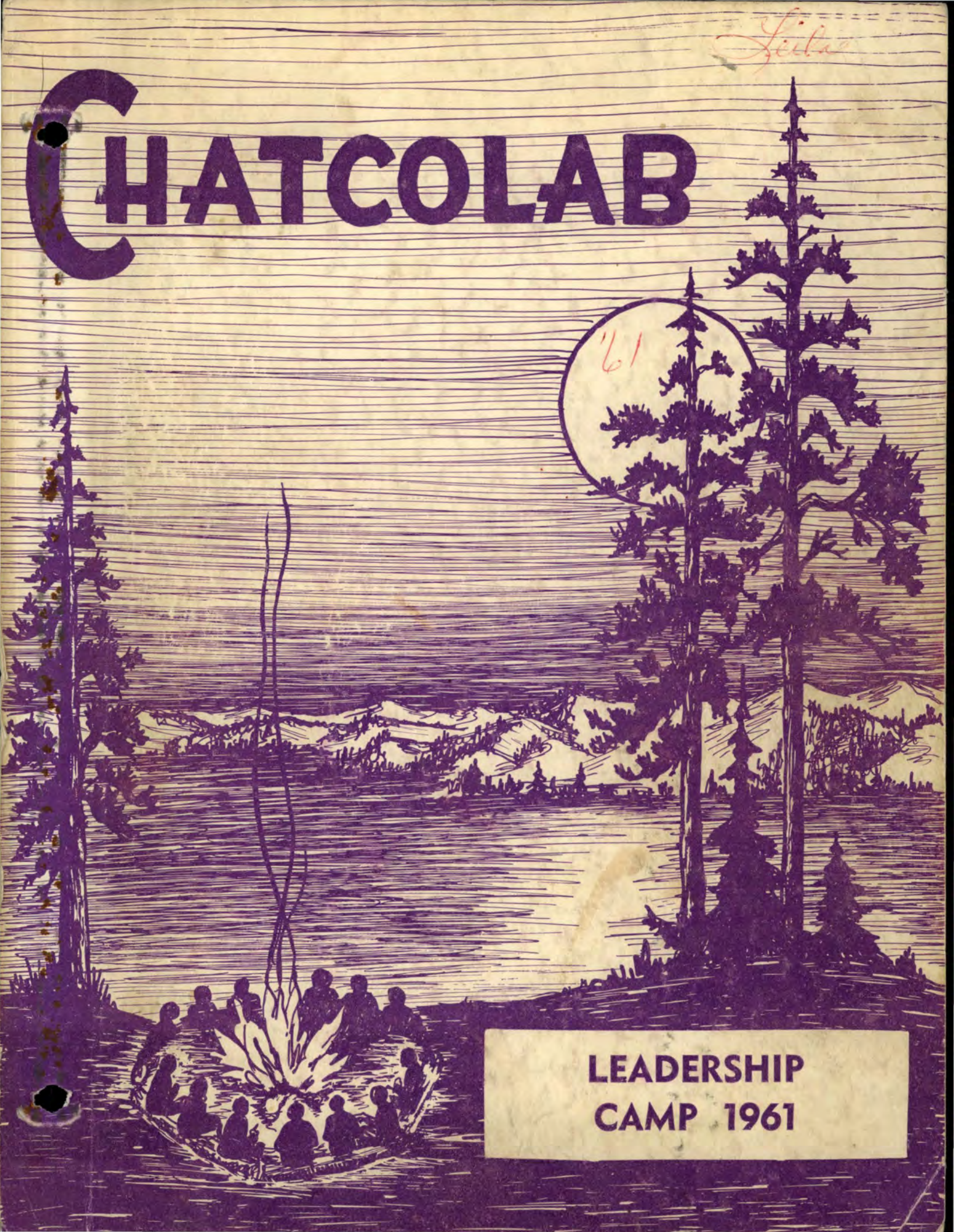


*Leila*

# CHATCOLAB

'61



**LEADERSHIP  
CAMP 1961**







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WELCOME TO CHATCOLAB,

You're in for a rewarding week. You'll be glad you came.

You remember about the man who asked, "How do I get into heaven?" He was told "You enter the Kingdom of Heaven right here on earth, by being born again." "But," he cried, "That's impossible. I'm a grown man!" The answer came, "Well, not literally, but mentally and emotionally reborn."... Chatcolab can be like this, a little or a lot.

All of us are a bit shackled by life. We've all given up something of our freedom, spontaneity, courage, creativity, fun in living...given up these diamonds for the dross of trying to fit ourselves into someone else's picture frame. So each of us is full of possibilities just waiting to be born, just ready to break thru the shell of our uncertainties and undared starts.

Chatcolab can help us crack this shell. Here we can each find we need not be so uncertain, for we each find welcome. We shed fears when we find we're believed in, encouraged to try many things we've only dared dream about before. But only when we get ready, when we feel easy, and all in that lighthearted way that makes really important things so much fun, so self-freeing... A week of discovering some of our unborn selves.

Our theme this year picks up from here. "Within U.S. One World," the idea of continual rebirth toward wholeness. We are each many different--often conflicting--selves, some born and active, others unconscious, buried, unborn. Some we recognize and accept. Others are strangely unfamiliar. This week we can discover some of these unborn hopes and potentials. We can shed part of our leaved, outside imposed protective shell, and almost miraculously be partly reborn, more enjoying, more self-realizing, more deeply healthy.

The same kind of rebirth toward wholeness can happen to people everywhere. As Americans we can more fully appreciate and contribute to our democratic heritage. Our belief in a society which treasures individual variety and creativity. Nations too can learn to crack off their self-mutilating armor and emerge as freer members of one world of man. So our 1961 theme symbolizes personal, national, and international rebirth toward a more human world.

This is the Chatcolab that welcomes you today.

Alan Dildine





WHAT'S IN  
THE POT FOR  
NEXT YEAR ??



1 9 6 1 C O M M I T T E E

Glenn Dildine, Chairman	1962
Don Ingle, Vice Chairman	1963
Margie Leinum, Secretary	1961
Angelo Rovetto, Treasurer	1963
Billie Marie Studer, Publicity	1961
Gloria Johnson, Notebook	1962
Ruth Rasmussen	1962
LaRele Stephens, Resource	1961
Steve Olson, Jr. Labber (1/2 yr.)	1961

R E S O U R C E and S T A F F

Mary Fran Bunning	Peasant painting, Leather
Bill Bunning	Silver Work, Philosophy
Charlie Scribner	Outdoor Cookery, Fly Tying
Sally Schroeder	Music
Walter Schroeder	Dancing
Don Clayton	Music
Leila Steckleberg	Copper enameling, basketry
Willma Shryack	Kaliedoscrolls
Barbara Branthoover	Small Crafts
Cliff Robertson	Silver Casting
LaRele Stephens	Lapidary
Alura Dodd	Parties and Creative Resources

Cooks: Marjorie Leinum  
 Alfild Leinum  
 Delores Emert

Notebook Staff: Norma Dobler, Editor  
 Marta Robertson, Assistant  
 Don Stephens, Artist

Store Keeper: Sharon Dobler

1 9 6 2 C O M M I T T E E

Don Ingle, Chairman	1963
Cliff Robertson, Vice Chairman	1964
Gloria Johnson, Secretary	1962
Angelo Rovetto, Treasurer	1963
Glenn Dildine	1962
Ruth Rasmussen	1962
Ruth Munson	1963
John Kiesow	1964
Lois Redman	1964
Susan Zenier	1962



ROSTER

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Leila Baird	Heyburn, Idaho	4H, Church, music fishing	Housewife
Pearl Bateman	6029 W. Quinalt Kennewick, Wash.	4H, Campfire, read- ing, sewing, church	Housewife
Carole Bates	Route 1, Rathdrum, Idaho	4H, Crafts, Sports People	Student
Adaline Beaver	Heyburn, Idaho	4H, Church, fishing hunting	Housewife
Gwynne Brady	Rt. 6 Caldwell, Idaho		
Barbara Branthoover	608 East A Moscow, Idaho	Swimming, golf, travel, fishing singing	Extension nutrition Specialist
Jane Buchanan	225 Jefferson St. Maries, Idaho	4H, homemaking	HomeMaker
Mary Frances Bunning	1931 N. Corona Colorado Springs, Colo.	Handicraft	
Bill Bunning	1931 N. Corona Colorado Springs, Colo.	Handicraft	
Laynn Chase	245 18th Ave. N.W. Great Falls, Mont.	4H, sports, car club working	Student
Don Clayton	Geo. Williams College Labbers, 5315 S. Drexel, Chicago 15, Ill.	Camping, Music	Teacher, Preacher
Herbert Cone	P.O. Box 28 Gig Harbor, Wash.	4H, Church Camping, Rocks	Navy storekeeper
Jim Cone	P.O. Box 28 Gig Harbor, Wash.	4H, Camping	Student
Marg Cone	P.O. Box 28 Gig Harbor, Wash.	4H, Swimming Tennis, Camping	Student
Rhea Cone	P.O. Box 28 Gig Harbor, Wash.	4H, Sewing Camping	Housewife
Gladys Crane	Culdesac, Idaho	4H, Sports People	Student
Beverly DeLong	Rt. 2 Sedro Woolley, Wash.	4H, Sports Music, Dancing	Student
Mary Dewar	804 14th St. S.W. Great Falls, Mont.	4H, Sports, Horses Dancing, Singing	Banker



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<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Glenn Dildine	7100 Conn. Ave., Nat'l 4H Club Found. Washington 15, D.C.	Hi-Fi--Stereo Boating, House & Furn. design & bldg.	Educ. Consultant
Norma Dobler	1401 Alpowa St. Moscow, Idaho	4H, Church Youth Groups	Homemaker
Sharon Dobler	1401 Alpowa St. Moscow, Idaho	4H, Camping Philosophy	Student
Alura Dodd	Rt. 5, Box 621 Everett, Wash.	People, camping dancing, singing	Seamstress, baker, secretary, wife
Nina Dodd	Rt. 5, Box 621 Everett, Wash.	Young Friends (church), family, horses	Student
Lois Ekloff	Rt. 3, Box 48 Snohomish, Wash.	4H, Grange	Housewife
Dolores Emert	Rt. 2, Box 183 Coeur d'Alene, Idaho	Camping, rocks Sewing, Sunday School	Housewife
Linda Ferschweiler	P.O.Box 43 St. Paul, Oregon	4H, Sewing, Cookery Flowers, Climbing trees	Student
Mabel Franklin	Box 18 Fortine, Montana	4H, Home Demonstration	Housewife
Betty Gaudy	2642 E. Lk. Samnomish Rd. N. Redmond, Washington	4H, Rocks, Sewing, Weaving	Homemaker
Gloria Geier	Rt. 4, St. Maries, Idaho	Dancing	Student
Ellen Gimlin	Culdesac, Idaho	4H, Grange, Home Demonstration	Housewife
Lucile Gray	Box 305 Lewiston, Idaho	Sewing, Painting	Home Agent
Russell Gray	Box 305 Lewiston, Idaho		
Kenneth Green	Rt 3, Box 1914 Auburn, Washington	Cooking, Pool	Student
Jan Gumprecht	515 No. Oregon Ontario, Oregon	Working with people Sewing, music, out- of-doors sports	County 4-H Agent
Joan Haakenson	104 S. 132 Tacoma, Washington	4H, County Camp Recreation leadership	Student
Ruth Haakenson	104 S. 132 Tacoma, Washington	4H, Church	Housewife, office worker
Joe Hall	405 Main Gooding, Idaho	4H	County Agent



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Helen Hume	Box 39 Fortine, Montana	4H	School Bus Driver
Dollie Iiams	Rt. 2, Box 270 Parma, Idaho	4H leadership	Homemaker
Don Ingle	815 Poplar Sandpoint, Idaho	People, Others' kids Square and folk dancing	County Agent
Gloria Johnson	Ag. Sci. 217 Univ. of Idaho Moscow, Idaho	Boating, singing, Canoeing	Asst. State 4H Leader
Doc Kerrick			Camp Heyburn Manager
John Kiesow	Enterprise, Oregon	Horsemanship, Archery, camping	County 4H Agent
Alfhild Leinum	517 W. Summit Ave. Coeur d'Alene, Idaho	Travel, small children	Homemaker
Marjorie Leinum	Rt. 1, Box 48 Coeur d'Alene, Idaho	Church youth groups Peasant painting	Hospital Credit Manager
Frank Marlow	3219 Gay Road Puyallup, Washington	4H, water skiing swimming, cooking	Student
Josephine Mason	Rupert, Idaho	Boating, Hunting	Extension Home Agent
Jean McGrew	615 E. Kamilche Montesano, Washington	4H, People Sewing	Home Agent
Lonnie McGrew	615 E. Kamilche Montesano, Washington	Guitar playing	
Betty Merrell	1431 Airway Ave. Lewiston, Idaho	4H, Writing, Music	Student
Betty Mitchell	Box 146 Oakville, Wash.	4H, Working, meeting People	Student
Cecelia Montoya	Box 267 Bonners Ferry, Idaho		County Agent
Dick Moore	1115 Burrell Lewiston, Idaho	4H	Student
Helen Moore	208 7th St. N.W. Box 732 Soap Lake, Washington	Campfire, Crafts, Homemakers First Aid	Beautician, Homemaker
Ruth Munson	2305 Castle Way So., Alderwood Manor, Wash.	4H, sleeping	Homemaker
Steve Olson	217 19th Ave. N.W. Great Falls, Montana	4H, Luther League	Student



<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Arlene Palmer	Rt. 7, Box 283 Olympia, Washington	4H, Homemakers Sewing, Square dancing	Housewife
Arlene Pehrson	2605 Mill Plain Blvd. Apt. 6 Vancouver, Washington	Swimming, skiing, Sewing, dancing	County Ext. Agent
June Pehrson	1746 Villard Eugene, Oregon	People, swimming bowling, singing	4H Agent
Madge Qualman	1230 So. Hall Olympia, Washington	Homemakers, 4H, singing Square dancing, crafts	Housewife
Rachel Rasmussen	Star Rt., Box 118 Aberdeen, Washington	4H, rocks, Gardening	Housewife
Rosy Rasmussen	Viles Robinson Addition Great Falls, Montana	4H, sports Boating, fun	Student
Ruth Rasmussen	107 So. Spring Pullman, Washington	Campfire, Crafts, singing	Housewife
Betty Ratcliffe	1601 No. Harrison Kennewick, Washington	Campfire, camping	R.N., housewife
Margaret Raupp	Box 45 South Bend, Washington	4H, Grange, People, Needlework	Home Agent
Lois Redman	227½ No. 10th Corvallis, Oregon	Recreation, Ping-pong Photography	State 4H Agent
Edgar Reeves, Jr.	1814 W. Pioneer Puyallup, Washington		State 4H Specialist
Marjorie Reeves	1814 West Pioneer Puyallup, Washington		Homemaker
Sandy Reiter	Rt. 19, Box 185-D Aberdeen, Washington	4H, People, Travel	Student
Dorothea Richmond	Box 326 Chimacum, Washington	4H, Sunday School	Housewife
Ruth Rinker	White Swan, Rt. 1 Washington	4H	Homemaker
Cliff Robertson	801 East B St. Moscow, Idaho	Golf, camping woodworking	Dentist
Marta Robertson	801 East B St. Moscow, Idaho	4H, government, handwork	Secretary
Angelo Rovetto	1608 Fruitvale Blvd.	Skiing, tennis, stone cutting	Engineer, hotel operator
Freda Sawyer	512 M Hoquiam	4H	Housemother



<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Sally Schroeder	Box 274 Florence, Oregon	Boat, singing, diaper washing	Homemaker
Walt Schroeder	Box 274 Florence, Oregon	Recreation, fishing, genealogy, Civil War	County Extension Agent
John Schroeder	Box 274 Florence, Oregon	Attention	Explorer of w.w. world
Charlie Scribner	1945 Idaho Ave. St. Maries, Idaho	Outdoors, fly tying Nature, etc.	Mayor Forest consultant
Lois Seubert	Box 872 Orofino, Idaho	4H, Women's groups dancing, swimming, skating, water skiing	Extension Home Agent
Ruth Shane	Box 490, Courthouse Moscow, Idaho	4H, Adult groups, Horse-back riding, Dancing, playing around	Extension Home Agent
Willma Shryack	1439 Alpowa Moscow, Idaho		State Home Furnishings Specialist
LaMont Smith	Extension Agric. Agent Rupert, Idaho	4H Livestock, sports	County Agent
Corinne Smythe	Rt. 4, Box 4307 Gig Harbor, Wash.	4H, FHA, sports	Student
Leila Steckelberg	Rt. 5 Arlington, Wash.	People, crafts, dancing, recreation	Student and Housewife
Don Stephens	620 Ridge Road Moscow, Idaho	Art, Architecture Biology, horticulture	Student
LaRele Stephens	620 Ridge Road Moscow, Idaho	Rocks, coins, stamps	Physician
Lois Stephens	204 28th St. N. Great Falls, Montana	People, recreation, crafts sewing, singing	Extension Agent
Billie Marie Studer	3804 First Bremerton, Wash.	Campfire, 4H, crafts Fellowship, fun songs	Homemaker
Anton Sundsted	Box 1870 Great Falls, Montana	4H, Sports	Extension Agent
Alma Viebrock	Douglas, Washington	Horses, 4H, Camping	Ranch wife
Tony Viebrock	Douglas, Washington	Hunting, fishing 4H Jr. leadership	Student
Carolyn Wagoner	317½ No. 8th Boise, Idaho	Outdoors, dancing, Fun and fellowship	Home Agent at large
Dwight Wales	Rt. 4, Box 286 Arlington, Wash.	4H, Juvenile Grange	Farmer



<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Delphine Walker	Box 1013 Caldwell, Idaho	4H, Brownie Scouts Home demonstration Clubs	Home Agent
Bertha Woodhouse	1202 Arthur St. Caldwell, Idaho		Housekeeper
Ellynor Wright	Rt. 5, Box 570B Everett, Washington		
Mary Frances Wright	1531 Mason St. Sumner, Washington	4H, Hiking, square dancing	Student
Susan Zenier	Box 837 Bonners Ferry, Idaho	4H, Sports, Music Cooking	Student

PART TIME LABBERS

Tiny Sines	Box 208 St. Maries, Idaho		Housewife
Dan Warren	Moscow, Idaho		State 4H Leader
Mildred Haberly	Moscow, Idaho		State Home Demonstration Leader
Diana MacRae	Moscow, Idaho		Housewife
David Billingsley	Washington		
Arlene Cornell	Moscow, Idaho		
Pansy Scheline	Donnelly, Idaho		Home Agent
Vernon Burlison and family	Moscow, Idaho		State Extension Forester
Sharon Scheline	Donnelly, Idaho		IFYE student, Nepal
Rus Slade and family	St. Maries, Idaho		Forester
Maurice Johnson	Moscow, Idaho		Ass't state 4H Leader
Dennis Dalton	Mendham, New Jersey		IFYE student, Nepal
Tom Cooper	Moscow, Idaho		Grad. Student
Mrs. F. C. McCall	Boise, Idaho		Pansy Scheline's mother
Norma Cannon	St. Maries, Idaho		

Greetings from former Labbers:

Telegram from Florida from Frank Guardipee -- Our dates were too early this year

Letter from Dennis O'Sullivan in New Zealand, remembering "one of the happiest weeks of his life" last year

Letter from Margaret Kuhl Schoonen, Bozeman, Montana, sending greetings to all

\*\*\*\*\*

Now in our hearts there burns a flame  
That is not yours alone, nor mine,  
But held in trust to carry far  
That everywhere this light may shine.



1961 CHATCOLABBERS

First Row: Left to Right

Herbert Cone  
 Billie Marie Studer  
 Dollie Iiams  
 Dwight Wales  
 Gloria Johnson  
 Barbara Branthoover  
 Gwynne Brady  
 Marta Robertson  
 Cecelia Montoya  
 Leila Steckelberg  
 Willma Shryack  
 Betty Merrell  
 Gloria Geier  
 Linda Ferschweiler  
 Sandra Reiter  
 Jim Cone

Second Row:

Charley Scribner  
 Dolores Emert  
 Adaline Beaver  
 Alura Dodd  
 Rosy Rasmussen  
 Sharon Dobler  
 Mary Frances Wright  
 Lois Stephens  
 Joan Haakenson  
 Margaret Cone  
 Corrine Smythe  
 Ruth Rasmussen  
 Cliff Robertson  
 Betty Mitchell

Third Row:

Lucile Gray  
 Norma Dobler  
 Adaline Beaver  
 Alfhild Leinum  
 Marjorie Leinum  
 June Pehrson  
 Mary Dewar  
 Dorotha Richmond  
 Ruth Haakenson  
 Madge Qualman  
 Betty Gaudy  
 Jane Buchanan  
 Helen Hume  
 Mabel Franklin  
 Rae Rasmussen

Fourth Row:

Don Ingle  
 Bill Bunning  
 Jan Gumprecht  
 Rhea Cone  
 Freda Sawyer  
 Margaret Raupp  
 Carole Bates  
 Jean McGrew  
 Sally Schroeder  
 Walt and Johnny Schroeder  
 Angelo Rovetto  
 Bertha Woodhouse  
 Don Clayton  
 Alma Viebrock  
 Helen Moore  
 Delphine Walker  
 Lois Seubert  
 John Kiesow  
 Lonnie McGrew  
 Arlene Pehrson  
 Marjorie Reeves  
 Edgar Reeves  
 Joe Hall  
 Susan Zenier  
 Lois Redman  
 Ruth Munson  
 Leila Baird  
 Mary Fran Bunning

Fifth Row:

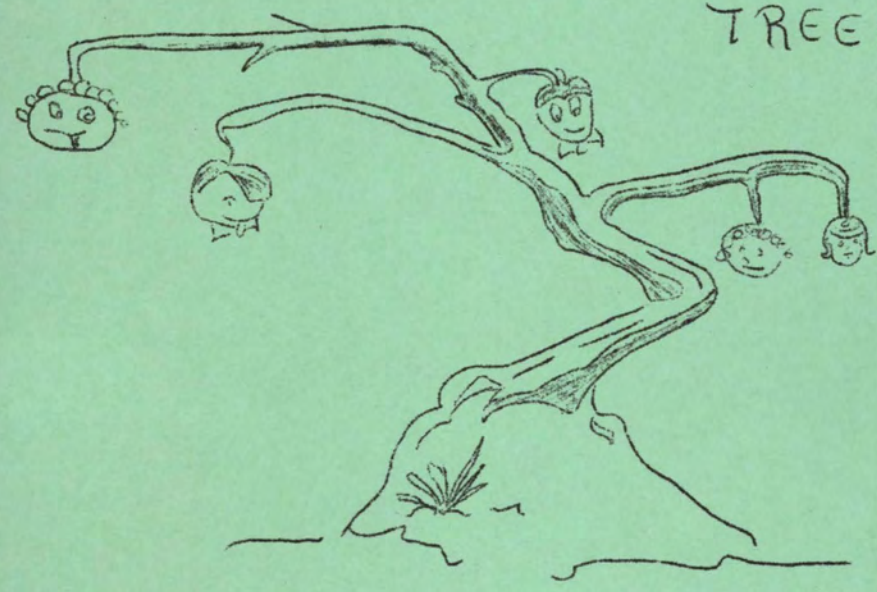
Ellynor Wright  
 Lois Ekloff  
 Ruth Rinker  
 Diana MacRae  
 Arlene Cornell  
 Arlene Palmer  
 Ellen Gimlin  
 Gladys Crane  
 Pearl Bateman  
 Betty Ratcliffe  
 Beverly DeLong  
 Russ Gray  
 Carolyn Wagoner  
 Steve Olson  
 Dick Moore  
 Laynn Chase  
 Tony Viebrock

Sixth Row:

Tony Sundsted	Don Stephens
Glenn Dildine	Nina Dodd
Frank Marlow	LaMont Smith
Ken Green	LaRele Stephens



# FAMILIES' TREES





GREEN GREMLIN  
HISTORY

Once upon a time when the world was oh so young the Green Gremlins found their way out from underground. Now every year at Chat time the wee fellows and gals show up. You can see the results of their labors all over the place.

Gooley gets up early and works late to spread jam on all the tables.

Groggy works with the Sandman so some Chatcolabbers miss breakfast. Then there is Grouchy, friend of all bad boys. Goofy is responsible for all the corny jokes at Chat and some are corny! Party-maker, Gerry, works hard to keep everyone merry at all times. Then there is Goosey -- just plain silly. Gypsy looks to the future in a seductive way. Gay, our camp manager, always tries to be missing when needed. We have Gory, the Gremlins' Gremlin, who loves to recite our dark green past, and Goony, the forgetful one, who didn't forget to come to Chat. Gone Gremlin will be long gone from here when this is read. Recorder Gimpy has told this story limply, and now back into our holes we go.

- Gooley - Marta Robertson
- Groggy - Lois Ekloff
- Grouchy- Ken Green
- Goofy - Corinne Smythe
- Gerry - Alura Dodd
- Goosey - Rae Rasmussen
- Gypsy - Angelo Rovetto
- Gay - Doc Kerrick
- Gory - Leila Baird
- Goony - Betty Merrell
- Gone - Alam Viebrock
- Gimpy - Margaret Raupp





THE BLUE MOON FAMILY



The moon family began when the cow jumped over Grandfather Moon and slipped, breaking him into many moons. Some think it happened the UDDER way. Although we are a very old, long-established and influential family very little is known about us and our surface. Some think we're made of green cheese! We affect everybody's life and we even have an Almanac telling when to plant gardens, when to dehorn cows, when the tides come in, when to go fishing. We are ageless but we have a most profound effect on the young at heart.

We've had many songs written about us--

"When the moon comes over the mountain--"  
"Harvest Moon" , etc.

Now after many peaceful years, everybody is shooting at us and trying to come see us, but we remain in orbit. They'll never know the whole truth about us, because we have our dark side.

Our motto is "Let's quit mooning around and get something done."

The family introduced themselves coming over the mountain one by one.

Bertha Woodhouse - Blue Moon

Don Ingle - Moonbeam

Leila Steckelberg - Moonshine

Edgar Reeves - Paper Moon

Dick Moore - Man in the Moon

Betty Ratcliffe - Dark Moon

Lois Stephens - Half Moon

Marg. Cone - Mooney

Freda Sawyer - Moon Struck

Arlene Pehrson - No Moon

Delphine Walker - Moon Glow

Lois Seibert - Harvest Moon



Red family

THE SCARLET LETTERS

The dead-letter offices in our home lands were overflowing so, in order to relieve the tension, they sent us to Chat. We're not sure yet what Chat will do for us, but we hope to go home as live wires!

The family assembled in front of the group and "peeled off" as the letter was read:

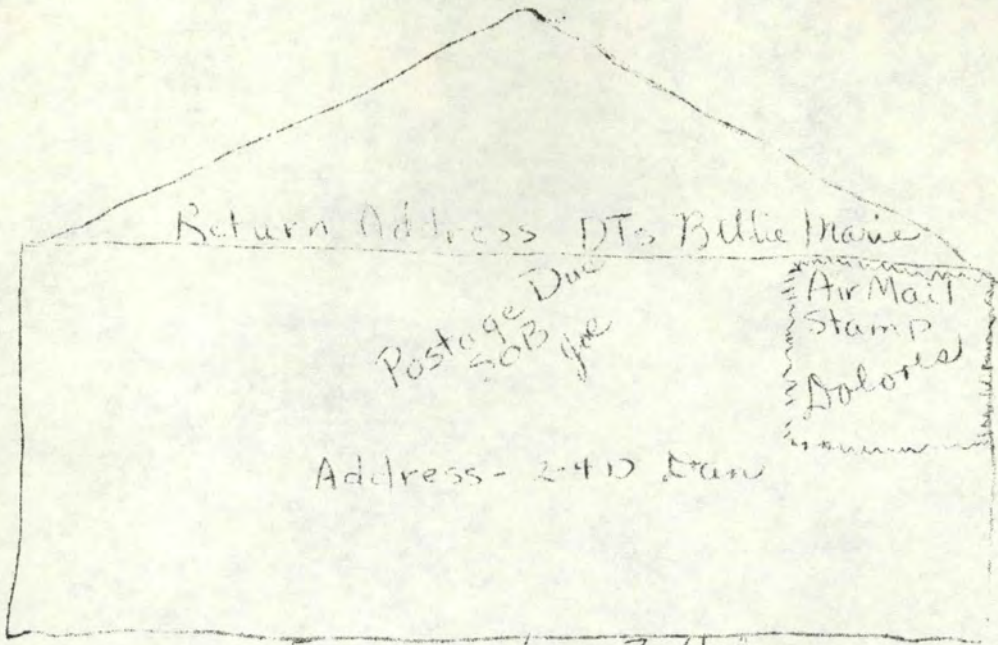
Letterhead VIP John  
 Dateline SWAK Nina

Salutation - MJB Rhea  
 Opening paragraph - AWOL Celia  
 Body - SNAFU - Arlene  
 Closing Paragraph SOS Betty

Complimentary  
 Close ER Bill  
 Signature Cray 2  
Pearl

Post Script. RSVP Ruth





Envelope Lay-Z Helen

We were sent to the dead-letter offices from various places:

- VIP (very important person) John Kiesow, from the White House
- Cray-z Pearl Bateman, from Medical Lake
- DTs (Delirium Tremens) Billie Marie Studer, from Battleton, Tenn.
- RSVP Ruth Shane, from the Riviera
- Lay-Z Helen Hume, from the sunny side of the street
- MJB Rhea Cone, from Brazil
- SNAFU (situation normal, all fouled up) Arlene Palmer, from the Pentagon
- SOS Betty Mitchell, from the Titanic
- SOB Joe Hall, stamped on the back by the dead-letter office
- SWAK (sealed with a kiss) Nina Dodd, from Hollywood
- AWOL Celia Montoya, from Cape Canaveral
- Ee-Z Bill Bunning, from South of the Border
- Bree-Z Dolores, from the Heavens
- 2-4-D Dan Warren, Wild Oats Inhibitor, from Greenup, Texas

SCARLET LETTERS' ALPHABET SONG:

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

Now we've sung our ABC's  
 CHATCOLABBERS here to please.  
 (Then we turned around and sang  
 it standing backwards.)



YELLOW JACKETS' HISTORY

The centennial reunion of the Yellow Jackets the world over was held at world-wide Chat-co-lab. The following were present:

Dwight Wales - Hi Lo Jack, from Monte Carlo (His Dad was a great gambler)

Gladys Crane - Hi Jack, from Switzerland, the High Alps

Lucille Gray - Black Jack, from darkest Africa

Barbara Branthoover - Quick Jack, from the Arctic (move fast or freeze)

Dollie Iiams - Cracker Jack, from Piccadilly Circus, England

Steve Olson - King Jack, from the United Kingdom

Joan Harkenson - the Big Buzzer, from Cape Canaveral

Norma Dobler - Jack of all Trades (The trade winds blew yellow-jackets all over the world)

Linda Fershweiler - No Jack, from Never, Never Land

Marge Reeves - One-eyed Jack from Trinidad, in search of pirate gold

Adaline Beaver - Queen Bee, from the United Kingdom

Don Clayton - Jack Pot, from the End of the Rainbow

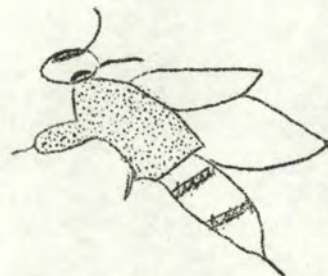
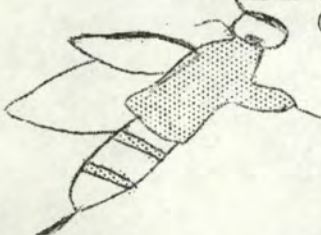
This active family has buzzed around for years and years. It has been our tradition to have a 100-year reunion to meet new friends and to learn new techniques. Our old techniques became obsolete because they caught on!

The Yellow Jacket Research Lab is working on a fool-proof, electronic, supersonic, atomic stinger!

Motto: Stick to all points of interest!

Song: We're the Yellow Jacks of Chatcolab (to the tune of Yellow Rose of Texas)  
A happy family  
We buzz around and sing our song  
As happy as can be.

Sometimes we do fly backward  
To see where we have been  
When we return we zoom with force  
OF COURSE! (spoken)





ROYAL PURPLE, a Hawaiian family

Many, many moons ago a group of lonesome campers decided to go for a sail in their war canoe. After being out on the High Seas for many days without food except a can of salted peanuts, they sighted land. Little Punch Bowl jumped overboard and headed for shore. On reaching shore he sighted a Mango Tree. Honolulu Lulu shouted "Look, Koko Head!", and dived overboard and ran for the Little Brown Gal, who was hiding in a Cocoanut Palm tree. They all discovered that they were on Oahu Island. A Big, fierce savage named Diamond Head, who was out picking Papaya with Hilo Hattie shouted "Aloha, welcome to our island!"

"Come," Diamond Head shouted, "Let me take you to see Night-Blooming Cereus. She will give you Ti Leaves". So everyone was saved and in honor of the finding of Hawaii they all shouted "Aloha!"

Little Punch Bowl - Laynn Chase  
 Mango - Herb Cone  
 Honolulu Lulu - Dorotha Richmond  
 Koko Head - Cliff Robertson  
 Little Brown Gal - Gloria Johnson  
 Cocoanut Palm - Ruth Pinker

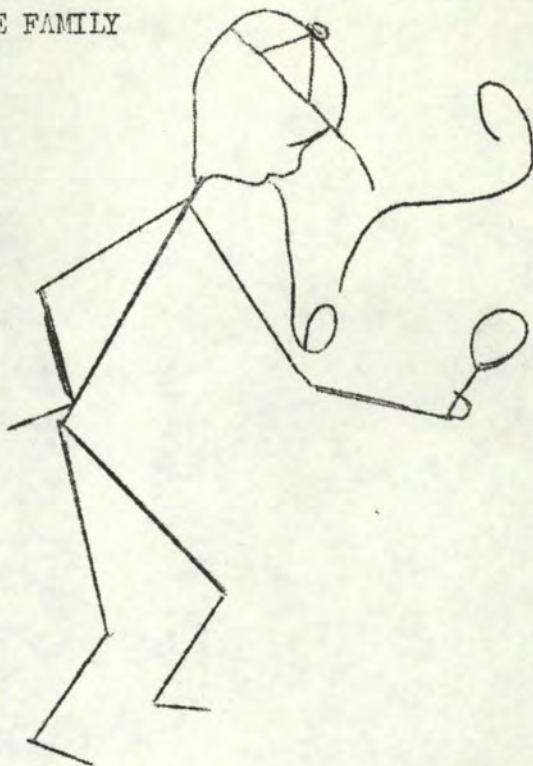
Oahu - Jan Gumprecht  
 Diamond Head - Tony Viebrock  
 Papaya - Ellen Gimlin  
 Hilo Hattie - Willma Shryack  
 Night-blooming Cereus - Lori Geier  
 Ti Leaves - Alfhild Leinum





THE 'PINK'ERTON DETECTIVE FAMILY

Russ Gray.....Pinkerton  
 Mable Franklin.....Mike Carr  
 Gwynne Brade.....Perry Mason  
 Jo Mason.....Dangerous Robin  
 Jim Cone.....Dick Tracy  
 Bev DeLong.....Joe Friday  
 Jane Buchanan.....Philo Vance  
 Sandy Reiter.....Peter Gunn  
 Madge Qualman.....The Thin Man  
 Sally Schroeder.....Sam Slade  
 Susan Zenier.....Paul Drake  
 Doc Stephens.....Doc Watson  
 Glenn Dildine.....Sherlock  
 Arlene Cornell.....Elliot Ness  
 Diana MacRae.....'Kookie'  
 Tiny Sines.....Stu-Bailey



The Pinkerton Pinks are a family of diggers,  
 The low-down on high-ups or the latest on beggars,  
 If Papa steps out or the car's swiped from brother  
 Or if sis's boyfriend makes enough to support her.  
 If it's lost or its found or turns up in the pound  
 If its helps that you need the Pinkertons beg:  
 Don't go to the police,  
 Try our detectives instead.  
 They all have a number and all wear a badge  
 And we don't pad the expense account--  
 Well, maybe a smidge.  
 So here's our roster, the cream of the crop.  
 If it's detectives you need we come on the trot!

