hills,  
I love the flowers,  
I love the daffodils;  
I love the fireside when all the  
lights are low.

I love the singing,  
I love the harmony,  
I love the laughter,  
I love the gaiety;  
I love the friendliness of people  
just like you.

Boom-dee-ah-da,  
Boom-dee-ah-da,  
Boom-dee-ah-da,  
Boom-dee-ah-da.



A RAM SAM SAM



A ram sam sam, a ram sam sam, guli  
guli guli guli guli ram sam sam.

A rafi, a rafi, guli guli guli guli  
guli ram sam sam.

LOVELY EVENING



Oh, how lovely is the evening, is the  
evening,

When the bells are sweetly ringing,  
sweetly ringing,  
Ding-dong, ding-dong, ding-dong!

MUSIC SHALL LIVE



All things shall perish from under  
the sky;  
Music alone shall live,  
Music alone shall live,  
Music alone shall live,  
Never to die.

I AIN'T GONNA GRIEVE MY LORD NO MORE



Oh, the deacon went down (oh, the  
deacon went down),  
In the cellar to pray (in the  
cellar to pray),  
He fell asleep (he fell  
asleep),  
And he stayed all day (and he  
stayed all day).  
Oh, the deacon went down the  
cellar to pray,  
He fell asleep and he stayed all day.  
I ain't gonna grieve my Lord no  
more.

**Chorus:**

I ain't gonna grieve my Lord no  
more.  
I ain't gonna grieve my Lord no  
more,  
I ain't gonna grieve my Lord no  
more.

GIVE ME OIL IN MY LAMP

Give me oil in my lamp,  
Keep it burning, burning,  
burning.  
Give me oil in my lamp, I  
pray. (Hallelujah)  
Give me oil in my lamp,  
Keep it burning, burning,  
burning, keep it  
burning 'til the judgment day.  
Sing Hosanna, sing Hosanna,  
Sing Hosanna to the King of Kings!  
(Repeat last two lines).

Oh, you can't get to heaven  
(oh, you can't get to  
heaven),  
On roller skates (on roller  
skates),  
'Cause you'll roll right by  
( 'cause you'll roll right by).  
Them pearly gates (them pearly  
gates).

Oh, you can't get to heaven,  
(oh, you can't get to  
heaven),  
In a rocking chair (in a  
rocking chair).  
'Cause the Lord don't want  
( 'cause the Lord don't want),  
No lazy folks there (no lazy  
folks there).

DO LORD

I've got a home in Glory land  
that out shines the sun,  
I've got a home in Glory land  
that out shines the sun,  
I've got a home in Glory land  
that out shines the sun,  
Look away beyond the blue.

Do Lord, Oh do Lord, O do you  
remember me?  
Do Lord, Oh do Lord, O do you  
remember me?  
Do Lord, Oh do Lord, O do you  
remember me?  
Look away beyond the blue.

I took Jesus as my Savior,  
You take him too...Do Lord...

TRAMPIN

I'm a tramp-in' tramp-in',  
 Tryin' to make heaven my home.  
 Hallelujah!  
 I'm a tramp-in', tramp-in',  
 Tryin' to make heaven my home.  
 I've never been to heaven but  
 I've been told,  
 Tryin' to make heaven my home,  
 That the streets up there are  
 paved with gold;  
 Tryin' to make heaven my home.  
 (Repeat first 4 lines).

BUBB BUBB BUBBLING

Guys:

Bubb Bubb Bubb Bubbling  
 Bubb Bubb Bubb Bubbling  
 Keep repeating

Gals:

Jesus love is bubbling over  
 Jesus love is bubbling in my  
 soul.  
 Jesus love is bubbling over.

All:

One, two, three, four, five,  
 Oh Yeah!

PRAISE YE THE LORD

Al-le-lu-Al-le-lu-Al-le-lu-  
 Alleluia.  
 Praise ye the Lord,  
 Al-le-lu-Al-le-lu-Al-le-lu-  
 Alleluia.  
 Praise the Lord,  
 Praise ye the Lord, Al-le-lu-ia  
 Praise ye the Lord, Al-le-lu-ia  
 Praise ye the Lord, Al-le-lu-ia  
 Praise ye the Lord.

ALL NIGHT, ALL DAY

All night, all day,  
 Angels watchin' over me, my  
 Lord.  
 All night, all day, Angels  
 watchin' over me.  
 Day is dying in the west,  
 Angels watchin' over me, My  
 Lord.  
 Sleep, my child, and take your  
 rest,  
 Angels watchin' over me.

All night, all day,  
 Angels watchin' over me, my  
 Lord.  
 All night, all day,  
 Angels watchin' over me.  
 Now I lay me down to sleep,  
 Angels watchin' over me, my  
 Lord.  
 Pray the Lord my soul to keep, Angels  
 watchin' over me.

All night, all day,  
 Angels watchin' over me, my  
 Lord.  
 All night, all day,  
 Angels watchin' over me.  
 If I die before I wake,  
 Angels watchin' over me, my  
 Lord.  
 Pray the Lord my soul to keep.  
 Angels watchin' over me.

All night, all day,  
 Angels watchin' over me, my  
 Lord.  
 All night, all day,  
 Angels watchin' over me.

WHEN I'M ON MY JOURNEY



When I'm on my journey don't you weep  
after me.

When I'm on my journey don't you weep  
after me.

When I'm on my journey don't you weep  
after me.

I don't want you to weep after me.

High up on the mountain leave  
your troubles down below.

(Repeat 3 times).

I don't want you to weep after me.

Every lonely river must go down to  
the sea (Repeat 3 times).

I don't want you to weep after me.

When the stars are fallin' and the  
thunder starts to roll (Repeat 3  
times),

I don't want you to weep after me.

When I'm on my journey don't you weep  
after me, (Repeat 3 times).

I don't want you to weep after me.

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 shan't be ashamed;  
To turn, turn will be our  
delight till by turning,  
turning we come round  
right.



Rocka my soul in the bosom of  
Abraham,  
Rocka my soul in the bosom of  
Abraham,  
Rocka my soul in the bosom of  
Abraham,  
Oh, rocka my soul.

So high you can't get over it,  
So low you can't get under it,  
So wide you can't get around it you  
gotta go in by the door.

Rock my soul, Rock my soul, Rock my  
soul, Rock my soul.

(Teach each part to the entire group.  
Divide the group into three, and sing  
the song as a three-part song.)

GONNA SING, MY LORD

Gonna sing, my Lord, for all  
that I'm worth,  
Gonna sing, my Lord, for all  
that I'm worth,  
Lord, Lord,  
Gonna sing, my Lord, for all  
that I'm worth,  
Gonna sing, my Lord, Lord,  
Lord,  
'Til I see your face.

2. Gonna love, my Lord
3. Gonna laugh, my Lord
4. Gonna die, my Lord
5. Gonna live, my Lord
6. Gonna sing, my Lord

I'VE GOT THE JOY

I've got the joy, joy, joy, joy,  
Down in my heart, down in my heart,  
down in my heart.  
I've got the joy, joy, joy,  
joy down in my heart,  
Down in my heart to stay.

It keeps my singing,  
singing, singing, singing down in my  
heart.

I've got the peace that  
passes understanding down in my  
heart.

I've got the faith that  
fosters fonder friendships down in my  
heart.

I've got the joy, joy, joy, joy down  
in my heart.

THE UPWARD TRAIL

We're on the upward trail,  
We're on the upward trail:  
Singing, singing, everybody  
singing,  
As we go.  
We're on the upward trail,  
We're on the upward trail:  
Singing, singing, everybody  
singing,  
Homeward bound.

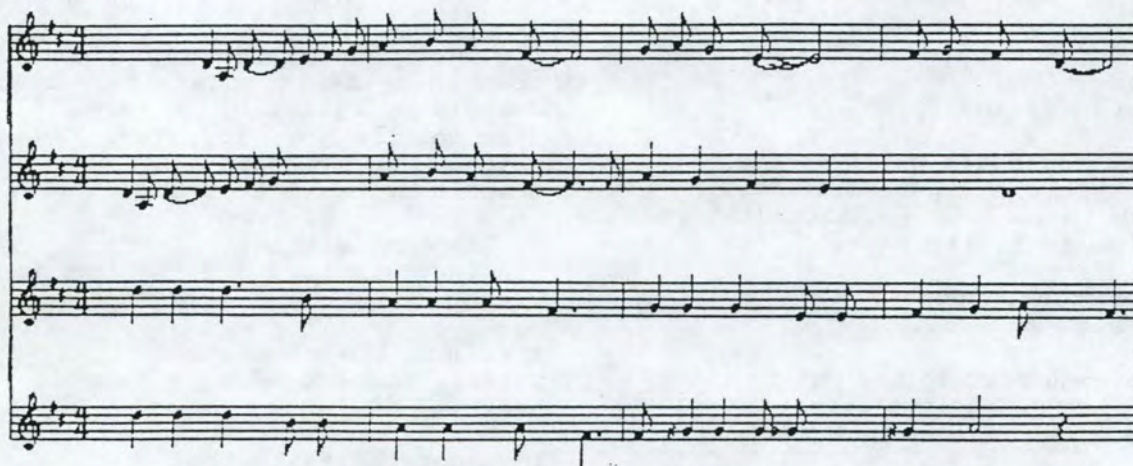


Good news! Chariot's coming, Good news!  
 Good news! Chariot's coming, Good news!  
 Chariot's coming, and I don't want it  
 to leave me behind.

2. Pair of wings...
3. Silver slippers...
4. Starry crown...
5. Golden harp...

There's a long white robe in the  
 heaven I know,  
 There's a long white robe in the  
 heaven I know,  
 And I don't want it to leave me  
 behind.

MAGIC PENNY



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

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

Chorus:

Let's go dancing till the break  
 of day,  
 If there's a piper we can pay.  
 For love is something if you give it  
 away,  
 You'll end up having more.

Chorus:

GREEN GROW THE RUSHES

The musical score is written on five staves. The first staff is marked with a Roman numeral 'I' and the word 'CHORUS'. The second staff is marked with 'II. S. III TO XII' and '(three, etc.)'. The third staff is marked with a Roman numeral '2' and 'D.S. FINE'. The fourth staff is marked with Roman numerals '3' and '4', and '(to 3)'. The fifth staff is marked with '(4, 6, 10)' and '(to 3)'. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

1. I'll sing you one-ho!  
Green grow the rushes ho;  
What is your one-ho?  
One is one and all alone  
and evermore shall be so.
2. I'll sing you two-ho!  
Green grow the rushes ho;  
What are your two-ho?  
Two, two, the lily white  
boys, clothed all in  
green-ho,  
One is one and all alone  
and evermore shall be so.
3. Three, three the rivals.
4. Four for the gospel makers.
5. Five for the symbols at  
your door and four for  
the gospel makers.
6. Six for the six proud walk.
7. Seven for the seven stars  
in the sky, and six for  
the six proud walkers.
8. Eight for the April  
rainers.
9. Nine for the nine bright  
shiners.
10. Ten for the ten  
commandments.
11. Eleven for the lev'n went  
up to heaven and ten for the ten  
commandments.
12. Twelve for the twelve  
Apostles.