PINKERTON SONG  
 (Tune: The Old Grey Mare)

We're the Chatcolab Pinks;  
 When we work we thinks.  
 We likes to work and play  
 We will have a ball if we meet with all  
 And go on the long pink way.

P. I. N. K. S. - People inquisitive, now knowing secrets.



The White Family, or THE GHASTLY GHOSTS

We aren't here to scare you  
We just came to warn you  
This is the coolest group at Chat,  
Now what do you think of that?

The ghastly ghosts of Ghostolab came together and were united as one family when their boat sank off the shores of Chatcolet during the time of Chatcolab one spring. The ghosts from the people on the boat united and formed the GHASTLY GHOSTS.

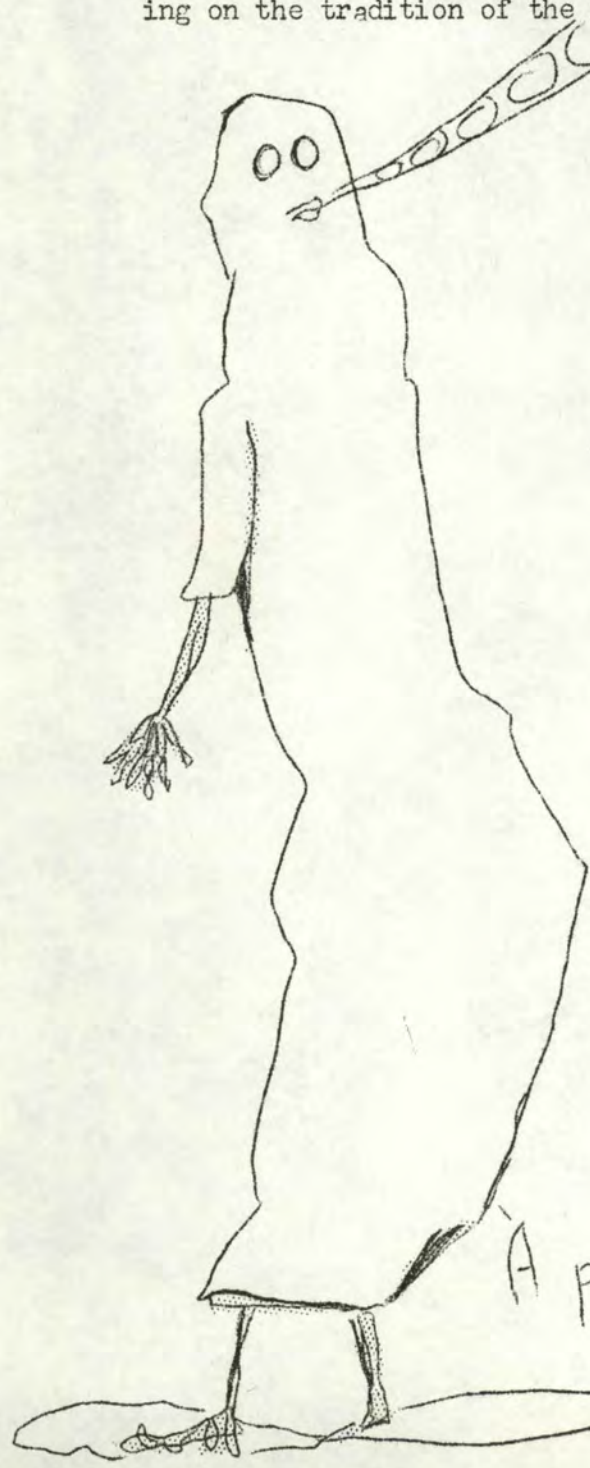
The purpose of this organization was to scare people that came to Chatcolab each year, as they felt bad because they couldn't participate in it. So if at night you hear weird noises you'll know it's us carrying on the tradition of the first ghastly ghosts--by haunting you!

The names of the present ghosts in the Ghastly Ghost Spook Society are:

- Casper - Carole Bates
- Jasper - Ellynor Wright
- Black Cat - Marge Leinum
- Shaky - Lois Redman
- Grandma Shivers - Ruth Munson
- Chills - Ruth Haakenson
- Whitey - Anton Sundsted
- Little Spook - Jean McGrew
- Grandpa Shivers - LaMont Smith
- Creepy - Rosy Rasmussen
- Big Spook - Don Stephens

The spobks led everyone in their theme song:

A woman stood in the church-yard door;  
 Oooooooooooooo  
 She had not been there before.  
 Oooooooooooooo  
 Six long corpses were carried in -  
 Oooooooooooooo  
 Very long and very thin.  
 Oooooooooooooo  
 The woman to the corpses said,  
 Oooooooooooooo  
 "Will I be thus when I am dead?"  
 Oooooooooooooo  
 The corpses to the woman said-  
 (SCREAM)



A portrait of GRANDFATHER



## C son's BEST from the BRONZE FAMILY

Sharon Dobler - Goo C  
 Ruth Rasmussen - Low C  
 Charlie Scribner - Dead C  
 Helen Moore - High C  
 Betty Gaudy - Bet C  
 Walt Schroeder - Top C

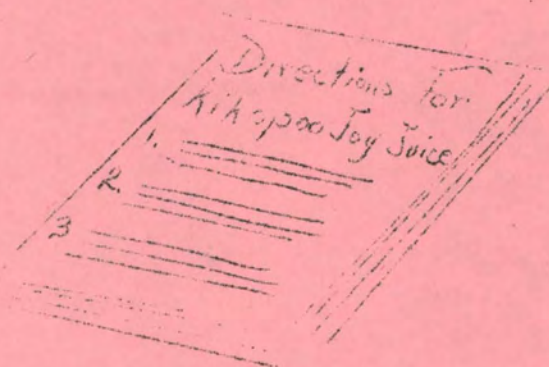
Mary Dewar - Tenne C  
 Frank Marlow - Vitamin C  
 Mary Frances Wright - Mess C  
 Lonnie McGrew - Boss C  
 Carolyn Wagoner - Middle C  
 June Pehrson - Tip C



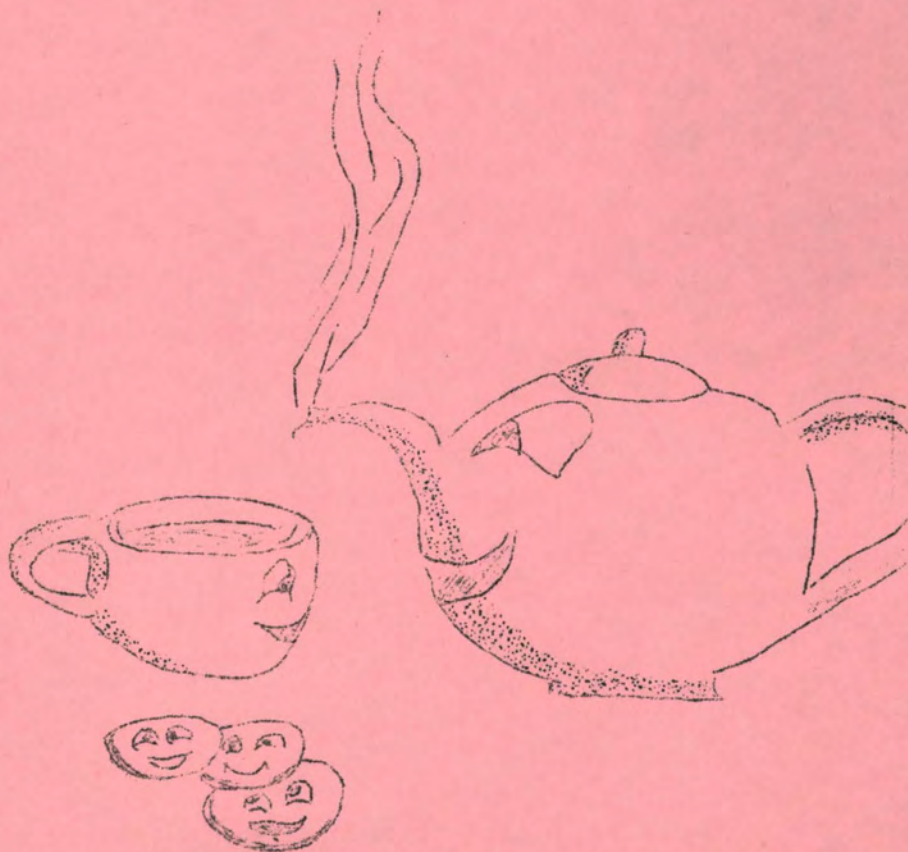
You've all heard of the 3 C's. Of course you know what they were, but have you heard of the 12 C's? They have been traveling over the 7 C's and just arrived this morning from C attle. (Mooooo)

Boss C had been awakened by Bet C. She could tell he had been sick in Tenne C because he was so Dead, C. He seemed Tip C and Mess C, and he couldn't hit High C or even Middle C, he felt that Low C. Quick like a bunny Bet C got down the Vitamin C. "I don't like that Goo, C," he said, but he took it anyway. And now he's on the Top, C. He's the sharpest chap at Chat, see?





# TEAS AND SUCHI





TEA  
TIME



At the first Tea of Chat this year the theme was the Old West. Lucille Gray wore an old-fashioned dress with matching bonnet, and Jean McGrew wore a turquoise squaw dress and bonnet. Dolly Iiam was the Indian squaw with a blanket wrap around her and an Indian-beaded headband. Steve Olson was the gunslinger, dressed in vest, tie and gun. John Kiesow was the prospector, dressed western style with an arrow through his hat and mining pan in his hand. Gladys Crane wore a brown squaw dress and served the JAVA.

Other foods served were hot Prospectors' Tea (Drink at your own risk), Cactus Cider (Powerful), and Gold Nuggets.

Everybody contributed to Prospector John's gold pan. Some valuable items donated were: kleenex, paper, rubber band, pennies, chewed gum, and a dime.

\*\*\*\*\*

Tuesday, May 9, 1961

TEA TIME - Alaska Freeze

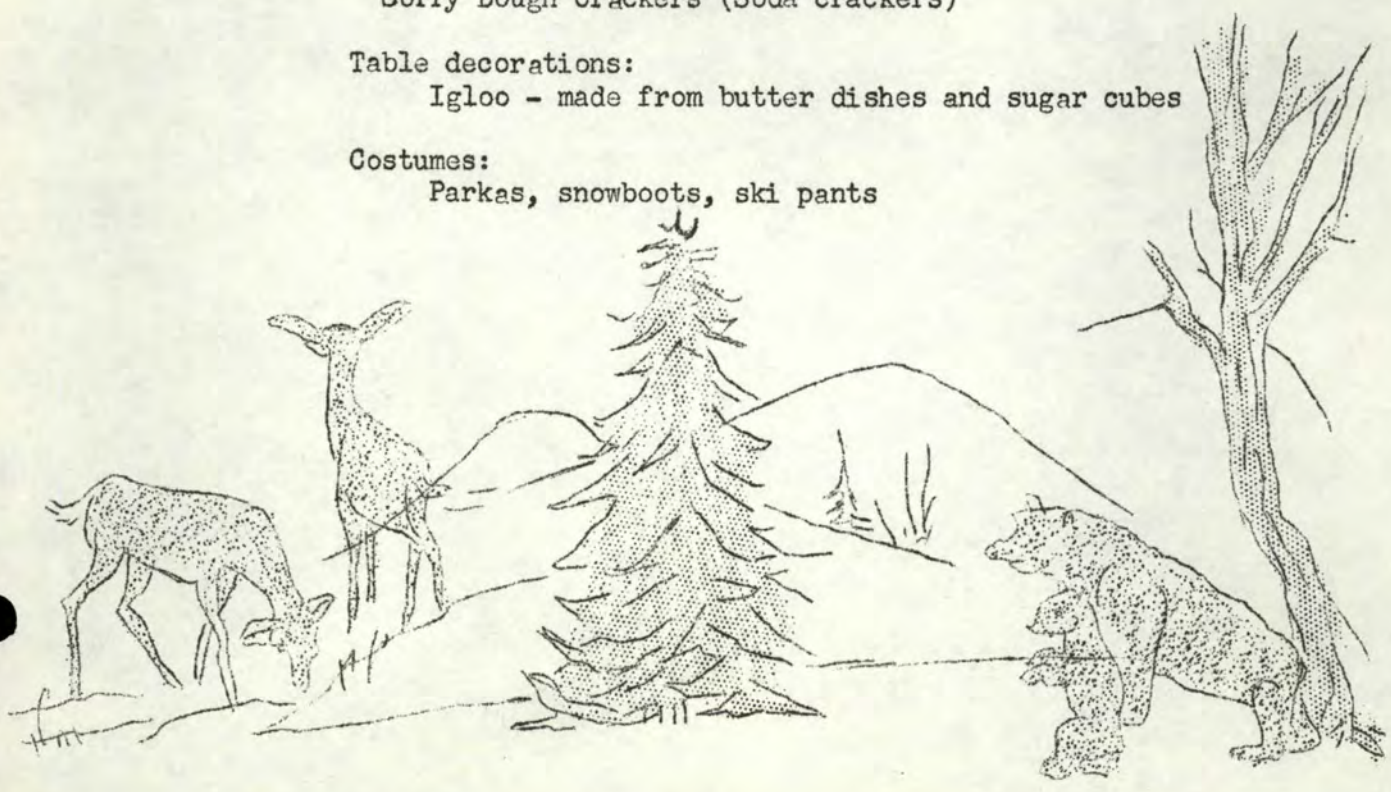
- Menu: Reindeer milk (warm milk)
- Eskimo tea (with reindeer hair)
- Seal Blubber (American cheese)
- Sorry Dough Crackers (Soda crackers)

Table decorations:

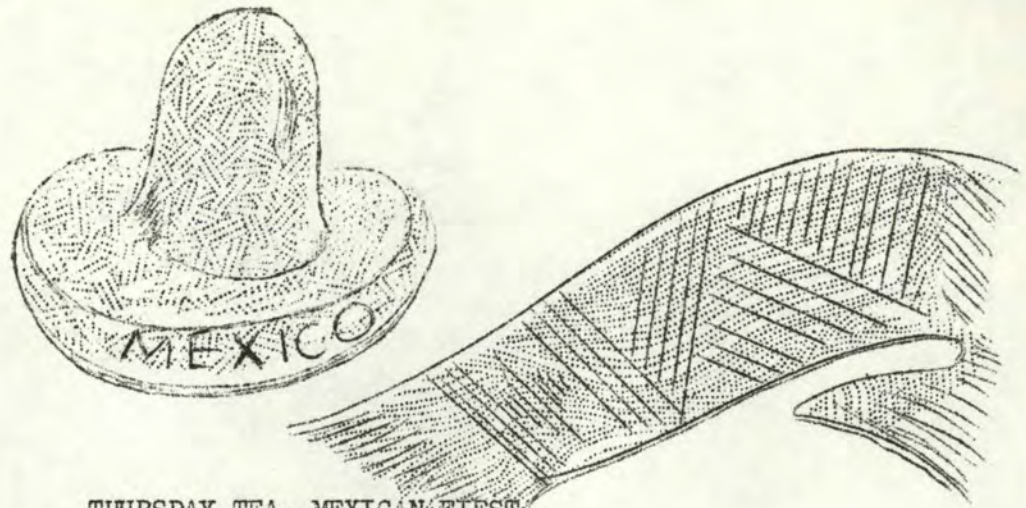
Igloo - made from butter dishes and sugar cubes

Costumes:

Parkas, snowboots, ski pants







THURSDAY TEA--MEXICAN FIESTA

Menu--Tortillas! Made with grated cheese and chopped lettuce in small pancakes. (Thin pancake batter plus small amount of cornmeal.) They were rolled and held together with toothpicks.

"Tea-Quila" was hot spiced tea.

Atmosphere--members of the committee wore sarapes, sombreros, and signs saying "Amigo" (cut from Amigo lettuce boxes) around the neck. Decorations included pinata, plus gay colored streamers, two placemats in gay colors were used on the food trays and the Tea-Quila was served from Purex jugs. Dried corn cobs were on the table.

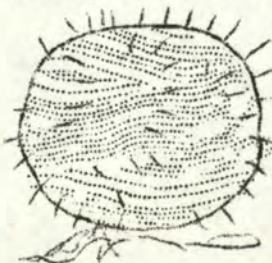
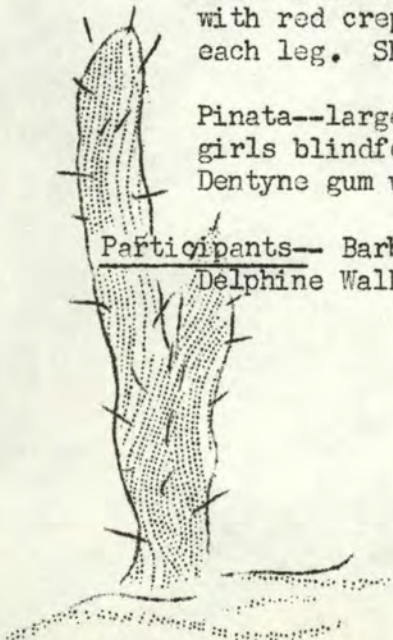
Entertainment

Songs, 'Manana' and 'South of the Border' were led by Lonnie McGrew and the members of the tea committee.

The 'great bullfight' was staged. The bull was a girl with black blanket wrapped around her, newspaper switch tail, and purple cone horns of paper. Toreador was girl in black tights and blouse with red crepe paper sash and paper streamer down the side of each leg. She carried a large red crepe paper cape.

Pinata--large paper mache turkey hung from the ceiling by three girls blindfolded. Contents of pinata were individual sticks of Dentyne gum which were thrown to the audience.

Participants-- Barbara Branthoover, Ruth Shane, Carolyn Wagner, Delphine Walker, Rosy Rasmussen and Cecelia (Ceal) Montoya.





# Boston Tea

On May 12, 1961, all Chat labbers attended a Boston Tea Party in the dining room. The atmosphere was set by the use of planks which the guests walked in on to represent the boarding of a tea ship.

Other decorations were a bean pot, boats, tea sprinkled about, and the final atmosphere was set by those on the committee dressing as Indians. Signs were used to represent such things as Boston Harbor, the party itself, and the Colonists' ever famous statement "Taxation Without Representation is Tyranny."

### Menu

Boston brew                      Boston tea dainties

After all were served, the Declaration of Indigestion was read:

- 1. Pop corn at 4 a.m.
- 2. 11 cookies plus cold pork
- 3. 3 fried fish on the way to hunt garnets

The above mentioned will give a first class case of indigestion.

For an antidote use Boston Brew plus Johnny Cake.

May 12, 1961 (alias July 4, 1776)

\*\*\*\*\*

*Vive L'Art!*

The pathways of Chatcolab were transformed into the sidewalks of Paris for an Art Exhibit on Saturday. This food for the soul was supplemented with food for the body at "La Indigestion Cafe."

This culminated the series of afternoon teas at the 1961 Chatcolab.

\*\*\*\*\*

Thoughts for Life -- If you had nothing to do today,  
What would you do!

Life's path is strewn with things that must be done  
--8 hours sleep, 8 hours work, oodles and oodles of  
other necessary things to do. These are the things  
we do to live, so the rest of the time is the time  
to live (What do I do with it?)

Angelo Rovetto



# MENUS

## Sunday Evening

Ground Beef Stroganoff  
Steamed Rice  
Green Beans Tossed Salad  
Chocolate Cake  
Tea Coffee Milk

## MONDAY

Apple Juice  
Hot Cereal  
Shirred Eggs Sausage  
Toast Jam  
Coffee Tea  
Creamed Dried Beef on Baked Potato  
Peas Grapefruit Salad  
Bread Pudding with Lemon Sauce  
Tea Coffee Milk

Pork Steak  
Creamed Potatoes Asparagus  
Molded Vegetable Salad  
Cherry Cobbler  
Tea Coffee Milk

## TUESDAY

Orange Juice  
Hot or Dry Cereal  
Scrambled Eggs Bacon  
Toast Jam  
Tea Coffee  
Chicken and Noodles  
Tossed Salad  
Corn Bread  
Pineapple Upside Down Cake  
Tea Coffee Milk

Pot Roast of Beef  
Braised Onions and Carrots  
Browned Potatoes  
Cabbage Salad  
Fruit Cookies  
Tea Coffee Milk

## WEDNESDAY

Outdoor Breakfast  
Oranges  
Hot Cakes  
Fish Fry  
Coffee

Sack Lunch  
Cold Meats Cheese  
Celery and Carrot Sticks  
Orange Cookies

Cook Out  
Shish-ka-bobs  
Lettuce Salad  
Celery Pickles Radishes  
Ice Cream Cookies



THURSDAY

Tomato Juice		Spaghetti and Meat Sauce
Hot and Dry Cereal		Peach and Cottage Cheese Salad
Bacon	Eggs	French Bread
Toast	Jam	Garlic Butter
Coffee	Tea	Ginger Bread - Whipped Cream
		Coffee
		Tea
		Milk

	Baked Ham	
	Creamed Potatoes	
Green Beans		Cole Slaw
Fudge Cake		Fruit
Tea	Coffee	Milk

FRIDAY

Stewed Prunes		Split Pea Soup
Hot or Dry Cereal		Deviled Egg Salad
French Toast	Jam	Carrot and Celery Strips
Coffee	Tea	Apple Pie with Cheese
		Tea
		Coffee
		Milk

	Baked Halibut or Sole	
Peas		Baked Potatoes
Tossed Salad		Hard Rolls
Berry Cobbler		Whipped Cream
Tea	Coffee	Milk

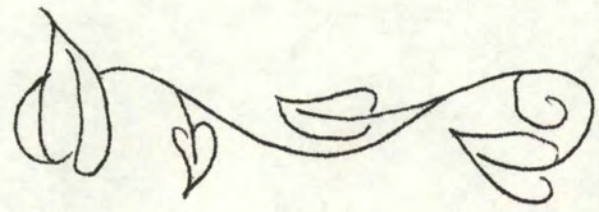
SATURDAY

Fruit Juice		Ham Roll with Cheese Sauce
Scrambled Eggs	Link Sausage	Whole Kernel Corn
Hot or Dry Cereal		Cabbage Salad
Tea	Coffee	Fruit
		Tea
		Coffee
		Cookies
		Milk

Special Feast

SUNDAY BREAKFAST

Hot Cakes	or	French Toast
Cereals		Fruit
Tea		Coffee





REGIONAL FOODS

by Barbara Branthoover

That Real American Cooking. . .What is it? Clambake or barbecue; pancakes and maple syrup or Virginia ham and beaten biscuits; chili con carne or jambolaya; Philadelphia pepperpot soup or San Francisco cioppino? That fact is, it's all of these, and hundreds more. The traditional influences of English, French, Spanish, German, Indian, Scandinavian, Jewish, Italian, Irish and Oriental Cookery has made possible many styles of cooking.

We tend to forget the influence of native Indians on our cookery. Some of the classic national treats introduced by Indians and refined by early settlers are: wild rice, baked beans, Indian pudding, corn breads, succotash, hominy, maple sugar, pinto beans, chili peppers.

NEW ENGLAND The effect of the soil and sea in developing the characteristic cookery of a country is very evident in New England cookery. Note the part maple sugar plays in the Vermont diet and sea food in all Cape Cod cookery as positive proof of this. Other typical dishes of New England are boiled dinners, clambakes, chowder, fish balls, Indian pudding, jonnycake, baked beans, huckleberry grunt, and boiled apple dumplings. There is still a definite English influence in certain New England dishes. This influence is most noticeable in the meat and fish potpies and steamed puddings; these dishes, however, also definitely reflect the touch of the New England master cooks.

THE DEEP SOUTH The very mention of Southern cooking makes one's mouth water. Actually the south is a succession of areas, each of which has its cherished traditional and celebrated ways of preparing its favorite foods.

Southern specialities are many, but those best remembered are the celebrated burgoos (a type of stew), fried chicken, 'possum and 'taters, terrapin stew, Brunswick stew, candied yams, beaten biscuits, corn pone, corn bread, short-nin-bread and spoon bread, not to mention Lady Baltimore Cake, pecan pie and sweet potato pie. Then there is always syllabub (a milk, cider and nutmeg beverage concoction), hot buttered rum and blackberry cordial, southern eggnogs and fried apples.

PENNSYLVANIA DUTCH The very names Schnitz and Knepp, Ponhaws, Shoo-fly Cake and Pie, or Fastnachts seem to conjure up the aroma of a good old-time Pennsylvania Dutch dinner. One of the most noteworthy and one of the quaintest niceties of the Pennsylvania Dutch is the celebrated custom known as the "Seven Sweets and Seven Sours." Tradition has it that the housewife used to set the table with precisely "Seven Sweets and Seven Sours" . . . and it is the custom for the guest to look for, and even count to see that there are exactly this number.



SOUTHWEST A southwestern menu usually consists of soup prepared with Garbanzos (chick-peas and other vegetables, a main dish such as Tamales, Enchiladas, Chili Con Carne, Tascos, Tostadas, or Chicken, served with Spanish Rice or beans and Tortillas. Desserts consist of fresh or stewed fruits, puddings and nuts.

Most Spanish-American foods use corn as the foundation. The avocado, is used by cooks of Spanish extraction as a vegetable and cooked as such. Chocolate as a flavor in meats and vegetables is also an unfamiliar note to Americans other than those of Spanish origin.

THE MIDWEST AND WEST have few truly regional dishes because they were settled later by people from other areas of the United States. When the far West was settled there were practically no native food products. The cookery at that time was a combination of Indian with the seasonings of the Spanish added to it. The Indians had such staples as pine-nuts, acorns, a variety of native seeds and herbs. The Spaniards brought such foods as dried fruits, beans, corn, chick-peas, wild oats, chile, chocolate and brown sugar. When the Americans came West they brought their eating habits with them.

Today, outdoor eating is highly popular in the West. This varies from a Chuck-Wagon breakfast complete with sourdough pancakes to an Outdoor Barbecue featuring Japanese Teriyaki Steaks. Dishes of the West are truly a melting pot of many nationalities both of the East and far East.

\* \* \* \* \*

The United States Regional Cookbook by Ruth Beralzheimer,

The General Foods Kitchen's Cookbook and

The Farm Journal's Cookbook are some good recipe sources for regional food.







# International Festive Banquet

It has always been a custom of Chatcolab to plan a Festive Dinner and Entertainment on the last nite--something that will send us home with one additional memory of friends and fellowship and new things learned.

For this final day, we chose an International Theme which we felt was in keeping with the overall theme of the week. Washington would turn green with envy or else send a representative to see how we accomplished a feat of such international prominence and good will.

We were represented by delegates from many countries who went to great effort to bring us some of the food and customs of their countries, and working side by side in a united effort produced for Chatcolabbers a world within a thimble. The eight countries sending representatives were as follows:

The Scandinavian Countries (represented as one)  
 Germany--with some special emphasis on the Tyrol  
 The British Isles  
 The Orient  
 East Indian and Pakistan  
 Spain  
 Africa  
 France

What a wonderful sight as we entered the Rec. Hall with just the right background music to set the mood for what our eyes were to behold. Right before our eyes--an Italian Gondola, complete with gondalier--flowers, and sight of a grape arbor in the background, heavy with luscious big purple grapes. Wax was forming beautiful patterns on the wine bottle as it dripped from a lighted candle.

Germany was warm with its bare-kneed boys in leder hosen, and girls in pretty dirndles, complete with aprons and white stockings. The beautiful paper "beer steins" that "ranneth over with atmosphere," but would hold no beer.

The British Isles went all out with Artans, Bag Pipes, Leprechons, Boars Heads, Flaming Plum Puddings and all the dignity of a proper English Table.

The pungent incense drew us to the Oriental table which was lighted by only shadows from the slits in the lanterns. Coolie hats, kimonas, chop sticks, and slant eyed delegates.

Only at Chatcolab could the delegates from Pakistan representing three



different castes sit together. The poor cotton bedecked sweeper side by side with those who inherited the finest silks and embroidery.

Spain was as gay as a festival night in Madrid. Beautiful women forming the decorations for their table.

The bered French in their most charming and attentive manner, charmed the delegates from other countries with their art show and culinary contributions.

Much praise was given by delegates from all countries for the choice of foods contributed by the different countries. The menu was as follows, and you will find the recipes generously shared by their respective countries.

MENU

- Fruit Ambrosia (Puerto Rica) *+ juice*  
(oranges, grapefruit, strawberries, coconut)
- Ham Stroganoff and Pilaf (Russia)
- Beef Curry and Rice (India)
- Chinese Beef and Green Beans
- Jelled Vegetable Salad (Denmark)  
(carrots, cabbage, celery, olives, pimientos  
cream cheese balls)
- Jelled Fruit Salad (Sweden)  
(Strawberries, crushed pineapple,  
bananas)
- Swedish Limpa and Yule Bread
- Flaming English Plum Pudding
- Miniature Cream Puffs (France)

Coffee  
After Dinner Mints

Recipes: Time did not permit us to translate these recipes other than the Ham Stroganoff from their original languages. American adaptations can be found in many cook books.

Ham Stroganoff

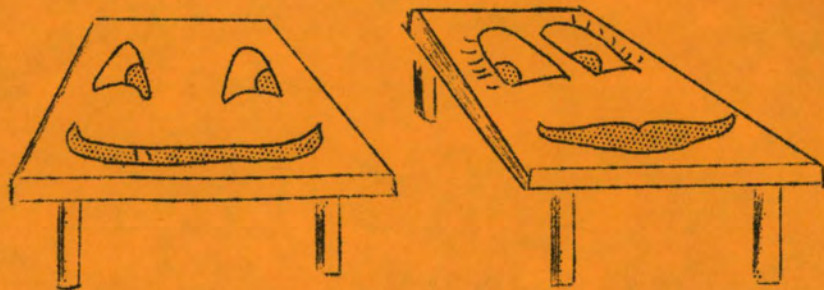
- 2 T butter
- 2 cups ham cut in Julienne strips
- $\frac{1}{2}$  cup chopped onion
- 1 cup sour cream
- 1 boullion cube in 1 cup hot water
- 1 6-oz. can mushrooms, stems & pieces.
- $\frac{1}{2}$  cup chopped pepper
- 2 T flour

Melt butter in skilled. Add Julienne strips of ham -- onion and green peppers. Heat until onions and peppers are tender. Sprinkle flour on mixture. Add boullion cube dissolved in cup of hot water. Season to taste and simmer briefly. Add sour cream just before serving. Garnish with chopped parsley, slivered blanched almonds and sliced stuffed olives. (for special gourmet touch -- 1 bit of curry powder, 1 bit of chopped candied ginger, or herb of your choice. Serve over Wheat pilof (Ala), rice pilof or orange buttered noodles.

Entertainment from other countries included Da Flicka Fra Smaland (the girls from Smaland), a Swedish Folk Song; Tina Singu Interpretive dance, an African melody; The Little Swiss Miss, Switzerland; Gute Nacht (good night) German Folk Song; Alunellul (Little Hazelnut), Rumanian Folk Dance.



" TABLE  
FUN "





# STUNTS

## THE MAGIC OF REMOVING PEANUT BUTTER

This can be told to fit the occasion and the personality of the one giving it. It can be given in this fashion in any gathering where food is served (if possible have peanut butter on menu). If not, make up a logical reason for giving story. It works very well to give it with no introduction as it gives an opportunity for more peanut butter talk explaining why you are doing it --maybe give a little bit of information about yourself, like telling that you no longer consider yourself an expert as you found out that experts is two words "X" meaning "A has-been" and "Spert" meaning "a drip under pressure." Be sure to speak clearly enough and slowly enough so people can easily understand. Use as many words with "S" as possible, making it particularly difficult to say (as if you really had peanut butter on the roof of your mouth.) Facial expression is really what puts the story over. Use your own words, but the gist is--

Your tongue is stuck with peanut butter; you know this is a common problem; you know what to do about it. You're going to tell the rest of the people. There are three ways to remove it. (Pantomime as you talk.)

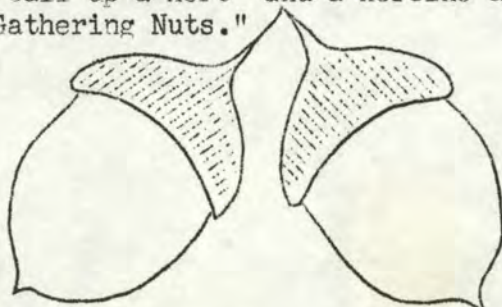
1. Go to the kitchen and get a long butcher knife, tip head back, run knife down and (pause) you don't recommend that ...
2. Get a pan, put in water, heat to boiling, take handle, tip back head and pour in (pause) you wouldn't recommend that either....
3. Put water in mouth, sit on stove 'til it boils....
4. Take finger, dig out peanut butter and talk naturally. Glance at finger holding peanut butter and do any other gesture or talk fitting person getting it. Get their interest and attention on peanut butter on finger. Then you have to get it off finger, so you put it back in mouth again --"Darn stuff is stuck in your mouth again."

Walt Schroeder

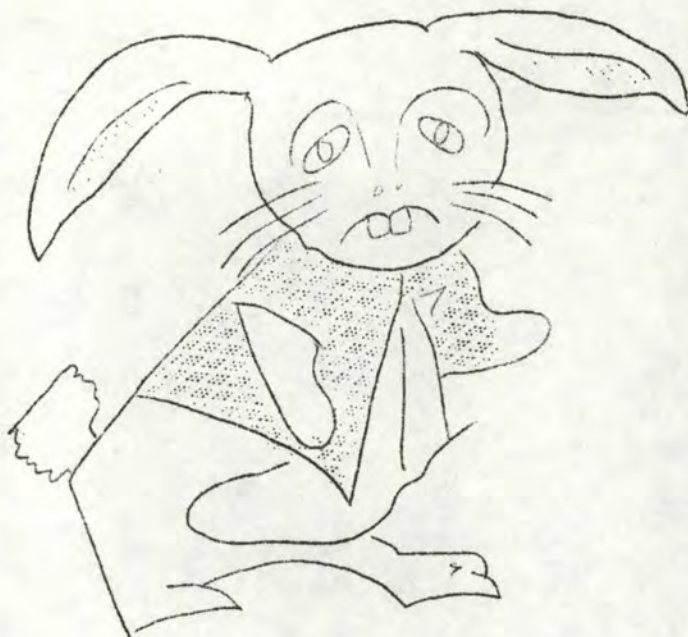
## GATHERING NUTS

Presented by Susan Zenier

This is a French production and we need some properties to set the stage... Call up people to take the part of different pieces of furniture --a piano is two people bent over with heads together. Then have someone be the pianist and play on the piano -- when he taps one he gives a soprano note and the other a base note. For a davenport use one person standing and another kneeling. Other articles might be a fireplace, wood, and waste basket. Then call up a hero and a heroine and announce the name of the production -- "Gathering Nuts."







THE MEAN LITTLE RABBIT  
(Just a skeleton of the real thing)

The mean little rabbit (make the ears then quickly bring the hands to a chest position and raise your upper lip enough to show your front teeth.) Goes scampering over the waving fields of grain (make a waving motion with both hands going to the right.)

He looks down the hill and sees a poor, helpless, defenseless, weak, little rabbit. And before he knows it he goes scampering down the hill (clap thighs) grabs him by the throat (make two fists one on top of the other) and beats him over the head three times (beat fists together quickly three times.)

The other rabbits, all faithful sympathetic club members, gathered 'round and just sat there with big tears running down their faces (stroke cheeks with fingers.)

Up popped the fairy godmother (with thumbs and forefingers make a halo above the head) and said to the mean little rabbit (make proper motion). I'm warning you (shake finger.) Do that twice more and I'll change you into a goon (cross hands in front and look your worst.)

Then the story continues by having the MEAN LITTLE RABBIT promise to be good, then going back scampering over the waving fields of grain and to his cave. He remains there all day Monday and feels that he has conquered this mean urge, but Tuesday A.M. with the rising of the sun he goes out of the cave over the waving fields of grain, looks down the hill, sees the helpless, defenseless, weak, rabbit, goes down the hill, grabs him by the throat and beats him over the head three times, etc. The third time he manages by various devices to control his mean urge until Thursday or Friday morning and it all happens again. This time the fairy godmother changes the MEAN LITTLE RABBIT into a GOON. And the MORAL of the story is--HARE TODAY (make ears) and GOON TOMORROW (make goon.)

Don Clayton





UNNATURAL HISTORY

The Whiffle Niffle bird is a fairly common bird found in western Washington. Eastern Washington and Idaho, now have the Wampus Kitty and Ring Tailed Snorters, but the Whiffle Niffle bird is found only in the more western areas. They have a mixed ancestry--in fact no one is just sure how they came to be-- but some people think they are a cross between the owl and seagull and the peacock. They have most unusual plumage--most unusual. On the chest, in front, they have the most beautiful feathers--long and silky and very colorful -- almost as pretty as a peacock. But in the back nature sort of forgot --he hasn't many feathers. Well, in fact, he hasn't any feathers at all and to cover his nakedness he wears PURPLE SATIN BRITCHES! Now keep in mind those purple satin britches.

The Whiffle Niffle bird is a rather shy and retiring bird. You won't ever find him in cities. Out in the rural areas where the long lonely stretches of road are that little kids walk to get to school. That's the sort of place they are found. Often the Whiffle Niffle bird will sneak along the edges of those roads - sort of hiding behind the trees.

Whenever a little first or second grader comes along a'swinging his lunch pail, the Whiffle Niffle bird will watch him. He will peek out around the trunk of a tree and peek along both ways of the road - looking to see if there's a bigger kid following the little one. He's afraid of bigger kids. If he doesn't see anyone else along there he'll sneak along even with the little kid and sneak out between the trees - and sneak - and sneak - and peek around to be sure he's not seen - and sneak along till he's right behind the little kid a'swinging his lunch bucket.

And then -

HE'LL JUMP OUT - GRAB THE LUNCH BUCKET AND RUN BACK INTO THE TREES.

Until - he has a great big stack of these lunch buckets. Then he'll open all those lunch boxes and take out the sandwiches and unwrap those sandwiches - and scrape all the butter off.

He'll do that till he has a great ball of butter and he'll knead that butter with his claws into a great nice ball and he'll fly away up into the Olympics. You know how the shale and ice sometimes make a great long starting cliff from away up to down almost to the sea -- well he'll fly up to one of those long slides and then he'll take that ball of butter and rub it all over--those purple satin britches. THEN...He'll just slide down that mountain going Whiffle Niffle Whiffle Niffle --

Now this doesn't mean anything to you - and it doesn't even mean anything to me -- but - to - the Whiffle Niffle Bird --

" O WHAT A SENSATION ! ! ! "

Dorotha Richmond





# Royal Hawaiians

Monday at lunch our Chief Punch Bowl announced that each Chatcolabber must wear a lei to dinner at the Royal Hawaiian Hotel that evening.

The tables were decorated with royal palms and an appropriate menu of Hawaiian food was served.

The Royal Hawaiian family selected the man and woman with the best lei or costume and then presented them with a traditional presentation of the Royal lei.

Special entertainment was provided by Sweet Lei Lani direct from Hawaii. She danced the hula to the music of "The Little Brown Gal." Honored male selectees from the audience were then given Sweet Lei Lani's special dancing lessons for the enjoyment of all Chatcolabbers.

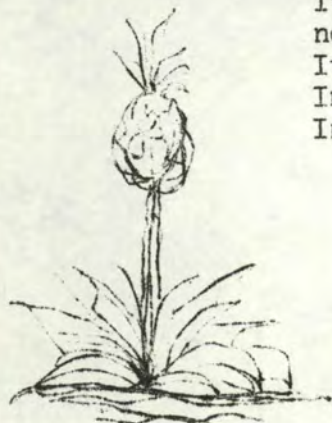
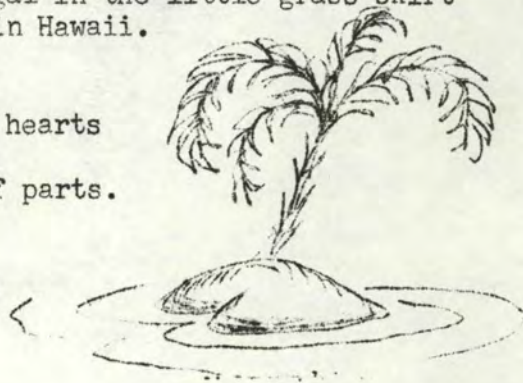
## LITTLE BROWN GAL

It's not the islands fair that are calling to me  
It's not the balmy air, not the tropical sea  
It's just the little brown gal in the little grass skirt  
In the little grass shack in Hawaii.

It's not Waikiki nor Kamihamika's Pali  
Nor the Beach boys free, with their hoomalimali  
It's just the little brown gal in the little grass skirt  
In the little grass shack in Hawaii.

Thru the islands wonderland  
She's broken all the kane's hearts  
It's not hard to understand  
That this Wahine is a gal of parts.

I'll be leaving soon  
but the thrill I've enjoyed  
It's not the island moon  
nor the fish and the poi  
It's the little brown gal  
In the little grass skirt  
In Hawaii.



\*\*\*\*\*

## The Queen's Prayer (Grace)

O Lord, Thy loving mercy Is high--  
(O kou a-lo-ha no -- A ta)  
As the heavens. It tells us of  
(i ka la-ni. A-o kou oi)  
Thy truth -- And 'tis filled with  
(a-i- o He he-mo-)  
ho-li-ness. -- A-men  
(le-le ho-i A-men-e)



# LIPSTICK DEMONSTRATION

By the Red Family

The great heiliologist analyzed the personality of each table group by observing the lipstick which decorated their table.

Heiliology (pronounced hee-lee, Greek word meaning lips) is the science of reading character by analyzing a woman's lipstick, after she has used it. According to Psychologists at the Institute for Motivational Research, using lipstick is an unconscious gesture. When a woman applies it, she concentrates her attention on her lips and not on the way she is holding her lipstick or wielding her lipstick brush. Because the manner in which it is applied assumes the character of a reflex action, it reveals much of the temperament of the user. The clue is in the modification of the original shape of the lipstick's end. The angle and curves, degrees of smoothness or unevenness all reveal specific personalities.



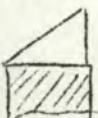
Flat

The levelled straight across lipstick indicates a positive personality. A woman whose lipstick has a flat surface generally goes to the heart of any matter. She is apt to be impatient and may tread on tender toes. Determined, per - serving, ambitious.



Round

The woman who carefully retains a rounded shape to her lipstick is very methodical at heart. She knows what she'd like to achieve and works diligently toward that end. Considerate, cheerful and amusing friend--economical but not stingy, energetic good with detail.



Diagonal

The lipstick that is worn to a decided slant belongs to a versatile, creative person, one who is bold and forthright although not always practical. She is demonstrative and vivacious, has great love for family -- a leader.



Oval

The oval lipstick belongs to the realist. Fond of romantic and the glamorous. She knows her own mind, makes the most of opportunities. She is apt to outsmart competitors by her quiet charm. Self sufficient, intelligent, fastidious, pleasant.



Hollowed

The girl who hollows out her lipstick and uses it down to the very last bit is a thrifty soul. She needs assurance and love. Eager to please, energetic, has good judgment, fond of sports and travel, affectionate.



Grooved

Here is a very complicated character, playful on outside but serious. Artistically inclined, gets enjoyment from music and art. Sincere and warm, a generous friend, with a yen for adventure. She forms definite opinions but never forces them on others.



Pointed

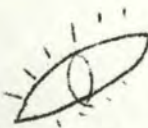
The pointed lipstick is the hallmark of the smart woman. Outspoken with a flair for dramatics. She is a slow dresser, hesitates over decisions--attracts the men.



Flat, round edge

The woman whose lipstick takes this shape is amiable, a good listener, doesn't like change, takes pride in doing her work well. Slow to anger --gay and witty.





# Big Brother



Thursday evening the Yellow Jackets presented BIG BROTHER, after singing a parody of "What'll We Do in the Year 2000". Then everyone joined in the "Third Eye National Anthem" -- (tune of I Love the Mountains)

I love Big Brother  
Big Brother loves me too  
I don't trust my mother  
Unless she loves Big Brother too  
Hate, Love, War, Peace, Bad, Good  
All make Big Brotherhood

Now focus third eye  
On our Big Brother  
Now Focus third eye  
on our Big Brother

After the singing feast Big Brother talked to us. He said: "This is Big Brother speaking from the City of the Third Eye of Eurasia. You fellow citizens of the third eye society will now do your fourth day exercise no. 630. No smiling. Big Brother is watching for your welfare. Wrinkling of the nose will be considered as an act of felony and thereupon you will be disintegrated. Follow directions carefully. Place left hand on table. Raise right hand in atmosphere. Now place tired hand on wrist of left hand of fellow citizen beside you. Raise hands as directed in two steps. Lift to first level 1 - 2 - 3 - 4; second level 1 - 2 - 3 - 4. In middle of table of calorie cookies. Lean forward and place hands in bowl. No kissing across the table--this is for your own welfare. Each citizen take one calorie cookie 1 - 2 - 3 - 4. Place hands on table. Ready! Begin Big Brother no. 630 fourth day exercise. Hands to mouth 1 - 2 - 3 - 4; chomp 1 - 2 - 3 - 4; chew 1 - 2 - 3 - 4. Big Brother has been watching you. The citizens of this society have previously been instructed to take only three bites to a calorie cookie. Why have half of you eaten 7/8ths of Big Brother's calorie cookie already? Now follow instructions carefully -- Ready! Begin! Up 1 - 2 - 3 - 4; chomp 1 - 2; chew 1 - 2 - 3 - 4; STOP; chew 1 - 2 - 3 - 4; swallow 1 - 2 -- no gulping 3 - 4; Down 1 - 2 - 3 - 4; Last bite - Ready? Begin! Up 1 - 2 - 3 - 4; chomp 1 - 2 watch fingers 3 - 4; chew 1 - 2 - 3 - 4; Swallow. Place hands on table. Let go of wrists of fellow citizens of the Big Brother Society ... if you wish. But beware that Big Brother is watching. We have now finished no. 630 exercise of the Big Brother Society. Remember -- Love, Hate, Peace, War, Good, Bad. Good bye.

\*\*\*\*\*

Gloria in the Dining Hall  
She beat her head against the wall  
Her haid now has the new square look  
And the weeping wall is decidedly shook!

\*\*\*\*\*

The I dearly love you, Sharlie --  
You cook your breakfasts much too arly.

\*\*\*\*\*



DETECTIVE PINKERTONS

"The Trial"

Prisoner .....	Don Clayton
Prosecuting Attorney.....	Russ Gray
Counsel for Prisoner.....	Betty Mitchell
Medical Consultant .....	Doc Stephens
Judge.....	Jim Cone
Bailiff.....	Glenn Dildine
Jury .....	All Pinkerton Detectives

CRIME: Theft of Johnny's plastic pants

All motions of Defense Attorney overruled.

Prisoner sentenced to Sing + Sing.

We're not quite sorry  
 and not quite glad  
 We rather feel sort  
 of semi sad  
 To know poor Don, distressed  
 deflated  
 Will be forever  
 incarcerated  
 But cheer up Don  
 Tho years be long  
 We'll sing to you yearly  
 The Prisoner's Song.

\*\*\*\*\*

Tuesday night the Bronze family entertained. Each labber filled out a Passport as he entered the door. Then he found his place by matching the color of the passport to the boats on the table.

Grace: "Be Present at our Table Lord," led by Betty Gaudy.

After dinner Songs led by Mary Francis Wright and Corky Dewar:  
 "Little Tommy Tinker"  
 "My Bonnie Lies Over the Ocean"

Telegram:

Chairman, Chatcolab: Our firm interested in sponsoring your recreation laboratory. Our Board of Directors willing to underwrite all expenses. To qualify for our support we require you expand your square dance and other active sports.  
 The Mennen Deodorant Co."

\*\*\*\*\*

A man wrapped up in just himself makes a might small package --



Puttin on the Agny

Chorus  
 Puttin on the agny  
 Puttin on the style  
 That's what all the labbers  
 Are doin all the while  
 And as I look around me  
 I very often smile  
 To see so many people  
 Puttin on the style.



Chatcolabbers like to meet  
 From many, many, a mile  
 They say they want to learn alot  
 But really all the while  
 They play and share the things they've got  
 And smile and smile and smile  
 Everybody knows they're only  
 Puttin on the style.

There's one man here we all know well  
 He keeps us in a smile  
 With all the antics that he pulls  
 Up and down the aisle  
 He ever took to stealing pants  
 And had to go on trial  
 But all us Chatcolabbers know  
 He's puttin on the style.

If you want some real food  
 Served in back home style  
 Charlie's breakfast's the place to go  
 It's only half a mile.  
 He'll serve you eggs and bacon  
 And sausages for trial  
 And cups and cups of coffee  
 To wash it down the while.

Oh Leila is alot of help  
 She works so hard for us  
 With jewelry and with basketry  
 She really doesn't fuss  
 When we pull goofs she only grins  
 And says - it's still worthwhile  
 When everybody knows she's only  
 Puttin on the style.

Some of us have gathered gems  
 With an eager smile  
 Then we went to make of them  
 Something that's worthwhile  
 We sat and ground and polished them  
 And even used a file  
 Till Doc came over and grabbed them  
 For his own stock pile.

Our staff has done a dandy job  
 We think we ought to say  
 What would we do without the cooks  
 Who feed us all the day  
 And then there's others that we know  
 Like Billie and Glenn; but I'll  
 Bet you all agree with me  
 They're puttin on the style.

# Gems of Philosophy

Creative activity is the determining factor in warding off senility and  
 vegetation.

\*\*\*\*\*

VE GET TOO SOON OLD  
 UNDT TOO LATE SCHMART  
 \*\*\*\*\*

The hurrier I go the behinder I get!



FIRTSIDE TALES

There was a man who wasn't too bad, but not really too good either, so because he was a borderline case was allowed to visit both Heaven and Hades to choose for himself where he would dwell for eternity.

Things were pretty hot down below and the imps having a raucous time were making merry. Spread out on a long table were sumptuous viands, but with all these delightful quantities of foods to eat, the ghouls and fools were scrawny and constantly hungry because they had to eat with forks 3 feet long. As these were awkward and unwieldy, the food fell off as they attempted to bring the food to their mouths. "That's not for me!" he decided.

Thusly the lost soul left to review the possibilities of a heavenly home. He saw that the clouds were soft, the music was melodious; but he was amazed when he saw exactly the same festive banquet being served in the upper atmosphere with the same long 3-foot fork. But the cherubs and beings were all fat and sassy. So he wondered as they blessed their food, then watched to see them pick up the long utensil and each feed the person across the table from him.

B.M.S.

SKIT

We need some people in the audience to help. First we need the trunk of a tree. Now we need some for branches and leaves. We need one person as the wind. The wind runs around the tree and blows so hard that the leaves fall off. It blows even harder and the branches fall. It blows so hard that the trunk finally falls and all that is left is the sap running around the tree.

Nature Walk

Famished at 5 p.m. Thursday, Dwight Wales, Betty Ratcliffe and Billie Studer went on a survival hike. After nibbling succulent moss to see how it tasted (fair) and plucking a few bitterish golden bells off Oregon grape, they sampled: hemlock tips for Vitamin A.

After discussing the merits of wapoto and camas root which they couldn't find, their impromptu meal ended with sweet tasty miners' lettuce.

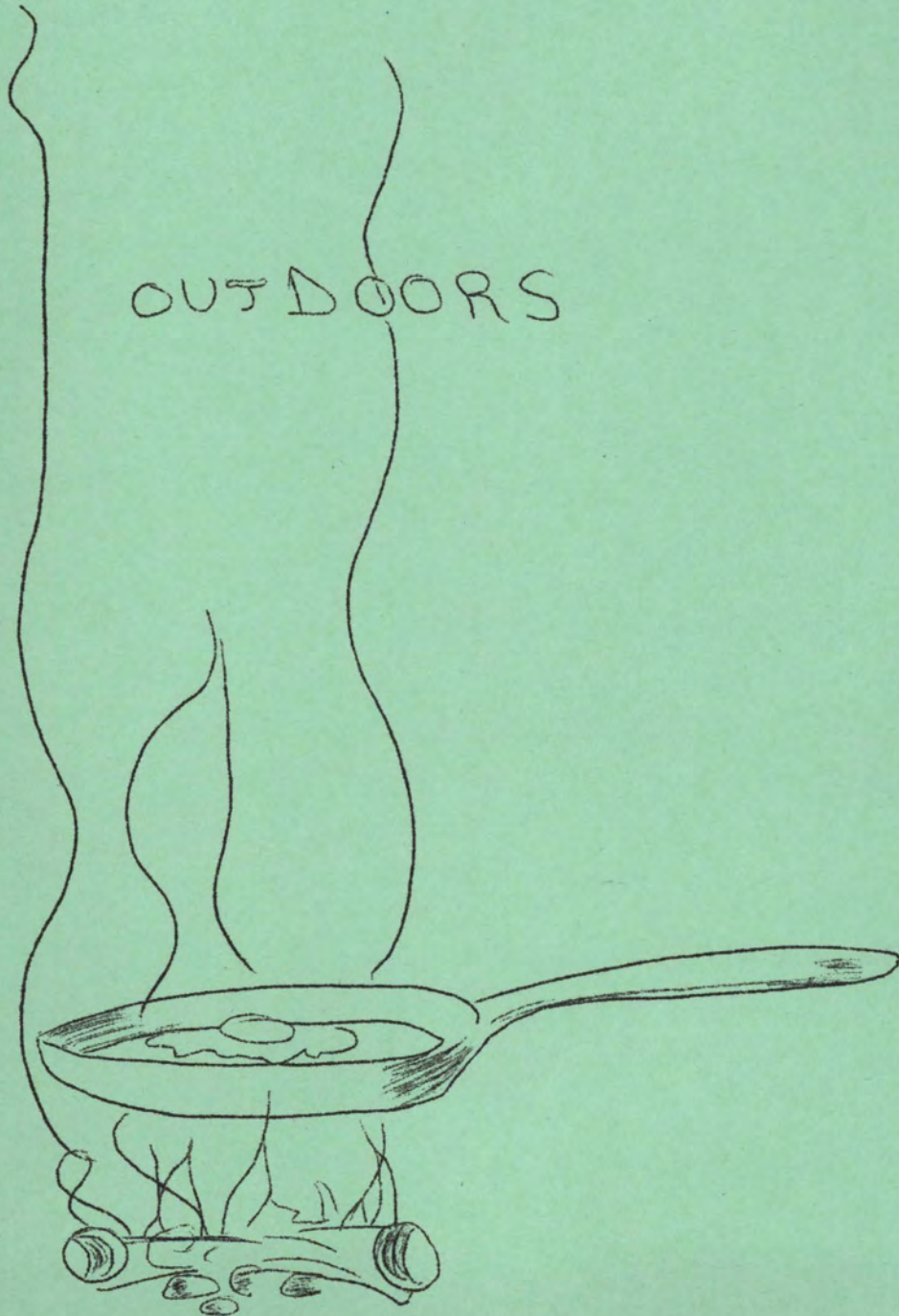
\*\*\*\*\*

Small people talk about other people, average people speak of things, and great people talk about ideas.





OUTDOORS



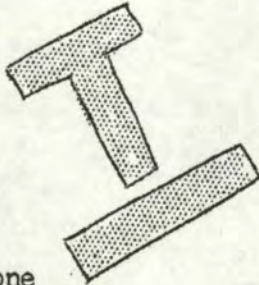


# RAINY PICNIC

The Chuck Wagon followed the cowboys of the Old West on their roundup and trail drives. As the Chuck Wagon became the center of their lives, so it became the center of our party as we gathered it and the Chatcolab stew pot for dinner. The various crews sat on the floor near their brand signs much as the cowboys used to do in the evenings.

### MENU:

- Trail Drive Stew
- Sour Dough Slugs (biscuits)
- Roots and berries (carrot sticks, celery pickles and tomatoes)
- Hail Stones (Dixie cups)



### Committees:

#### Food

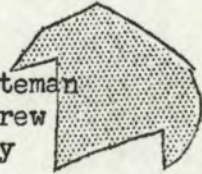
- Rhea Cone
- Freda Sawyer
- Ruth Rasmussen
- Leila Steckelberg

#### Decorations:

- Ruth Haskinson
- Betty Ratcliffe

#### Brands:

- Pearl Bateman
- Jean McGrew
- Russ Gray



### After dinner program:

- Don Ingle
- Beverly DeLong



### Atmosphere tools:

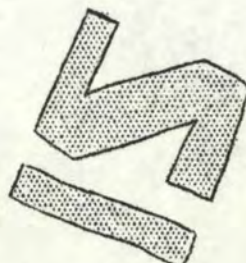
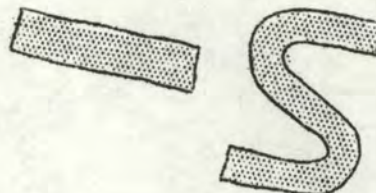
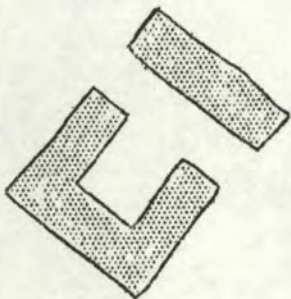
Improvised covered wagon, with water keg, fry pans, brands, etc. hanging on the side.

Chatcolab stew pot on the floor, from which committee members in costume served the crews.

Various Western cattle brands were stamped on each one as they arrived to designate different crews. These brands were carved from slices of art gum eraser and glued to a piece of cardboard and used with a regular stamp pad.

### Brands used:

- Backward J K
- Bar S
- Lazy T L
- Circle V
- Rocking W
- Diamond I
- Bar U
- Lazy Z Bar





Charlie Scribner



The easy way, the one most people dream about, is to let someone else do it. This method is not always completely satisfactory, so it is well for everyone to know something of the craft. Under certain conditions it may be vital, and it can be lots of fun.

In practice the craft may be exceedingly formal and loaded with ceremony, or it may be very informal. Even to the extent of being charred on the outside while still struggling and bleeding within. We are somewhat less than excited about either extreme. If too much fussing is performed over preparation it gets to be hard work and fun soon turns to drudgery. The result of too little care and interest is not very funny either.

The state of mind bears heavily upon how the culinary effort is received. The amount of recent exercise and the time that has elapsed since the last interview with food influence the attitude. Age and sex are also important. Available equipment must be considered and we cannot completely ignore the variety and abundance of proposed ingredients.

The morning coffee down by the lake is a good example. It is built upon a firm foundation with loving care, and without undue formality. No salt is added. No egg is thrown into it, though perchance one may fall in once in a while. Just plenty of coffee with a dash of cold water when it starts to boil. Two gallons for about ten people, and sometimes we have to make another bucketful. The state of mind is very strong here. The blackened bucket is certainly not in the same class with the shiny percolator, and, neither are the results. We have seen many who could not possibly enjoy anything that came out of such a utensil! Ugh! Perhaps the thrill of the sunrise over the lake, the song of the happy little birds hunting their breakfast, the philosophy of the cook, maybe just plain curiosity, whatever it is most come back for a second cup. Many brave the rigors of early rising just for another bout with the noble brew on subsequent mornings.

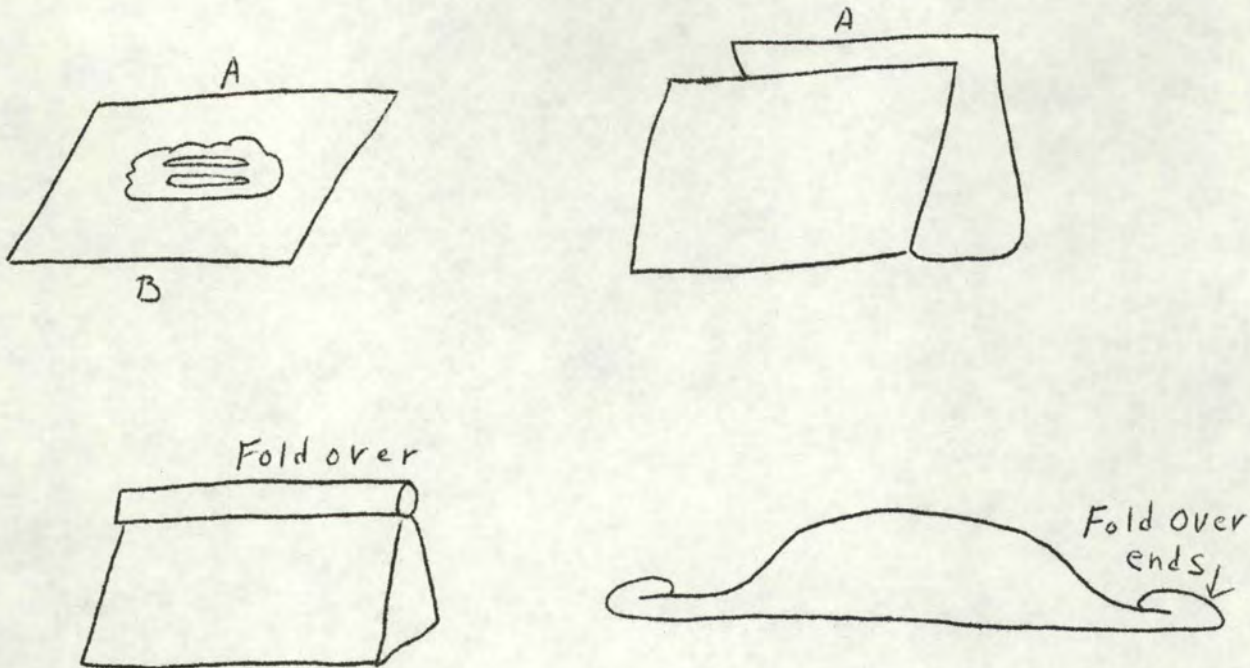
When we contemplate a dish only slightly more substantial than coffee our problem is compounded by our desire, although frequently somewhat simplified by what is available. The first, and most essential part is a properly controlled fire. A good bed of hot coals is a must. Flame will cause trouble.

Potatoes cook beautifully covered with ashes and hot embers. Fowl can be plastered with mud and given the same treatment. Other meats should be wrapped with waxed paper before applying the mud, merely to keep the sand out. Soups are a little difficult to prepare by this method. Aluminum foil is the wonder material. It works well in the oven at home, or around the campfire. It keeps all the ashes out and the juices in. It is a convenient serving dish, and it does very well to eat from.

Bread, potatoes, meat, fish, vegetables, or what have you cook well in it. You can just wrap it up, and be disappointed. Or, you may use the "Drug Store Wrap" and be proud of your efforts. Bring the sides up together, fold over



tightly twice, then roll up each end, thus --



Leave plenty of room for expansion, because bread will rise, and steam will form from other victuals. A break, or a leak will result in a "burnt offering."

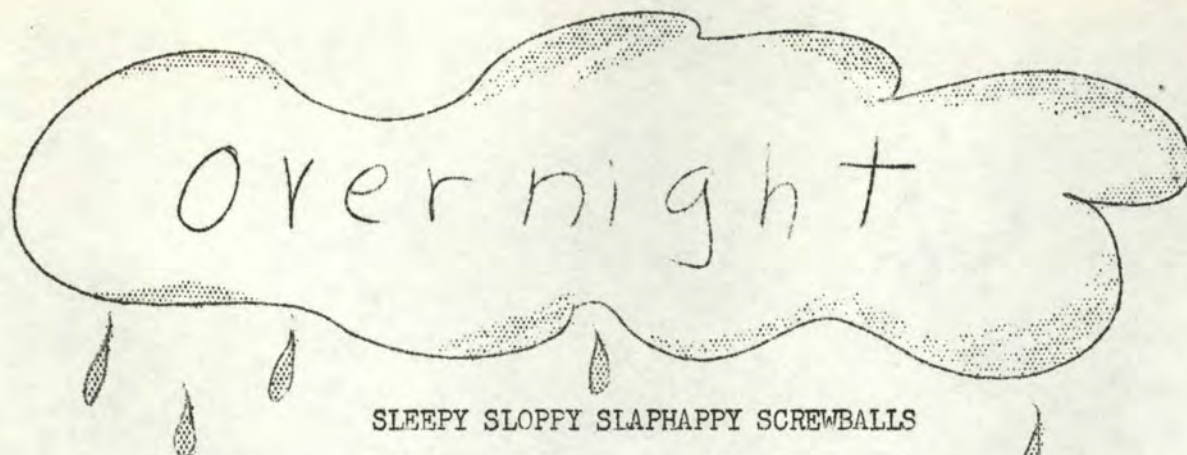
For bread we like a stiff dough. Sourdough, biscuit dough, or Bisquick all do nicely. Pat out about 5 inches long, 3 inches wide and a scant  $\frac{3}{4}$  inch thick. Lay a couple of "little pigs" or bacon on top and seal. DO NOT FOLD MEAT INTO DOUGH. Lay on top of hot coals, pigs down for about  $3\frac{1}{2}$  minutes, turn over for about 4 minutes, then turn back for about 4 more minutes. Avoid open flame because the foil will burn, and a leak is not more desirable here than in the left rear tire. Kids go for this sort of cooking in a big way, and some of these kids are nearing 70 years of age.

Fish or meat should be about the same dimensions -- if you are hungry make more than one. They will require about double the cooking time, but the result is worth waiting for. A strip of bacon placed on top helps, and salt to taste. For something different you can go down to the lake and gather a bit of wild sage.

For bacon and eggs, or a stew a pan is formed of the foil with the corners well crimped for strength. It is a good idea to make this of two sheets because some stirring will be needed.

Good luck! With these instruction and a little imagination anything is likely to happen.





### SLEEPY SLOPPY SLAPHAPPY SCREWBALLS

Predictions made by good (?) Prophet Charley --

It would rain, It would snow  
We would get soaked, by golly!

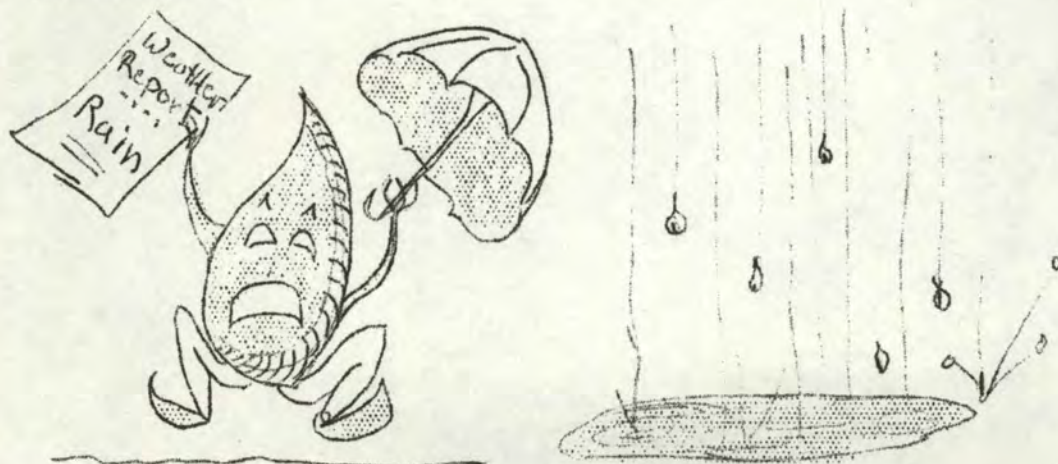
Thusly Chatcolabs famous fabled OVERNIGHT HIKE was cancelled for the first time in 13 fabulous years.

RAIN! RAIN! TSK -- and Wednesday Free Night was traditional for the overnight.

Many started out faithfully, but only the better intentions of 18 survived until 4 a.m. Then 7 or 8 drifted off for 3 hours catnaps, and the surviving hero was Angelo Rovetto and Lois Redman took honors as the heroine among the women.

From 1 a.m. on, the brave 18 chose to carry on their duty toward tradition by gathering for a sing-song-session and organizing an impromptu pop corn party. The evening of philosophizing on why we Americans are different and discussing our heritage and the molding influence of certain people and social strata upon us as individuals was concluded by sitting down at 4 a.m. to a wonderful experience in gourmet appreciation--a Greek omelette prepared by Angelo, consisting of: sauteing until cooked one diced onion and six slices of bacon minced, one cup finely chopped celery, 2-3 sliced tomatoes. When nearly cooked and almost done--put in  $\frac{1}{2}$  cup cottage cheese and 6 eggs, seasoning is salt and lots of pepper to taste. Cook over low flame till done --do not stir too much. Serve immediately with toast and coffee.

Well, after this climax several people drifted off to the beach for Charley's Early Bird Breakfast, and 3 lumpy labbers (Billie Marie Studer, Lois Eckloff and Ellynor Wright) carried bags down for a brief outdoor slumber party.





WISSENSCHAFTLICHE  
DISZIPLINEN

PHILOSOPHIE





DISCUSSIONS

Don Clayton

MONDAY

The first session was devoted to orientation and presentation rather than a give and take discussion. We attempted to offer campers an opportunity to make the week more an entered into experience than an exposure to a program, and so the following method was followed.

We organized small groups by birth months for the purpose of a 30-minute informal walk about the camping area with a leader pointing out some of the areas and possible activities taking place there.

We returned to the dining room for discussion and acceptance of a daily suggested schedule of things to happen. (Special day activities were omitted.) As the various activities and estimated times were presented the persons who would be serving as resource were introduced and asked to tell a little about their area of special responsibility. This was done in an attempt to show the relation of the parts and persons to the whole. The order was followed in sequence except for the craft period which was held for the conclusion.

The craft persons presented a bit of philosophy and mentioned possibilities rather than a demonstration.

TUESDAY

This second discussion was based on the question: "How do the different people involved with club group life look upon the job of the adult club leader?" Is there a concensus or a high degree of divergence in viewpoint as to the leader role at the local group level?" After a time of questions and statements from the discussion leader and some of the group members the larger group was divided into seven smaller groups to include groups made up of junior club leaders, professional and lay council leaders, and local adult leaders. They were instructed to discuss the basic question from their perspective.

When it became apparent that time was running out the group as a whole accepted the suggestion that they would state their main question or concern and that these would become the basis for Thursday's discussion.

THURSDAY

Because there was a somewhat spontaneous amount of informal discussion among a group at the breakfast table around the discomfort and disease they fels at not getting enough structure and direct help at the lab, it was



Discussions (continued)

decided to introduce the session with a statement of appreciation for the critical expressions that had been given. Mention was made of how difficult it is to know where potential recipients are in their interest, readiness, dislikes, etc., unless a free channeled two-way communication pattern is maintained.