SEEK AND YE SHALL FIND

Seek and ye shall find  
Knock and the door shall be  
open  
Ask and it shall be given  
And the love comes a tumblin  
down

1. My brother the Lord has  
been here  
My brother the Lord has  
been here  
My brother the Lord has  
been here  
And the love comes a  
tumblin down.
2. My Sister the Lord has spoken

STANDING IN THE NEED OF PRAYER

It's me, it's me, O Lord,  
standin' in the need of  
prayer,  
It's me, it's me, O Lord,  
standin' in the need of  
prayer.  
Not my father, not my mother, but  
it's me O Lord, standin' in the need  
of prayer.  
Not my sister, not my brother, but  
it's me, O Lord,  
Standin' in the need of prayer.  
(Repeat first 4 lines)

HE'S GOT THE WHOLE WORLD

He's got the whole world in His hands,  
He's got the big round 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 the wind and the rain in His hands,  
He's got the sun and the moon in His hands,  
He's got the wind and the rain in His hands,  
He's got the whole world in His hands.

3. He's got the tiny little baby in His hands.
4. He's got you and me, brother in His hands.
5. He's got everybody in His hands.
6. Repeat the first stanza.

THIS LITTLE LIGHT OF MINE

This little light of mine,  
I'm gonna let it shine,  
This little light of mine,  
I'm gonna let it shine,  
This little light of mine,  
I'm gonna let it shine,  
Let it shine, let it shine,  
let it shine.

2. Hide it under a bush, O no!
3. Won't let Satan blow it out!
4. All around the neighborhood
5. Up and down the city streets
6. Let it shine till Jesus comes.

RISE AND SHINE

Chorus:  
Rise and shine and give God your glory, glory,  
Rise and shine and give God your glory, glory,  
Rise and shine and give God your glory, glory,  
Children of the Lord.

The Lord said to Noah there's gonna be a floody floody,  
Lord said to Noah there's gonna be a floody floody,  
Get my children out of the muddy muddy,  
Children of the Lord.

Chorus

Noah he built him an arky arky,  
Noah he built him an arky arky,  
Built it out of hickory barky barky,  
Children of the Lord.

Chorus

The animals they came on, they came on by twosies twosies  
Elephants and kangaroosies.

Chorus

It rained and rained for 40 daysies, daysies,  
Everything was dark and hazy hazy.

Chorus

The sun came out and dried up the landie landie,  
Everything was find and dandy dandy.

Chorus

This is the end of, the end of my story, story,  
Everything is hunky dory, dory.

Chorus



PASS IT ON

It only takes a spark to get a  
fire going,  
And soon all those around can  
warm up in its glowing,  
That's how it is with God's  
love.  
Once you've experienced it,  
You spread His love to every  
one,  
You want to pass it on.

What a wondrous time is spring  
when all the trees are  
budding,  
The birds begin to sing,  
The flowers start their  
blooming,  
That's how it is with God's  
love,  
Once you've experienced it,  
You want to sing it's fresh  
like spring,  
You want to pass it on.

I wish for you, my friend, this  
happiness that I've found,  
You can depend on Him,  
It matters not where you're  
bound,  
I'll shout it from the mountain  
top,  
I want my world to know,  
The Lord of love has come to me,  
I want to pass it on.

THIS IS MY FATHER'S WORLD

This is my Father's world;  
And to my listening ears,  
All nature sings, and round me  
rings,  
The music of the spheres.  
This is my Father's world;  
I rest me in the thought of  
rocks and trees, of skies and  
seas;  
His hand the wonders wrought.

This is my Father's world;  
The birds their carols raise,  
The morning light, the lily  
white,  
Declare their Maker's praise.  
This is my Father's world;  
He shines in all that's fair;  
In the rustling grass I hear him  
pass;  
He speaks to me everywhere.

This is my Father's world;  
Oh, let me never forget,  
That though the wrong seems oft so  
strong,  
God is the ruler yet.  
This is my Father's world;  
Why should my heart be sad?  
The Lord is king; let the  
Heavens ring.  
God reigns; let earth be glad.

FATHER

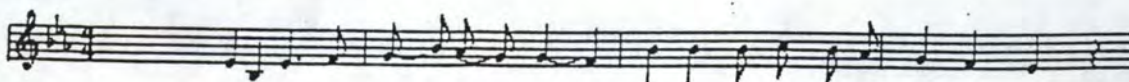


Father, I adore you,  
Lay my life down before you.  
How I love you.

Spirit, I adore you.  
Lay my life down before you.  
How I love you.

Jesus, I adore you,  
Lay my life down before you.  
How I love you.

MAKE NEW FRIENDS



Make new friends, but keep the old;  
One is silver and the other gold.

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.

HOLY, HOLY, HOLY, HOLY

Holy, holy, holy, holy,  
Holy, holy, Lord God Almighty.  
And we lift our hearts before him,  
As a token of our love,  
Holy, holy, holy, holy.

Gracious Father...  
We're so blest to be your children...

Precious Jesus...  
We're so glad that you've redeemed  
us...

Holy Spirit...  
Come and fill our hearts anew...

Hallelujah...  
Hallelujah, hallelujah...

FAIREST LORD JESUS

Fairest Lord Jesus, Ruler of all  
nature,  
O thou of God and man the Son,  
Thee will I cherish,  
Thee will I honor,  
Thou, my souls glory, joy and  
crown.

Fair are the meadows,  
Fairer still the woodlands,  
Robed in the blooming garb of  
spring,  
Jesus is fairer, Jesus is purer,  
Who makes the woeful heart to  
sing.

Fair is the sunshine, fairer  
still the moonlight,  
And all the twinkling starry  
host,  
Jesus shines brighter, Jesus shines  
purer,  
Than all the angels heaven can  
boast.

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.

Sweet the rain's new fall,  
sunlit from heaven.  
Like the first dew fall, on the  
first grass.  
Praise for the sweetness of the wet  
garden,  
Sprung in completeness where His feet  
pass.

Mine is the sunlight, mine is the  
morning,  
Born of the one light Eden saw  
play.  
Praise with elation, praise  
every morning.  
God's re-creation of the new  
day.  
(repeat verse one)

FOR THE BEAUTY OF THE EARTH

For the beauty of the earth,  
For the beauty of the skies,  
For the love which from our  
birth over and around us lies,  
Lord of all, to thee we raise  
this our hymn of grateful  
praise.

For the beauty of each hour of the  
day and of the night,  
Hill and vale, and tree and  
flower,  
Sun and moon and stars of  
light,  
Lord of all to thee we raise  
this our hymn of grateful  
praise.

For the joy of human love,  
brother, sister, parent,  
child,  
Friends on earth, and friends  
above, for all gentle  
thoughts and mild,  
Lord of all, to thee we raise  
this our hymn of grateful  
praise.

For each perfect gift of thine  
unto us so freely given,  
Graces, human and divine,  
Flowers of earth and buds of  
heaven,...

For thy Church that evermore  
lifteth holy hands above,  
Offering up on every shore,  
Her pure sacrifice of love,...

ALLELUIA

Al-le-lu-ia, Al-le-lu-ia,  
Al-le-lu-ia, Al-le-lu-ia,  
Al-le-lu-ia, Al-le-lu-ia,  
Al-le-lu-ia, Al-le-lu-ia.

Praise Your name, Lord,  
Alleluia,  
Praise Your name, Lord,  
Alleluia,  
Praise Your name, Lord,  
Alleluia,  
Praise Your name, Lord,  
Alleluia.

We're all friends here,  
Alleluia.

Alleluia, Alleluia, Alleluia,  
Alleluia.

LOVE, LOVE

(Tune: Rose, Rose)

Love, love, love, love  
The gospel in one word is  
love.  
Love thy neighbor as thy  
brother.  
Love, love, love.

I WOULD BE TRUE

I would be true, for there are  
those who trust me,  
I would be pure, for there are  
those who care;  
I would be strong, for there is  
much to suffer;  
I would be brave, for there is  
much to dare.  
I would be brave, for there is  
much to dare.

I would be friend of all the  
foe, the friendless;  
I would be giving and forget the  
gift;  
I would be humble, for I know my  
weakness;  
I would look up, and laugh and  
love, and lift.  
I would look up, and laugh, and  
love, and lift.

SPIRIT OF THE LIVING GOD

Spirit of the Living God  
Fall afresh on me.  
Spirit of the Living God  
Fall afresh on me.  
Melt me, mold me, fill me,  
use me.  
Spirit of the Living God,  
Fall afresh on me.

BLOWIN' IN THE WIND

How many roads must a man walk  
down,  
Before you call him a man?  
Yes, 'n how many seas must a  
white dove sail,  
Before she sleeps in the sand?  
Yes, 'n how many times must the  
cannon balls fly,  
Before they're forever banned?

Chorus:  
The answer, my friend is  
blowin' in the wind,  
The answer is blowin' in the  
wind.

How many years can a mountain  
exist,  
Before it is washed to the sea?  
Yes, 'n how many years can some  
people exist,  
Before they're allowed to be  
free?  
Yes, 'n how many times can a man turn  
his head,  
Pretending he just doesn't see?

Chorus

How many times must a man look up,  
Before he can see the sky?  
Yes, 'n how many ears must one man  
have,  
Before he can hear people cry?  
Yes, 'n how many deaths will it  
take 'till he knows,  
that too many people have died?

Chorus

LINGER

Mmm I want to linger, Mmm a  
little longer,  
Mmm a little longer here with  
you.

Mm-mmm, it's such a perfect  
night,  
Mm-mmm, it doesn't seem quite  
right,  
Mm-mmm, that's it's the last  
I'll spend with you.

Mm-mmm, come late September,  
Mm-mmm, I will remember,  
Mm-mmm, the perfect nights I've  
spent with you.

Mm-mmm, and as the years go by,  
Mm-mmm, I'll think of you and  
sigh,  
Mm-mmm, this is "so long" and not  
"goodbye".

DAY IS DONE



Fading light dims the sight,  
And a star gems the sky,  
gleaming bright;  
From afar, drawing nigh, falls the  
night.

Day is done; gone the sun,  
From the lake, from the hills,  
from the sky;  
All is well, safely rest: God is  
nigh.

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 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 a  
warning.  
I'd ring out love between my  
brothers and my sisters,  
All over this land.

If I had a song, I'd sing it in  
the mornin',  
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 a love between my  
brothers and my sisters,  
All over this land.

Well, I've got a hammer and  
I've got a bell,  
And I've got 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  
brothers and my sisters,  
All over this land.

SWING LOW, SWEET CHARIOT

Chorus:  
Swing low, sweet chariot,  
Coming for to carry me home.  
Swing low, sweet chariot,  
Coming for to carry me home.

I looked over Jordan and what did I  
see,  
Coming for to carry me home,  
A band of angels coming after me,  
Coming for to carry me home.  
Chorus

If you get to heaven before I do,  
Coming for to carry me home,  
Tell all my friends I'm coming  
there, too,  
Coming for to carry me home.  
Chorus

I'm sometimes up and sometimes  
down,  
Coming for to carry me home,  
But still my soul feels  
heavenly bound,  
Coming for to carry me home.  
Chorus

KUM BA YAH

(Come By Here)

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!