Next was the digest and grouping of the questions developed by Tuesday's particular groups.

Group I

"What should the relation be between adults and/or parents and the junior leaders?"

"How can we, as leaders, work with junior leaders at the decision-making level?" (This to the end that the process might stimulate this 'being reborn' that Glenn mentioned the first night.)

Group II

"What is the role or place of the club experience in the development of the individual member?"

"Where should the emphasis be in a young people's group?"

Group III

"What should a leader try to accomplish in the designated position of a group leader?"

"What is the proper role of the leader in group development?"

"If a leader feels he is adequate, is it necessary that he present himself as a good example in all public situations?"

Group I<sup>v</sup>

"How do you introduce new ideas and activities into a long-standing and stereotyped program?"

"How do you handle cliques or sub-groups?"

Each group took one question to discuss and were asked to come up with a statement, either positive or negative to present to the group.



FRIDAY DISCUSSIONS

Small discussion groups discussed the question: 'What has the lab experience accomplished for or in me in these five days together?' The purpose of this discussion was to evaluate ourselves in relation to the lab and to see if we were changing through the experience. We began by discussing a specific event and went to the general. We talked in terms of 'me'--looking inward. Reports were to be one or two statements, indicating important things helping to make us change.

Group I.

High level group experience.

Attending Chat makes possible a kind of change, or gradual rebirth. In this group we feel comfortable enough to be able to give of ourselves for the good of all.

Group II.

Realization of individuality.

Labbers are helped to realize that they can stand without a crutch. The individual doesn't need someone to lean on. His potential is brought to the surface and this lures him into future progress. Chatcolab should create a desire to return.

Group III

Others have same problems as 'I'.

In group discussion we find that our problems are not unique. Opinions are shared and combined to solve the problem not just for an individual but for others too.

Fellowship--self confidence

Through singing, dancing and working together we obtain a group relationship called fellowship. This provides an atmosphere for development of self-confidence.

Group IV

Laboratory means learning by doing

Some of us had a preconception of Chat as a course of solutions to leadership problems served up by a staff of experts. We have found that this camp is truly a lab, an experience in which only participation provides meaning. Because this is an experimental situation, imperfections have been a part of programs and parties. These can help us be aware of troubles to be avoided at home in our own groups.

We find contact with other philosophies enriching

The opportunity for people who have different ideas to meet and 'rubb off on each other' is a very important part of Chat.



Friday discussion (continued)

Group V

You can get out of Chat what you put into it.

If a person comes to Chat with the expectation of learning new ideas and strives for this goal, he is sure to leave camp having achieved it.

Others must be considered

His fun, a camper should realize, must be had without harming fellow campers. And he should know that he is here for a purpose, not to propose.

GROUP VI

Treated as one group.

Chatcolab gives the feeling of a united group, not county agents, housewives, teen-agers, and truck drivers, but only labbers here for a reason and a purpose.

GROUP VII

Change is a product of Chatcolab

Change can come from within--the ability to adapt to new concepts results in an altered personality. All educational and emotional experiences, no matter what their level, contribute to the learning of leadership techniques. Chat provides this background for learning, doing, and giving oneself to the home group. Individual changes can help the group get out of a rut.

New ideas should be introduced carefully.

It is important to plant new ideas as seeds and let them grow rather than using a steam-roller technique of putting them across.

GROUP VIII

Chat opens the door to learning.

Interest is in the group<sup>1</sup>--the group is with you.

GROUP IX

Chat leads to overcoming inhibitions.

Leadership should come from within the group.

\*\*\*

One should take care not to be too wise for so great a leisure of life as laughter.

\*\*\*

Remember that there is one thing better than making a living--making a life.

\*\*\*

A man is pretty accurately measured by the size of the things that make him mad.



SATURDAY DISCUSSION

Song session and creative dance to "Good News" and "Nobody Knows the Trouble I've Seen" led into the final discussion. The discussion was a presentation by board members of lab planning, followed by a business meeting.

Glenn Dildine, a chairman of the 1961 board presented the situation. Angelo Rovetto, lab treasurer, gave a comparison of board goals as set up at November meeting and the statements that came out of the Friday discussion.

LAB BOARD GOALS

Developing the lab theme 'Within U.S. One World' through organization. We will work 'towards understanding our underlying feelings and self'.

The shackles of our life. We all give up something to fit someone else's picture frame of us: freedom, responsibility, courage, creativity, fun of living.

Chatcolab will be a week of finding some of our unborn selves.

Our world today and us--a rebirth to wholeness bringing: more enjoyment, more self-realization, and making us more naturally human.

SUMMARY OF FRIDAY LAB DISCUSSION

High level group experience in which you are comfortable enough to be able to give of yourself.

Individual and don't need to lean on another for a crutch.

Desire to return.

Group discussions--I am not alone in my problems.

Fellowship--givine self-confidence.

Lab experience and not a lecture. in trying to find problems.

What you get out of it it what you put into it.

Fun without being harmful.

Treated as one group.

We become adaptable and changed.

Opening the door to learning

Overcoming inhibitions



Saturday discussion (continued)

Angelo introduced board members to give a resume' of their responsibility which brought about the objectives of the board.

- Billie Marie Stoder.....Publicity
- Marge Leinum.....Food
- Doc Stephens.....Resource
- Ruth Rasmussen.....Demonstrations
- Dom Ingle.....Parties
- Gloria Johnson.....Ceremonies and notebook.

Glenn Dildine posed the question to the group: "Shall we have Chatcolab again next year?" The group decided emphatically 'yes', with applause for Charlie's statement, "I'm sure Chatcolab can live without my contribution, but I can't live without Chatcolab!".

Old board members (1961, that is) were introduced by areas and the nominees for new board members were introduced. The meeting ended with elections.

\*\*\*

BITS OF CHAT PHILOSOPHY

"I've come--and seen--but not conquered all friendships or activities--so I must return to Chat." June Pehrson

"To learn by doing is the best experience!" Jane Buchanan

"We have arrived 6 days gone by, with ideas, fun, and a sunny sky."

"Life is a chain of experiences with people--Chatcolab will be a big link in my chain". John Kiesow

"Oh Chat, Oh Chat, my own dear Chat  
I've made you mine in spite of all that!!"

\*\*\*

To a man who knows nothing mountains are mountains, waters are waters and trees are trees. But when he has studied, and knows a little, mountains are no longer mountains, waters no longer waters and tress no longer trees. But when he has thoroughly understood, once again, mountains are mountains, waters are waters and trees are trees.



# PERENNIALS



## LAND OF HEART'S DESIRE

Did you ever watch the campfire  
When the wood has fallen low,  
And the ashes start to whiten  
Round the embers' crimson glow,  
When the night sounds all around you  
Making silence doubly sweet,  
And a full moon high above you  
That the spell may be complete?  
Tell me, were you ever nearer  
To the land of heart's desire,  
Than when you sat there thinking  
With your face turned toward the fire?  
R. L. Stevenson





Sunday night's ceremonial was held in the Rec Hall, with the enormous Chatcolab kettle on the stage. The chef stood by to add the ingredients, to stir, simmer and taste.

First Speaker: When we are not afraid of the people around us, when we begin to trust them wholly, then we begin to free our spirits for rebirth. From ancient times people have tried to work changes for the better in things and in themselves. The alchemist in his dark laboratory tried to transmute lead into gold. In a simpler way, tho perhaps even more important, the chef in his kitchen has applied the chemistry of cooking and seasonings to raw food to make it more palatable, more digestible, more delicious.

This is our Chatcolab kitchen. This is our Kettle of Change.

Second Speaker: Our first ingredient to the kettle of change is a need of nearly all of us. It is to feel at home in groups, to fit into situations, to learn more about working with others, and develop an ability to work with all groups.

RESPONSE: Our kettle is a symbol of unity and friendship. At Chatcolab we can see groups work together and we can fit into all kinds of groups and work with them. The feeling of friendship that all of us have for each other develops an atmosphere for fun and happiness that will help us make friends, and we can even learn how to have fun and work with all people.

Song: "I'm With You and You're With Me, So We Will Work Together."

Third Speaker: I would like to add this cabbage to the Chatcolab stew and ask the question that bothers me most as a leader and worker with groups. How do we make decisions? What things do we have to consider? And when do we know that a decision has to be made?

RESPONSE: The knife necessary in making the Chatcolab stew is a symbol of trimming the problem to size. Trimming to find the heart of the problem so we will know what decision should be made and why they should be made. We will have discussion and evaluation session to find the things that decisions need to be made about. We will learn how to use discussions for solving/problems and making decisions, and use different types of discussion techniques.

We will learn to make correct decisions to reach higher and higher goals. We will find with each decision we make that the next one will become easier. The path of making decisions is the one to follow because-- "each one of us has a path to follow if we can find it."

Song: "Evening Star."



Fourth Speaker: To add spice and flavor as ingredients to our experiences at Chat, we need the experience of understanding self. There seems to be two basic things to consider. First is the negative aspect--we feel uncertain in given situations--we look a circumstance we might be placed in as insurmountable or unpleasant. With this view we tend to pull back and surround ourselves with a shell which could grow into self pity.

The positive, outgoing aspect is when we face difficult situations we are willing to try forgetting self and in doing the unordinary, friendly thing for someone we are casting bread upon the waters, so to speak, and it will return. Try it here at Chat--we must be willing to try laughing at our mistakes if made. So I say slip out -- try what you might feel as the impossible.

RESPONSE: The symbol in our Chatcolab Stew is the flavoring. The humor that each of us adds to the Chatcolab spirit and activities all go to keep us individuals. Each of us is important as a person. All of us have opportunities to take part in all kinds of events and activities. We can try new ideas and new things. We can get to know our attitudes and interest in relation to other people. All the things we do will leave us as individuals able to stand alone.

Song: "I walka down the meadow with no one near me."

Fifth Speaker: A person that is realisitcally positive both about himself and others is the person most often chosen as a leader. My problem represented by two carrots is divided into two parts. Can I first, realistically appraise my assets, short comings and abilities as a leader, so that I may grow in leadership. Second is to be able to recognize and believe in each person's ability and desire to grow and mature in his leadership.

RESPONSE: The spoon symbolizes the mixing with others, the participation in events and doing many different types of things. We participate by expressing ideas. We see leadership in action to learn and understand it. We develop our self-confidence to become leaders when we return home. We develop a feeling toward each other that our ideas, abilities and ourselves are important. We overcome one of the great fears of becoming leaders by ..... "Making new friends."

Song: "Make New Friends."

Sixth Speaker: I would like to add some celery to the Chatcolab stew and ask the question that I bring. How can I do my job better. The job I have in life with my family and home, my job working with groups and organizations, my job of leadership, and my job with other people.

RESPONSE: Our fire under the Kettle of Change is the force that will make all above problems and needs be answered. The fire represents enthusiasm. Enthusiasm is what will make this lab a success and keep it going from one year to the next, it is what will make your life become meaningful it is what will make all of your organizations reach their goals. This enthusiasm is with people, for people, and by people. It is for the desire to do the job well by always learning, having fun, and experiencing a good time. If you have enthusiasm you will be happy, and "If you are happy you will know it."

Song: "If You're Happy and You Know It."

Seventh Speaker: Our Chatcolab Kettle of Change has all of its ingredients, problems and question. It will have to simmer for a week. All of this week of simmering will be for you to find yourself, make friends and learn to have a better more interesting life. You are now all a part of the stew. You will be You when through, but with some new ideas, skills, knowledge, attitudes, and interests. You will be like an ingredient in the stew where a potato is still a potato with an acquired flavor of the other ingredients. Always remember that the "U" in Us is most important at this lab, in your home and everywhere you are in life. Remember that "No man is an island."

Song: "No Man Is An Island."



# UNITY



Props: One large torch and five candles. No lights.

Torch: (Enter stage rt. carrying large unlighted torch) "Tonight we bring you the torch of unity. Our torch symbolizes the many religions, nationalities and cultures that make up our country. "Within us one world" is literally true. (Remains standing with unlighted torch.)

Family Patterns: (Enters stage rt. carrying lighted candle). This bright candle stands for the vari-colored patterns of living we have in our country, brought to us from around the world. We have joy and gaiety from France and other Central European countries. We have inherited the close family of the Scandinavian countries. Japan has given us a deep reverence for family and ancestors. From Africa we have a pattern of simple living, to make do with what we have. (Remains standing with lighted candle.)

Arts and Music: (Enters left, carrying lighted candle.) This candle represents the contribution peoples from many lands have made to our appreciation, desire and need for the music and arts in our lives. We have found that creativity is very important from the time we are very young clear through our lives. We love all the classic art forms from Europe in music, art and the dance. From the Orient we have learned that simplicity is beauty. From Africa we have adopted native rhythms in our music and we all know the impact that the negro spiritual has had in our country. Here in camp we have sung the folk songs from many lands: "Marching to Pretoria" from South Africa, "Hi Ho" from Wales, the fun loving songs from Scandinavia and Middle European countries. We find that music and song make work fun. All these things have helped us learn to appreciate and be aware of the beauty around us.

Food: (Enters stage right with lighted candle) Food is necessary for the survival of any nation. We have incorporated the foods of many nations in our culture. We have sauer kraut from Germany, the Smorgasboards from the Scandinavian countries. Other nations have shared their culinary arts with us, but we also have foods of our own--corn, from the American Indian and hominy from our own South. All of these combine to give us the food patterns we know today. (Remains standing with lighted candle)

Nationalities: (Enters stage left with lighted candle.) The candle I carry symbolizes the nationalities and languages of all the various people who have come to our shores. In America our culture is a combination of many languages. Many of our so-called "American" words have Latin or Greek root endings or beginnings. Many of the phrases and words we use every day are lifted from languages. These all contribute to the beauty and intelligence of our American language and its people.

Religion: (Enters stage right with lighted candle.) This candle represents the many diverse religions in the United States. Here we find not only Catholic and our many Protestant religions, but we also have Buddhists, Moslum, Jewish, Hindu worship of Sheba and Shintoism religion has always been a basic need of mankind. In our country we find people from all



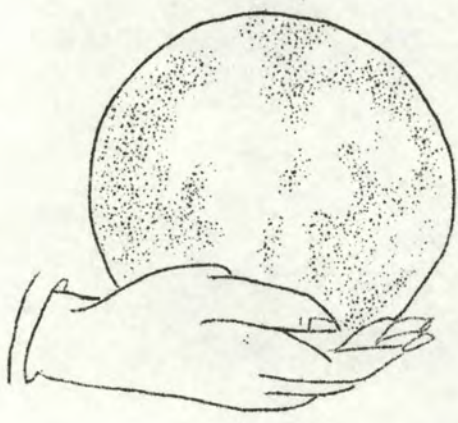
parts of the world worshipping as they desire. This is one of the basic freedoms of the United States. Here at Chat we meet, work and play together but each retains his own religious beliefs and yet we all aim for a deep feeling of joy and rebirth.

Torch: So we combine our candles to light the torch of Unity and Understanding in our country. (All candles join to light large torch -- all lights continue to burn.) We do not always make the best use of ethnic heritage but still we remain united.

All sing "America the Beautiful."

Torch: Please join our procession and carry with you the Spirit of Unity. (All march out singing "Every time I feel the Spirit") Audience marches behind Torch and Candles to large outdoor circle where they join hands and sing "He's Got the Whole World in His Hands."

Betty Ratcliffe-Rhea Cone-Marge Raupp-Marge Reeves-Pearl Bateman-Helen Moore



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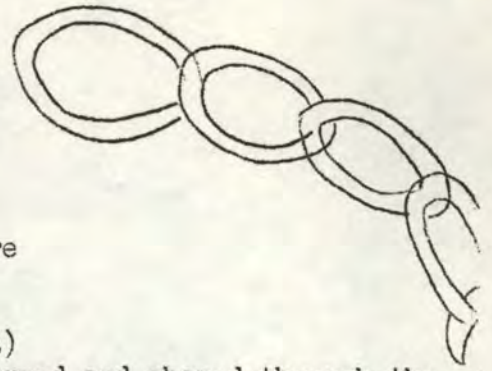
A ceremony is a gathering of goodly folk,  
They sing the old songs together and the stars sparkle closer.  
They tell old tales and legends,  
And the beasts of the field, the birds,  
And people from olden times and far away places are near.  
Their faces glow in the leaping light of the fire  
And each reveals his own inner light and his longing.  
They sit silent and the murmur of the trees  
And the tongues of the waves on the shore  
Speak to their hearts while thoughts too deep for words are shared.  
A ceremony is a gathering of goodly folk  
Where each heart beats with the glory that is in us all.

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A group is a sometimes thing, but the persons who make it up have an existence before and after. What they are as whole persons determines the nature and stature of the group.



# CHAIN OF DREAMS



Scene: Dark room with large revolving silver sphere over stage, with spot light.

Song: "Little Ole" sung before entrance.

Master of Ceremonies: (Enters stage in dark blanket)

The chain of time is forged of many links--links formed and shaped through the dreams and hopes of men. Some of these segments of chain glow with the light of recorded history. Others live only in the hearts of unknown men. But each is important--each just as necessary as the other in the progression of things. Each of these links, known or unknown, forged by Lincoln or Washington--or you or me, is formed through the direction given by a guiding star. (Picks up end of chain made from paper coming through window and says:) We have before us the Chain of Dreams built and lengthened through time and hope. Tonight we shall see more links added through the magical process of recollection. We shall see what guiding stars led to these dreams and where these dreams have led those who hold them dear to their hearts.

1st Speaker: (in dark blanket, joins finger on right hand with finger of M.C.'s left hand as a chain) All of our plans and goals are at one time dreams. They may be someone else's dreams that have become our dreams. As a youth of today, I will be an adult of tomorrow. I must plan for the future. I have set my goal as a history teacher. I did not reach this goal by myself. I have two people to thank for this decision. They are my brother and sister. My brother who is a school teacher always dreamed of teaching. He has reached his goal and while doing this he has talked to me about the good and bad points of teaching. When my sister was in her first year of high school she set her goal as a home ec. teacher. Between the two of them they have helped me reach my decision to teach. I have both of these to thank and for this I join the chain of the future.

2nd Speaker: (in dark blanket, joins finger to 1st speaker) As I add my link to this chain, I am impressed most by the influence one particular person has played in my life. He influenced me as a County Agent during my 4-H years, as a counselor during my college years, and now by chance as my supervisor. This Agent through his influence inspired me to do many jobs to the fullest of my ability and stood ready to help and counsel me. The greatest influence, however, was made on me by the outstanding example he set in his home, community and professional life. This gave me a great desire to be a county extension worker and help other boys and girls. As you have listened to my story, you each have no doubt thought of such a person in your own life.

3rd Speaker: Dreams or seemingly unattainable goals can become realities if they are important enough to us. A desire to broaden my knowledge, experience and understanding led me to want to visit with people of different lands. I learned that other people of other lands were every bit as interesting to be with. They are patriotic and loyal to their country and as attached to their customs as we Americans are to ours. The words of the "Song of Peace" express it better than I... "Other hearts in other lands are beating with hopes and dreams as high as mine." I believe this understanding will add to the chain of my personal growth.

4th Speaker: The last verse of the poem "Stopping by the Woods on a Snowy Evening" by Robert Frost goes like this:

"The woods are lovely, dark and deep,  
but I have promises to keep,  
and miles to go before I sleep,  
and miles to go before I sleep.



This verse has a great meaning for me. To me it means this world is a deep, dark, but lovely, place. It signifies that each of us has a definite promise to God and it also means we have miles and miles of living and responsibilities before we can feel that our jobs are done and can lie down and rest.

These words have inspired Dr. Tom Dooley to dedicate his life to the people of Southeast Asia. I hope that these words will inspire me to accomplishments--maybe not so great, but on a smaller scale.

"The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep  
And miles to go before I sleep.

5th Speaker: I join this link for religious inspiration. As Gladys just stated, God put all of us on the earth with a goal or dream. Some of us have not yet found ours, many of us have. I give credit for my goal to two wonderful and inspirational men. The first is Father Timothy, a Catholic Priest, who first introduced me to the people and governments of the world. The second is Dr. Tom Dooley who has made me want to go out and help the less fortunate people of the world. My goal and dream is the Foreign Service. I have not reached my goal, but with the inspiration of these two men and the help of God I will reach it.

Master of Ceremonies: What is a guiding star? Where do we find one? It could be a parent, a teacher, a brother or sister, a friend, a book, a poem or a church. A guiding star may be from anywhere--near or far. Dreams are transportation to that which is not, but without a guiding star a dream can go nowhere. Join our chain as we move out under the stars.

The group moved to a circle of area outdoors under the stars. The circle was outlined with candles stuck in dirt in the center of paper sacks.

Master of Ceremonies: (Calls attention to the stars and the dreams they hold for each--comments based on the previous talks.

Song: "Evening Star."

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CAMPING

We knew the desolation of great heights  
And the contentment of deep valleys;  
We saw the moon leap silver from the mountain peaks  
And watched the red sun die in a  
welter of mists on the horizon;  
We knew the white, swift decline of  
vast snow fields  
and the small beauty of forest flowers;  
Our dreams rose with the smoke of  
our camp fires in the wilderness  
And our friendship glowed with the  
embers of fir-fires;  
We shared hunger, thirst and the  
great struggle toward the mountain top.  
As we shared the peace, good food  
and pleasant rest of our night camps;  
All these things entered into the  
pattern of our friendship and  
made it fine.  
These things we knew together....  
And these things we will remember.



# COUNCIL FIRE



The Great Chief sent his runner through the camp to call all tribes together for a Council Fire. (The tribes and their chiefs were designated at dinner time.)

The Chief explained the tradition of burning broken arrows over the Council Fire to show that all wish peace. He asks the Medicine Man to call on the Great Spirits to light the fire. When the Medicine Man fails he calls on the Fire Spirits of Spark. They show that they can't keep warm by themselves and being small can't carry wood, but they can do their part for peace by lighting fire.

Song: "Peace of the River" (see Song Section)  
"Qui Qui Quo"

The Blackfoot - Piegan Indian's Prayer --

### MAKER OF ALL

Give wisdom and understanding to my leaders,  
Protect my warriors, and bring them back safe.  
Give to the young love and contentment.  
Give health and long life to my old people,  
So that they will remain with us a long time.  
Make my enemy brave and strong,  
So that if defeated, I will not be ashamed.  
And give me knowledge, so that I may have  
kindness for all,  
And let me live each day, so when day is done,  
My prayer will not have been in vain.





# LAKE CEREMONIAL

The four individual parties were brought together by loading their "products" on "trains." They sang their way to the beach where the ceremony was held.

The pier was lined with luminarias and as the singers approached the beach candles were floated on the water from the boat. As the candles were floated Sally Schroeder and Gloria Johnson sang evening songs from the boat. With the singing as a background the following short reading explaining the symbolism of the ceremony was given:

The products of industry are made from the raw materials of many regions and sent over the seas to the rest of the world. We campers come to Chat from diverse places to exchange ideas and skills. As the light of the candles has spread, so are the ideas and skills of Chat members spread in an ever growing chain of contacts.

As they finished floating the candles the group on shore joined in singing quiet, prayerful songs. The last song, "Day Is Done," was followed by Lois Redman playing "Taps" on the harmonica. The ceremony ended with the campers singing their way home.

The ceremony committee included Arlene Pehrson, Jim Cone, Bill Bunning, Frank Marlow, Corinne Smythe, and Arlene Palmer.

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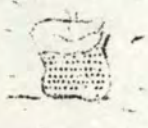
I've spent a week at Chatcolab  
And met a bunch of folks  
I learned a lot of brand new songs  
And heard some good new jokes.

Each party had a special theme  
Or taught a subtle lesson  
Meant to make us think about  
A privilege or a blessin'.

Handicrafts for every taste or  
You could dance or sing  
Or hunt for rocks and driftwood  
Or do just anything -

But the greatest thing about it  
Is that before it ends  
Everyone who's been here  
Has made some grand new friends.

Lois Stephens





FINAL CEREMONY ON SATURDAY EVENING

After the last dance a kolo circle wended its way out the door leaving in a serpentine line to attend the ceremonial in the old recreation hall, forming three oval circles within the hall facing the flickering firelight. Large Chatcolab candles glowing on the mantle, and a crucible with a flame under it furnished a focal point for the mood of the final ceremony. Leila lit four candles of knowledge, philosophy, humor, and skills in the traditional way as a preliminary for lighting the large Chat candle with a brand dipped in all four.

The essence of Chat (contents in the crucible) was added to the candle with a reminiscent inspirational talk by Don about the refining process that we have all undergone in the past few days of simmering.

Glenn introduced old officers who turned around to bring new officers to join the inner circle.

Three editors were asked by new labber Lois Stephens, and old labber Tony Sunstead to join the inner circle because of their great and tangible contribution to the Spirit of Chatcolab. They were presented with their notebooks.

Traditional renewing of the flame of friendship during 1961 by a letter exchange was mentioned by Billie Marie.

Bill talked about the 13 years of Chat candlelighting while Rae lit a small candle to give Glenn so he could begin passing the candlelight. The inner circle turned to share lights with those behind them and this circle lit the candles of labbers behind them while singing the concluding song.

EACH CANDLE LIGHTS ANEW  
THE FLAME OF FRIENDSHIP TRUE,  
THE JOY WE'VE HAD IN KNOWING YOU  
WILL LAST OUR WHOLE LIVES THROUGH.

AND AS THE CANDLES DIE AWAY  
WE WISH THAT WE MIGHT EVER STAY  
BUT SINCE WE CANNOT HAVE OUR WAY  
WE'LL COME AGAIN SOME OTHER DAY.

NOW IN OUR HEART THERE BURNS A FLAME  
THAT IS NOT YOURS ALONE NOR MINE  
BUT HELD IN TRUST TO CARRY FAR  
THAT EVERYWHERE THIS LIGHT MAY SHINE.

At the conclusion of the ceremony each labber picked up paper pot, made by Layne, Rosy and Dick) which contained the name of their secret Chat pal to correspond with to renew the light of Chat friendship during the past year.





FAREWELL CEREMONY

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EACH CANDLE LIGHTS ANEW  
THE FLAME OF FRIENDSHIP TRUE  
THE JOY WE HAVE IN KNOWING YOU  
WILL LAST THE WHOLE NIGHT THRU.

AND AS THE CANDLES DIE AWAY  
WE WISH THAT WE MIGHT EVERSTAY  
BUT AS WE CANNOT HAVE OUR WAY  
WE'LL COME AGAIN SOME OTHER DAY

HERE IN OUR HEARTS A LIGHT DOES SHINE  
THAT IS NOT YOURS ALONE NOR MINE  
BUT HELD IN TRUST FOR ALL OF TIME

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CEREMONY PHILOSOPHY

The ceremonies at Chatcolab this year were developed in an effort to indicate their usability as another means of working with people.

The specific ceremonies were developed by a daily committee which started from the party theme, and planned methods of presenting a message mood or impressions to reinforce or express the party theme.

The committees used symbols, singing, drama, and speaking to present their ideas, and showed ways of revamping and revitalizing ideas and means so they would be more effective for a particular camp or group.

Bill Bunning

Ceremonies in themselves lend a focal point for meditation, allow a tapering-off of preceding excitement and tensions of a full day. This is a quiet time for verbalizing ideas in a few succinct words, of picturing with a minimum of participative role activity. These are inspirational moments that have spiritual value. These ceremonials linger long in thought as momentous occasions and are reminders in the after-glow of philosophical memories.

B. M. Studer



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PARTS





# PARTY COMMITTEE OUTLINE

- 1. Theme
- 2. Promotion or Build-up

- Skits
- Announcements
- Invitations
- Posters



- 3. Pre-party

Something to do during irregular arrival time.

- 4. Decorations

- 5. Program

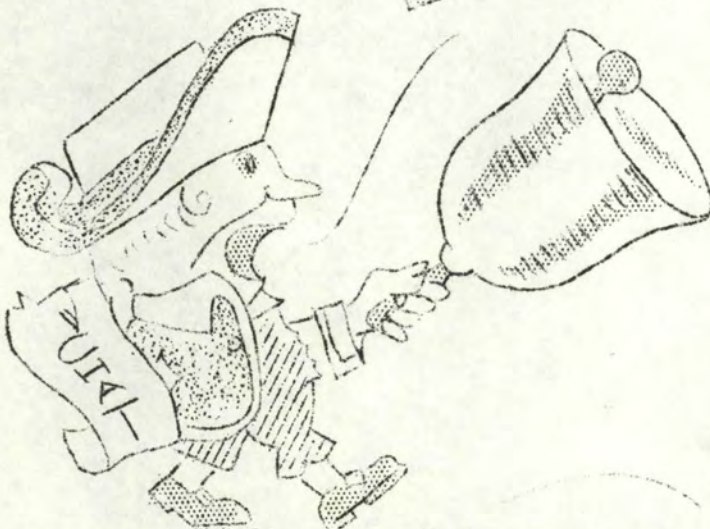
- Games
- Singing
- Dancing
- Stunts
- Skits
- Contests
- etc.

- 6. Refreshments

- 7. Cleanup

By Alura Dodd

# PARTY





SOME IDEAS FOR PLANNING YOUR NEXT PARTY ---  
Sally Schroeder



1. Party planning is fun -- so be sure as many folks as you can use are in on the planning --and since taking part is so much of the fun, plan so that at the party itself, everyone gets to participate as much as they want to.

2. A theme for the party gives something to build around, and tie activities to. For parties which are not special events like birthdays or holidays, your committee can have fun "dreaming up" a crazy theme such as "Sack Party," "Beach-combers Party," Indoor Sports Meet, and many others. It's a good idea to toss ideas about for a while before settling on one, to be sure everyone can think of ways to carry it out.



3. Before beginning to plan, though, it is very important to know something about who will be coming to the party, how many and their ages. Also, you need to know the place the party will be held, its size, facilities--are the chairs movable, for instance, etc. As simple an act as going early to be sure the heat is under control can make or ruin an otherwise well planned party.

4. After settling on a theme, the chairman or coordinator may find it a good idea to speed things along by dividing the group into four working parts. These have proved workable: (1) Build-up (2) Atmosphere (3) Program (4) Refreshments.



5. The Build-Up Committee will do just what the name suggests--build up people's enthusiasm and interest so they'll come to the party. Invitations, advertizing, should hint at something unusual. They might call the invitations in rhyme. One group sent invitations to a hat party in the shape of a hat, with this beginning -- "Don't keep this under your hat---"

6. The Atmosphere Committee have the most important job of all after the build-up folks have been able to get people there, and that is to get them into the spirit of the party as soon as they arrive. One of the most reliable ways is to get them to help decorate, or make costumes for themselves-- Not something elaborate, just a suggestion of a disguise that will let them be somebody else for an evening. Our hat party guests made their own hats from materials which were supplied just inside the door -- crepe paper, dollies, ribbon, string, and an assortment of odds and ends. Then they wore their hats during the party. And since usually guests do not arrive all at once, a game or two which can be used to break that first uncomfortable feeling as soon as the first few come is essential.

7. The Program Committee will take up where the atmosphere folks leave off, but smoothly, so there is no obvious break in the activity. This is a place where the coordinator, or chairman will want to keep both groups informed of what the other is doing. The program committee will





plan games and activities in a logical sequence, alternating between active and quiet games, but with an easy transition between games. Members of the committee will want to take part, rather than standing up front directing. There should be no gaps between events which give the group a chance to fall apart. A program might be written out and tacked up in some un-obvious place for the program committee members to check from time to time to see who is responsible for what and when. That way, the seams of the party won't show as they do sometimes when the committee has to call a halt to activities while they find out where they are! The theme will help keep the games related--old games can be played and the names simply changed to fit the theme. At the hat party, a hat parade was held, with judging of the hats and some silly prizes presented.

8. The Refreshment Committee have the responsibility of having the food ready when the program calls for it, but also the challenge of presenting it in a way that fits in with the theme so that the old let-down we've all experienced when the announcement "That's all the games folks, line up over here for refreshments" need not happen.



9. Now, if all the committees have done a bang up job, there should be no need for a clean up committee. (Who wants that job anyway?) Each committee cleans up after itself, or all pitch in at the end of the party. And if you've been really successful, ten years from now people will say "I still remember that party---."

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# ICE BREAKER PARTY



Sharon Dobler gave everyone a sheet of paper as they came in, with instructions to draw a picture of a song title. Everyone who guessed the title could sign his name. The one with the most signatures was asked to see how many he could identify. Also the one who didn't get any signatures was asked to tell what hers was.

Walt taught the Ersko Kolo (see Dancing section for directions) and Alura called The Boiling Pot (Musical Madness) to the Arkansas Traveler. Then they played Partners, Stoop! (see Games section for directions).

Bertha had made flags for the families from colored crepe paper on straight branches gathered from the woods. They were placed around the room to mark the meeting place for the families. After the groups were gathered Billie Marie called them up to present their family songs which had been written at supper time.

Group Songs -- "I Love the Mountains"

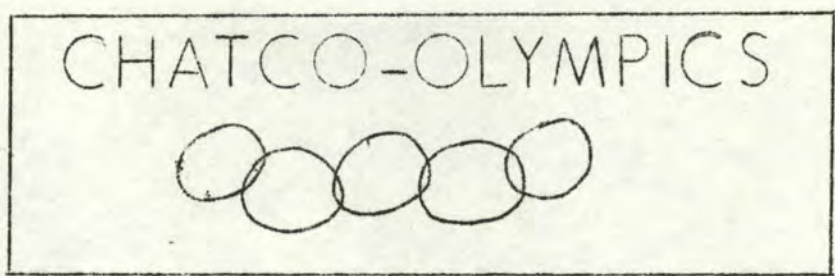
"Viva la Company"





# MONDAY PARTY

## Decoration preparation:



## Score Board

Event	Orient	Scandinavia	Europe	Africa	Pacific Islands	Arctic	Latin Am.	Mid. East
1								
2								
3								
4								

## Flags:

Banners with Area names attached below colored flags denoting family groups were placed at intervals around the room for contesting groups.

## Party:

The Chatco--Olympics opened with the traditional Olympic march with all countries joining the torch bearer in a serpentine about the hall. As the serpentine unwound, each country gathered around their respective flags to prepare for the competition. Entered were ten contestants from each of the countries.

Honorable Judges for this year's Chatco-Olympics were experts in their fields. Along with the top sports announcers from the Northwest and their able assistants, the committee started the first contest.

To shake the group loose our Hawaiian maiden strummed the uke while contestants competed for the most outstanding hula dancer. Grass skirts were made from shredded newspapers to create the sway effect.

One of the most dangerous sports (if you get in the way) is that of throwing the javelin (straws). This was the second contest.

The sophisticated relay race of Dukes and Duchesses was a booming success accented by the bursts of balloons. To successfully complete the event each contestant placed a quarter in the eye as a monocle, a balloon was squeezed between the legs to necessitate short dainty steps, and a paper plate placed on the head to improve posture. Without loosing any properties a goal was reached and the balloon removed from between the legs and sat upon for the purpose of breaking before returning to the starting point.

The strength of muscles were put to test as the contestants displayed their physique in the shot put (using paper plates). For proper form the under arm swing is a necessity in this challenging contest.

To end the Olympics the heel and toe race was used. This requires placing the heel directly in front of the toe. (Moral is--those with longest feet win.)

A moment of relaxing after the tense moments of strenuous competition was entered into by dancing and singing "Oh, Johnny, Oh!" and then breaking into pairs for the fun and frolic of Old Mexico in the Mexican Hat Dance. Dropping to the floor in exhaustion, the group joined Don Clayton in a special flight around the world stopping at points of interest which described the country through verse in the song.



# Dreamy Party

(Tuesday night)

As the guests arrived they were sent into small groups at designated spots around the room. Each group was given materials and instructed to create a model of their dream (Utopia). This divided the larger group into small groups of approximately equal size and let them help to create their own atmosphere for the party's spirit. Also, it gave a reasonable time of flexibility to care for late comers. After about twenty minutes the groups in turn described the meaning behind their arty efforts.

The committee on atmosphere put on a parody of proper attire -- "Here Is Your Nightmare of What to Wear to Chat Occasions."

Games: (for description see Games section)  
Elephant, Rhinocerus and Rabbit  
Suitcase Relay

Dream Dance: Miserlu (for description see Dance section)

Refreshments: The line of sleep walkers then wandered by the "clouds" for for "imaginery punch"...pink lemonade served from a tissue paper wrapped crock to represent clouds. Crackers and marshmallows were passed around in a cloud--colored sheets of paper used as serving trays.

The party ended in singing "dreamy" songs.



"Dream Castles in the Air"



Indian LONGHOUSE PARTY- Thursday night

The tribes of the nations -- Comanche, Blackfeet, Cheyenne, Quinault, Lummi, Navajo, Nez Perce and Sioux -- gathered for a Council of Peace. After the ceremonial Chief Grey Eagle invited all the tribes to his long-house for a celebration. At the long-house many games and contests were held. The tribe winning the most honors was "The smallest but bravest tribe of all the nations - thanks to Wonder Bread, which builds strong bodies 12 ways" --the Nez Perce.

At the close of the contest we returned to the Council Fire for an Indian Song Fest.

Contests:

- |                    |                           |
|--------------------|---------------------------|
| Tug of War         | Maiden's Man Hunt         |
| Indian Volley Ball | Tribal "history" charades |
| Indian Wrestling   |                           |

Game Committee:

- |                |               |
|----------------|---------------|
| Tony Viebrock  | Don Ingle     |
| Arlene Pehrson | Pearl Bateman |
| Sandy Reiter   |               |

Contests' Rules:

Tug of War: One tribe at each end of a good strong rope, trying to pull the other tribe across the line.

Indian Wrestling: Either 2 braves or squaws vying to see who was the strongest by forcing the other braves hand down to the table. Place right elbows on the table close together, right hands clasped.

Indian Volley Ball: Each group forms a circle and bats the pine cone back and forth anywhere around the group, keeping it from dropping to the ground.

Maiden's Man Hunt (Winkum): Form a circle of chairs, having one chair more than the number of braves. Each brave sits on a chair. A Maiden stands behind each chair, placing her hands behind her back and keeping her eyes on the Brave in her chair. The Braves keep their eyes on the lone maiden standing behind the empty chair. She is "it". When she winks at a brave he tries to escape from his maiden and get to her chair. If he gets away without his maiden grabbing him then this maiden becomes "it", and so on --

\*\*\*\*\*

Give me the vision to see  
the faith to believe  
and the courage to do



CHATCOLAB INDUSTRIAL ORGANIZATION  
Party

Friday Night

The theme, Industries of the Pacific Northwest, was carried out by dividing into small parties, all people sitting at two tables at dinner being invited to an individual party. A decorated cake at each table designated the industry:

Farming	Two groups met at opposite ends of the Rec. Hall,
Lumbering	one in the Dining Room and one in the old Rec. Hall.
Mining	
Fishing	We used little or no decorations to show that it isn't necessary to make a good atmosphere prevail.

The games were also chosen to show that little or no props can make a very successful party. The games were geared for small-group activity. All four groups played the same games--

- Name Game
- Hunter, rabbit gun
- Prospecting (Ring, string)
- Pantomime

At 9:15 the guests were told their "loads" were due to move off the sidings, so they were led with a rope and light to meet the train at a R.R. crossing, and thence to the beach for the evening's ceremony.

The parties later came back for refreshments, eating the cakes at that time.

AT CHAT

Nix on Cliques,  
They just don't mix.

If we don't greet  
Then they don't meet.

Nix on Cliques,  
They just don't mix.

Joan and Marg

GRACES

Dear Lord, we thank Thee for Thy care  
And for Thy bounty everywhere.  
For this, and every other gift,  
Our grateful hearts to Thee we lift.

Be present at our table, Lord;  
Be here and everywhere adored.  
These mercies bless, and grant  
that we  
May feast in fellowship with Thee.

(to tune of Doxology)



# GAMES

By Walt Schroeder



"Games are just for kids!" Nonsense, I say, unless by "kids" you mean those from 1 to 101.

Games are fun for all ages. Sometimes it takes work on your part as a leader to get some people started but once they've "let their hair down" they generally have a whale of a good time.

Being a game leader isn't difficult at all. The main requisite is the will to help others have fun. Here are some hints we have found helpful in teaching games.

1. Be friendly, enthusiastic and interested in each person. (This isn't number one without reason.)
2. Know your games well.
3. Plan your games carefully for the people, the time, and the place.
4. Arrange the games so the change from one to another can be made smoothly. Use a list of the order in which the games are to be played.
5. Explain the game from where you will be seen by the group. Play the game yourself or watch with keen interest.
6. Give instruction slowly and distinctly. Demonstrate whenever possible.
7. Do not give instructions until the group is quiet. A raised hand is far better than a whistle or shouting.
8. Do not run the game into the ground. Play until it's at its best, then change to another game.
9. Let others share in the leadership.

Many times you will be called on to lead recreation at a moment's notice. Something which works very well is to write the names of several games that you know on an index card or onion skin paper and carry it in your purse or billfold. My mind often goes blank when asked for a game at the spur of the moment and I find the card helpful as a reminder of at least a few of the games I know.

Let's Play!!





# Fun for Everyone

SHIRLEY M. BESSEY, RECREATION SPECIALIST  
EXTENSION SERVICE, KANSAS STATE COLLEGE, MANHATTAN, KANSAS

Co-operative Extension Work in Agriculture and Home Economics, Kansas State College of Agriculture and Applied Science and the United States Department of Agriculture Acts of May 8 and June 30, 1914, L. C. Williams, Director.

## Lummi Sticks

This stick game, as well as we can ascertain, comes to us from a very small tribe of Indians in northwest Washington. There is much more to it than the fun of the coordination or the game itself. The sticks used may be approximately 14-18 inches long, and may be made to resemble totem poles by carving or painting or wood burning a simple Indian story on them. A set consists of two pairs. The game may be played by two, four, or six, sitting in a small circle throwing across to each other, or in a large circle as in Pattern II when the sticks can be thrown to right or to the left. Players sit cross-legged, throw sticks straight, catch on the diagonal.

Pattern I: (If two couples play, one couple must start on the second phase so that only one couple are throwing sticks across.)

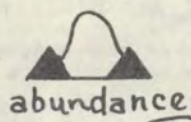
1. Tap ends down, tap together, throw right.  
Down, together, throw left, etc.
2. Down, together, Right, Left, etc.
3. Down, together, Right, Left, Right, Left.
4. Down, together, Right, Left, Right, Left, Right, Left.
5. Point heads down, flip, down, together,  
Right, Left, Right, Left.
6. Side, (tap heads out at R. Angles to body)  
flip, front (heads down) flip, down, together, Right, Left.
7. Side, flip, front, flip, cross (cross sticks heads down)  
Point (straight) down, down, together, Right, Left,  
Right, Left.
8. Side (with arms crossed) flip, point (tapping heads).  
Side (with uncrossed arms), flip, point, front, flip,  
down together, Right, Left.

Pattern II. Instead of tossing sticks straight across as in Pattern I, the left stick is thrown across, the right stick is thrown to the left hand, and the other person's stick is caught in the right hand, all in one count. Run through Pattern I, doing it this way.

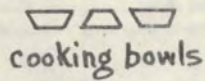
Pattern III. Do the same - shifting to the right. Also can be done with a Left-Right shift, or by throwing both sticks at once, to left or right.







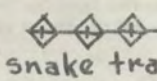
abundance



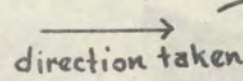
cooking bowls



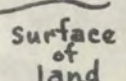
deer



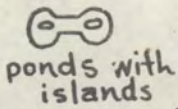
snake tracks



direction taken



surface of land



ponds with islands

all day

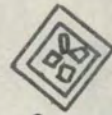
all night

morning noon

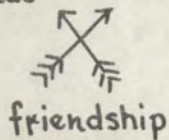
night



moon



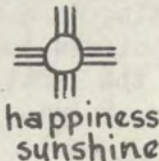
face



friendship



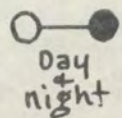
love courtship



happiness sunshine



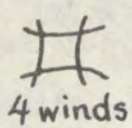
journey



day night



bird



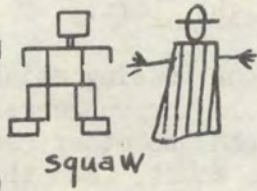
4 winds



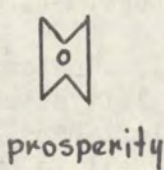
ant hill



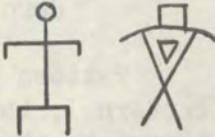
flies



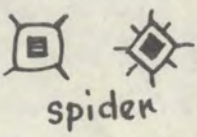
squaw



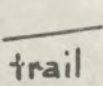
prosperity



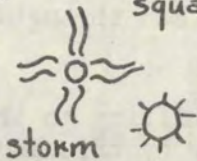
braves



spider



trail



storm



sun



sun



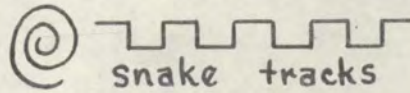
sun



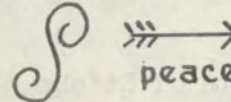
sun



rain

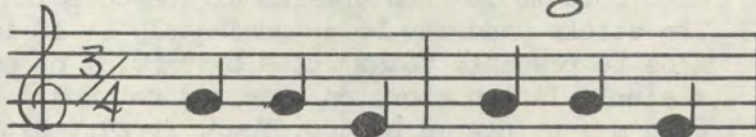


snake tracks

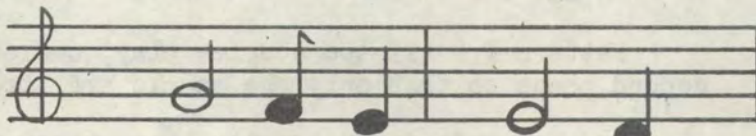


peace

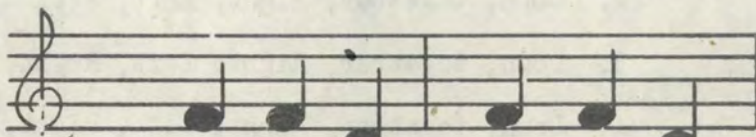
# Lummi Indian Song



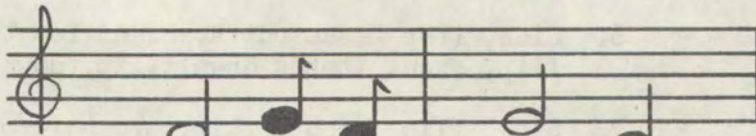
Mä kũ ā , Kō tā ō ,



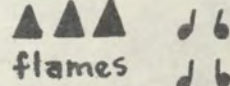
ā ku i tā nā



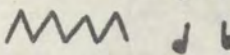
Mä kũ ā , kō tā ō ,



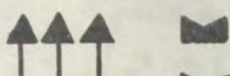
ā kũ i tā nā



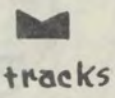
flames



mountain valley



trees



tracks

defeat

success



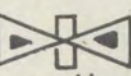
flower

life



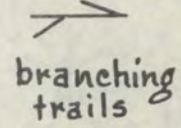
lightening

eye



moth

bear tracks

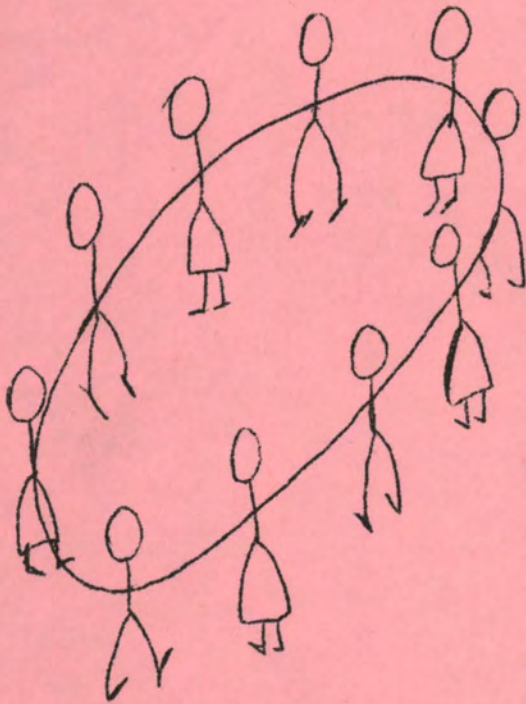
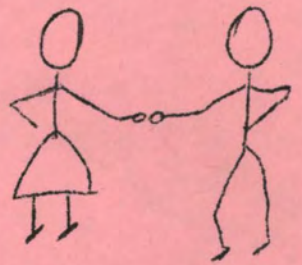


branching trails





# D A N C E S





# DANCING FUN

By Walt Schroeder

Folk dancing is an expression of a people's culture. Be it a sedate New England contra, a bouncy polka, a proud kolo or a rip-roaring square, it represents a way of life. It's a form of relaxation or an expression of a mood or feeling.

What do we mean by "folk dancing?" I like to think of it as rhythmic movements of people in traditionally accepted formations and patterns set to music. If it has become a part of the time-honored social activities which people share and pass on one generation to another, then it is folk dancing.

In this broad classification we find the folk dances of our "Old Country" forebears, the traditional squares, contras, folk games round and circle dances of early America. Also some of the more recent dances which are based on traditional movements and have stood the test of time.

Folk dances are so enjoyable that we can hardly wait to share them with others. Here we find the hints for recreation leaders in the game section are just as applicable to dancing as to games and singing.

In dancing it is very important to teach the game thoroughly. Nothing is quite so frustrating to beginners as the leader who just announces the dance and puts a record on the turntable. Usually just a few who are fortunate enough to know the dance will get out on the floor. A good leader goes through the dance step by step until everyone can do it. (Use discretion here--don't take all evening if one person can't get it.)

## Essential Qualities of Good Calling

A successful caller must have:

1. Clarity - a rich, full-bodied voice; good microphone technique; clear crisp enunciation.
2. Command--holds the dancers in complete control. Well timed, dancers follow caller and stay with him.
3. Rhythm--strong, accurate, smooth, calls correctly placed, well timed, allows enough time for each pattern.

America has such a wealth of good traditional square and round dances that you could spend a lifetime doing them and their many variations. Yet there are those who believe it is necessary to make up new pattern dances for each meeting of their group. Another group believes equally as strongly that this continual introduction of new dances, usually done just once or twice, is contributing to the decline in the popularity of square dancing. You have probably all heard "I used to square dance a lot, but I quit because we were always having to learn new pattern dances instead of sticking to basic steps. Then I missed one or two meetings and I was left way behind."

Let's keep those dances based on the traditional square dance, waltz, two-step, schottische, polka movements, and the traditional dances of other countries.



Some Sources of Help

On the following pages are a few of the dances we have shared in this lab. All are not given in detail mainly because adequate sources of directions, instructions, and suggestions are readily available. Several of these sources are listed below, though many other good ones are also available.

- Handy Folk Dance Book, 66 folk dances of 13 nations, \$1, Cooperative Recreation Service, Inc. Delaware, Ohio.
- Handy Square Dance Book, 100 dances, 40 tunes, \$1, Coop. Rec. Service.
- Handy Play Party Book, 90 singing games and courting dances of pioneer days, \$1, Coop Rec. Service.
- Folk Dances for Fun, 22 folk dances and singing games. Compiled by Jane Farwell (Hinrichs) \$.50, Coop Rec. Service
- Dance Lightly, 13 folk dances by Gretel and Paul Dunsing, \$.25, Gretel Dunsing, 4712 N. Hermitage Ave., Chicago 40, Ill.
- Fun in Sharing Fun, Play party games, folk dances including some squares, and quiet and active games. About \$.50, Consumers Cooperative Assn., Kansas City N. 16, Missouri.
- Herb's Blue Bonnet Calls, many old time squares plus trimmings. \$1.50 H. F. Greggorson, P. O. Box 3061, Station A, El Paso, Texas.
- Cowboy Dances, Lloyd Shaw, 75 dances with complete calls and illustrations, some history, over 400 pages, \$5.00 Caxton Printers, Caldwell, Idaho.
- The Round Dance Book, Lloyd Shaw. Chapters including origin, basic steps and variations of polka, waltz, mazurka, varsouvianna, schottische, two-step, Viennese waltz, and circle mixers. 440 pages \$5.00 Caxton Printers, Caldwell, Idaho

Records:

Many folk dance records are available in record shops in every city. Some are good and unfortunately there is also much trash passing as folk dance music.

Be discriminating when you buy folk dance records. Many good records can be purchased in larger record shops, or the specialty shops handling folk dance records. Below are some we have found to be good.

- Square Dances, Cliffie Stone's Band, Capitol album.
- Bill Mooney Square Dances, (Good for singing calls like Oh Johnny, Hot Time, My Pretty Girl, etc.) Imperial Album.
- Methodist World of Fun Series, Cokesbury Publishing House, 85 McAllister Street, San Francisco 2, California.
- Folk Dancer Records. Excellent records produced under the direction of Michael and Mary Ann Herman. Authentic American and Old Country music. Send for catalog to The Folk Dancer, Box 201, Flushing, N.Y.



## A FEW BASIC STEPS

During this lab we have experimented with several methods of teaching some of the basic square dance and round dance steps.

Too often when calling square dances or teaching pattern dances we take it for granted that everyone knows all the steps we plan to use in calling.

Unless you are sure of your group you will find it appreciated if you take a quick walk-through before starting the actual dance.

### Basic Square Dance Steps:

Sets: Sets are formed by having boys put their partners to their right, all joining hands in a comfortable circle of eight, moving either left or right as may be necessary to put each couple exactly square with one wall of the room. Then drop hands and move back shoulder to shoulder with partner. Each couple should be directly across from the couple on the opposite side of the set (about 10 feet). Couple number one is the couple with back to caller and music; number thereafter to the right. Couple two will thus be to the right of couple one, couple three facing couple one, and couple four being to the left of couple one.

Partner: A man's partner is the lady on his right side. In square dancing all calls are given to the men unless specifically directed to the ladies, and the ladies must learn to interpret these directions for themselves. For example, since the man's partner is the lady on his right, the lady's partner is the man on her left.

Corner: A man's corner is the lady on his left side, and therefore, the lady's corner is the man on her right side.

Bow or Honor: Acknowledge the person indicated with a slight bow.

Balance: When side by side, step away from each other and back to place. The most common usage of Balance is in combination with a Swing. From any other position than side by side, step forward and back.

Step: Walk without raising feet clear off floor, weight forward on balls of feet, keep time to the beat of the music, and make shoosing sound as lightly slide one foot in front of the other. Don't hop or skip. This same step is used throughout the square dance movement.

Swing (walk around): This is the movement used when you get the call "swing" and no particular swing is indicated. Take ball-room position, modify it by placing right feet and right hips adjacent, so that you are in a position side by side facing opposite directions. Walk forward around each other. Always end a swing with the lady on your right side, facing the center of the group with whom you are working.

Promenade: Both facing counterclockwise with right hands joined on top and left hands joined underneath, move forward to the man's home position.



✓ Circle left and right: Join hands in a circle, men having palms up, ladies palms down, any number of persons as called, and the circle moves clockwise, or to the left, unless otherwise directed.

Do-sa-do: Done by two persons only. The two persons designated face each other and step forward to pass right shoulders. They then step sideways to the right, passing back to back and then back up into passing left shoulders. Finish with the same two people facing. The next call will tell you if you are to go some other direction.

✓ Allemande left: Join left hands with next lady on the left at the time of the call, walk once around each other and back to starting position, where you drop hands.

✓ Grand Right and Left: Face partner, joining right hands, pass right shoulders and join left hands with the next person you meet. Passing left shoulders, continue with a right to the next and a left to the next. The next is your partner and you join right hands. This is end of the Grand Right and Left. If at the end you are to promenade, with joined hands (right) held high, the lady turns once and a half right face under the joined hands, to face the same direction as the man. Then they join left hands underneath.

✓ Ladies Chain: Two designated ladies touch right hands and pass on, walk by each other to join left hands with opposite man, at the same time placing her right hand, palm out, on her right hip. The man places his right hand in hers, arm around her waist, and walks backward as she walks forward counterclockwise to face the same couple. This turn is known as a "Courtesy Turn".

✓ Grand Chain: Four ladies make a right hand star and walk forward to the opposite man with whom each joins left hands. Finish with a courtesy turn.

✓ Star: It can be done by any number of persons and is formed by grasping wrists or touching hands in the center and moving forward until the next call. (Men usually grasp the wrist of the men in front of them while the ladies usually touch hands). On a right hand star, the right hand is in the center and lefts arc in the center in a left hand star. In changing from right to left or from left to right, the individuals turn in toward center. Stars never stand still.

Star Promenade: Basically this is a left hand star with the four men in the star and their right arms around the ladies' waists, moving forward until a change in call. There are several variations possible. It may be done with two or three couples--in a right hand star--with the ladies in the center--or mixed.

Ladies Center and Back to the Bar: All four ladies take three steps to the center, courtesy and back up to position. BAR means position from which figure started.

Sashay Right or Left: To sashay merely means to slide to the side.

Half Sashay or Sashay Partners Half Way Around: The man sashays to the right four steps behind his lady, while the lady sashays to the left four steps in front of her partner.



Re-Sashay: This usually follows the Sashay and reverses the Sashay. The men again pass behind the ladies, each stepping back to place.

All the way around: When this figure follows a re-Sashay, the man walks all the way around the lady with whom he did the Sashay figure, first passing in front of her as she steps back, and then in back of her as she steps forward, and both of them then back to place.

✓ All Round the Left Hand Lady: Each lady steps toward the center of the square while the man on her right (corner) walks around behind. She then steps back into place while he walks in front of her and back to place.

✓ See-Saw: Ladies step in toward center of the square and each man walks behind his partner. She then steps back into place and he walks in front of her and back to starting position. This figure is almost the exact reverse of the do-sa-do, in that two persons pass left shoulders. It is usually done as a walk around, however, instead of back to back.

Forward and Back: These persons or couples designated move into the center and back to place. Basically this means four counts or beats each way, but is often shortened to two counts each way, depending on the situation or call.

Pass Through: Two couples facing each other walk forward and through each other, each person passing right shoulders with his opposite. They stay facing out until further call. If the call is to turn back, they turn back individually to face center.

Do-Paso: Basically done, partners join left forearms and walk around each other to face their corners. They drop left hands and join right forearms with corners. These two walk around each other to face partners again. Dropping right hands, they join left forearms with partners and walk around as called. This figure may be finished with a Courtesy Turn or by going directly into some other figure from the left arm swing with partner.

Turn Back (Grand Right and Left): At the end of a grand right and left as partners meet, they take right forearms and walk half around each other to face in the opposite directions. They then do a grand right and left the other way around, or some other figure is called which will start in the reverse direction.

Right and Left Through: Two designated couples face each other and each of the two men join right hands with the opposite lady. They all walk-forward passing right shoulders, dropping hands as they pass. Each man then takes his partner's left hand in his left, puts his right arm around her waist and completes a Courtesy Turn. Remember the lady does not turn herself--she waits for her partner to turn her. They finish by facing the couple they have just worked with.



One method we used in basic square dance steps was to use progressively more intricate dances, teaching the new step needed each time. Assuming we were all beginners we discussed the formation of a square, "home" place, and numbering of couples.

Buffalo Gals (Yaller Gals) was our first dance. For this we learned the swing, promenade and circle. "Divide the Ring" came next, with the new steps using the balance.

"Oh Johnny" was a natural for the allemande left, (It may help you to think of this as "All the men left".) and the do-sa-dos.

Most other squares are good for adding the grand right and left. We used "Take a Litte Peek". On this we also used an "inside arch and outside under and on to the next." This may be used in place of a do-sa-do.

Ladies chain and "see-saw your pretty little taw" were the new steps we needed for "My Pretty Girl", a singing call. "Hot Time in the Old Town" added the allemande right to our repertoire.

By this time most steps can be added as needed--but please give a walk-through if there is any doubt in your mind as to the square dancing experience of your group.

So many of our pattern dances are made up of waltz, two-step, schottische and polka steps.

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Waltz: This step is the most graceful, but is the most difficult to master. Most dances do a "modern two-step" in waltz time. The waltz usually is danced in "waltz position or ordinary dance position" and the fundamental waltz-step consists simply of moving in a rhythm of step, step, close; ste, step, close, which is repeated over and over. An easy way to learn this is to follow the directions as given on a small square. As dancers become more at ease in the rhythm they should make one quarter turn with each series of step, step, close.

Two-Step: Couples in waltz position. Directions are for man; lady does opposite. Step forward with left foot, bring right to it and step forward on right. In other words, it's a step together step, step together step.

Polka: The polka step is similar to the two-step but put a hop in the first step. Experience will reveal that the hop in the polka sequence is actually taken on a sixteenth note at the end of the preceding measure. The polka technically begins with the hop on man's left and lady's right foot.

Schottische-Step: Partners in schottische position, lady starts with right foot, man with left, and couple takes three running steps forward, followed by a hop on same foot which took the third step swinging inside foot forward. Then, starting with inside foot, they take three running steps forward and hop, swinging outside foot forward. This constitutes two schottische steps.

Lady: R, L, R, HOP R: L, R, L, HOP, L.

Man: L, R, L, HOP L: R, L, R, HOP, R.



ALUNELUL (Rumanian)

Record: MH 1120 (Little Hazel Nut)

Formation: Closed circle, hands joined and held at shoulder height.

- Meas. 1-4 All move sideways to left five steps, starting on the L foot, R foot moving behind the L foot - then stamp twice with R heel.
- Meas. 5-8 Do same to R, opposite footwork.  
REPEAT MEASURE 1-8.
- Meas. 9-10 Move to L sidesays L-R-L (R going behind L), then stamp R heel.
- Meas. 10-12 Same to R, with opposite footwork.  
REPEAT MEASURES 9-12.
- Meas. 13-16 In place step L stamp R; step R stamp L; step L stamp R foot twice.
- Meas. 17-20 Same to R with opposite footwork.  
REPEAT MEASURE 13-20.

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'S TROMMT 'EM BABELI (Babeli's Dream) - Folk Song and Dance from Appenzell

Record: Folk Dancer MH 1114 (other side - Dr. Gsatlig)

Formation: One man between two girls, facing forward into dance direction (CCW) hands joined shoulder high.

Part I. CIRCLE AND ARCHES

- Join hands in small circle of three - stretch arms and lean back.
- Meas. 1-8 Eight Swiss Schottische steps to the left, beginning on left foot. (step, together, step hop - a low and earthy step which sounds rhythmical)
- Meas. 9-16 Repeat in opposite direction. End in starting position, all facing forward.
- Meas. 17-24 The man and his left girl form an arch. Right girl goes through the arch with four hop steps, boy turns in place under the arch.
- With Rep. Then the left girl goes thru the arch formed by the man and the right girl.  
REPEAT THREE TIMES (Done four times altogether)

Part II. THE MILL AND ELBOW SWINGS

- Join right hands for a right hand mill - by putting your hand on the wrist of the person ahead of you.
- Meas. 1-8 Eight Swiss Schottische steps with right hands joined (CCW), ending in starting position (row of three facing into dance direction.)
- Meas. 17-24 Man hooks right elbow with his right girl and dances once around with four hop-steps while the right girl dances by herself.  
REPEAT THREE TIMES (Done four times altogether)

REPEAT ALL OF ABOVE: (Part I and II)

As an ending circle left and right with eight Schottische steps each, as in the beginning circle.



Das Tanzen Ist Aus!  
By Herbert Langhans

The musical score is written on two staves in 3/4 time. The melody consists of eighth and quarter notes. The lyrics are written below the notes, with some words placed above notes. The lyrics are: "Das Tanzen ist aus und wir gehn jetzt Haus, Nacht auch gute Nacht, gute Nacht, gute Nacht, gute Nacht, gute Nacht, gute Nacht." The notes are numbered 1 through 8.

This simple round is a favorite "Good Night" song and dance of the German groups. It may be done in two, three or four parts. (For the dancing two, three or four concentric circles).

The words mean: "the dancing is over and we are going home now;  
good night now, good night now, good night, good night.  
(Begin again) for -  
the dancing is over

Formation: Two, three or four concentric circles, couples.

Action:

Meas. 1-2 Circle to the left (walking steps)

Meas. 3-4 Circle to the right

Meas. 5-6 Honor your partner, honor your corner

Meas. 7-8 Gentlemen pass their partners from the right to the left, women making one turn as they change places.

REPEAT FROM THE BEGINNING.

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TURN THE GLASSES OVER



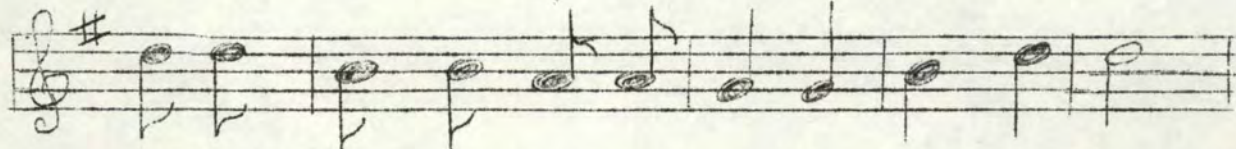
I've been to Har - lem, I've been to Do - ver,



I've trav-eled this wide world all o - ver, O - ver,



o - ver, three times o-ver, Drink all the bran-dy-



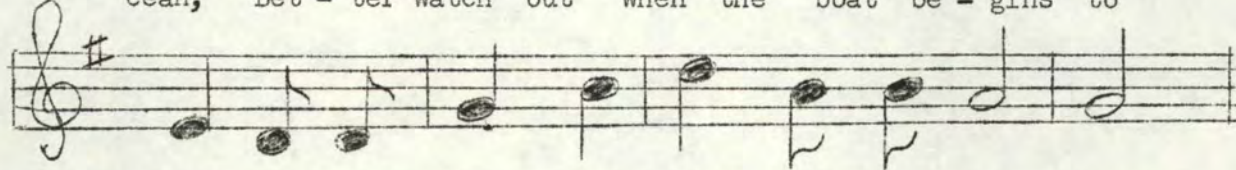
wine and turn the glasses o - ver. Sail- ing east,



sail - ing west, Sail - ing o - ver the o-



cean, Bet - ter watch out when the boat be - gins to



rock Or you'll lose your girl in the o - cean.

FORMATION: Circle of partners, men on the inside, hands crossed in skating position. (Right hands joined, left hands crossed under them.) One or more extra players are in the center.

ACTION: (1) Players walk in a circle counter-clockwise until they come to words "turn the glasses over". (2) Then each couple "wrings the dishrag," as follows: Keeping hands clasped, raise arms, turn away from each other, back to back under your own arm. (A minute's practice will do the trick.)



GRAND SQUARE

Record: Folk Dancer or Emilia Polka MH 1503

Formation: Circle left, circle right.

Chorus: Grand Square

Side couples face partner and walk away from partner (backward) with four steps. Heads at the same time face center and walk to center with four steps (forward).

Sides face the other person (not their partner) and walk with four steps toward him (or her). Heads at the same time face partner and walk backward with four steps.

Side couples (who are now in head position) face the center and walk with four steps forward to the center. Head couples (who are now in side position) face the center and walk with four steps forward to the center.

Side couples face opposites (not their partners) and with four steps walk backward to their home positions. Head couples face their partners and with four steps forward walk into home position.

Figure I. Head couples right and left hand star. Sides the same.

Figure II. Head couples do Ladies Chain across and back. Sides the same.

Figure III. Head couples right and left through. Sides the same.

Figure IV. Ladies Grand Chain. (right hand star)  
Man's Grand Chain. (left hand star)

Figure V. Head couples Ladies Chain with the couple on the right.

Figure VI. Head couples right and left thru with the couple on the right.  
Head couples right and left thru with the couple on the left.

There are many other possibilities, such as "baskets" and "chases", always the GRAND SQUARE FIGURE PRECEDES A NEW FIGURE.

OKLAHOMA MIXER FOR TWO (Texas Schottische)

Music - Any slow schottische

Formation - Varsouvienne position, couples in double circle.

Call: A two-step left and a two-step right. Then you walk and you walk and you walk all night.

Heel, toe, in the lady goes  
Heel, toe, and back the lady goes.

Steps: Step, close, step left in line of direction

Step, close, step right  
Walk four steps L, R, L, R

L heel forward, L toe back. Partners drop right hands, lady crosses in front of partner to inside of circle and faces in opposite direction with left hands still joined. Man takes three steps in place as lady crosses in front.

R heel forward, R toe back. Partners drop hands and lady takes three steps back to new partner making half turn left to finish in varsouvienne position.



## OKLAHOMA MIXER FOR THREE

Same music. Threesomes facing counter-clockwise around a circle. (Two women, one man, or vice versa) with outside partners joining hands behind center partner, center partner holds outside hands in front.

The beginning is the same. Change comes at the heel, toe, and is as follows - - All L heel forward, L toe back. Ladies drop hands behind man and in 3 steps move in front of partner and face him. All R heel, R toe and the ladies move back to man behind.

## DOUDLEBSKA POLKA

(Czechoslovak Polka Mixer)

Record: Folk Dancer MH 3016 (dher side Oslo Waltz)

Formation: Couples in large circle or anywhere in the room

Action: I. Do a polka round the circle for the first part of music (16 measures).

II. Man puts right arm around lady's waist and lady puts her left hand on man's shoulder, so they are side by side (open hip-shoulder position). Men extend their left hands forward and place them on the shoulder of a man ahead of them. (Move toward center of circle while doing so). All march around circle that way, singing along with the music. The tra, la, la is part of the dance and lots of fun. (You may form one circle or many smaller circles as the situation warrants. This is most informal.)

## ERSKO KOLO

Record: Folk Dancer MH 3020

Formation: Open or closed Kolo (circle), hands joined and held down at sides. In Part I be sure to keep facing straight toward center. The Schottische-like steps in Part II are very free.

Part I (Slow) Step L ft to L. Then R foot behind L foot for 16 steps  
Repeat moving R with R and L behind R foot for 16 steps

Part II (Fast)

Meas. 1-2 Turn to face full R: Run R-L-R-hop (a kind of schottische step), moving CCW. Bring L knee up quite high on hop.

Meas. 3-4 Without turning around, run L-R-L-Hop backward (moving CW), turning on hop to face center.

Meas. 5-6 Run R-L-R-hop into center

Meas. 7-8 Run L-R-L hop backward into place.

Meas. 9-16 Same as Meas. 1-8.



MEXICAN WALTZ

Record: Folk Dancer MH 1016

Formation: Couples facing each other with both hands joined. Directions are for men. Ladies do the opposite in the first part.

Part I: Step on L foot, swing R, step L swing R, step L swing R. Clap Clap. Step R swing L, Step L swing R, step R swing L, Clap Clap.

Part II: Still holding hands step away, together, away, clap clap. Then together, away, together, clap clap. On the last Clap Clap gents reach around lady and clap behind her back. Ladies put arms around man's neck and clap.

Part III: 16 waltz steps

GUSTAF'S SKOL

Music: *Shore of Fun M 108, RCA Victor 41-45-6170*

May be sung by dancers

Formation: Regular square dance formation. *Couple, inside hands joined at shoulder height, outside hand on hip, thumb pointing backward, fingers forward.*

Song: A toast we bring to Gustaf who is brave and true,  
A toast we bring to Gustaf brave and true.  
(Repeat three more times.)