2. Someone's crying, Lord.
3. Someone's praying, Lord.
4. Someone's singing, Lord.
5. Someone's laughing, Lord.
6. Come by here, my Lord.

LONESOME VALLEY



Jesus walked this lonesome valley,  
He had to walk it by Himself,  
Oh nobody else could walk it for Him,  
He had to walk it by Himself.

We must walk this lonesome valley,  
We have to walk it by ourselves,  
Oh nobody else can walk it for us,  
We have to walk it by ourselves.

You must go and stand your trial,  
You have to stand it by yourself,  
Oh nobody else can stand it for you,  
You have to stand it by yourself.

MICHAEL, ROW YOUR BOAT ASHORE



Michael, row your boat ashore,  
Hallelujah!  
Michael, row your boat ashore,  
Hallelujah!

Sister, help to trim the sail,  
Hallelujah!  
Sister, help to trim the sail,  
Hallelujah!

Michael's boat's a music boat,  
Hallelujah!  
Michael's boat's a music boat,  
Hallelujah!

Jordan's River is deep and wide,  
Hallelujah!  
Milk and honey on the other side,  
Hallelujah!

Jordan's River is chilly and cold,  
Hallelujah!  
Chills the body but not the soul,  
Hallelujah!

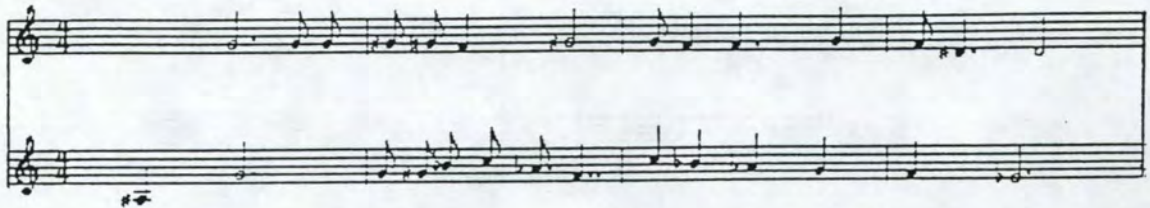
TELL ME WHY



Tell me why the stars do shine,  
Tell me why the ivy twines,  
Tell me why the sky's so blue,  
And I will tell you just why I  
love you.

Because God made the stars to  
shine,  
Because God made the ivy twine,  
Because God made the sky so  
blue,  
Because God made you, that's why I  
love you.

FRIENDS



Friends, I will remember you,  
Think of you, and pray for you.

And when another day is through,  
I'll still be friends with you.

JACOB'S LADDER



We are climbing Jacob's ladder, we  
are climbing Jacob's ladder,  
We are climbing Jacob's ladder,  
soldiers of the cross.

2. Every round goes higher,  
higher...

- 3. Sinner, do you love my  
Jesus?...
- 4. If you love Him, why not  
serve Him?...
- 5. We are climbing higher,  
higher...

EVENING GRACE



(Tune: What Child Is This)

We thank you Lord at our  
evening meal,  
For the blessings, friendships and  
love we feel.  
Oh guide our minds and our  
hearts we pray,  
Let us all make tomorrow a joyful  
day.

PRAISE FOR BREAD



Morning has come, the board is  
spread;  
Thanks be to Him who giveth  
bread;  
Praise God for bread!

Noontime has come, the board is  
spread;  
Thanks be to Him who giveth  
bread;  
Praise God for bread!

Evening has come, the board is  
spread;  
Thanks be to Him who giveth  
bread;  
Praise God for bread!



For health and strength and  
daily food,  
We praise Thy name, O Lord!

BACK OF THE LOAF



Back of the loaf is the snowy  
flour,  
And back of the flour is the  
mill,  
And back of the mill is the  
wheat and the shower,  
And the sun and the Father's  
will.

THANK YOU FOR THIS LOVELY DAY



Thank you for this lovely day,  
Guide us in the rightful way,  
Bless our families and our  
friends,  
Bless this food your kind hand  
sends.

JOHNNY APPLESEED GRACE



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.



GOD OUR FATHER

(Tune: "Are You Sleeping")

God Our Father  
God Our Father

Once again  
Once again

We do ask thy blessing  
We do ask thy blessing

Amen  
Amen

JACOBS LADDER GRACE

Thank thee, thank thee,  
heavenly Father,  
For the blessings as we gather.  
Give us strength and  
understanding,  
Bless us all, Oh Lord.

LET US BREAK BREAD

Let us break bread together on our  
knees,  
Let us break bread together on our  
knees,  
When I fall on my knees with my  
face to the rising sun,  
O Lord have mercy on me.  
Let us drink wine...  
Let us praise God together...

EDELWEISS GRACE

Bless our food, bless our  
friends,  
Come, Oh Lord, and sit with us.  
Let our talk glow with peace,  
Come with your love to surround  
us.

Friendship and peace,  
May they bloom and grow,  
Bloom and grow forever.  
Bless our food, bless our  
friends,  
Bless our dear Lord forever.

BE PRESENT AT THIS TABLE, LORD

(Tune: Doxology)

Be present at this table, Lord;  
Be here and everywhere adored;  
These mercies bless, and grant that  
we;  
May dwell in paradise with thee.  
Amen.

THANKS BE TO GOD

Thanks be to God, the Father  
Almighty,  
Thanks be to God, who came to  
this earth,  
Thanks be to God, the spirit  
Eternal,  
Thanks be to God, forever.

GOD IS GREAT

(Tune: Rock Around The Clock)

God is great, God is good!  
And we thank Thee for our food!  
Gotta thank Him morning, noon and  
night!  
We're gonna thank Him 'cause  
He's out of sight!  
We're gonna thank our Lord 'cause  
He's alright!  
Amen! tsh, tsh, tsh...  
Amen! tsh, tsh, tsh...

WE THANK YOU, FATHER

We thank you, Father, for your  
care,  
And for your bounty everywhere,  
For this and every other gift,  
Our grateful hearts to you we  
lift.

4-H PEP SONG

(Tune: Open Up Your Heart And  
Let The Sunshine In)

When the weather's dreary or you feel  
that life's a pain,  
Gather up your wilted body and  
turn all to gain,  
Try a self-determined project  
which will make you use some  
thought,  
Or a project to help others who  
don't have the things you've got.

**Chorus:**

So let 4-H shine in,  
Face it with a grin.  
Smilers never lose which means  
4-H'ers always win.  
So let 4-H shine in,  
Face it with a grin,  
Open up your heart and let 4-H  
shine in!

Pledge your hands to serve the  
human race now and each day.  
It will bring you happiness and  
help someone along the way.  
Keep a healthy body 'cause it's all  
you've got to use,  
To do things and live life so you  
never ever lose.

**Chorus**

I'M LOOKING OVER A 4-H CLOVER

I'm looking over a 4-H clover  
That I've overlooked before,  
One leaf's for head, the  
second's for heart,  
The third is for hands which are  
doing their part,  
No need explaining the one  
remaining,  
It's health that we're striving  
for.  
I'm looking over a 4-H clover,  
that I've overlooked before.

NATIONAL 4-H CLUB PLEDGE



I pledge my head to clearer  
thinking,  
My heart to greater loyalty,  
My hands to larger service,

WE'RE OHIO SONS AND DAUGHTERS

(Tune: Fight The Team Across  
The Field: OSU Fight  
Song)

We're Ohio's sons and daughters,  
club members gathered here.  
Let us welcome one another with a  
great big mighty cheer.  
Rah! Rah! Rah!  
We can can the beans and the  
fruit, raise those calves and  
piggies to boot.  
Hail, Hail, the gang's all  
here, and we're in for a fine time  
now.

Go Ohio! You're all a bunch of  
bums!  
Go Ohio! We're not a bunch of  
bums!  
Wahoo! Wahoo! for Ohio!

Repeat Part 1.

4-H SPIRIT

(Tune: I've Got The Joy, Joy,  
Joy Down In My Heart)

I've got that 4-H spirit up in my  
head,  
up in my head, up in my head,  
I've got that 4-H spirit up in my  
head, up in my head to stay.  
And I'm so happy, so very  
happy,  
I've got the 4-H spirit in my  
head.  
And I'm so happy, so very  
happy,  
I've got that 4-H spirit in my  
head.

- 2. Out in my hands...
- 3. Down in my heart...
- 4. Here in my toes
- 5. All over me...

And my health to better living,  
For my club, my community and my  
country.

AMERICA THE BEAUTIFUL

O beautiful for spacious skies,  
For amber waves of grain,  
For purple mountain majesties,  
Above the fruited plain.

America, America,  
God shed his grace on thee,  
And crown thy good with  
brotherhood,  
From sea to shining sea.

GOD BLESS AMERICA

God bless America, land that I love,  
Stand beside her and guide her,  
Through the night with a light from  
above.  
From the mountains to the  
prairie, to the ocean, white  
with foam,  
God Bless America, my home  
sweet home!  
God Bless America, my home  
sweet home!

THE STAR SPANGLED BANNER

Oh, say, can you see, by the  
dawn's early light,  
What so proudly we hail'd at  
the twilight's last gleaming?  
Whose broad stripes and bright  
stars, thro' the perilous  
fight,  
O'er the ramparts we watched  
were so gallantly streaming?  
And the rockets' red glare, the  
bombs bursting in air,  
Gave proof thro' the night that our  
flag was still there.  
Oh, say, does that star-  
spangled banner yet wave,  
O'er the land of the free and the  
home of the brave!

AMERICA

My country, 'tis of thee,  
Sweet land of liberty,  
Of thee I sing;  
Land where my fathers died,  
Land of the Pilgrims' pride,  
From every mountainside,  
Let freedom ring.

My native country, thee,  
Land of the noble free,  
Thy name I love;  
I love thy rocks and rills,  
Thy woods and templed hills,  
My heart with rapture thrills,  
Like that above.

Let music swell the breeze,  
And ring from all the trees,  
Sweet freedom's song;  
Let mortal tongues awake,  
Let all that breathe partake, Let  
rocks their silence break,  
The sound prolong.

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 Thy might,  
Great God, our King.

Father of every race,  
Giver of every Grace,  
Hear us, we pray!  
Let every land be free;  
May all men brothers be,  
All nations honor Thee now and for  
aye.

THIS LAND IS YOUR LAND

Chorus:

This land is your land,  
This land is my land,  
From California,  
To the New York Island,  
From the red wood forest,  
To the Gulf Stream waters,  
This land was made for you and me.

As I went 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.  
(Chorus)

The sun was shining, as I was  
strolling,  
The wheat fields waving, and the dust  
clouds rolling.  
A voice was chanting as the fog was  
lifting,  
This land was made for you and me.  
(Chorus)

In the squares of the city by the  
shadow of the steeple,  
Near the relief office I saw my  
people,  
And some were stumbling and some were  
wondering if,  
This land was made for you and me  
(Chorus)

Nobody living can ever stop me,  
As I go walking my freedom  
highway,  
Nobody living can make me turn  
back,  
This land was made for you and me  
(Chorus)

MINE EYES HAVE SEEN THE GLORY

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.

I have seen Him in the watch  
fires of a hundred circling  
camps;  
They have builded 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

He has sounded forth the  
trumpet that shall never call  
retreat;  
He 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 His bosom that  
transfigures you and me;  
As He died to make men holy, let us  
live to make men free,  
While God is marching on.  
Chorus

Chorus:  
Glory, glory Halleluia,  
Glory, glory Halleluia,  
Glory, glory Halleluia,  
His truth is marching on.

DAISY BELL

A musical score for the song 'Daisy Bell'. It consists of eight staves of music. The first staff is the vocal line, and the remaining seven staves are for piano accompaniment. The music is in 4/4 time and G major. The melody is simple and catchy, with a prominent bass line.

Daisy, Daisy, Give me 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 up on the  
seat of a bicycle built for two!

OL' TEXAS

A musical score for the song 'Ol' Texas'. It consists of three staves of music. The first two staves are for the vocal line, and the third staff is for piano accompaniment. The music is in 4/4 time and G major. The melody is a simple, waltz-like tune.

I'm goin' to leave Ol' Texas  
now,  
They got no use for the long  
horn cow.  
They've plowed and fenced my  
cattle range,  
And the people there are all so  
strange.

I'll take my horse, I'll take my  
rope,  
And hit the trail up on a lope,  
Say adios to the Alamo,  
And turn my head toward Mexico.

CAMPTOWN RACES

The Camptown ladies sing this  
song,  
Doo-dah, doo-dah!  
The Camptown racetrack's five  
miles long,  
Oh, de-doo-dah-day!  
I went down there with my hat  
caved in,  
Doo-dah, doo-dah!  
I came back home with a pocket  
full of tin,  
Oh, de-doo-dah-day!

Chorus:

Goin' to run all night  
Goin' to run all day,  
I bet my money on the bob-  
tailed mare  
Somebody bet on the bay.

Old muley cow come on the track  
Doo-dah, doo-dah!  
The bobtail fling her over her  
back  
Oh, de-doo-dah-day!  
Then fly along like a railroad car  
Doo-dah, doo-dah!  
Running a race with a shooting  
star.  
Oh, de-doo-dah-day!

Chorus

See them flying on a ten-mile  
heat  
Doo-dah, doo-dah!  
Round the racetrack, then  
repeat,  
Oh, de-doo-dah-day!  
I win my money on the bobtailed nag  
Doo-dah-, doo-dah!  
I keep my money in an old tow  
bag.  
Oh, de-doo-dah-day!

Chorus

THE BAND PLAYED ON

Casey would waltz with a  
strawberry blonde,  
And the band played on;  
He'd glide cross 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 curl,  
And the band played on.

ON TOP OF OLD SMOKEY

On top of Old Smokey, all  
covered with snow,  
I lost my true lover, come a-  
courtin' too slow.  
A courtin's a pleasure, a  
flirtin' with grief.  
A false-hearted lover, is worse  
than a thief.  
For a thief, they'll rob you,  
and take what you save,  
But a false-hearted lover, will  
send you to your grave.  
She'll hug you and kiss you, and tell  
you more lies.  
Than cross ties on the  
railroad, or stars in the  
skies.  
On top of Old Smokey, all  
covered with snow,  
I lost my true lover, come a  
courtin' too slow.

BILLY BOY

Oh, where have you been, Billy  
Boy, Billy Boy?  
Oh, where have you been,  
charming Billy?  
"I have been to seek a wife;  
She's the joy of my life;  
She's a young thing and cannot  
leave her mother".

Did she bid you to come in,  
Billy Boy, Billy Boy?  
Did she bid you to come in,  
charming Billy?  
"Yes, she bade me to come in;  
There's a dimple in her chin;  
She's a young thing and cannot  
leave her mother".

Can she make a cherry pie,  
Billy Boy, Billy Boy?  
Can she make a cherry pie,  
charming Billy?  
"She can make a cherry pie,  
Quick's a cat can wink her eye;  
She's a young thing and cannot  
leave her mother".

SIPPING CIDER (SODA) THROUGH A STRAW

The prettiest girl, I ever saw,  
Was sipping cider through a straw.  
The prettiest girl I ever saw was  
sipping cider through a straw.

I asked her if she'd show me how,  
To sip the cider through a  
straw.

First cheek-to-cheek, then jaw-to-  
jaw,  
We'd sip that cider through a  
straw.

And now and then that straw would  
slip,  
And we'd sip cider lip to lip.

That's how I got my mother-in-law,  
And fourteen kids to call me "Pa",

The moral of this little tale,  
Is sip your cider from a pail.

DIXIE

I wish I was in the land of  
cotton,  
Old times there are not  
forgotten,  
Look away, look away!  
Look away, Dixie land,  
Hooray! Hooray!  
In Dixie land I'll take my  
stand, to live and die in  
Dixie.  
Away, away, away down South in  
Dixie,  
Away, away, away down South in  
Dixie!

YOU ARE MY SUNSHINE

The other night dear, as I lay  
sleeping,  
I dreamed I held you in my  
arms.  
When I awoke dear, I was  
mistaken,  
And I hung my head and cried.

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.

HOLE IN THE BUCKET

Henry: There's a hole in the  
bucket, dear Liza, dear Liza,  
There's a hole in the bucket  
dear Liza, a hole!

Liza: Then fix it, dear Henry, dear  
Henry, dear Henry,  
Then fix it, dear Henry, dear Henry,  
fix it.

With what shall I mend it, dear  
Liza, dear Liza?  
With what shall I mend it, dear  
Liza, with what?

With a straw, then dear Henry, dear  
Henry, with a straw!

But the straw is too long, etc.  
Then cut it, etc.

With what shall I cut it?, etc.  
With a knife, etc.

But the knife is too dull, etc.  
Then whet it, etc.

With what shall I whet it?, etc.  
With a stone, etc.

But the stone is too rough, etc.  
Then smooth it, etc.

With what shall I smooth it?, etc.  
With water, etc.

In what shall I fetch it?, etc.  
In the bucket, etc.

There's a hole in the bucket!

DOWN IN THE VALLEY

Down in the valley, valley so  
low,  
Hang your head over, hear the  
wind blow.  
Hear the wind blow, dear, hear the  
wind blow,  
Hang your head over, hear the  
wind blow.

Roses love sunshine, violets  
love dew,  
Angels in heaven know I love  
you.  
Know I love you, dear, know I  
love you,  
Angels in heaven know I love  
you.

Build me a castle forty feet  
high,  
So I can see him as he rides by.  
As he rides by, dear, as he  
rides by,  
So I can see him as he rides by.

CLEMENTINE

In a cavern, in a canyon,  
Excavating for a mine,  
Dwelt a miner, forty-niner,  
And his daughter Clementine.

Chorus:

Oh, my darling,  
Oh, my darling,  
Oh, my darling Clementine,  
You are lost and gone forever,  
Dreadful sorry, Clementine.

Light she was and like a fairy, And  
her shoes were number nine,  
Herring boxes without topses,  
Sandals were for Clementine.

Chorus

Drove she ducklings to the  
water,  
Every morning just at nine,  
Hit her foot against a  
splinter,  
Fell into the foaming brine.

Chorus

Ruby lips above the water,  
Blowing bubbles soft and fine,  
But, alas, I was no swimmer,  
So I lost my Clementine.

Chorus

OH, SUSANNA

I come from Alabama with my  
banjo on my knee,  
I'm goin' 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 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  
comin' down the hill.  
The buckwheat cake was in her  
mouth, the tear was in her eye,  
Says I, I'm comin' from the  
South, Susanna, don't you cry!

Chorus

I'VE BEEN WORKING ON THE RAILROAD

I've been working on the  
railroad,  
All the livelong day.  
I've been working on the  
railroad,  
To pass the time of day.  
Don't you hear the whistle  
blowing?  
Rise up so early in the morn.  
Don't you hear the captain  
shouting,  
"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 you horn?  
Someone's in the kitchen with  
Dinah;  
Someone's in the kitchen I  
know.  
Someone's in the kitchen with  
Dinah.  
Strumming on the old banjo.  
Fee-fi, fiddle-e-i-o,  
Fee-fi, fiddle-e-i-o,  
Fee-fi, fiddle-e-i-o,  
Strumming on the old banjo.

SHE'LL BE COMIN' ROUND THE MOUNTAIN

She'll be comin' round the  
mountain when she comes (when she  
comes!),  
She'll be comin' round the  
mountain when she comes (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 (when she  
comes!).

She'll be drivin' six white  
horses when she comes (when she  
comes!),  
She'll be drivin' six white  
horses when she comes (when she  
comes!),  
She'll be drivin' six white  
horses, She'll be drivin' six white  
horses, She'll be drivin' six white  
horses when she comes (when she  
comes!).

Oh, we'll all come out to greet her  
when she comes (when she comes!),  
Oh, we'll all come out to greet her  
when she comes (when she comes!),  
Oh, we'll all come out to greet  
her, yes, we'll all come out to greet  
her, oh, we'll all come out to greet  
her when she comes (when she comes!).



## ANNOUNCEMENTS

Announcements, announcements,  
announcements  
What a terrible death to die  
What a terrible death to die  
What a terrible death to be  
talked to death  
What a terrible way to die  
Announcements, announcements,  
announcements!

## CHEERS

Heart and sole applause - slap  
heart and then sole of shoe.  
Seal of approval - bark like a  
seal while slapping back of hands  
together with arms extended in front  
of body.  
Canned applause - Cheer and  
applaud as cover is removed from can  
and become quiet as lid is replaced.  
Round of applause - Clap hands as you  
move them around in a circular  
motion.  
Almost applause - Bring hands  
together as clapping but do not let  
them touch.  
Reverse applause - Move hands  
away from each other.  
Big hand - Hold open hand up in  
air.  
Real big hand - Make fist with  
thumb extended, put thumb to lips and  
pretend to blow, open hand and extend  
fingers with each puff, hold hand up.  
Indian - say How! How! Ugh!  
Clam - silent. The campers  
hold up their right hands,  
fingers facing down and thumb  
under. Fingers and thumb open and  
shut like a clam opening and closing.  
Cricket - All campers raise  
their right hand, put  
thumbnail against middle  
fingernail, and make a  
clicking noise. All do this  
together.

Grand Salute - Special applause to  
use in introducing guests or  
recognition. Leader directs campers  
to do this together: stamp feet  
three times, clap knees three  
times, clap hands three  
times, stand together,  
salute, yell the guest's name.  
Dismissal Clap - Leader directs  
campers to poise hands ready to clap  
and to lift right foot ready to  
stamp. As the leader yells "DIS" the  
campers clap, stamp, and yell

"MISSED", all together.  
Watermelon - Hold an imaginary big  
piece of watermelon to one side.  
Make a big slurping sound as you draw  
it across your mouth. Then make  
disgusting "pplt, pplt" sound as you  
spit out the seeds.

Song:  
Bravo, bravo, bravo bravissimo  
Bravo, bravo, bravissimo  
Bravo bravissimo  
Bravo bravissimo  
Bravo bravissimo  
Bravissimo!