Tra la la la la la la la la la  
Tra la la la la la la la la la  
Tra la la la la la la la la la  
Tra la la

Action:

Part I: (Very sedate and proper) Head couples walk toward each other and bow or curtsy on "we pledge". Then back up to place.  
Side couples repeat  
Head couples repeat  
Side couples repeat

Part II: Head couples skip to center. Men change partners and skip with new partner between lady and gent of side couples. Turn back toward head and divide again and go back home and swing own partner.  
Repeat with side couples.

Gustaf, a King of Sweden, was a very proper gentleman. As long as he was in the audience the dancers were very sedate. But as soon as he left the dancers whooped it up with the tra la la part.

~~Extra girls may cut in as the couples separate and come back together again.~~

*Additional fun may be had by encouraging extra dancers to "steal". An extra man or lady slips into home position while a couple is traveling through the arches and when the dancers return to swing, one person of the original couple is left out.*



## COME, MY LOVE



Come, my love, and go with me, Come, my  
love, and go with me, Come, my love, and  
go with me, And I will take good care of thee.

2. You are too young, you are not fit.
3. Your're old enough, you're just about right.

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

ACTION: (1) During singing of first verse, promenade in circle, counter-clockwise.

(2) At beginning of second verse players drop hands, and inside circle reverses direction and the file of girls continue marching counter-clockwise while men march clockwise.

(3) On the words "You're just about right" in verse 3, all take new partners, and joining both hands, swing around in place. Re-sume promenade position and repeat from beginning, with new partners.

## SHOOT THE GOOSE

1. First couple balance and swing,  
Lady go right and the gent go left.
2. Three hands up and don't turn loose,  
Halfway round and shoot the goose.  
Swing your own in the center of the floor  
The lady leads on and the gent follows up.
3. (Repeat all of #2 twice)
4. Swing your own in the center of the floor  
Home you go and everybody swing.





KALVELIS

Formation: Any number of couples. All join hands in a circle, girl on boy's right.

Part One:

- Meas. 1-7: Polka in circle to the right, seven polka steps.
- Meas. 8 : Stamp three times.
- Meas. 1 to 8 repeated: All polka to left, ending with three stamps, facing partners.

Refrain:

- Meas. 9: Clap own hands twice.
- Meas. 10: Same as meas. 9.
- Meas. 11-12: Hook R arms with partner and turn once around in place with four skips.
- Meas. 13-14: Clap as in Meas. 9-10.
- Meas. 15-16: Hook L arms and turn in place.
- Meas. 17-24: Same as Meas. 9-16.

Part Two:

- Meas. 1-3: All face center of circle. Girls dance toward center with three polka steps.
- Meas. 4: Three stamps and turn to face partners.
- Meas. 5-8: Back to place with three polka steps; finish with three stamps and turn to face center.
- Meas. 1-8 (repeated): Boys polka into circle and out as in Meas. 1-8 of this part. However, their steps are more vigorous, stamping on the first beat of each measure.

Refrain:

Part Three:

- Meas. 1-8 (and repeat): Face partners and do a grand right and left. If the group is small, continue grand right and left until partners meet a second time. If partners meet before end of music, hook R arms and turn in place with polka steps. If the group is very large, repeat this music as long as necessary.

NINE PIN SQUARE

Introductory Call

Call:

- First and third gent circle the nine pin,
- First gent swing the nine pin, go back home and swing your own
- Second " " " etc.
- Third " " "
- Fourth " " "

- All four ladies circle the nine pin
- The nine pin join those four and circle five.
- Everybody swing the nearest thing.
- Allemande left and a grand right and left.
- Promenade home.

- Repeat for
  - second and fourth
  - third and first
  - fourth and second





Now you lead right down in the valley,  
And you circle to the left (4 steps) and to the right (4 steps)

Now you swing with that Girl in the Valley (R),  
And you swing with your Red River Girl.

Now the girls make a whirl in the valley (right hand star back  
to place)  
And the boys do-si-do so polite.

Now you lose that Girl in the valley (Valley girls exchange places)  
And you lose your Red River Girl (Red River girls exchange places)

## SQUARE DANCE CALLS

- Divide the ring and do-sa corners
1. First couple balance and swing  
Down the center and divide the ring
  2. Do-sa partners one and all  
Do-sa corners but don't you fall.
  3. Swing your own iwth a pretty little whirl  
And all run away with the corner girl
  4. Same old gent with a new little thing  
Down through the center and split the ring
  5. Do-sa partners one and all  
Do-sa corners but don't you fall.
  6. Swing your partner a pretty little whirl  
And all run away with the corner girl.  
(Repeat for 2nd, 3rd, and 4th couple)

## KOROBUSHKA

Music: Korobushka

Position: Double circle partners facing holding both hands. Men with  
backs to center of circle.

Men start with L foot, and lady with her right

Schottische step out (away from center of circle)

Schottische step in (toward center of circle)

Schottische step out, pause lightly and hop to stride position, hop  
and cross feet, hop and feet together--

Spin to the right, 2,3, and clap (each makes one revolution as he spins  
and moves slightly first to the right and then to the left)

Take right hands and balance forward, bow, and exchange places.

Spin to the right 1, 2, 3, clap

Spin to the left 1, 2, 3, clap but do not move back to the left as you  
spin.

Release, bow and cross over with a new partner.



FADO BLANQUITA

Many dances are done to this music throughout the U.S. The following version is the simplest:

Opening Formation:

Couples arranged in a single circle, with lady to right of man.

- 1. All join hands and run, with small light steps, 16 to the left and 16 to the right. (It may also be done with 8 slow walking steps in either direction, or with 8 step-hops)
- 2. All face center and sway in place - right, left, right, left. The music here is an interlude called a "vamp".

Now face partner and, with a right-hand hold, turn in place clockwise with 3 schottische steps - right, left, right, hop on right; left, right, left, hop on left.

Face corner and do 3 schottische steps with corner, holding left hands.

Now face partner and do 3 schottische steps with partner, holding right hands.

Face corner and do 3 schottische steps, holding left hands. Face center, joining hands in a single circle, and balance-right, left, right, left - quickly (in place).

- 3. Jump with both feet slightly astride. Hop on right foot, bringing left foot across right.

Jump on both feet again and bring right foot across left. Do two quick jumps on both feet, facing center on the first, turning half to the right to face the wall for the second.

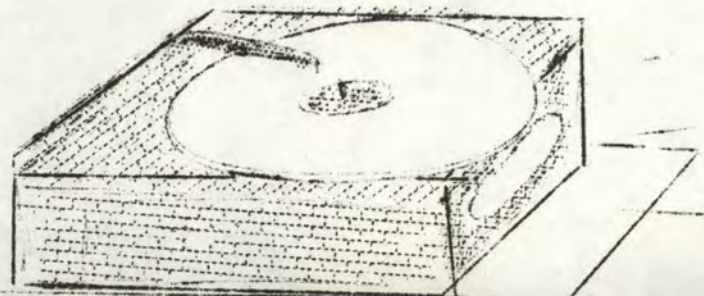
Now, facing the wall, jump as above, kicking first the left, then the right foot. Then jump twice quickly, turning once more half-right to face center on the last jump.

Cue: Jump, kick--jump, kick--jump, jump; jump, kick--jump, kick -- jump, jump.

- 4. All move slowly to center with 3 walking steps, starting on right foot, and bringing joined hands up; then swing left foot forward. Starting on left foot, move backward the same way with 4 slow walking steps, lowering hands.

Repeat Parts 3 and 4

Repeat entire dance from beginning.





### MISIRLOU

This dance is a watered down versiou of the Kritikos. It originated at a Greek festival in Pittsburgh, when the traditional music was unava:ilable and the Misirlou tune was substituted.

Opening Formation: No partners are needed. Dancers stand in a circle with elbows bent, little fingers linked. Sometimes dancers are linked by holding the ends of handkerchiefs. The circle is broken, with a leader at one end.

1. All face center and step on right foot. Pause slightly. Point left toe forward. Pause slightly. Take 3 quick steps, moving sideward to the right, as follows: Step on left behind right; step on right to side; place left foot down beside right foot and pause.

2. Without dropping hands, all face to the left, and sweeping right foot forward in an arc, walk to the left straight forward - right, left, right.

Now walk backward 3 steps-left, right, left- and pause slightly.

Face center and repeat dance from beginning

Greek dances usually sound off with a hissing "sssssss" to express joy. Dancers may want to do this to add flavor, but it should not be overdone.

Teaching Hint: In teaching the dance, the leader may simplify 1. in this manner:

Step on right foot. Point left toe forward. Now take 3 steps in place - left, right, left. After dancers have done this a few times, they may then take those last 3 steps, not in place, but moving sideward as described in the directions above. It is interesting to know that this simplifies the dance, whereas teaching the sideward step without preparation sometimes confuses the dancers and complicates the dance.

#### DANCES WE HAVE SHARED AT CHATCOLAB THIS YEAR



#### Squares, or lines:

- Shoot the Goose
- Two little Sisters
- Divide the Ring
- Yaller Gals
- Hot Time
- Hurry, Hurry, Hurry



- Take a Peek - Swing at Wall
- My Pretty Girl
- Texas Star
- Virginia Reel
- Birdie in the Cage
- Grand Square
- Nine Pin

#### Threesomes:

- Red River Valley
- Come, My Love
- Oklahoma Mixer
- Jessie Polka

#### Foreign Folk:

- Misirlou (Greek) Ersko Kolo (Serbia)
- Alunelul (Rumania) Gustaf's Skoal
- Doudlebska Polka (Czech)(Scandinavia)
- Mexican Waltz, La Raspa (Mexican)
- S'Trommt en Babeli (Swiss)
- Kalvelis (Lithuanian)
- Fado Blanquita (Portugal)
- Korobushka (Russian)

#### Play Party and Other

- Turn the Glasses Over
- Charley
- Alabama Gal
- Oh Johnry (mixer)
- Cotton-eyed Joe

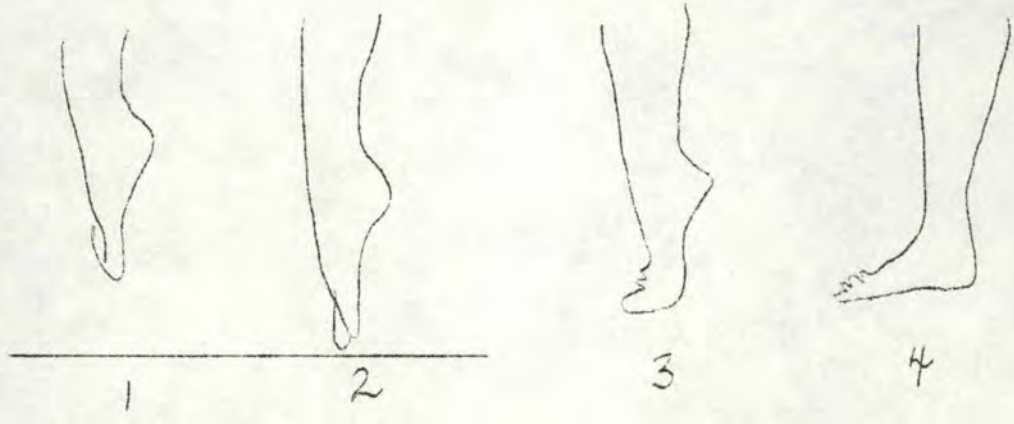


CREATIVE MOVEMENT or DANCE  
by Alura Dodd

Words are used to create a story, paints and brush to create a picture, musical instruments to create a symphony - you can use the body to create a dance. I use the word "dance" just as I do "story", "picture", and "symphony" because that is the kind of dance I am speaking of now, not folk dancing nor ball-room dancing; they have their places and I enjoy them also. Other names for this kind of dance have been Interpretive Dance and Modern Dance. Some of the leading names in Modern dance: Martha Graham, Doris Humphrey, and Charles Weidman.

You are communicating with your body all the time but are probably unaware that you do. When you shrug your shoulders, what does that convey? When you turn your back on someone? When you smile and hold out your hand? All these create a scene in your mind that you can readily understand as --"don't care," "No, to you," or "Well! Hello! How are you!" Let's experiment - when I say these words, act out the feeling just sitting where you are: Hunting for something. What happens? Your neck stretches out, your eyes are alert, hands are investigating. Hunted by someone and not wanting to be found. Your head pulls down between your shoulders, trying to make yourself small and hide. Tired - your shoulders droop, head hangs, face sags, slow dragging steps if you were walking. Proud - you sit or stand erect, with head up, chin protruded maybe, and walking with a snappy swing. Now perhaps you are aware you are "talking" and telling people how you feel with your body all the time. Dance is intentionally using all these movements.

Starting to experiment with movement is like daring to put the first streak of paint on an untouched canvas - like the feeling the moment before it is our turn to perform - it is hard. It is hard for us to start to break through that transparent wall. Even when we are alone in an empty room with enough space, we still hesitate to dance. We dream we are ballerinas, beautiful and graceful, or mighty male dancers who leap onto the stage to proclaim our message. Our first movements are apt to be stilted and awkward; but if we will let ourselves drift into the imagination field, we can go ahead and dance and really pretend we are that dancer creating beauty or telling a story - our story, or giving our message, - trying to make something clearer.





As with the musician, practice makes this possible. When we have something developed we want to share it with someone. These opportunities are rare. Our TV-developed culture doesn't leave much room for old-fashioned intervisitation where people show others what they've been doing to date and share experiences. Few are the home artists who feel their inner urgings are important enough to take time to perfect their art, to write, sing, play an instrument, or use their God-given instrument - their body - to pass along their message beautifully.

Yet, I believe this is a submerged urge that needs to be expressed. Watch any child dance to music. His dancing changes with different music, he's something else, he translates easily, rhythm is born in all of us. We have a heart beat, as Dwight showed us. And for some stories all you need is a heart beat - a drum. Drums say a lot of things. Music can paint a different canvas; poetry another. And some silences are deafening. All these can be used as dance accompaniment.



We are sadly disappointed and perhaps never try again if we stop with our first attempts. Keep the dream going, practice the exercises that perfect the instrument and start trying to clarify your own feelings. There is something about doing the practicing with a group that encourages each individual and carries you over the rough spots when you might otherwise quit.

Exercises start with the feet because that is where balance and movement start. Develop leg muscles next, always trying to keep balancing arm movements like a teeter-totter - - if feet go one way, to keep in balance the arms must counter them. Keep the knees pliable by many bendings always over the feet, do not let the ankles roll inside or outside. Limber the waist by bouncy twists. Hips can move too, shoulders, back, neck and head also. Try them out. The arms probably need the least amount of practice because you are accustomed to using them. These are the instruments of your orchestra, keep them all in good condition and make them relax and feel at ease with swings. All parts of the body can swing, some easier than others of course. Never force any part of your body to do something, go at it easily and in the fashion of a rubber band going only as far as is comfortable, so that you don't pull any ligament by trying too hard.

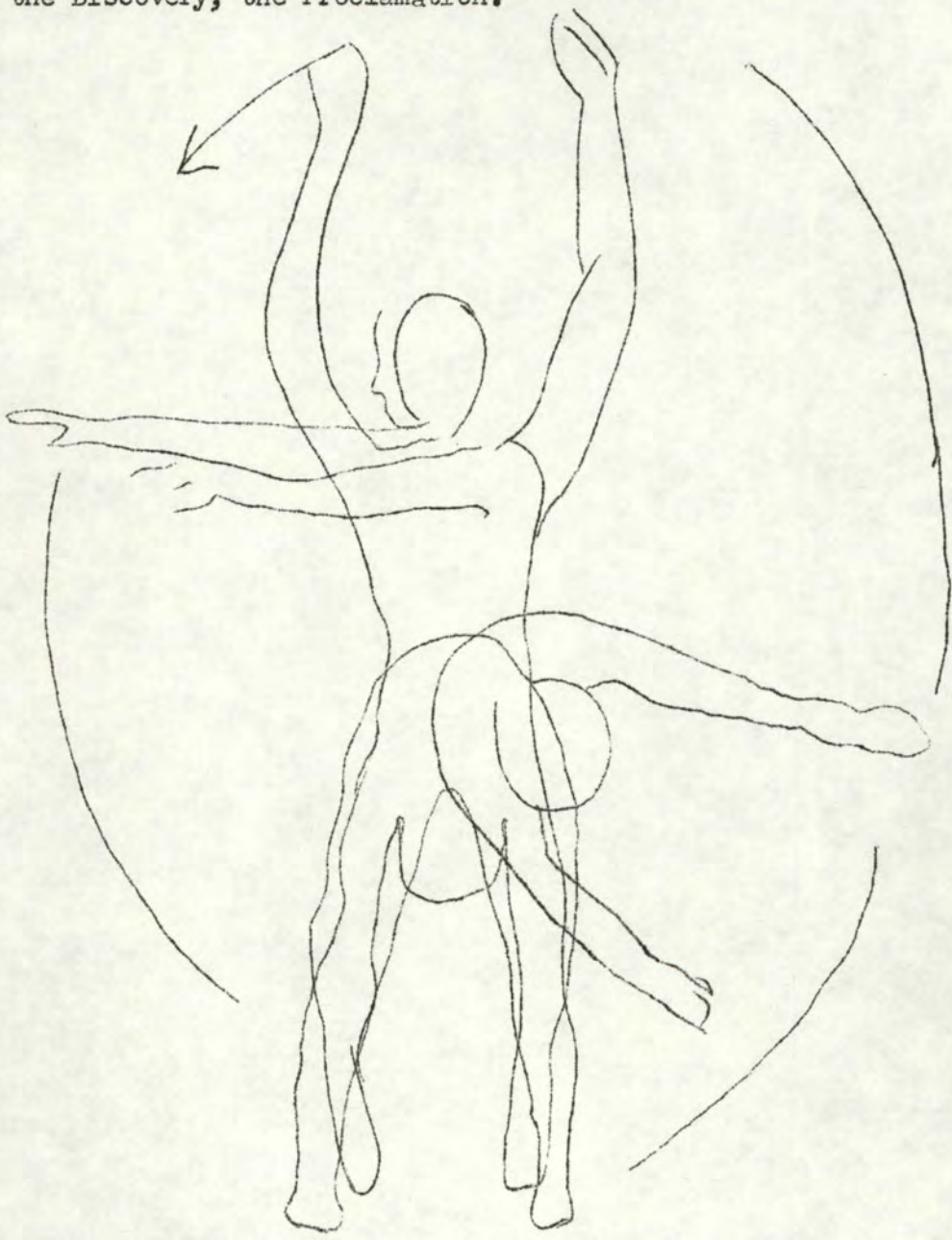
There are three planes in which to dance: floor (horizontal), floor (upright), and in the air (leaping). Dances are limited by what you are trying to say and the shape of the space you have to say it in. The locomotion steps to dancing are: walking, running, leaping, skipping, hopping, galloping, sliding, and jumping.

There are three steps to creating a dance:

1. Pantomime your story.
2. Characterize it. Pantomime your story as if you were i.e. a young girl, a tramp, a sweet elderly lady, or a college boy. Usually you will want to be yourself.
3. Abstract it and exaggerate the story's particular characteristics, make it beautiful, put it to time (drum, poem, music).



Let's try. Our dance story will be called "Discovery". You've been discovering a lot of things this week. Let's start by analyzing the word "discovery". Discovery implies a search; searching implies - you want something. Discovery is the finding but that is not all, when we discover something we're elated, we want to tell about it - share it. So discovery has all these parts: the IT, the Search, the Discovery, the Proclamation.



Define IT to yourself, what is IT? Gold? A cecropea moth? A beautiful agate? An answer to an unsolved problem? Each person has his own thing or IT he is hunting for, but we all go through the same kind of process.

Pantomime is the first step to creating a dance. Let's pantomime getting an idea, defining our IT. We're thinking, there may be no movement, or maybe strolling around but not too much outward activity because of the inward activity. In the second part of discovery, searching, we hunt behind things, under things, in places, we don't find IT. We're disappointed, discouraged, give up? No, we hunt some



more, more earnestly, more devotedly with a feeling we're getting closer to IT. Sometimes man has searched his whole life for the IT but for this dance we will find IT, glory in IT and share IT.

Now that we have pantomimed the whole story, let us pretend we are one of the above characters, remember: a young girl, a tramp, a sweet elderly lady, a college boy. If you were a tramp you might be hunting for a cigar butt. Pick out something your character might want. That is your IT for now. All right, remember in the first part of our pantomime we are defining our IT to ourselves (in character), then the searching, finding and sharing or "telling" about it.

Now comes the choosing of the significant body movements in our story, putting it to rhythm of some kind, and making it beautiful to look at. We exaggerate the thinking, searching, finding, and proclaiming to be sure our message is clear. This takes some time and quite a bit of rehashing to make perfect just as if you were writing a composition and rewriting to make it clearer. But exciting things also happen with extemporaneous dancing just as in speaking. Try it sometime!



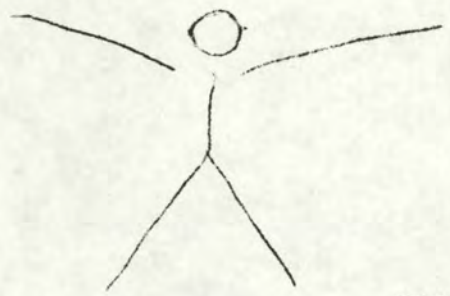


NOBODY KNOWS THE TROUBLE I'VE SEEN

An interpretive dance done by Susan Zenier, Ceal Montoya, Lois Ekloff, Nina Dodd, Bev DeLong Steve Olson and Billie Marie Studer, through creative movement showing negro workers scattered around the rows in the field, each under the heavy burden of being a slave. Each is doing his job but without much hope, knowing release only through death.

GOOD NEWS

Rest of the Labbers participated by singing "Good News", while Lois Ekloff, Nina Dodd, Bev DeLong, Steve Olson, Billie Marie Studer and Alura Dodd developed a dance using long white robes, pairs of wings and golden harps.



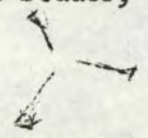
Creative Dance --Tuesday demonstration by Alura Dodd

White Sand, Gray Sand  
Who will buy my White Sand  
Who will buy my Gray Sand

Round can be made into dances interpreting their spirit and movement.

Sharon Dobler, Nina Dodd, Lois Ekloff, Billie Marie Studer, Alura Dodd, Lori Geier danced White Sand and Gray Sands

Start by 3 sitting on floor with legs pointed to center of circle. Right arm swings up and around and scoops up "white sand", holds it high and lets it run through fingers. Do same with left arm scooping up "gray sand".



With second line spread legs wide and scoop with both arms, hold high until the word "sand" and let it pour out, making an imaginary pile between your legs.

On last line put left hand on floor to balance and swing legs clear around leaving R on the outside of circle and L in center.

Repeat, bringing R arm swinging around and scooping up sand while bringing in R leg. (These are only words and mechanics. To be meaningful the ingredient of the spirit must be added.)



XXX MUSIC XXX



Sing, Sing  
 Sing, sing, sing for the singing  
 The whole day long.  
 Sing, sing, voices are ringing  
 In heartfelt song.  
 Sing, sing whatever betide you,  
 Sing for the joy of the song  
 That's inside you,  
 Sing, the song's the thing—  
 Sing, sing, loving the singing,  
 Just sing, sing, sing.

(Tune: My Hero  
 from The Chocolate Soldier)



HINTS FOR LEADERS OF GROUP SINGING

KNOW YOUR SONGS WELL ENOUGH TO BE FREE TO RELATE TO THE GROUP

AVOID ATTENTION-CALLING ATTIRE (except for special occasions)

KNOW THE PEOPLE AND THE TOTAL PROGRAM SITUATION

SEEK A FACE-TO-FACE, INFORMAL PHYSICAL ARRANGEMENT (unless inappropriate or too disruptive in order to make the change)

BE ENTHUSIASTIC AND SHOW IT

SET THE STAGE WITH REMARKS, SELECTIONS, ETC., TO RELATE THE SESSION OF SINGING TO THE OCCASION AND THE EXPERIENCES OF THE SINGERS

ADJUST YOUR POSITION AND LEADER ROLE TO FIT THE SETTING (fireside, table time, auditorium, etc., plus size and experience of group are determining factors)

USE CRUTCH PROPS (accompaniment, pitch pipe, books, song sheets, public address system, etc.) ONLY IF IN THE PRESENT SITUATION YOU WILL BENEFIT FROM THEIR USE

SELECT A PITCH THAT IS WITHIN THE SINGING RANGE OF THE GROUP

AVOID LETTING THE GROUP LEAD YOU IN SETTING THE TEMPO

USE HANDS BASICALLY TO EMPHASIZE, START, HOLD, SOFTEN, "LOUDEN" AND STOP THE SINGING (Avoid unnecessary and repetitious hand or body motion)

WHEN TEACHING OR ESTABLISHING A SONG DEMONSTRATE INSTEAD OF EXPLAINING WHEN POSSIBLE

AVOID SONGS THAT ARE TOO DIFFICULT, LONG OR SOLO TYPES

OPEN WITH A FAMILIAR SONG (unless it can be sung with a minimum of teaching) AND ONE WHICH HAS A LIVELY TEMPO (unless inappropriate for the occasion)

SELECT A VARIETY OF SONGS AS TOOLS WHICH HELP GROUP TO REACH A CLIMAX

USE OTHER LEADERSHIP FROM THE GROUP WHENEVER PRACTICAL (avoid exploiting or embarrassing by putting others "on the spot")

BE READY TO CAPITALIZE ON AND ADJUST TO THE UNEXPECTED (Don't be afraid to change the plans for songs, sequence or length of time if the mood suggests it)

USE CLOSING SONGS WHICH TAPER OFF AND COMPLETE THE SONG SESSION AND SET THE STAGE FOR THAT WHICH IS TO FOLLOW

REMEMBER THAT YOUR MAIN TASK IS THAT OF A SONG CRAFTSMAN WHO IS USING HIS TOOLS IN AN ATTEMPT TO FASHION AN EXPERIENCE WHEREBY A GROUP WILL FIND FULFILLMENT IN SINGING TOGETHER FOR THE JOY THAT COMES IN THE SINGING ITSELF

(These are suggestions that came out of a three-hour session on song-leading held on Wednesday, followed by an evaluation session with several LABBERS on Thursday)

Basic song books in which you can get most of the folk songs is "Let's All Sing", American Camp Ass'n, Martinsville, Indiana, 35 cents. Check with your County Extension Service for song material



AS THE SUN GOES DOWN

- 1. I think of my darling as the sun goes down, the sun goes down,  
the sun goes down.  
I think of my darling as the sun goes down, Down, down below the  
mountain.  
I'll ride, I'll ride, I'll ride, I'll ride, I'll ride all night,  
When the moon is bright, When the moon is bright;  
I'll ride, I'll ride, I'll ride, I'll ride, I'll ride all night;  
I'll get there in the morning.

WHITE WINGS

White wings that never grow weary,  
That carry me cheerily over the sea;  
Night comes, I long for thee dearly,  
I spread out my white wings and sail  
home to thee.

PEACE OF THE RIVER

Peace I ask of thee, O River, Peace, peace, peace.  
When I learn to live serenely Cares will cease.

From the hills I gather courage, Vision of the day to be,  
Strength to lead and faith to follow, All are given unto me.

Peace I ask of thee, O River Peace, peace, peace.

THE SILVER MOON IS SHINING

- 1. The silver moon is shining Upon the silent meadow,  
I walk adown the meadow With no one near me.
- 2. The nightingale is singing Beyond the forest shadow.  
I sigh within the shadow Where none can hear me.
- 3. How lovely is the moonlight Between the shadows breaking,  
My heart would ease its aching If thou wert near me.

SHENANDOAH

Oh, Shenandoah, I long to hear you, Way, hay, you rolling river!  
Oh, Shenandoah, I long to hear you, Way, hay, We're bound away,  
'Cross the wide Missouri.

Oh, Shenandoah, I love your daughter, Way, hay, you rolling river!  
Oh, Shenandoah, I Love your daughter, Way, hay, we're bound away,  
'Cross the wide Missouri.

Oh, Shenandoah, I'm bound to leave you, Way, hay, you rolling river!  
Oh, Shenandoah, I'm bound to leave you, Way, hay, we're bound away,  
'Cross the wide Missouri.

SPIRIT OF THE LIVING GOD

Spirit of the Living God, Fall a-fresh on me.  
Melt me, mold me, fill me, use me.  
Spirit of the living God, Fall a-fresh on me.



GOOD NEWS

Good News! The chariot's coming. Good news! The chariot's coming.  
Good news! The chariot's coming, And I don't want it to leave me  
behind.

1. There's a long white robe in the heaven I know  
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.

2. pair of wings    3. shoes    4. starry crown    5. golden harp

DONA NOBIS PACEM

Do-na no-bis pa-cem pa-cem  
Do-na no-bis pa-cem.

EV'RY TIME I FEEL THE SPIRIT

Ev'ry time I feel the Spirit Movin' in my heart I will pray,  
Ev'ry time I feel the Spirit Movin' in my heart I will pray.

1. Upon the mountain, when my Lord spoke,  
Out of his mouth came fire and smoke;  
Look'd all around me, it look'd so fine  
Till I ask'd my Lorg if all were mine.

2. Oh, I have sorrows and I have woe,  
And I have heart-ache here below;  
But while God leads me, I'll never fear  
For I am sheltered by His care.

GOD OF THE MOUNTAINS

God of the mountains, God of the hills,  
Show us Thy Spirit, Teach us Thy will.

God of the star-light, God of the dawn,  
Give us Thy vision, Lure us on.

OL' TEXAS

I'm goin' to leave Ol' Texas now,  
They've got no use For the longhorn 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 upon a lope.

Say adios to the Alamo,  
And turn my head toward Mexico.

POOR OLD TOM

Have you seen the ghost of Tom  
Long white bones with the skin all gone  
Poooo-oor old Tom  
Wouldn't it be chilly with no skin on.



I LOVE THE MOUNTAINS

1. 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  
Boom de a dah, boom de a dah  
Boom de a dah, boom de a dah.
2. I love the sandy beach, I love the ocean's roar,  
I love the babbling brook, I love the rocky shore.  
I love the rocks and rills, and all the templed hills.  
Boom de a dah, etc.

NO MAN IS AN ISLAND

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

AZTEC LULLABY (Indian)

Words:

Aaaaahhh thru all of section 1  
konish konish palesha  
chi-ca-ben chicaben pa ke ka



SHALOM CHAVERIM

FAREWELL, Good friends, → Shalom, chaverim! Shalom, chaverim! Shalom, chaverim!  
 Le-hit-ra-ot, le-hi-ra-ot, Shalom, shalom. ← FAREWELL  
 Till we meet again → FAREWELL  
 TZENA, TZENA

1. Tzena, Tzena, Tzena, Tzena, can't you hear the music playing  
 in the village square?

Tzena, Tzena, join the celebration!  
 There'll be people there from ev'ry nation,  
 Dawn will find us laughing in the sunlight;  
 'Twill be dancing there.

2. Tzena, Tzena, Tzena, Tzena, can't you hear the music playing?  
 There'll be dancing there.

SWEET POTATOES

Roo, roo, roo, roo, hoo, hoo, Sing ho-ke-dinkum!  
 Roo, roo, roo, roo, hoo, hoo, hoo, hoo!

1. Soon ez we-all cook swee' pe-ta-tehs, swee' petatehs, swee' petatehs,  
 Soon ez we-all cook swee' petatehs, Eat 'em right straight up!
2. Soon ez suppeh's et, Mammy hollehs, Mammy hollehs, mammy hollehs,  
 Soon ez suppeh's et, Mammy hollehs "Git along to baid!"
3. Soon's we tech our haid's to de peello, to de peello, to de peello,  
 Soon's we tech our haid's to de peello, Go to sleep right smart!
4. Soon's de rooster crow in de mo'hnin', in de mo'hnin', in de mo'hnin',  
 Soon's de rooster crow in de mo'hnin', Gotta wash our face!

TINA SINGU

(Leader) (Group)  
 Tina singu le-lu-vu-tae-o. Watsha, watsha, watsha.  
 Tina, Tina singu le-lu-vu-tae-o. watsha, wathsa, watsha, (1)  
 watsha, watsha, watsha, la-la-la-la-la-la (2)

Watsha, watsha, watsha,  
 la, la-la-la-la-la-, la-la-la-la-la-la-, la

watsha, watsha, watsha,  
 la-la-la-la-la-la, la-la-la-la-la-la-la, la-la-la-la-la-la

watsha, watsha, watsha, watsha,  
 la, la-la-la-la-la-la, la-la-la-la-la-la.

WHAT ALOHA MEANS

Aloha means we welcome you; It means more than words can say.  
 Aloha means good luck to you, Good night at the close of day.  
 It's just like a love song with a haunting sweet refrain  
 Bringing you joy, Bringing you pain.  
 Aloha means farewell to you Until we meet again.



OVER THE MEADOWS

- 1. Over the meadows green and wide,  
Blooming in the sunlight,  
Blooming in the sunlight,  
Over the meadows green and wide,  
Off we go a-roaming side by side.

Chorus: Streamlets down the mountain go,  
Pure from the winter snow,  
Joining, they swiftly go,  
Singing of life so free.  
Streamlets down the mountain go,  
Pure from the winter snow,  
Joining, they swiftly go,  
Calling to me!

- 2. Sweet is the air with new-mown hay,  
Cooling in the twilight,  
Cooling in the twilight,  
Sweet is the air with new-mown hay,  
As we home-ward go at close of day.

HOLLA HI, HOLLA HO

- 1. Who comes up the meadow way, Hol-la hi! Hol-la ho!  
Surely 'tis my sweetheart gay. Hol-la hi-a-ho!  
She goes by the open door, Hol-la hi! Hol-la ho!  
Must not love me any more, Hol-la hi-a-ho!
- 2. People say with twinkling eyes, Hol-la hi! Hol-la ho!  
Love is blind but age makes wise, Hol-la hi-a-ho!  
Little heed I when they tease, Hol-la hi! Hol-la ho!  
I must love just whom I please, Hol-la hi-a-ho!
- 3. On my sweetheart's wedding day, Hol-la hi! Hol-la ho!  
All my sweetheart's friends are gay, Hol-la hi-a-ho!  
But my hope and joy are gone, Hol-la hi! Hol-la ho!  
I must bear my grief alone. Hol-la hi-a-ho!
- 4. When I die my love dies too; Hol-la hi! Hol-la ho!  
They shall say that I was true. Hol-la hi-a-ho!  
On yon hill my grave shall be. Hol-la hi! Hol-la ho!  
Forget-me-not shall comfort me. Hol-la hi-a-ho!

VRENELI

- 1. O Vreneli, my pretty one, Pray tell me where's your home.  
My home, it is Switzerland, It's made of wood and stone;  
Yo, ho, ho, Tra la, la, la; Yo, ho, ho, Tra la, la, la;  
" " " "  
" " " "  
" Yo, ho, ho.
- 2. O, Vreneli, my pretty one, Pray tell me where's your heart?  
O, that, she said, I gave away, But still I feel smart.
- 3. O, Vreneli, my pretty one, Pray tell me where's your head-  
O, that I also gave away, It's with my heart, she said.



1. Toviska, Toviska, Castles in Toviska,  
Were there no lassies I'd ne'er be a soldier.  
Hu-ya, hu-ya-ya, Hu-ya, hu-ya-ya,  
Hu-ya, hu-ya-ya, Ya, ya-ya!
2. Toviska, Toviska, I will sing Toviska,  
Sweetheart at home, I will never forget you.  
Hu-ya, etc.