Song:  
Come out, you cooks, come out  
Come out, you cooks, come out  
We won't shut up till you come out  
Come out, you cooks, come out.  
(Applause when they do).

Song:  
Here's to name and the way  
she/he does the hula,  
Hula, hula  
Hula, hula  
Here's to name and the way  
she/he does the hula.  
(Keep singing until the victim  
stands up and "hulas").

Song:  
(Spoken) (name), name strong  
and able  
Get your elbows off the table.  
This is not a horse's stable  
But a high class dining table.  
(Tune: London Bridge)  
(Sing) Round the dining  
hall you must go, you  
must go, you must go.  
Round the dining hall you  
must go, (first name  
and last).  
(Sing until they run all the  
way around the dining hall).

Song:  
Here we sit like birds in the  
wilderness, birds in the  
wilderness, birds in the  
wilderness.  
Here we sit like birds in the  
wilderness,  
Waiting for something to eat.  
Waiting for something to eat,  
Waiting for something to eat,  
Here we sit like birds in the  
wilderness,  
Waiting for something to eat.

## MUSICAL PIPE CHIMES

### MATERIALS:

Two each of ten (10) feet, 1/2-inch electrical conduit. Thick string or leather to hang pipes. Pipe cutter or hack saw. Measuring tape and electric drill.

### DIRECTIONS:

Cut conduit to appropriate lengths as listed below. Drill 1/8-inch hole one inch from end of pipe for string. Label each pipe with pipe number and note.

<u>NUMBER</u>	<u>NOTE NAME</u>	<u>LENGTH OF PIPE</u>
1	B <sup>b</sup>	13 3/8 inches
2	B	13
3	C(middle)	12 5/8
4	C <sup>#</sup>	12 1/4
5	D	11 7/8
6	E <sup>b</sup>	11 1/2
7	E	11 1/4
8	F	10 7/8
9	F <sup>#</sup>	10 5/8
10	G	10 1/4
11	A <sup>b</sup>	9 7/8
12	A	9 5/8
13	B <sup>b</sup>	9 3/8
14	B	9 1/8
15	C	8 7/8
16	C <sup>#</sup>	8 5/8
17	D	8 3/8
18	E <sup>b</sup>	8 1/8
19	E	7 7/8
20	F	7 1/2

PIPE CHIME MUSIC

HAPPY BIRTHDAY

3 3 5 3 8 7  
3 1

3 3 5 3 10 8  
1 3 3

3 3 15 12 8 7 5  
12 8 3 3 1  
8 3

13 13 12 8 10 8  
8 8 8 3 7 3  
5 5 3 3

I HEARD THE BELLS

6 10 9 10 10 11 10 11 12  
6 6 6 4 5 5 5 6

13 18 17 15 15 13 13 13  
6 10 10 6 8 8 8 6

3 11 10 11 10 8 6 8  
6 6 1 2 2 3 6

10 11 13 15 5 8 6  
6 6 6 6 5

MAKE NEW FRIENDS

6 1 6

8 10 13 11 10 10 8

13 13 13 18 13

11 10 8 6

MICHAEL ROW YOUR BOAT ASHORE

5 9 12 9 12 14 12  
5 9 5 9 10 9

9 12 14 12  
5 9 10 9

12 12 9 10 9 7  
5 9 9 5 7 5 4

5 7 9 2 7 5  
2 4 5 4

KUMBAYAH

6 10 13 13 13 15 15 13  
6 6 6 6 6 6 6

6 10 13 13 13 11 10 8  
6 6 6 6 8 6 5

6 10 13 13 13 15 15 13  
3 5 6 6 6 6 12 10

11 10 6 8 8 6  
6 6 5 5 1

SILENT NIGHT

10 12 10 7 10 12 10 7  
7 8 7 3 6 7 6 3

17 17 14 15 15 10  
8 8 5 7 7 7

12 12 15 14 12 10 12 10 7  
8 8 12 10 7 6 7 6 3

12 12 15 14 12 10 12 10 7  
8 8 12 10 8 7 8 7 3

17 17 20 17 14 15 19  
8 8 5 8 5 7 10

15 10 7 10 8 5 3  
7 3 7 5 2

YOUR A GRAND OLD FLAG

15 12 8 8 8 5 3 8 10 7 8

5 3 8 5 3 8 5 3 7

3 5 7 8 10 3 8 10 12

8 10 12 8 10 12 8 10

15 12 8 8 8 5 3 8 10 7 8

7 6 5 9 12 5 12 10

5 5 8 7 8 12 10 9 10

7 3 5 8 5 8 7 8

THE HAPPY WONDERER

8 8 8 8 6 6 5 5

5 5 5 8 5 6

8 8 12 12 10 13 8 8

8 10 6 5 3 1

8 8 12 8 8 13 8 8 15

8 8 17 15 13 12 13 12 10 8 12

8 8 13 8 10 6 5 3 1

PERCUSSION INSTRUMENTS

J & A Handy-Crafts, Inc.  
165 S. Pennsylvania Avenue  
Lindenhurst, NY 11757  
(516) 226-2400

(Drums, Maracas, Tambourines, Cymbals,  
Triangles, And More)

**Answers to Family Pictures\*\***  
Colors--orange, green, violet; Metals---iron, nickel, silver; Letters--bee, tea, eye;  
End in X--sphinx, juke box, fox; Measurements--foot, meter, rod

## POP BOTTLE BAND

A Pop Bottle Band is an interesting, unusual, and surprisingly beautiful way to make music for special occasions. The instruments are economical to prepare, but delicate and somewhat time consuming to tune and handle.

The most convenient way to get ready for a pop bottle band is to secure 16 ounce pop bottles. Other size bottles will work but you may need to do some experimenting to get the tones you need. A 16 oz. bottle will tune from D to D, one octave. To tune the low D (the D above Middle C) you may be able to start with an empty bottle or add just a few tablespoons of water. You can tune up to the high D by adding water in the bottle and matching the notes you need. The more water you add the higher the tone goes. I usually use a magic marker to put the letter for the note that the bottle will play right on the bottle. A team of two tuners working together can tune bottles much more quickly than one person working alone.

People who read music can use regular printed music. If the bottles are relatively carefully tuned, harmonies will work very well. People who can not read music can get along well with letters printed on a director's music sheet, and the "musicians" play their note when the director points to their letter. A simpler method yet is to place different color dots on the bottles and play the note when the director points to the corresponding color on his/her music sheet.

Not everyone can blow tone on a bottle, and the ability to blow a tone does not relate to the player's musical ability. I have had PhD musicians who could not get a tone out of a bottle. I used them to listen to the pitch as we tuned the bottles.

Pop Bottle Bands are not difficult to do. The results are usually surprising and pleasing to the participants, and to the audience. They work well with both adults and children. I have tuned bottles for and directed a 140 piece pop bottle band for a mixed teen/adult audience. They had a great time. Plan on plenty of time for tuning the bottles, and have fun!

## 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.

## **BLUE BIRDS OVER THE WHITE CLIFFS OF DOVER**

I'll never forget the people I met braving those angry skies  
I remember well as the shadows fell  
The light of hope in their eyes  
And tho' I'm far away I still can hear them say  
"Thumbs up!" ..... For when the dawn comes up.

There'll be bluebirds over The White Cliffs of Dover  
tomorrow, just you wait and see.  
There'll be love and laughter and peace ever after  
tomorrow when the world is free.  
The shepherd will tend his sheep, The valley will bloom again  
And Jimmy will go to sleep  
In his own little room again.  
There'll be Bluebirds over the White Cliffs of Dover  
tomorrow, just you wait and see.

## **WE'RE GONNA HANG OUT THE WASHING**

We're gonna hang out the washing on the Sieg-fried line  
Have you any dirty washing mother dear?  
We're gonna hang out the washing on the Sieg-fried line  
'Cos the washing day is here  
Whether the weather may be wet or fine  
We'll just rub along without a care  
We're gonna hang out the washing on the Sieg-fried line  
If the Sieg-gried Line's still there

## **WE'LL MEET AGAIN**

We'll meet again, don't know where, don't know when  
But I know we'll meet again Some Sunny Day  
Keep smilin' thro' just like you always do  
Till the blue skies drive the dark clouds far-away.

So will you please say hello to the folks that I know  
Tell them I won't be long  
They'll be happy to know, that as you saw me go  
I was singing this song

We'll meet again, don't know where, don't know when  
But I know we'll meet again Some Sunny Day



# Cavey's Lament

Sung to the tune of Lost Prairie

We're going to leave, Chatco Rec Lab now  
We'll take ideas back, to our home town

Tanya came, and took the lead  
and in this group, it was no small deed

Cavey has a rule, Don't mess with the fire  
A hundred S'mores, will add a spare tire

Old Lori came, to lead the dance  
She did so well, we were in a trance

And Nel Carver, she is the best  
She let's everyone read, what's on her chest

Early Mike, came flying in  
We haven't recovered, from working with him

Ernie loved the food, and he did his part  
The S'mores were great, and from his heart

Susie came, with a listening ear  
And brought us all, good words of cheer

Beaz is the one, with lots of clout  
he doesn't sing, but he likes to shout

Jeff wants a roof, to get out of the rain  
At Chat this week, it would have been a nice gain

Never let the truth, interfere with a good tale  
Little Bill's the one, who spent time in jail

Judi's here, to keep Mike in line,  
If we start on key, we'll be doing fine

Darlene has done, every theme we know  
We can use her ideas, when it's time to go

### 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.

### WE'RE GREAT

We're great but no one knows it. No one knows it so far.  
Some day they'll realize how wonderful we are!  
They'll look at us. And point at us. And then they'll shout hooray!  
We're great but no one know it. But they will some day!

### ME AND MY DINOSAUR

1. One day when the weather was stormy and gray  
And I wished someone who come over and play,  
I heard a "Knock-knock" and I opened the door  
And there stood the loveliest big dinosaur.

**Chorus:** Me and my dinosaur, I never had such a friend before.  
Big as a house, 20 times and a half,  
And 50 times taller than any giraffe.  
Legs long as Sequoia tree, teeth big as piano keys.  
No two people are buddies more than  
\*Me and my dinosaur.

2. We hopscotched to Africa quick as a breeze  
While leapfrogging over the coconut trees.  
And when we got thirsty, mile after mile,  
In one great big gulp we just drank up the Nile.

#### **Repeat Chorus:**

\*Me and my dina,  
Nothing's as fine as  
Me and my dinosaur.

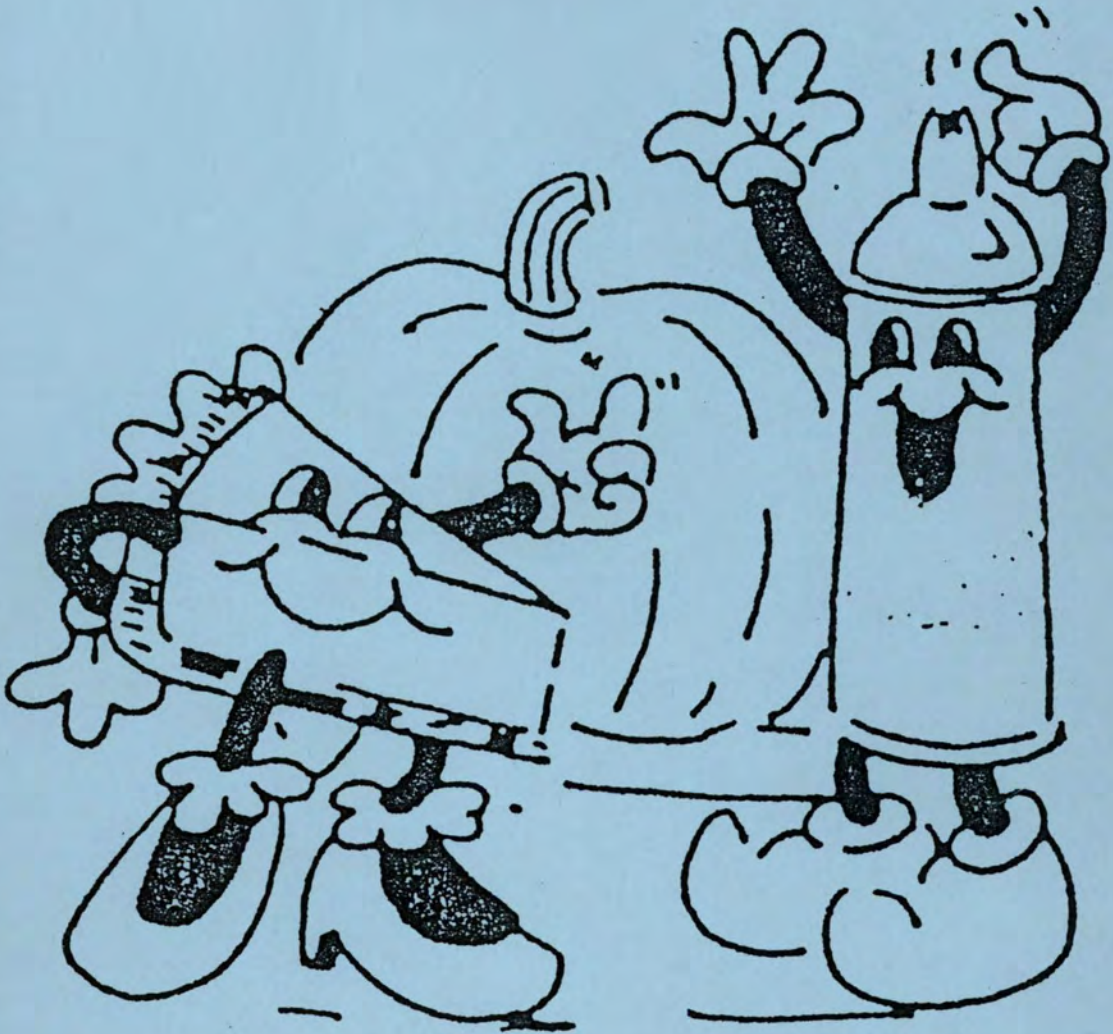
## Star Spangled Banner

O-say can you see by the dawn's early light,  
What so proudly we hail'd at the twilights' last gleaming?  
Whose broad stripes and bright stars,  
thro' the perilous night,  
O'er the ramparts we watched  
Were so gallantly streaming?  
And the rockets' red glare,  
the bombs bursting in air,  
Gave proof thro' the night  
that our Flag was still there  
O-say, does that Star Spangled Banner yet wave  
O'er the land of the free  
and the home of the brave?

On the shore, dimly seen thro'  
the mists of the deep  
Where the Foe's haughty host  
in dread silence reposes,  
What is that which the breeze,  
O'er the towerings steep,  
As it fitfully blows.  
half conceals half discloses?  
Now it catches the gleam  
of the morning's first beam  
In full glory reflected  
Now shines on the stream,  
'Tis the Star Spangled Banner  
O long may it wave  
O'er the land of the Free  
And the home of the brave.

O-thus be it ever  
When free men shall stand  
Between their lov'd homes  
and the war's desolation!  
Blest with victory and peace,  
may the heav'n rescu'd land  
Praise the Pow'r that hath made  
and preserved the nation!  
Then conquer we must,  
When our cause it is just,  
And this be our motto,  
"In God is our trust!"  
And the Star Spangled Banner  
in triumph shall wave  
O'er the Land of the Free  
And the home of the Brave!"

# Potpourri



## Section I

**MEMORIES**  
**Jim Martin**

My memories of My Dear Friend Jim Martin:

Jim played a very special part in my first year as a Chatcolabber. His love and friendship was never ending. I'll never forget an evening ceremony he did. This particular year there was going to be a full moon rising at a particular time in the evening. He knew this and the exact time the event would happen. We were all led outside with Jim for one of his amazing legend telling stories. At the exact moment in his story, the moon came up over the mountain right in front of us as it pertained to his legend. Everyone was so moved! They stood motionless and in silence watching the beauty in the sky. It touched everyone's heart and soul like never before. Jim had a very SPECIAL spirit which reached out to everyone. His wealth of wisdom and knowledge was truly taken in by all. I looked forward to each year I could spend time with my true friend, Jim Martin.

I will miss you MY Treasured Friend - Jim Martin.

I love you,  
*Terri Haynes*

To Jim:

Knowing you has added to my life. The very first time I met you, you made me feel welcome and glad to be at CHAT.

You helped me to do so many things that you like:

- collecting drift wood
- making tiger-eye earrings
- making a root shaped like and Indian symbol

I still have the earrings, the windchimes, the Indian symbol -- and all my memories of the:

- campfire story legends
- our nature walks
- your deep caring & sharing

Since then, I have acquired an Indian name of which I am very proud.

The last time I was able to visit with you, when Lottie drove you to the rest stop to meet me, will always be an especially special memory.

Good Bye Dear Friend  
Till we meet again,  
*Sally*

Jim Martin was friend to everyone who knew him. It didn't matter if they were young or old. Jim was always thinking of others more than himself. He was always available to help someone with a project or advice.

My wife and I stopped at his house to visit one time on our way to California, and Jim and Lottie INSISTED that we spend the night with them. This shows the hospitality of Jim and his consideration of others.

I never heard Jim raise his voice in anger or even frustration. He was able to communicate in a quiet sort of way that seemed to always get the attention of the listener and demonstrates teaching ability.

Jim has spent many hours on a carving or some other "craft" only to give it to someone who admired it in the making.

Just a few of Jim's traits include consideration, patience, generosity, ability to teach and the LOVE he shared with all.

Jim spent many summers taking young on pack trips (either backpacking or horse packing), and he did it as a volunteer because he believed in the young people he "worked" with. Countless people have been touched by Jim Martin in one way or another. I count it a real privilege to have known him and to have him as a friend of mine.

We who knew him will all miss him and forever remember something special that Jim did for each of us.

*Bill Headrick*

JIM MARTIN was a friend of mine and everyone who met him. He always had time to listen and help in any way necessary. When he was asked he always responded with Love, Patience and all the resources he could muster. He loved and supported Chatcolab, introducing many High Country 4-Her's to all of us and the Chat spirit which always shone bright throughout all the Jim's activities. As a direct descendent of Chief Joseph, he made a unique contribution to Lab that brought together our Mother Earth, the skies, the waters, the flora, the fauna and all peoples in the spirit of our Creator. Jim touched every life he contacted in a very special way and we will all carry wonderful memories of a man called "Jim Martin" forever.

I Love You Jim!  
*Beaz*

Jim:

Great wise speaker. Holder of the truth stick that passes through and beyond circles of friends and holds them together in treasurers far deeper than we can physically behold.

Memories deep that can never be buried or withdrawn by age of passing.

Love, that allows us to see the most vital substance of ourselves.

Effortless example of what we really possess.

Reflector of good that caresses woods, range, lake, mountain, sky and sea.

Concern for newborn calf, tired cow, sparrow or eagle.

Quiet observer of precious natural form in rock, leaf and tree allowing thought to mold them to the art of the Great Spirit.

Possessor of the skill of refining and redefining of man's original dignity with his abode.

Truly abiding in the gentle sharing of wife, home, family and friend completely intertwined.

Native son of his Maker who has drawn us all closer to his source.

Unending Love,  
"Yahoo"  
(Diana Marsden)



The following were  
shared by Leila Steckelberg

Do not regret growing older  
It's a privilege denied to many



Slow down and enjoy life.  
It's not only the scenery you miss by going too fast,  
you also miss the sense of where you're going and why.

"Eddie Canter"

If you're like most women  
You left something essential off your "To Do" list--  
making time for a very important person  
**YOURSELF!**

Great ideas need landing gears  
as well as wings!

Fear is the darkroom where negatives are developed!

You can't run away from your problems --  
there is no place that far away!





## 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.

**Stepping Stones Challenge**  
Win a full Lab Scholarship for '96,  
a sweatshirt or T-shirt

Deposit One Dollar (\$1.00) in can

Directions: Fill in Answer Sheet and deposit in Box.

Name: \_\_\_\_\_

**It's A-stone-ishing!!**

- |   |                                 |
|---|---------------------------------|
| 1. '95 Chatcolab Theme  | 1. <u>Stepping Stones</u>       |
| 2. First National Park  | 2. <u>Yellowstone</u>           |
| 3. What A Thorough Search Leaves  | 3. <u>No Stone Unturned</u>     |
| 4. Prehistoric Family   | 4. <u>Flintstones</u>           |
| 5. Kissable Irish Landmark  | 5. <u>Blarney Stone</u>         |
| 6. What People In Glass Houses Shouldn't Throw                                  | 6. <u>Stones</u>                |
| 7. A crop having the seed covered with a hard shell---peaches, cherries, olives | 7. <u>Stone Fruit</u>           |
| 8. Totally Without Funds  | 8. <u>Stone - Broke</u>         |
| 9. British Unit of Weight   | 9. <u>Stone</u>                 |
| 10. Be the First to Criticize (John 8:7)  | 10. <u>Cast the First Stone</u> |
| 11. Prehistoric Period  | 11. <u>Stone Age</u>            |
| 12. Quite Low in Temperature  | 12. <u>Stone Cold</u>           |
| 13. Intoxicated   | 13. <u>Stoned</u>               |
| 14. Humorless or Maybe a Poker Player   | 14. <u>Stone Faced</u>          |
| 15. Prehistoric Ruin in Southern England  | 15. <u>Stonehenge</u>           |
| 16. A Short Distance  | 16. <u>Stone's Throw</u>        |
| 17. To Obstruct Business (by long speeches) or Civil War General                | 17. <u>Stonewall</u>            |
| 18. Kind of Pottery   | 18. <u>Stoneware</u>            |
| 19. Hades   | 19. <u>Fire and Brimstone</u>   |
| 20. What Gathers No Moss  | 20. <u>What Gathers No Moss</u> |
| 21. A Sedimentary Rock  | 21. <u>Sandstone</u>            |
| 22. Type of Peach   | 22. <u>Freestone</u>            |
| 23. Once Used in Paving Sheets  | 23. <u>Cobblestones</u>         |
| 24. Type of Flour   | 24. <u>Stoneground</u>          |
| 25. Co-Anchor on _____ News Magazine Show                                       | 25. <u>Stone Phillips</u>       |
| 26. Rock Group  | 26. <u>Rolling Stones</u>       |
| 27. Grave Marker  | 27. <u>Tombstone</u>            |
| 28. Movie Star  | 28. <u>Sharon Stone</u>         |
| 29. Tire Brand  | 29. <u>Firestone</u>            |
| 30. What Can Break Your Bones   | 30. <u>Sticks and Stone</u>     |