## CUCKOO (Kuckuck)

1. Oh, I went to Peter's flowing spring Where the water's so good;  
And I heard there the cuckoo <sup>A</sup> she called from the wood.

<sup>A</sup>Ho-li-ah, <sup>1</sup>ho-le-rah-<sup>2</sup>hi-<sup>3</sup>hi-ah Ho-le-<sup>1</sup>rah <sup>2</sup>cuc-<sup>B</sup>koo.  
<sup>1</sup>Ho-le-<sup>2</sup>rah-<sup>3</sup>hi-<sup>1</sup>hi-ah, <sup>2</sup>Ho-le-<sup>1</sup>rah <sup>2</sup>cuc-<sup>B</sup>koo.  
<sup>1</sup>Ho-le-<sup>2</sup>rah-<sup>3</sup>hi-<sup>1</sup>hi-ah, <sup>2</sup>Ho-le-<sup>1</sup>rah <sup>2</sup>cuc-<sup>B</sup>koo,  
<sup>1</sup>Ho-le-<sup>2</sup>rah-<sup>3</sup>hi-<sup>1</sup>hi-ah-ho.

(A. Patter on knees; 1. slap knees; 2. clap hands  
3. snap fingers;

B. snap fingers once on 1st verse, twice on 2nd verse, etc.

2. After Easter come sunny days That will melt all the snow;  
Then I'll marry my maiden fair, We'll be happy I know.
3. When I've married my maiden fair What then can I desire?  
Oh, a home for her tending And some wood for the fire.

## HAPPY DAYS

Happy days to all those that we love! Happy days to all those who  
love us!  
 Happy days to all those that love them that love those that love them  
 that love those that love us!

## A RAM SAM SAM

A ram sam sam, a ram sam sam, gu-li gu-li gu-li gu-li gu-li ram sam sam.  
 A ra-fi, a ra-fi, Gu-li gu-li gu-li gu-li gu-li ram sam sam.

## TOEMBAI

Toembai, toembai, toembai, toembai, toembai, toembai, toembai.

Tra-la-la, la-la-la-la-la, la-la-la-la-la-la.

Tra-la-la-la-la, la-la-la-la-la, la-la-la-la-la-la.

## ABOVE A PLAIN

1. Above a plain of gold and green, A young boy's head is plainly  
seen.  
 Hu-ya, hu-ya, hu-ya, ya, Swiftly flowing water,  
 Hu-ya, hu-ya, hu-ya, ya, Swiftly flowing La-be.
2. But no, 'tis not his lifting head, 'Tis Ifca's castle spires instead.
3. For our pleasure it was made, This gray old building deer in shade.







SING YOUR WAY HOME

Sing your way home at the close of the day,  
Sing your way home, drive the shadows away.  
Smile ev'ry mile, for wherever you roam  
It will brighten your road,  
It will lighten your load,  
If you sing your way home.

KUM DA YAH

Kum ba yah, my Lord, Kum ba yah!  
Kum ba yah, my Lord, Kum ba yah!  
Kum ba yah, my Lord, Kum ba yah!  
Oh, Lord, Kum ba yah!  
2nd verse: Someone's crying, Lord  
3rd " Someone's singing, Lord  
4th " Someone's praying, Lord

STEAL AWAY

Steal away. Steal away. Steal  
away to Jesus.  
Steal away, steal away home.  
I ain't got long to stay here.  
My Lord, He calls me,  
He calls me by the thunder.  
The trumpet sounds within a my  
soul.  
I ain't got long to stay here.

NOBODY KNOWS

Oh, nobody knows de trouble I've seen.  
Nobody knows but Jesus.  
Nobody knows de trouble I've seen.  
Glory Hallelujah.  
Sometimes I'm up, sometimes I'm down,  
Oh, yes, Lord.  
Sometimes I'm almost to de groun',  
Oh, yes, Lord.  
Although you see me goin' 'long so,  
Oh yes, Lord.  
I have my trials here below,  
Oh, yes, Lord.  
One day when I was walkin' 'long,  
Oh, yes, Lord.  
De el'ment open'd an' Love came  
down,  
Oh, yes, Lord.  
I never shall forget that day,  
Oh, yes, Lord.  
When Jesus washed my sins away,  
Oh, yes, Lord.

TELL ME WHY

Tell me why the stars do shine,  
Tell me why the ivy twines,  
Tell me why the ocean's 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 ocean blue,  
Because God made you, that's why I  
love you.

ZUM GALI GALI

Group: Zum gali gali gali,  
Zum gali gali,  
Zum gali gali gali,  
Zum gali gali, etc.  
Solo: Hechalutz le 'man avodah;  
Avodah le 'man hechalutz.  
Repeat.  
Hashalom le 'man ha'amim:  
Ha'amim le 'man hashalom.  
Repeat.



## HAPPY WANDERER

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

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

I love to wander by the stream  
 That dances in the sun.  
 So joyously it calls to me,  
 "Come, join my happy song."

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.

Oh, may I go a-wandering  
 Until the day I die.  
 Oh, may I always laugh and sing  
 Beneath God's clear blue sky!

Chorus:  
 Val-de ri, val-de ra, val-de ri,  
 Val-de ra ha ha ha ha ha ha.  
 Val-de ri, val-de ra,  
 (My knapsack on my back)

## O WHAT A BEAUTIFUL MORNING

Chorus: O, what a beautiful morning!  
 O, what a beautiful day.  
 I have a wonderful feeling,  
 Everything's going my way.

There's a bright golden haze on the  
 meadow, (repeat)  
 The corn is as high as an elephant's  
 eye,  
 And it looks like it's climbing clear  
 up to the sky.

All the sounds of the earth are like  
 music, (repeat)  
 The breeze is so busy it don't miss  
 a tree,  
 And an old weeping willow is laugh-  
 ing at me.

## YOU ARE MY SUNSHINE

You are my sunshine, my only sunshine,  
 You make me happy when skies are gray.  
 You'll never know, dear, how much I  
 love you,  
 Please don't take my sunshine away.

The other night, dear, when I lay  
 sleeping,  
 I dreamt I held you in my arms.  
 When I awoke, dear, I was mistaken,  
 So I hung my head and cried.

## I GAVE MY LOVE A CHERRY

I gave my love a cherry that has no  
 stone.  
 I gave my love a chicken that has no  
 bone.  
 I gave my love a ring that has no end.  
 I gave my love a baby with no cryin'!

How can there be a cherry that has  
 no stone?  
 How can there be a chicken that has  
 no bone?  
 How can there be a ring that has no  
 end?  
 How can there be a baby with no cry-  
 ing?

A cherry when it's blooming, it has no stone.  
 A chicken when it's pipping, it has no bone.  
 A ring when it's rolling, it has no end.  
 A baby when it's sleeping has no crying.



THREE BLUE PIGEONS

E D C C  
Three blue pigeons  
Three blue pigeons  
G G C A G F  
Three blue pigeons  
E E D D C  
Sitting on a fence.

Shout:

Oh No! One has flown a-way.  
Isn't that a-shame!

Two blue pigeons  
Two blue pigeons  
Two blue pigeons  
Sitting on a fence.

Shout:

Oh No! One has flown a-way.  
Isn't that a-shame!

One blue pigeon  
One blue pigeon  
One blue pigeon  
Sitting on a fence.

Shout:

Oh No! One has flown a-way.  
Isn't that a-shame!

Oh Look! One has re-turned.  
Let us re-joyce!

One blue pigeon  
One blue pigeon  
One blue pigeon  
Sitting on a fence.

Shout:

Oh Look! One has re-turned.  
Let us re-joyce!

Two blue pigeons  
Two blue pigeons  
Two blue pigeons  
Sitting on a fence.

Shout:

Oh Look! One has re-turned.  
Let us re-joyce!

Three blue pigeons  
Three blue pigeons  
Three blue pigeons  
Sitting on a fence.

S M I L E

1. It isn't any trouble just to SMILE  
(repeat)  
So smile when you're in trouble. It  
will vanish like a bubble if you'll  
only take the trouble to SMILE.
2. Laugh. 3. Grin. \$. Ha Ha Ha Ha

SARAH THE WHALE

In Chatcolet there lives a whale,  
She eats peanutss by the pail,  
by the truck load, by the car load,  
and by the schooner.

Her name issSarah and when she smiles,  
You can see her teeth for miles and  
miles, and her tonsils and her adenoids  
and other things too horrible to mentio

What would you think of a whale like th  
What would you think if she sat on your  
hat, or your toothbrush, or your mothe  
in-law, or anything else that is help-  
less.

CRAZY

Chorus:

Boom boom, ain't it great to be crazy  
Boom boom, ain't it great to be crazy  
Giddy and foolish all day long  
Boom, boom, ain't it great to be crazy

1. Horse and the flea and the three  
blind mice, sitting on the curbstone  
shooting dice. The horse he slipped  
and fell on the flea, and the flea  
said (speak) "Whoops, there's a horse  
on me."

2. Way down South where bananas grow  
A flea stepped on an elephant's toe  
The elephant cried with tears in his  
eye, (speak) "Why don't you pick on  
someone your size.

3. Bought myself a pair of combina-  
tion underwear, to keep out the cool  
and breezy air, I put them on with-  
out hesitation, but I couldn't get  
'em off 'cause I forgot the combi-  
nation.



MARCHING TO PRETORIA

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.

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 let us sing together,  
As we march along.

Chorus:

We are marching to Pretoria,  
Pretoria, Pretoria,  
We are marching to Pretoria,  
Pretoria, hurrah!

YOU CAN'T GET TO HEAVEN

Leader and Response:

Oh, you can't get to Heaven  
In a rocking chair,  
'Cause the Lord don't 'low  
No lazy folks there.

Repeat verse and then chorus

Chorus:

I ain't a gonna grieve my Lord no more.  
I ain't a gonna grieve my Lord no more.  
I ain't a gonna grieve my Lord no more.

Other verses:

- 2. Oh, you can't get to heaven on roller skates,  
'Cause you'll roll right by those pearly gates.
- 3. If you get ther before I do  
Just bore a hole and pull me through.
- 4. Oh, you can't get to heaven -in a strapless gown,  
Cause the Lord's afraid-it might fall down.
- 5. Oh, you can't get to heaven-in an electric chair,  
'Cause the Lord don't 'low-no fried meat there.
- 6. Oh, you can't get to heaven-in (insert name)'s car,  
'Cause the doggone thing-stops at every bar.

IF YOU'RE HAPPY AND YOU KNOW IT

- 1. 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, then y u really ought 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, stamp your feet (stomp, stomp)
- 3. Shout hurrah.    4. Click your tongue.    5. Say Amen!



EACH CAMPFIRE ANEW

1. Each campfire lights anew, the flame of friendship true, the joy I've had in knowing you, will last my whole life through.
2. And when the embers die away, we wish that we might ever stay, but since we cannot have our way, we'll meet again some other day.
3. Here in our hearts a light does shine, that is not your's alone nor mine, but held in trust for all of time, that everywhere this light may shine.

NOW THE DAY IS OVER

Now the day is over, night is drawing night; shadows of the evening, steal across the sky.

Father give the weary, calm and sweet repose; with thy tender blessing, may our eyelids close.

THERE'S A LONG LONG TRAIL A-WINDING

There's a long long trail a-winding, into the land of my dreams;  
Where the nightingale's are singing, and the white moon beams.  
There's a long long night of waiting, until my dreams all come true;  
Till the day when I'll be going, down that long long trail with you.

ROCK-A MY SOUL

Chorus:

Rock-a my soul in the bosom of Abraham,  
Rock-a my soul in the bosom of Abraham,  
Rock-a my soul in the bosom of Abraham,  
Oh, rock-a my soul.

1. So high you can't get over it, so low you can't get over it, so wide you can't get around it, you've got to go in through the door.

MUSIC ALONE 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.

WHEN IT'S SPRING TIME IN THE ROCKIES

When it's spring time in the Rockies, I'll be coming back to you;  
little sweetheart of the mountains, with your bonney eyes of blue;  
Once again I'll say I love you, while the birds sing all the day;  
When it's spring time in the Rockies, in the Rockies far away.



MANY LONG YEARS FROM NOW (Tune- 10 Little Indians)

What'll we eat in the year 2000 (Repeat 3 times)  
Many long years from now?

Energy pills and protein capsules.(repeat)  
Many long years from now.

What'll we wear in the year 2000?  
Spun glass hose and plastic undies.

How'll we go in the year 2000?  
Rocket ships and flying saucers.

What'll we see in the year 2000?  
Silent films and talking popcorn.

How'll we live in the year 2000?  
Cook by ear and sew by radar.

What'll we think in the year 2000?  
Ready-made thoughts and quick-mix worries.

What'll we hear in the year 2000?  
Helen Trent is still romancing.

Contributed by Diana MacRae

QUE, QUI, QUO

Que, qui, quo, money, money, money, money dusty  
Que, qui, quo, que, qui quum.  
REPEAT

O nikko - dee - mo, O jolly ollie umbo  
O nikko - dee - mo, O jolly ollie  
Oompa, oompa, oompa (continue)

When singing in divided groups, group two starts after group 1 sings three oompas. Director has group fade out and then leads in final "Oompa!!"

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 your left and a friend  
on your right,  
Vive la compagnie!  
In love and good fellowship let us  
unite,  
Vive la compagnie!

Now wider and wider our 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'amout,  
Vive l'amour, vive l'amour,  
Vive la compagnie.



Rabbit song (Use these words)

In a cottage in the wood  
Little man by window stood

Saw a rabbit hopping by

Knocking at the door

Help me help me help me he **cried**

Fore the hunter shoot me dead

Little rabbit come inside

Safely you'll abide

(Use music and sketches as you see fit  
or have time)



# Rabbit Song

In a cottage in the wood, little man by the

hands draw  
pantomime picture



window stood. Saw a rabbit hopping by, knocking at my



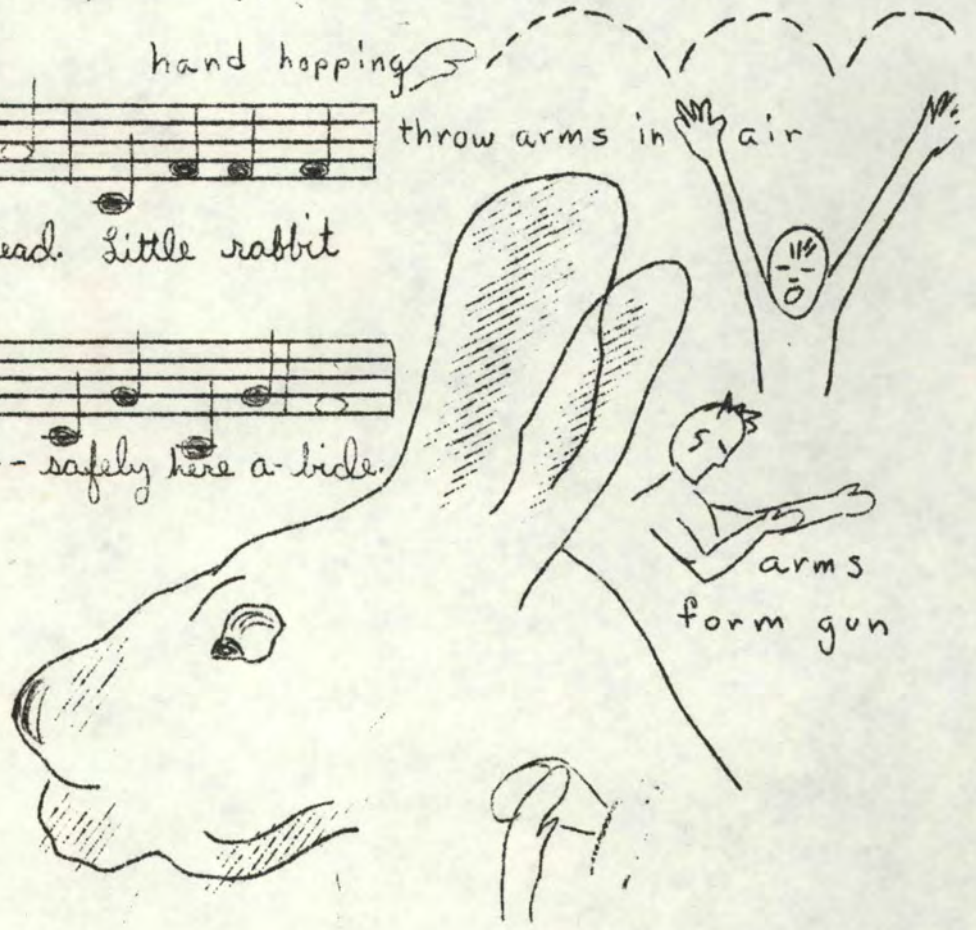
door. Help me! Help me! Help, he said. 'ere the hunter

shoots me dead. Little rabbit

hand hopping

throw arms in air

come inside -- safely here a-bide.



arms  
form gun



MY AUNT CAME BACK

Tune: I'm gonig to leave old Texas

My aunt came back from Borneo  
The fan she brought goes to and fro.

My aunt came ba ck from old Algiers  
She brought with her a pair of shears.

My aunt came back from Ararrat  
She brought with her a sailor hat.

My aunt came back from Burma fair  
She brought with her a rocking chair.

My aunt came back from Kalamazoo  
She brought with her bubble gum to chew.

ON TOP OF OLD BALDY

Tune: On Top of Old Smoky

On top of old baldv  
There's nary a hair,  
But only the memory  
Of hair that was there.

A bald head's appealing  
When wearing a hat.  
But when he removes it,  
That takes care of that.

New nature will rob you  
And take all your hair,  
But there a re bald headed lovers  
So why should you care?

ZULU WARRIOR

Ai k' sim-ba, sim-ba, sim-ba,  
Ai k' sim-ba, sim-ba zee.  
Ai k'sim-ba, sim-ba sim-ba,  
Ai k'sim-ba, sim-ba zee.

Hold him down, you Zulu warrior!  
Hold him down, you Zulu chief!  
Hold him down, you Zulu warrior!  
Hold him down, you Zulu chief,  
chief, chief, chief, chief, chief.

Hair parts in the middle,  
Hair parts on the side.  
But pa rting is sorrow  
When the part gets too wide.

On top of old baldy  
All barren and neat,  
There's no trace of dandruff  
Cause what would it eat?

Now come all ye maidens  
And heed what I say.  
Be sure that his gold locks  
Is not a toupee.

OLD ARK'S A-MOVERING

Chorus:

O the old ark's a movering a  
movering a movering.  
The old ark's a movering,  
And I'm going home.

(sing before 1st and after 4th verse)

Th'old ark she reeled,  
The old ark she rocked,  
The old ark she landed on the  
mountain top.

See that sister dressed so fine?  
She ain't got Jesus ina her mind.

See that brother dresses so gay?  
Death's goin' a come for to carry him  
away.

See that sister comin so slow?  
She wants to go to Heav'n fore the  
Heaven doors close.

Th'aln't but the one thing grieves  
my mind:

Sister's gone to Heav'n and lefta me behind.

ALL NIGHT, ALL DAY

Chorus:

All night, all day, angels watchin  
over me, my Lord.  
All night all day angel watch in'  
over me.

Day is dying in the west,  
Angels watchin over me, my Lord  
Sleep my shild and take your rest  
Angels watch in over me.

Now I lay me down to sleep,  
Angels Watch in over me, my Lord  
Pray the Lord my soul to keep,  
Angels watch-in over me.

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.



# WORLD CRAFTS



## Handi Craft

These hands of mine  
 — which are but two —  
 How many a task  
 They have to do!

They fit a needle  
 with silken thread  
 or sweep the floor  
 or make a bed

Or polish a stone  
 to a shining gem  
 — How many a skill  
 I demand of them!

Fragile fingers!  
 — tho' slight they seem —  
 Are ready to build  
 what the mind may dream.

— Bill Bunning —



# SILVERWORK

By Bill Bunning

## START WITH A PENDANT

A beginner in silvercraft will find that a simple sawed-out pendant or pin will be one of the easiest projects for his first attempt. And being a piece of jewelry fashioned from a beautiful enduring metal it will be a source of satisfaction forever.

The first essential is a design. You can make your own sketch, but many folks prefer to copy a design for the first piece, so they can go right ahead and find out how the metal works. Draw the outline and the internal cutouts of your project as accurately as possible on paper. This design can be transferred to the flat silver sheet with carbon paper, or the paper pattern can be adhered to the metal with a quick drying cement. If carbon is used the lines should be scratched over with a sharp stylus as carbon and pencil marks are quickly rubbed off in handling.

The sheet silver for a pendant could well be either 18-gauge or 20-gauge sterling silver. These are good average thicknesses for many projects.

Cutting is done with a jeweler's saw, similar to a coping saw, but with a blade made of tougher steel and with finer teeth. The silver sheet usually is supported for sawing on a "V-block," which is just a strip of wood with a "V" cut out of one end. The other end is clamped to the workbench. With a little practice in sawing, you will find that the blade moves along nicely, particularly after you learn how much - or rather how little - pressure to use. It will soon become easy to saw along a scribed line and even to make the saw turn quite sharp curves.



For making internal cutouts it is necessary to pierce the silver with a twist drill of a size big enough to get the saw blade thru. Loosen the wing nut at one end of the saw, insert the blade thru the hole and re-tighten the nut. It is necessary that the blade be held taut and secure by the springiness of the saw frame. A slack blade will not cut well and breaks easily.

When all the sawing is done, the rough edges which have been left by the blade are dressed down smooth with jeweler's files. These small files come in various shapes - triangular, flat, half round, etc. - and taper to delicate points, which make it easier to work around interior corners and curves.

Should there be any unsightly marks or scratches on the surface, they can be smoothed off by the use of a very fine emery cloth or pumice mixed



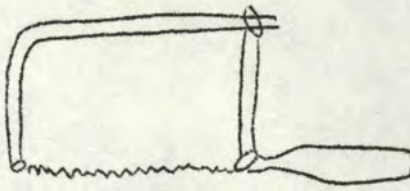
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with oil or water. Finally the piece is finished by buffing it vigorously with a soft leather pad which has been heavily charged with jeweler's rouge.

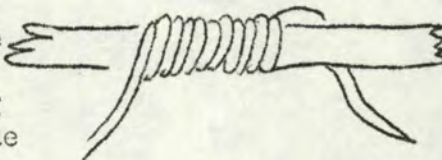
### MAKING THE CHAIN

After completing a pendant, you will want a chain to hang it on. If your piece is reasonably massive a hand-crafted chain will set it off to better advantage than a fragile commercial chain.

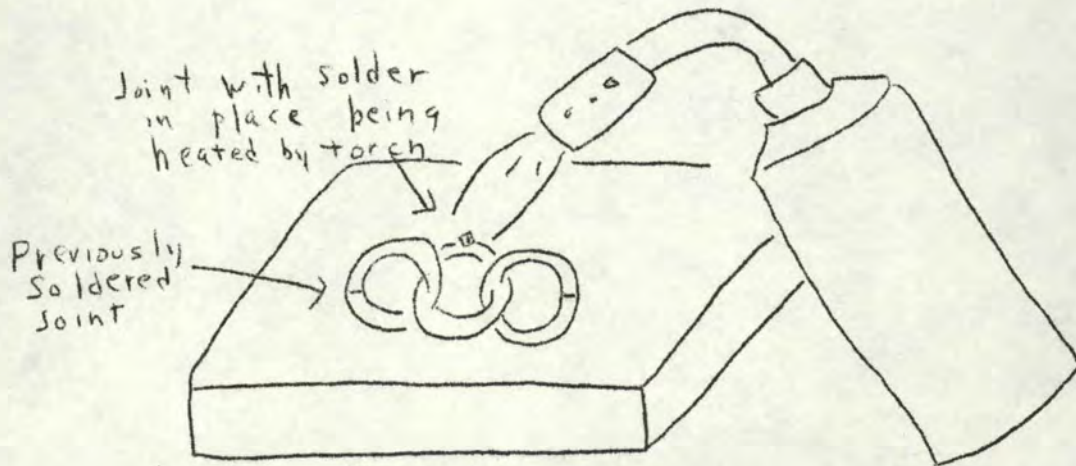
The simplest chain to make would be a series of round wire rings linked together. Procure a mandrel for shaping the loops - a length of 1/8" wooden dowel rod will do. Around this wrap tightly a length of sterling silver wire - 20-gauge or 18-gauge would be a good size. The number of turns you put on will be determined by the number of links you have decided you will need. Put the spiral coil in a vise - its usually easier if you leave it on the mandrel - and very gently saw thru the upper half of the spiral. When your blade cuts thru you will have a handful of individual links needing just a touch of your chain-nose pliers to true them up.



These links can be linked together to form an unsoldered chain, but in order to have them strong enough not to separate under a sudden pull, it is advisable to solder the links. Incidentally, soldering is a technique that must be mastered by the silver craftsman if he plans to do any but the simplest projects.



Silver soldering is done with a torch, not a soldering iron, since the iron will not supply sufficient heat. There are two basic rules for good silver soldering. The surfaces to be joined must be clean, and they must come together in a good close contact. The open ends of our round links may be smoothed lightly with a fine file, then carefully pressed together so there is no gap. Solder will not fill a gap.





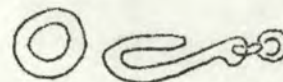
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The silver solder should be cut in tiny pieces - probably no bigger than the head of a pin. The link is placed on a charcoal block, the joint wetted with flux - a borax solution - and the tiny piece of solder is applied to the break. Then the flame of the torch is played over the ring and the solder until the ring is red hot and the solder melts and flows into the joint.

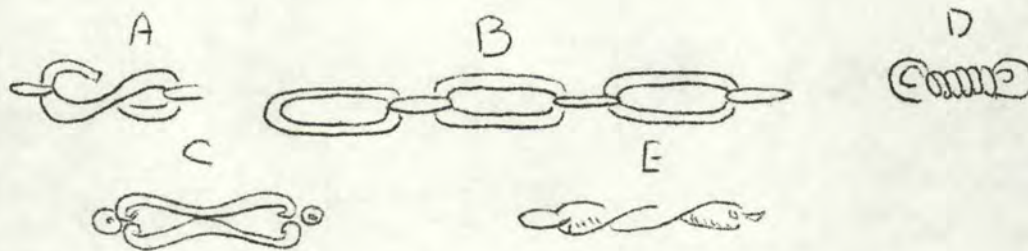
In making a chain, about half the links are soldered individually. Then two soldered links are joined by an open link which then is soldered. These groups of three are joined and the new link soldered, and so on. In soldering the groups of links, use care in placing them on the block, and directing the torch flame, so the previously completed joints do not reopen.

The silver will be oxidized and darkened by the flame. Cleaning is done by pickling the silver in a dilute solution of sulphuric acid - about a 10% solution. Or it can be rubbed with fine steel wool. After pickling the project is washed in clear water and polished with jeweler's rouge, or any good silver polish.

When you have a long enough chain, you will want to make a catch. The simplest type would be one bent out of silver wire with your pliers in the shape shown in the drawing. This is fastened to one end of the chain, and a slightly larger ring can be used at the other end. A jump ring large enough to accommodate the chain is formed to suspend the pendant.



The chain described is the simplest type. Links can be made in many different ways. For instance you might use a "Figure 8" link, as shown in Sketch A. Sketch B shows a combination of round and oval links. The oval links are made the same as the round, except they are bent on an oval mandrel.



Sketch C shows a link made of two pieces of wire with a loop bent at each end. These are pressed together so there is a contact at the middle as well as at the ends. These three points are soldered, then a pair of small rings are shaped and soldered on at both ends.

In figure D we have a long oval link, soldered, then twisted so as to leave round loops at the ends.

Many other types of links will occur to you, made either out of wire or sheet stock. For instance in Figure E we have a link made of a strip of 22 gauge silver, about  $1/8$ " x 1". This strip has the ends rounded slightly, and small holes are drilled for linkage. Then the strip is given a couple of twists, being held by two pairs of pliers. Of course, all links in the chain should be given a uniform twist.

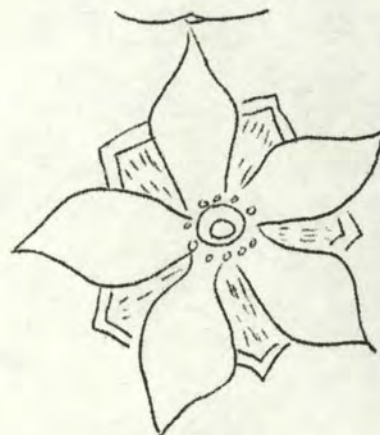
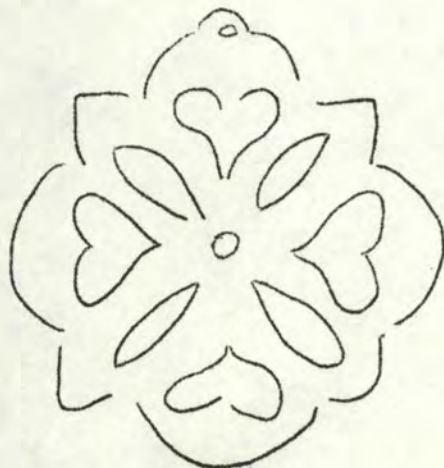


THE TOOLS REQUIRED

For doing the work suggested, and in fact for handcrafting any sort of silver work, the following tools are needed:

- Metal shears. .... For rough cutting on heavy sheet, or fine cutting of lighter gauge material.
- Twist drill and several sizes of bits.. For making holes, either for decorative purposes or to start saw in internal cuts.
- Jeweler's saw frame.... Similar to wood-working coping saw, but has wing nuts to hold plain end blades.
- Saw blades..... For accurate cutting of contours or cutouts.
- V-block..... A strip of wood about 2" wide, with a "V" notch at one end, for supporting work when it is sawed. It is clamped to your workbench.
- Files..... Ordinary fine cutting files serve many purposes. You will also need a few jeweler's needle point files - triangular, square, round, half round and flat.
- Fine emery cloth..... For working out unintentional flaws and scratches.
- Jeweler's rouge ..... For final buffing. Or some other silver polish.
- Pliers..... It's handy to have a flat nose pair, a round nose and a needle nose pair.
- Torch..... Any kind will do - alcohol - gasoline - bottled gas, just so it provides enough heat to melt solder.
- Charcoal block..... Your soldering is done on a charcoal block. It's well to have an asbestos block or a brick under the charcoal, as it can get pretty hot after a long soldering session.
- Binding wire..... A fine oxidized wire, to tie pieces together if necessary when soldering.
- Flux..... A saturated solution of borax is fine. It helps the solder run where you want it.
- Pickle..... A 10% solution of sulphuric acid. This is for cleaning the work after soldering.

Numerous other tools are frequently useful - a peen hammer, nippers, wood mallet, clamps, tweezers, gravers, punches, stamps, etc. But many of them can be improvised, and any can be acquired as the special need arises.





\*\*\* SMALL CRAFTS \*\*\*  
Barbara Branthoover

One purpose of handicraft is to let the person put his own originality to work. These small crafts were chosen with this in mind. They show that with simple tools and inexpensive materials, anyone can create an interesting display.

Drinking Straw Painting

Materials:

Art Paper or Construction Paper  
(white or colored)

Tempera Paints *or ink*

Drinking Straws

Paint Brush

How to Do:

Place a few drops of the paint *or ink* on the paper. Hold the straw at an angle just above the drops of paint and blow. Turn the paper as you blow to "feather" out the paint into fine lines. You can highlight it with spatters of another color of tempera paint if you wish.

For a different effect wash the paper (with watercolors) in a soft rainbow. Then blow the design on as above.

Uses:

Pictures, notebook covers, cards-  
any where else you wish.



Crayon - Watercolor Painting

## Material:

Art Paper or Construction Paper  
(white or colored)

Wax Crayons

Watercolor Paints (or Tempera  
Paints)

Paint Brush

## How to Do:

With a wax crayon (or crayons)  
draw a design on the paper. Or, by  
first laying the paper on a textured  
surface before drawing with the cra-  
yon you can make a pattern in the  
crayon drawing itself. 'Wash' the pa-  
per with watercolor (or tempera paint).  
The watercolor will tint the paper  
where the crayon is not covering it.

Experiment with different colors  
to find interesting effects.

## Uses:

Notebook covers, pictures.

Finger Painting

## Finger Paint:

Finger paint can be bought or made according to one of the following recipes.



1. Starch and soapflake fingerpaint

- 1/2 cup linit starch
- 1 1/2 cups boiling water
- 1 cup soapflakes (not soap powder)
- 1 tablespoon glycerine (optional - makes it smoother)
- Coloring (food)

Method:

Mix starch with enough cold water to make smooth paste. Add boiling water and cook until glossy. Stir in soap flakes while mixture is warm. When cool, add glycerine and coloring (powder paint, poster paint, or vegetable coloring.) Mixture can be kept for a week if placed in jar with a tight lid.

2. Cornstarch fingerpaint

- 8 parts water
- 1 part cornstarch
- Coloring

Method:

Bring water to boil (colored slightly darker than desired paint.) Dissolve cornstarch and stir two together. Bring water to boil again. Cooled paint will be slightly thicker.

3. Wallpaper paste fingerpaint

- 3 parts water
- 1 part paste flour
- Coloring

Method:

Stir flour into water, add coloring. (Wallpaper paste can be bought at low cost in wallpaper stores or department stores.)

Some children enjoy the different touch sensation when 1 1/2 cups of salt is added to any of these three recipes.

For young children, the homemade paint is much less expensive and just as satisfactory. For older children, the greater brilliance of color of the



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commercial product and its lesser tendency to flake off the paper when dry, may make use of the commercial paint more satisfying.

Paper:

Can use Shaw fingerpainting paper, butcher paper, or any other paper with a high glaze, such as a washable shelf paper. Paper should be completely wet when used, and smoothed out on a table top. The hands should be wet beforehand, then redampened as often as necessary.

If no paper is available, a piece of oil cloth stretched over a table top and securely fastened makes a satisfactory surface, although the "picture" cannot be preserved. When a painting has dried it can be pressed on the wrong side and hung or mounted. Shellacking it in addition helps to keep the paint from flaking off.

Spatter Paints

Materials:

Paper, flowers, stiff tooth brush, ink, piece of wire screening, or old comb.

Directions:

Press the flower, leaf, or other design, so it will lie flat. Lay it on white paper or cards. Dip a stiff tooth brush in ink and by rubbing the brush over a piece of wire screening spatter the ink over the paper. The finer the spray the more delicate work you can do, so you will want to try different inks and various meshes of screening. The leaf will stand out in silhouette against the spattered background. Work with colored paper and paint, if you desire.

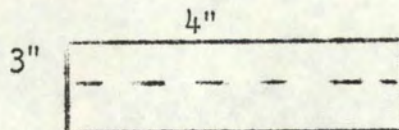
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MOUNTAIN MINIATURES PLACE CARDS

## Material:

1. Heavy white bonded paper cut into rectangles 3" x 4". Fold long ways

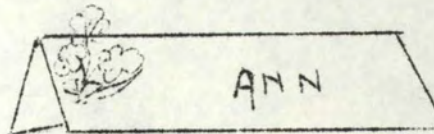


2. Rubber cement.
3. Tweezers (optional).
4. Dried seed pods, flowers, leaves, twigs, lichens, etc.

## How to Do:

Gather dried seed pods, etc. for arrangements. Choose those less likely to shatter or shed and that are small and can be subdivided. The total dried (spray) arrangement on the placecard shouldn't exceed 1" - 1½" square on the placecard.

Glue the arrangement on the left side of the placecard. Leave room on the right side for name.



## Other Uses:

These arrangements could be adapted to other uses as small notebook covers, tallies, matchbook covers.