## Rock On

1. Music of the 50's
  2. Lowest Point
  3. Sugar in the Form of Large Hard Crystals
  4. Colorless, transparent Variety of Quartz often used for Jewelry
  5. One of Curved Pieces on which Cradle Rests or what you May Be Off Of!
  6. The Bighorn
  7. Science of Building and Firing Projectiles
  8. Sly's Screen Trilogy
  9. Irish Leader
  10. Foundering
  11. Bill Haley 50's
  12. A Favorite Cold Dessert
  13. What a Mountain Driver Watches For
  14. Late Actor Co-starred with Doris and Liz
  15. Australian Movie Picnic Spot
  16. Hymn or maybe Birthday?
  17. Elvis Confined Hit
  18. A Lullaby
  19. St Paddy Day Symbol
  20. Old TV PI Series
  21. John Denver Colorado Favorite
  22. Child's Riding Toy
  23. GOP VP Candidate Once
  24. Collector of Sorts
  25. Make Waves, so to speak
  26. Radio City Music Hall Performers
1. Rock and Roll
  2. Rock Bottom
  3. Rock Candy
  4. Rock Crystal
  5. Rocker
  6. Rocky Mountain Sheep
  7. Rocketry
  8. Rocky I, II, III
  9. Knute Rockne
  10. On the Rocks
  11. Rock Around the Clock
  12. Rocky Road Ice Cream
  13. Falling Rock
  14. Rock Hudson
  15. Hanging Rock
  16. Rock of Ages
  17. Jailhouse Rock
  18. Rock a Bye Baby
  19. Shamrock
  20. Rockford Files
  21. Rocky Mountain High
  22. Rocking Horse
  23. Rockefeller
  24. Rock Hound
  25. Rock the Boat
  26. Rockettes

## Why Ask Why?

**Why** isn't phonetic spelled the way it sounds?

**Why** are there interstate highways in Hawaii?

**How** does the guy who drives the snowplow get to work in the mornings?

If 7-11 is open 24 hours a day, 365 days a year, **Why** are there locks on the doors?

**Why** do they put Braille dots on the keypad of the drive-up ATM?

**Why** do we drive on parkways and park on driveways?

You know that little indestructible black box that is used on planes, **Why** can't they make the whole plane out of the same substance?

**Why** is it that when you're driving and looking for an address, you turn down the volume on the radio?

**Why** is it when you ship something by truck, it's called a shipment, but when you send it by ship, it's called cargo?



## HUGGING

Hugging is healthy: It helps the body's immunity system, it keeps you healthier, it cures depression, it reduces stress, it induces sleep, it's invigorating, it's rejuvenating, it has no unpleasant side effects, and hugging is nothing less than a miracle drug.

Hugging is all natural: It is organic, naturally sweet, no pesticides, no preservatives, no artificial ingredients and 100% wholesome.

Hugging is practically perfect: There are no movable parts, no batteries to wear out, no periodic checkups, low energy consumption, high energy yield, inflation proof, non-fattening, no monthly payments, no insurance and, of course, fully returnable.

This is a JOY Hug!!



He drew a circle that shut me out,  
Heretic, rebel, a thing to flout;  
But love and I had the wit to win;  
We drew a circle that took him in.  
Edwin Markham



This is a Friendship Hug!!

## How to Hug ★

There's an old story about a boy who borrowed a library book titled *How to Hug*, thinking it would tell him everything he wanted to know about lovemaking. You can imagine his disappointment when he got home and discovered that the book was just one volume in a set of encyclopedias. Recently there's been a rash of such misunderstandings at our local li-

- \_\_\_\_\_ 1. Cleaning woman
- \_\_\_\_\_ 2. Chess master
- \_\_\_\_\_ 3. Crop duster
- \_\_\_\_\_ 4. Fisherman
- \_\_\_\_\_ 5. Gardener
- \_\_\_\_\_ 6. Interior decorator
- \_\_\_\_\_ 7. Lab worker
- \_\_\_\_\_ 8. Midwife
- \_\_\_\_\_ 9. Politician
- \_\_\_\_\_ 10. Submarine officer
- \_\_\_\_\_ 11. Telephone operator
- \_\_\_\_\_ 12. Undertaker

brary. A seamstress mistakenly checked out *Eye of the Needle*, and *Fahrenheit 451* was borrowed by an oven manufacturer. Additionally, each of the books listed at the right, below, was borrowed by one of the people listed at the left. Can you match the books to the misguided borrowers?

- A. *All the King's Men*
- B. *The Complete Book of Running*
- C. *The Day of the Locust*
- D. *Deliverance*
- E. *For Whom the Bell Tolls*
- F. *From Here to Eternity*
- G. *The Happy Hooker*
- H. *Of Mice and Men*
- I. *Ragtime*
- J. *Roots*
- K. *A Study in Scarlet*
- L. *Watership Down*



This is a side-by-side Hug!



## HUGS

IT'S WONDERFUL WHAT A HUG CAN DO

A HUG CAN CHEER YOU WHEN YOU'RE BLUE.  
A HUG CAN SAY, "I LOVE YOU SO."  
OR, "GEE, I HATE TO SEE YOU GO."  
A HUG IS, "WELCOME BACK AGAIN."  
AND, "GREAT TO SEE YOU! WHERE'VE YOU BEEN?"  
A HUG CAN SOOTHE A SMALL CHILD'S PAIN,  
AND BRING A RAINBOW AFTER RAIN.  
THE HUG!!! THERE'S NO DOUBT ABOUT IT--  
WE SCARCELY COULD SURVIVE WITHOUT IT!  
A HUG DELIGHTS AND WARMS AND CHARMS.  
IT MUST BE WHY GOD GAVE US ARMS!!!  
HUGS ARE GREAT FOR FATHERS AND MOTHERS,  
SWEET FOR SISTERS, SWELL FOR BROTHERS.  
KITTEENS CRAVE THEM. PUPPIES LOVE THEM.  
HEADS OF STATE ARE NOT ABOVE THEM.  
A HUG CAN BREAK THE LANGUAGE BARRIER,  
AND MAKE YOUR TRAVELS SO MUCH HERRIER.  
NO NEED TO FRET ABOUT YOUR STORE OF 'EM,  
THE MORE YOU GIVE, THE MORE THERE'S MORE OF THEM.  
SO STRETCH THOSE ARMS WITHOUT DELAY  
AND GIVE SOMEONE A HUG TODAY!!!



This is a Great Big Sandwich Type Hug!!

And...This is a Fun-Filled Group Hug!!!!!!



## Lunch Game - Monday June 5, 1995

---

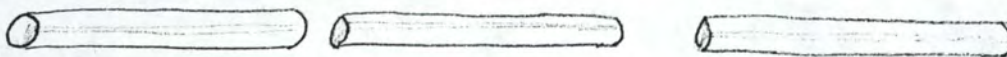
### STRAW FLUTES:

This activity consisted of making flutes, or high-pitched whistles, out of plastic drinking straws. Straws were cut into three pieces and placed on the dining tables with several sets of scissors. After the meal was over an explanation of how to cut the straw to achieve the desired effect was given. The end of the straw is to be flattened with your fingers, then cut into a triangular pattern with the scissors (see sketch below). After cutting the end, the pointed end (the end which was cut) is placed into the mouth, and, through trial and error, you figure out how to make a whistling sound. With practice, several different sounds can be achieved. One idea was to break the groups up into two's and three's and ask them to attempt to communicate using only the straw flutes.

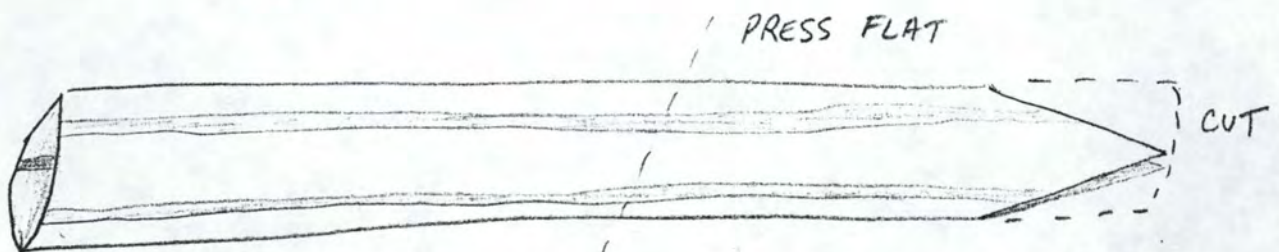
### RESPONSE:

The response was good. most people enjoyed the activity, even though it was quite simple. For the next several days the sweet whistling sound of the wild labber was heard all through the surrounding countryside.

① STRAW CUT IN THIRDS.



②



From here to there  
    over the stepping  
        stones of life  
The Stone Hoppers  
    glide without  
        strife

---

One Monday afternoon at Chat,  
    In an inner tube, two fell flat.  
With giggles and red faces,  
    Seems they'd been put through their paces.

Tuesday will be another day,  
    For more fun I say.  
So Hooters, don't be too late this night,  
    Because - Surprise! Quickly 'twill be daylight.

More in store, for sure - it won't be a bore.  
    Learning, singing and surprises are in store.  
Get your rest and feel your best,  
    'Cause you'll be put to the test.

Pat M. - The Gallstones

# POEMS

From the Dinner Time Activity  
on Monday June 5, 1995

---

There once was a diamond named ruff,  
Who said, "enough is enough".  
He sat in the Pavilion  
And felt like a million,  
Because of that great Chatco stuff.

---

Early morning was claimed by our larks;  
In Lab we created some sparks;  
The afternoon ropes,  
Dashed many hopes,  
Dining and dancing are calling,  
"Oh hark!"

---

The Blarney Stone in Ireland,  
Is quite a sight to see.  
For up into the castle,  
many steps for you and me.

It's quite a feat to kiss it,  
And you nearly break your back,  
We'll take your kisses easily,  
For friendship we don't lack.



Dinner Game - Monday June 5, 1995

---

The gallstone family,  
would like to help you see,  
what the dinnertime activity  
will be.

Each person will have time,  
to write some little rhyme,  
some limerick or some  
deep thoughted thing.

Your family then will pick,  
the rhyme or limerick,  
which best describes  
your general sentiments

Then when the meal is done,  
just for a little fun,  
(to edify or entertain us all);  
each family can share,  
their literary fare,  
in spoken word, in action,  
or in song.

So as you walk around,  
absorbed in nature sounds,  
create within your mind  
something to share.

---

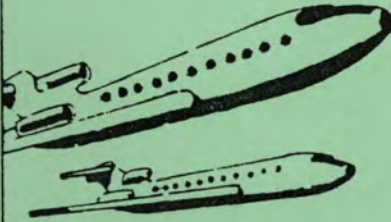
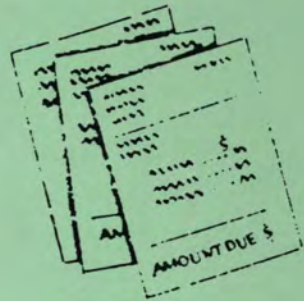
**Presentation** - This poem was read at lunch time in order to give everyone ample time to consider their ideas before meeting for dinner. At dinnertime, pencils and paper were placed on each table. At the end of dinner, each family was asked to choose their best "work" and make a presentation of it to the rest of the group.

**Response** - Several family groups responded with poems (which should be attached). Nobody reminded the families at the start of the meal that they were to create something, so many of them forgot. More reminders would be better in the future. All in all it was an interesting activity, even though there was not much forethought by the writers, we were able to have creative spontaneity.

# Family Pictures \*\*

The 18 jumbled pictures below can be grouped into six "families" of three members, each family containing some common element. Can you pick out the six triplets and determine

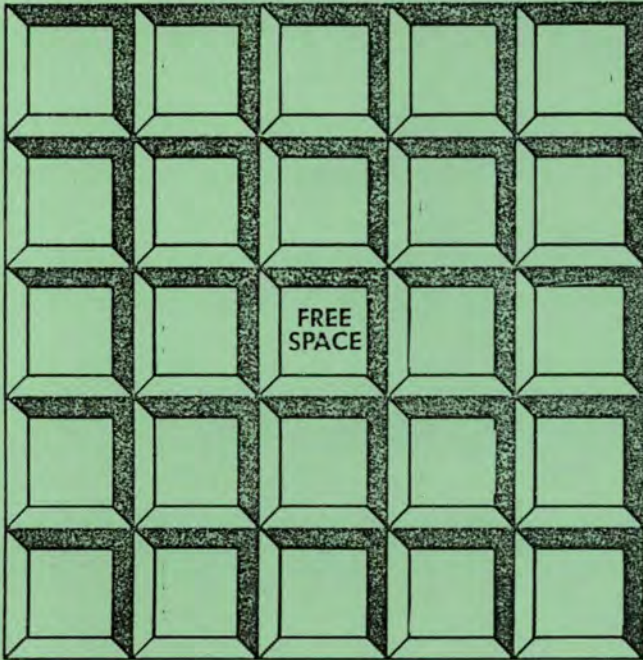
what ties each of them together? (Hint: Think about the words the pictures represent.)



Add your own numbers to the squares and play normal Bingo Rules!  
Note number sequences under each letter.

**B I N G O**

**1-15 16-30 31-45 46-60 61-75**

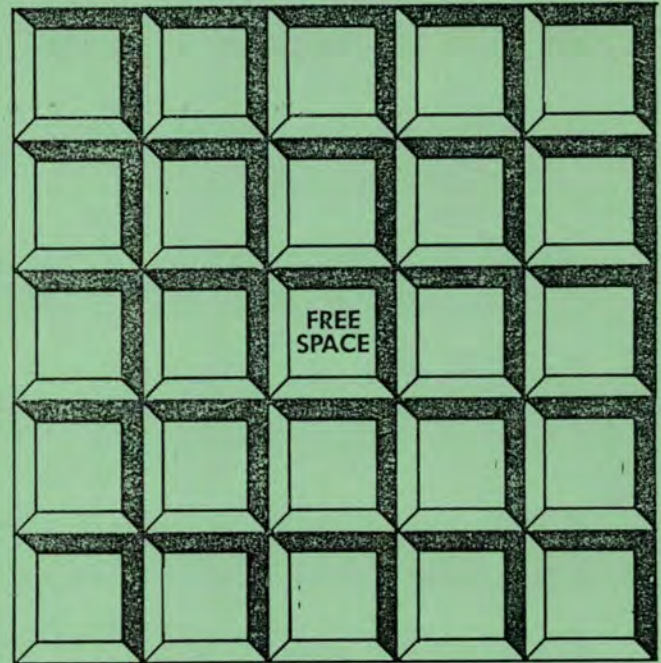


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**B I N G O**

**1-15 16-30 31-45 46-60 61-75**

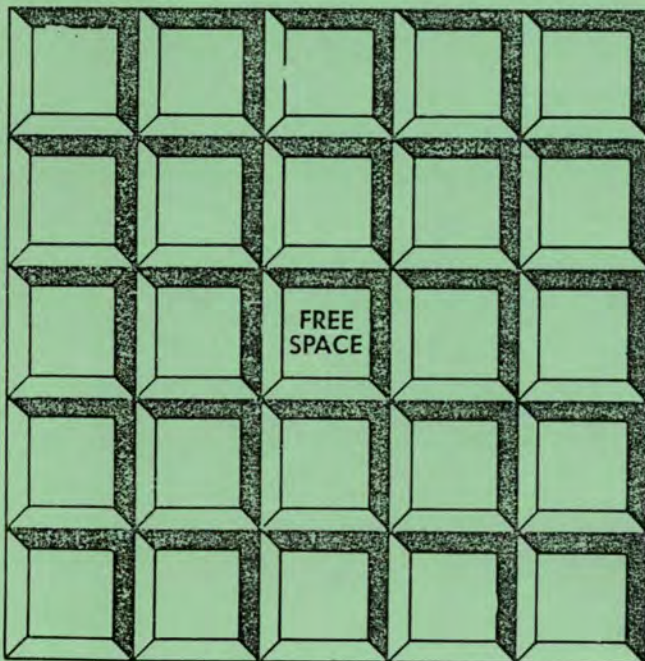


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**B I N G O**

**1-15 16-30 31-45 46-60 61-75**

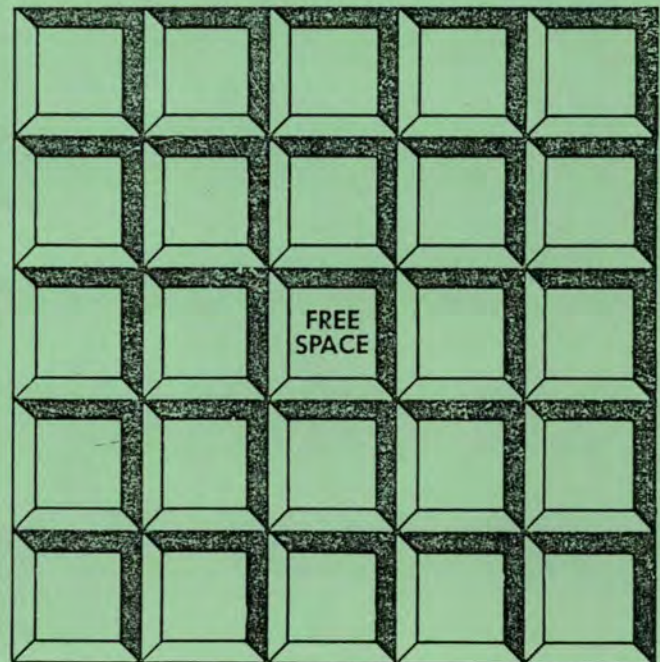


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**B I N G O**

**1-15 16-30 31-45 46-60 61-75**



7

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Wooden Whistle

I had a wooden whistle and it wouldn't whistle  
I got a steel whistle and it steel wouldn't whistle  
I got a tin whistle and now I tin whistle.

Submitted by Janice Miller

**I wish I was a Little Rock  
a settin' on a hill**

**I wouldn't eat, I wouldn't sleep  
I wouldn't even wash**

**I'd just sit still a thousand years  
and rest myself, by gosh**

anonymous  
contributed by  
Bill Headrick

Lord grant that I may not fall  
Into the clutches of chloesterol  
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.  
Beelzebub is a chocolate 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, if you love me, shut my mouth

**Steppin' Out**  
**A Mixer**  
written by  
**Diana Marsden and Co.**

Get in double circle with inside line walking counter-clockwise, and outside walking clockwise. Walk 12 steps to:

**"I'm just a Chat co-labber and I and I know where I'm walkin' to.  
I'm very very lucky friend". . . .**

Turn, on "friend, and face partner. Join hands and walk together counter-clockwise.

**"Can I walk along with you?"**

Walk with friend 4 steps and stop!

**"I can hokey poke my foot twice" . . . .**

Put outside foot in and out twice

**"I can bump -- seam to seam". . . .**

Clasp hands overhead and bump hips twice.

**"I can make a star of the evening". . . .**

Face partner and join right hands high.

**"And walk around its beam."**

Join right hands and walk around in a circle with partner 4-steps, then join both hands and start walking clockwise.

**"I'm just a Chat co-labber and I face the winds of love. If I brush you when I pass  
along". . . .**

Continue walking 10 steps.

**"Then we'll stop and have a hug". . . .**

Give "E-hug" and keep feet moving.

**"Then we'll learn about each other". . . .**

Join hands and keep on walking in counter-clockwise direction.

**"As we walk the glory road, through the royal arch of heaven, we'll join up and walk the  
globe". . . .**

Two people only break the circle at the top and make an arch for those behind to travel under down the center of the circle. The couples behind walk under the arch and straight down to the bottom of the room. Take small steps.

Musicians repeat music to last four lines of song again.

**"Then we'll learn about each other. As we walk the glory road, through the royal arch  
of heaven, we'll join up and walk the globe."**

At the bottom of the hall one person will stand and designate 'one pair' left and 'one pair' right -- like grand march.

**"And two will travel westward and two will travel east. It doesn't matter which we go because we'll always meet at a camp of the Chat co-labbers, grab a few more cabin mates' . . .**

At the top of the hall couples will meet in 4's and walk in small steps to the bottom of the hall. As they walk, every person will join hands across the person that they are next to, with the person next to him. (Don't cross arms into neighbors -- stay under his or over his.) Still walking, raise hands up and take them behind the person next to you.

**"And we'll walk in a friendship line, hands across up over and create". . .**

At the bottom of the hall, one person will stand and designate one group left and one group right -- like grand march.

**"And four will travel westward and four will travel east. It doesn't matter which we go because we'll always meet at a camp of the Chat co-labbers, grab a few more cabins mates". . . .**

At the top of the hall couples will meet in 8's and walk to the bottom of the hall. As they do this the center meeting couple join hands behind across the person they are next to. As walking groups get spread out a little, 4 designated people assist each group to join at their ends to make circles of eight persons staying in their crate.

**"And we'll get in a friendship circle, hands across, up, over and crate". . .**

Musicians may play the last four lines of the song again. Groups start to move counter-clockwise with Indian Dance steps.

**"Oh, for sure a Chat co'labber can't be crated up for long. He steps along the native trail toward the next new song. He says 'Goodbye' (spoken). His heart's so big". . . .**

Group raise clasped hands high overhead.

**"Puts his memories in the coals". . . .**

Put hands deliberately forward as if to put something on a fire and drop hands with partner.

**"I'm just a Chat co-labber and forever on the rolls."**

Place right hand on right shoulder of person in front of you, and follow as one person breaks the circle and leads the line out waving the other hand. Repeat last line of song again . . . .

**"I'm just a Chat co-labber and forever on the rolls."**