COPPER ENAMELING

Leila Steckelberg

Copper enameling is one of the oldest crafts known to men. Exquisite jewelry has been found in ancient tombs in Egypt. Jewelry with a beauty far beyond anything we moderns have been able to create.

Basic Steps of Enameling on Copper

1. Clean the copper with very fine steel wool.
2. Brush a covering coat of Copper Scale-Off or Smear-On on the front of the piece to be enameled. Allow to dry thoroughly. Drying is a MUST if they are to do the job of absorbing oxidation which forms on copper during firing. (This protector is applied on the back side before each subsequent firing when only one side of the copper is enameled.)
3. Counter enamel. Brush copper Prepo-0 or 7001 oil on the back of the copper piece, sieve on the powdered glass with an 80-mesh sieve to about the thickness of a postcard, place on a trivet and place in a kiln which has been preheated to 1450° or 1500°. When melted and smooth as glass, remove from kiln and allow to cool. The reason for counter enameling is that enameling both sides of the copper will prevent rapid temperature changes from popping off some of the enamel after your piece is finished.
4. When cool enough to handle with bare hands, remove Scale-Off or Smear-On by touching the edge of the piece. It will drop off in a sheet, removing all fire scale.
5. File all of the oxidation from the edges of your piece. If this is not done between each firing, pieces will pop off and come down on top of your work (making black spots) during the next firing.
6. Repeat step 3 on the right side or front of your piece. It is not necessary to apply Scale-Off or Smear-On again since the back is now protected with the enamel and will not burn.
7. Repeat step 5.
8. Apply a light coat of Prep-0 to the enameled face of the pieces, and sieve on a second coat of enamel. DO NOT FIRE YET: instead, choose one of the decorating ideas described below:

Decorating Ideas

Lump and Thread Enamel

Place a few small lumps and/or threads on this unfired coat of enamel--put them in a kiln and fire until lumps, threads, and sieved-on coat of enamel all fuse together and smooth down. (Lumps and threads are enamel before it has been ground to 80 mesh for sieving.) Remove from kiln and repeat step 5.

Stenciling

Start with steps 1 through 8. Using a sheet of thin paper, a bit larger than the copper piece being enameled, cut a stencil (or pattern) from the paper, lay the paper over the copper piece, sieve a contrasting color of enamel through



the cut out portion, remove the paper carefully and fire the piece. Trees, stars, birds, and faces in profile are fun for this one.

Sgraffito

This is an Italian word which means, literally "scraping away" or scratching through. Start this piece with steps 1 through 8. This time, be sure enamel used for second coat is of a contrasting color. Before firing, use a sharp tool to scratch through the unfired top coat to the base coat in any design you may choose. Fire until smooth. Roosters, fish, and bold geometric lines are especially attractive for sgraffito.

Slush (Also known as Crackle)

This is finely ground enamel in liquid form suspended in a clay base. Start with steps 1, 2, 3, 4, 5, 6 and 7. Stir well and brush on liquid slush fairly heavy. Allow to dry thoroughly, then fire. Slush will "shrink" or crackle, showing the base coat through. Slush works best when applied over a base of transparent enamel on a concave or convex surface.

Soldering

Soldering is NOT a chore when done as follows: Place one drop of soldering fluid on back of copper piece; place one small piece of flattened soft solder right on the drop of fluid; set finding stop fluid and solder clamp the whole thing together with self-clamping tweezers. You may hold this over small kiln or over gas flame or use a small torch to melt the fuse solder.

When solder has fused, cool piece slightly, then drop in metal cleaner for a minute or two, rinse in clear water and dry. To finish, rub exposed copper with white rouge to polish (a soft cloth will do a good job) then lacquer.

When counter enameling, be sure to leave a small spot of copper exposed for a minute or two, rinse in clear water and dry. To finish, rub exposed copper with white rouge to polish (a soft cloth will do a good job), then lacquer.

When counter enameling, be sure to leave a small spot of copper exposed in the center of the back of the piece for soldering. Solder will bond metal ONLY to metal. You may either brush away a bit of enamel before firing--or you may apply one drop of Scale-Off to the center of the back and allow to dry, then sieve on enamel. When fired, the Scale-Off drops away leaving a small, clean spot for soldering.

\*\*\*\*\*

"He who works with his hands  
is a laborer.  
He who works with his head and his hands  
is an artisan.  
But, he who works with his heart,  
his head and his hands,  
is an artist."



COPPER WIRE BRACELET OR NECKLACE

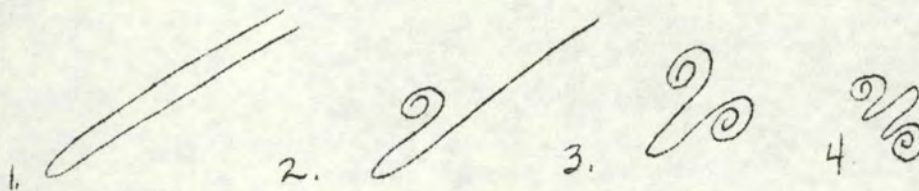
By Leila Steckelberg

Materials and Equipment

- 1. No. 20 copper wire preferably lacquered
- 2. Pointed nose pliers
- 3. Snips or scissors for cutting wire

Wire is cut into 7" lengths. Twenty to twenty-four links are required for a bracelet.

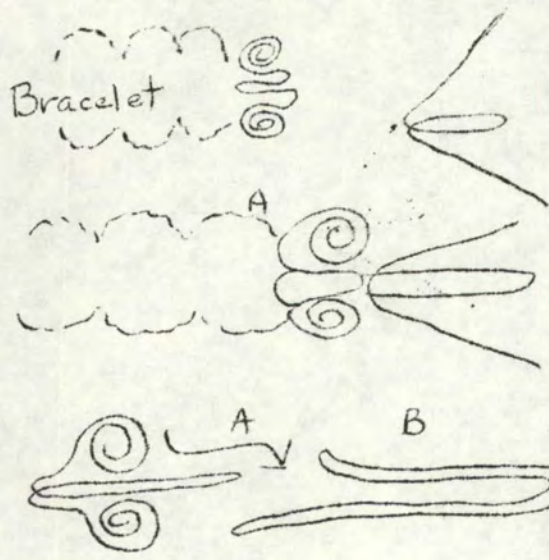
Diagrammatically the links are constructed as follows:



Suggestions:

- a. Bring all links to stage 3 before bending the hook.
- b. Grip the wire firmly when bending the coils -- it prevents slipping and marring the lacquered finish.
- c. To start a coil, hold the tip of the wire firmly with the pliers and bend the wire around the nose of the pliers rather than turning the pliers.

After the bracelet has been assembled, the "hook" link is attached.



"hook" link B must be attached to bracelet A before further bending can be done

ends are coiled inward to conform with bracelet coils

hook is then bent upward to prevent irritation of wrist



KALEIDOSROLLS  
Willma Shryack

Materials Needed:

Tempra paints, colors necessary: black, white, yellow, red and blue. Could also have: violet, orange and green.

3 or 5 panels of art construction paper 29" x 6" each. (neutral color - as grey, beige, greyed green, brown)

Note - Art construction paper 36" x 24" will be needed. One sheet for 3 panels - 2 sheets for 5 panels. Panels may vary from 29" in length.

3 or 5 panels of 1/4" or 1/2" plywood or hardboard 27" x 8" each. Wooden panels are 2" shorter than paper panels. If paper panels vary from 29" in length have wooden panels sized accordingly.

3 or 4 water color paint brushes (size 6 or 7)

5 or 6 very small containers for mixing paints (nut cups)

2 or 3 small cans for water.

Newspapers

Procedure:

Step 1. Fold paper panels exactly down center lengthwise - be sure same side of construction paper is used for all panels of one set as there is a difference in appearance of the two sides of construction paper.

Step 2. Choose and mix colors desired. Have color mixture rather thick in consistency (thick cream). Plan on using not less than 3 and not more than 5 colors - besides black and white.

Step 3. Daub in areas (3 or 5) of black or a dark color tone along center fold - press two sides of panel together. This makes a double pattern of the original paint daub along the center fold. Do this on all panels - daubing and folding each.

Step 4. Using one color at a time apply colors to panels, folding each panel as soon as color is applied to it.

Various methods of getting the paint on the panel may be used. Actually "daubing" paint, makes large pattern. "Tossing" paint from the paint brush results in interesting and surprising shapes. "Flipping" the brush gives finer lines and beaded effects. Other variations may be obtained by applying second color before first dries or letting each color dry before next is added.

Experiment on scrap of paper before starting panels.

Step 5. After colors have dried thoroughly spray with plastic spray giving two coats. Allow spray to dry between coats.



Step 6. Mount kaleidoscrolls on plywood or hardboard panels. Have 1" border on the long sides of the panel painted white or stained a wood tone and finished with penetrating seal. Use rubber cement for the adhesive. Paint a generous coat on wood panel and kaleidoscroll. Press kaleidoscroll in place on wood panel. Take care that edges adhere well.

Step 7. Ends of kaleidoscroll extend 1" over top and bottom edge of wood panel. Bring these extensions over edges and to the back securing with Elmer's glue. This treatment gives continuous pattern effect.

Lord, let me learn the joy of simple deeds,  
The kind that fit into a comrade's needs;  
A handclasp that will lend encouragement,  
A smile--upon a cheering mission sent;  
Let me not be too busy, nor too blind  
To see when others need me to be kind.

Romana Ross Keller

\*\*\*\*\*

A good thing to remember  
And a better thing to do  
Is to work with the construction gang  
And not the wrecking crew.

\*\*\*\*\*



GEMS AND GEM POLISHING

The value of a gem lies in its value to the owner. It may be just a "pretty rock" in the pocket of a child and of no value to others, but it has an intrinsic value to its owner. It may be valued because of texture, color, shape, or just a feeling.

Gem polishing is a process of altering what may be found in nature to make it more pleasing and of enduring pleasure, by bringing out the best shape, color, and most of all, rendering the surface so smooth as to make it transparent and reveal its intimate qualities.

We have all had the experience of picking a beautiful stone from a stream only to see it become dull and uninteresting as it dries. Polishing leaves the surface so smooth that it is even more beautiful than when wet.

Stones are polished, or cut, by a series or steps:

1. Grind the stone against a harder, rough surface which can bring the most desired shape and pattern. This first step is usually done by grinding the gem stone with a coarse carborundum, which is a synthetic grit pressed together into a grinding wheel or flat stone. This first process takes a stone of 100 to 200 grit.
2. The second step consists of grinding all surfaces against a finer carborundum, about 400 grit, until the coarser marks from the stone are all ground out.
3. Step 3 consists of even finer grinding, using about 600 grit emery cloth until all marks from Step 2 are gone.
4. This step usually consists of grinding with tin oxide powder until all scratches from all earlier steps are gone. This gives the stone a high polish, which it will maintain wet or dry.

Rock polishing is easy to do with pocket stones of carborundum and small pieces of carborundum paper. The final polish can be done easily by tacking a piece of an old felt hat brim to a board, soaking it with water and tin oxide powder and bringing out the final polish by rubbing against the felt impregnated with wet tin oxide.

Care should be taken to wash all loose grit from the stone between steps because a few particles from a coarser grit can ruin a finely polished surface.

I see stone-polishing as like the process that happens to people-- grinding the disinteresting and unpleasant characteristics away, then by finer and finer training bringing out the final gem quality that we see in all mature individuals.

In general, the most satisfactory stones for polishing will have a smooth, even texture, be hard enough so as not to scratch easily after they are finished, and be of pleasing quality of color, etc.

More detailed information about techniques can be obtained from any rock shop or rock hobbyist. I hope my contacts with all of you "labbers" has been pleasing to you as our association has been to me.

Doc Rock Stephens



MAKING A PINE NEEDLE BASKET OR TRAY

Leila Steckelberg

GATHERING AND PREPARING PINE NEEDLES

The ponderosa or longleaf yellow pine found in Washington makes lovely baskets. No dyeing or elaborate cleaning is necessary. The natural color and finish are beautiful and permanent. The resinous odor is pleasant. This needle has three leaves united in one bundle, enclosed at the base in a sheath about  $\frac{1}{2}$ " long, as in figure 1.

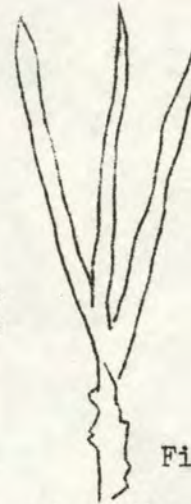


Figure 1

Brown Needles-As the needles fall from the trees in autumn they have a rich brown color and are nearly ready to use. They need only to be spread in the shade a few days to dry.

Green Needles- The green needles may be pulled from the trees and dried in the dark to retain a soft, dull green color. Put them in a paper sack and hang them where there is plenty of air so they will not mold.

Preparing Needles- Dry all needles thoroughly or they will shrink and leave baskets loose. Sort and discard those that are defective, broken, or twisted. The sheath may be removed by cutting the bundle of needles an eighth inch from the sheath end and slipping the needles out. It may be necessary to dip them in boiling water to kill insect eggs and to rub briskly with a coarse cloth to remove surface dirt as well as to polish. If they are very soiled, use soap and warm water, rinse, and dry. If they are gathered in the spring and spots have developed from weathering, little can be done since the finish is partially and permanently destroyed.

MAKING THE BASKET OR TRAYMaterials to Combine with Pine Needles

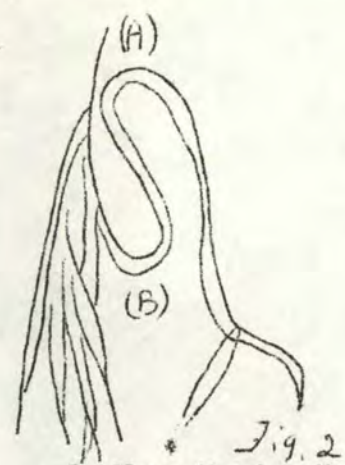
Raffia is a tropical palm fiber. Commercial raffia comes in narrow ribbons and can be bought by the pound or in skeins where school and art supplies are sold. Raffia takes dye readily but should not be boiled. Aniline are more effective than vegetable dyes. You can buy colored raffia but the natural color blends well with either the brown or green pine needles and is stronger.

Dried native grasses and rushes that have strength may be found in various localities. The stem of the maidenhair fern is often used.

Method of Making the Round Coil

1. Select a few of the most pliable pine needles, from 5 to 20, according to thickness of needles and size of coil you wish. Soak 10 minutes in warm water. Wipe off excess moisture. Roll in a damp towel to keep them pliable. Remove. Remove sheath and arrange needles, smooth surface outwards and sheath ends together in a small round bundle. Slip some ends back so the end of the bundle tapers to a sharp point as in figure 2 on the following page.





2. Extend end A of soaked raffia one inch beyond needles as in figure 2. Make loop B in raffia about 2 inches long and place against bundle of needles. The opposite end of raffia should be threaded with a sewing needle. Use a blunt, or pointed, large-eyed needle. A Chenille #18 is desirable. A needle that is too large will split the pine needles as you sew. Split the raffia if it is too heavy.

3. Wrap the bundle of pine needle ends for 1 inch and catch raffia needle into loop B as in figure 3.



4. Draw up the short end of raffia A until the loop has tightly secured the wrapping raffia to form a coil as in figure 4. Do not pull too hard or the wrapping will slip off the ends of pine needles. Carry winding end of raffia once around the bundle and bring to the front at the center of the coil. Hold tightly at this stage because it slips easily.

Making the Foundation Stitch

Again carry the raffia around the bundle of pine needles and bring it to the front between the bundle and the coil at the left of the long stitch formed.

Insert needle between bundle and coil at the right of the long stitch. Pull raffia tightly. Leave a space of about 1/8 inch and repeat until one row of tie stitches has been completed. Take an even number of stitches, 10 are desirable, as in figure 5. Work progresses from right to left. Surface toward worker is the outside of basket. Keep stitches evenly spaced.



Making the Pine-Basket Stitch

This is one of many stitches that may be used but is one that produces strength and firmness. After making one row of the foundation stitch, shown in figure 5, use the pine-basket stitch for succeeding rows. It is a double stitch with a knot. Figure 6 on the following page shows how it is done. Bring needle from behind at A at left of last stitch. Pass up and over the old and new bundle A-B. At this point tighten the raffia around the pine needles and hold securely at the back of the work with the fingers of the left hand.

Bring the raffia back and down, behind A-B and out to the front on right side of knot B-C; up and over bundles C-D. Bring needle through to the front at E. Take stitch between old and new bundle at right of stitches E. Take



3

stitch between old and new bundle at right of stitches M to F. Pass raffia to back to begin new stitch at left of next foundation stitch.



Fig. 5

Pull raffia tightly as you work and do not pierce pine needle with sewing needles. Always put the sewing needle through the space between rows except in the beginning of the basket when the coil is entirely covered with raffia.

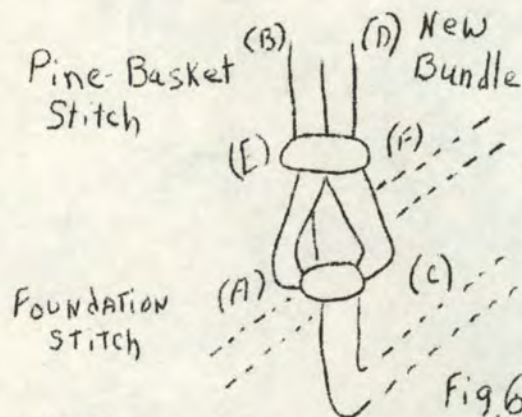


Fig. 6

### Adding Extra Stitches

Figure 7 shows 10 rows of evenly spaced stitches radiating from the center. Add stitches in exact center of others as work progresses so spaces are not more than 1 inch apart.

### Adding New Needles to Bundle

As work progresses and bundle becomes smaller add new pine needles to keep it uniform in thickness. Push 2 or 3 needles into the loose end of the bundle, sheath end first and with smooth surface out. As rows of stitches are completed, cut off loose ends of raffia and needles close to work with sharp pointed scissors.

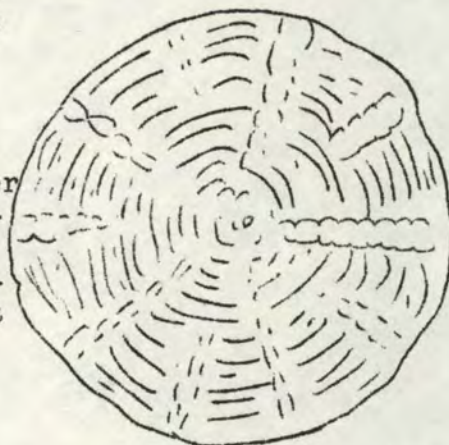


Fig. 7

### Starting New Raffia

Pull new raffia strand through from the back of bundle into the stitch to be formed. Leave an end about 2 inches long which can be slipped under the bundle of pine needles along with the old strand where both will be concealed.

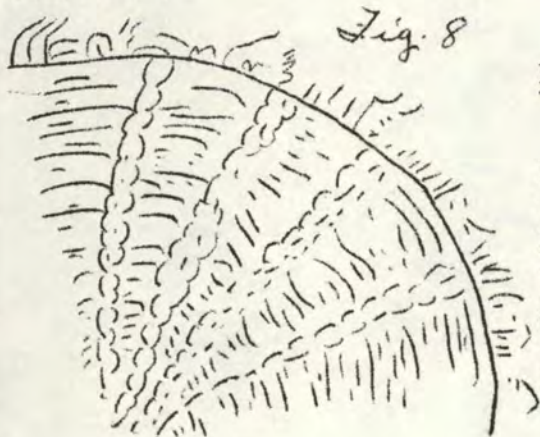


Fig. 8

### Finishing off the Basket

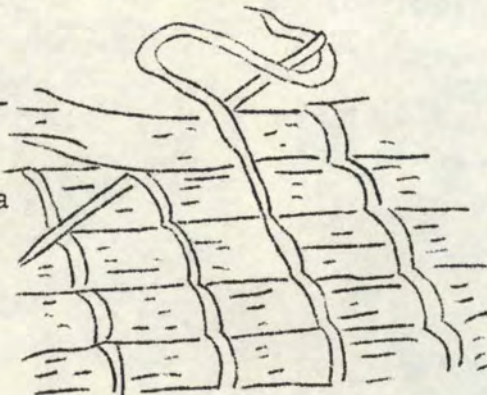
Thin down the bundle as the last 10 or 12 stitches are made by cutting out a few needles from the under side each time. This produces a gradual ending, difficult to detect, with no cut ends showing as in figure 7. End article directly above the point where you began to turn up the side of the basket.

The outside of the basket may be finished with raffia-wrapped bundles of pine needles with sheaths extending as a decoration. Fasten into the preceding row at each stitch as in figure 8.

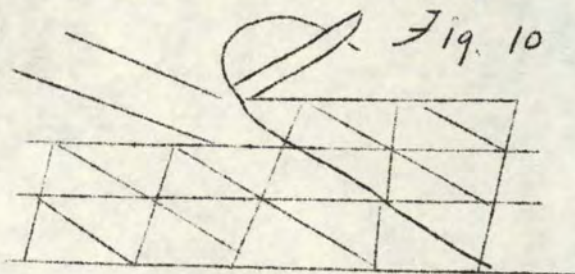


Tiny cedar, pine, or fir cones, alder burrs, acorns, and the like make pleasing decorations for plaques and baskets. Artificial leaves or green raffia made into leaf designs add to the attractiveness. These must not interfere with the use of the baskets. They may be painted with bronze or copper paint or with other paints in harmonizing colors. The entire basket may be lacquered or not, as you choose.

You may make trays with the sides of pine needles and the bases of many shapes from cardboard or thin ply-wood. Make holes about  $\frac{1}{4}$  inch from the edges and about an inch apart. Sew the pine needles to this base with raffia as on the coiled base described above. A stitch called the Open Poma or the spiral shown in figure 9 is simple to make. Small raffia-wrapped extensions for handles are effective. Decorations of cones and burrs may also be added.



Small tray with cardboard base. Cut cardboard base of the size desired. Punch holes  $\frac{1}{2}$  inch from edge and about 1 inch apart. Whip coils of pine needles to base with 2 stitches to each hole forming a stitch as in figure 10. Leave sheath and a cluster of pine needles at intervals to add attractiveness. On upper row a new cluster with sheath may be added at each stitch.



RULES TO FOLLOW FOR THE BEAUTY OF PINE BASKETS OR TRAY

1. Make a good beginning. The coil must be small and even without too large a hole in the center.
2. Space stitches evenly with raffia divided into even strands.
3. Keep the bundle of pine needles uniform throughout.
4. The work must be firm and compact.
5. The article must serve the purpose for which it is designed.
6. The shape and proportion must be good.
7. The decoration must be suitable, well placed, and the colors harmonious.





### PINE NEEDLE CRAFT

The unusual fruit basket held by Mrs. Peter Miller, 124 S. Emerson, is hand woven of pine needles and cord, an example of a fitting craft project of the Evergreen Homemakers, Lake Wenatchee. Other items made of the smooth mellow brown needles include trays, boxes and novelty purses. Most of the items are made from the long Florida needles which are easier to work up than the local ones. — Daily World Photo.



MAKING A PINE NEEDLE BASKET WITH A METAL RING

1. Use a 5/8 or 3/4 inch metal curtain ring for the center. Select a long piece of raffia, splitting the raffia if it is too wide. It should be a strip between 1/8 to 3/16 inches wide. Fold in the center and make a half-hitch over the ring and pull tight:



Fig. 1

2. Blanket stitch around the ring. Holding the ring in the left hand between the thumb and first two fingers, with the raffia half-hitch at the top, take the left hand end of the raffia and go down (toward you), under your fingers and up through the center of the ring. Pull the knot to the inside of the ring.

3. Taking the right hand end of the raffia, go up (away from you), over the index finger, down under and around the fingers, and down through the center of the ring. Pull tight, making this knot on the outside of the ring.

4. Continue making first a knot on the outside and then one on the inside until the ring is completely covered. If you run out of raffia, thread a needle with the short end and stitch up and down several times to tie it. Start the new piece of raffia in the same manner, clipping the short ends later. Fasten off when the ring is covered.

5. With a pencil mark the ring into 8 equal sections. Fasten a long piece of raffia by stitching up and down several times and then make 16 spokes by criss-crossing the center of the ring. Fasten off:



Fig. 2

6. Fasten a new piece of raffia in the center of the spokes by again going up and down several times in the center. Then weave over two spokes (back and forth) from the center to the ring. Continue until the 16 spokes are 8 woven ones, Fig. 3:

7. You are now ready to use the pine needles. Using 5 needles with the ends slightly staggered, go around the end of the bundle with the threaded raffia which has been fastened to the outside of the ring, and stitch through the knotted edge. Stitch again by going around the bundle once more and coming up in the same place as before.

Use the 8 pencil marks as guides, having a stitch at each mark and a stitch between each 2 marks. Stitch over the bundle of needles, twice in each place. This makes the V appearance.

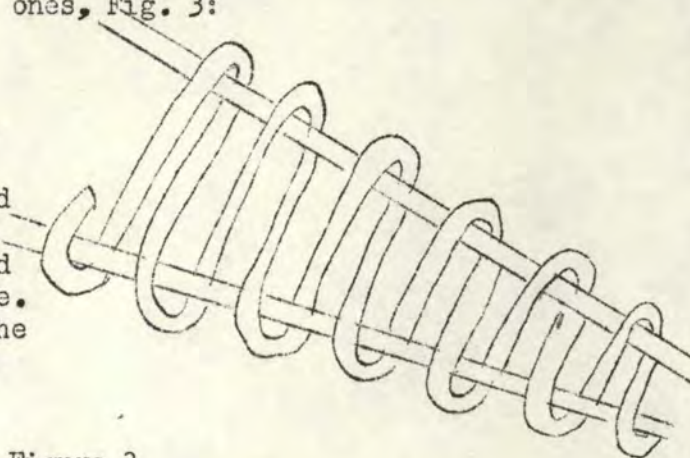


Figure 3

8. Continue stitching, adding needles as needed. Sew each succeeding row by stitching between the V of the previous row and catching about half of the bundle of needles in the stitch.



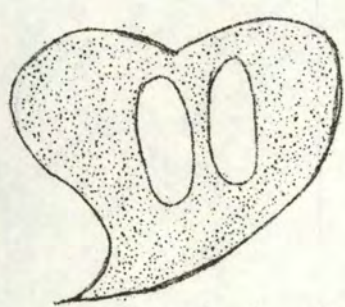
- 9. Medallions may be made of either the covered rings or the needles. Fasten them together with raffia using spider webs to fill the spaces, and weave small circles around the center where the raffia crosses.
- 10. Fish net stitch: This is another way of filling the larger spaces. With raffia make small loops all around the outside of the area by throwing the thread in a circle each time before you make the stitch. This makes a twist. Continue until the space is filled.
- 11. Complete the basket by varnishing, using weights and props to shape the basket as the varnish dries.

### COCOANUT SHELL JEWELRY

Beautiful jewelry, buttons, etc. may be made from cocconut shell with very little expense. Your tools are a coping saw, a rasp, files, and several sizes of sandpaper.

Draw the outline of the button on the inside of the shell and cut out with the saw. You need not be too accurate in cutting because your files will round the edges quickly. Using the rasp, take off the coarse outer layer on the outside of the shell. Do not use the rasp too long on the shell or you will have grooves that you will not be able to get out again. Use the files to shape the button top and edges; sand until very smooth. The smoother it is the shinier your button will be. Drill holes in the button before sanding so there will be no rough edges. Finish by waxing. Free form designs for your jewelry and buttons are especially interesting. Be creative! Hair shells may be used for hanging baskets and string holders.

Use hair ornaments for patterns for buttons and buckles that match:



Belt buckle



Hair Ornament



RUBBER ANIMALS

Leila Steckelberg

Rubber animals may be made very easily and inexpensively. The materials needed are old inner tubes (rubber or synthetic), buttons, carpet thread, dry sawdust or cotton batting, wooden match sticks and nuts. The buttons must have a shank, shoe buttons are excellent.

The tools are: ball point pen, scissors, beeswax, darning needles, and thimble.

In choosing the rubber for the animals you must open the inner tube, the inside of the tube will be the outside of your animal. You will find that some tubes have a prettier pattern on the inside than others. If you are lucky enough to find rubber tube in colors, be sure that the rubber is still good by stretching it with your hands. If the rubber looks checked, it will not prove satisfactory. Unfortunately the synthetic tubes are all black and you may have to cut a number of them before you find one that is pretty on the inside. Be sure to check the strength of the rubber by putting a needle through the rubber near the edge, and pulling it. The first synthetic tubes tore very easily from a hole, so, if the needle tears out, do not use that tube, because your stitches will tear out too easily. You will find that the later ones are much tougher. Open the tube along the inside where it fits on the wheel and open it out flat.

Make cardboard patterns because they are easier to draw around on the rubber. The head and the body of the donkey are one piece. They are in two pieces here in order to print them.

Draw around your cardboard pattern on the outside of the tube (which will be the inside of your animal) with the ball point pen. It is very hard to see the lines on the black tube if drawn with a pencil. Make a hole in the cardboard pattern where the eyes should be and also where the ears and whiskers will be so that they may be marked on the animal. Cut out the pieces with the scissors being careful to make all corners round, especially the inside curves, so that they will not start to tear there. Wax the thread with beeswax so it will pull through easier. You may use several different stitches for sewing them together - blanket, buttonhole, or overcast - depending on the type of finished edge you like. Be sure to make the stitches deep enough, at least one-fourth inch.

ELEPHANT - 3 pattern pieces

Before sewing the elephant together, put the eyes on by making a hole with the needle and carefully, so it will not tear, working the shank of the shoe button through the hole. Force the match stick through the hole of the shank and break off leaving about  $\frac{1}{4}$  inch on either side. This method will make an eye that will be practically impossible for children to pull off. Smooth the ends of the match stick so it will not tear the rubber. Attach the ears by sewing through the body from the wrong side to right side, through the ear piece, ( $\frac{1}{8}$  inch from edge and then back through the same hole in body; move over about  $\frac{1}{4}$  inch and repeat, etc. Fasten the thread by going under all the stitches for the ear on the inside. This will give added strength. The ear is sewed on so that it stands straight out from the body. Now you are ready to assemble the elephant. Sew the belly and inside leg piece to legs of both sides first and then continue around to the back which you sew last because it is easier to stuff the toy from here.



Stuff the tail and tip of the trunk before you sew too far beyond them--it is easier to get into those small places with the stuffing before you sew too far.

DONKEY - 3 pieces

Make the donkey in the same manner as the elephant except that you have the ear piece which is sewed in the same way as you sewed the inner leg piece. The tail is made by using a number of strands of the thread and wrapping the thread around one end of them 10 or 15 times after you have knotted that end. The knot will hold the tail on - you put it between the stitches as you sew.

SQUIRREL - 5 pattern pieces

The squirrel is a little more complicated because the tail and the body are separate pieces and must be sewed together first. Sew the body onto the tail by placing the body over the curve of the tail, wrong side of body to right side of the tail piece, and sew together so the stitching will look like it continued down from the back over the tail. Put in the eyes and whiskers. The whiskers are 4 or 5 strands of thread tied around a piece of match stick. The body is assembled with the inside of the ears and the inside of the paws sewed together the same as the inner legs on the elephant and donkey. After you have completed the body except for the base, stuff some of the parts such as the head, paws, ears and tip of the tail. Mark the center front (between the feet) and center back of the base piece. Sew this piece on starting at center back and go around until you have both feet sewed on. Then finish stuffing the squirrel. Do not sew around the feet but fit the body across the base of the foot to the center and then across the base of the second foot -- they will be loose in front. Sew a nut between the paws and your squirrel is complete.



ELEPHANT - 3 pattern pieces

Button with a shank (shoe button)  
 Push shank through needle hole and  
 put piece of wooden match stick  
 through eye.

Join ear between  
 these two points

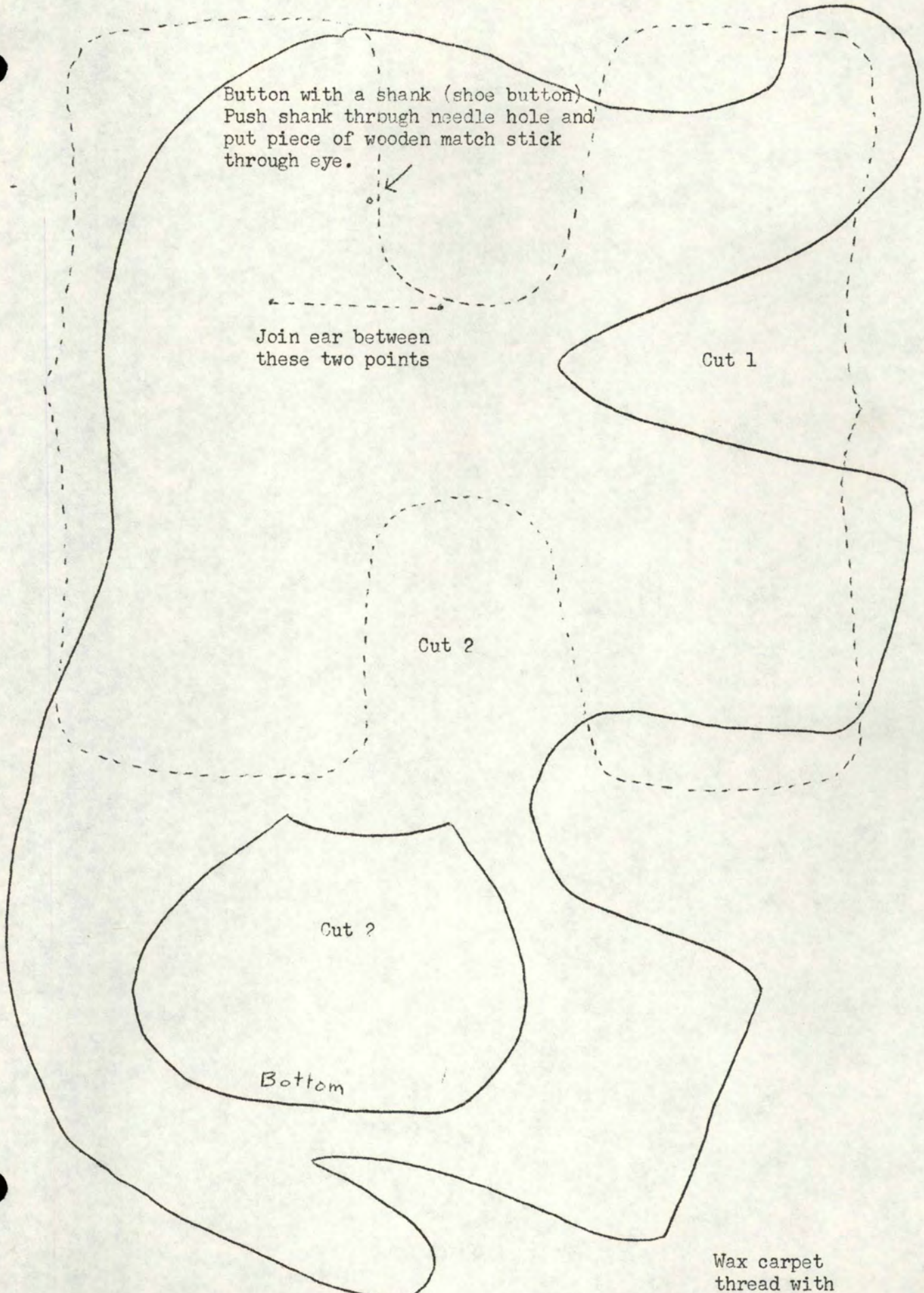
Cut 1

Cut 2

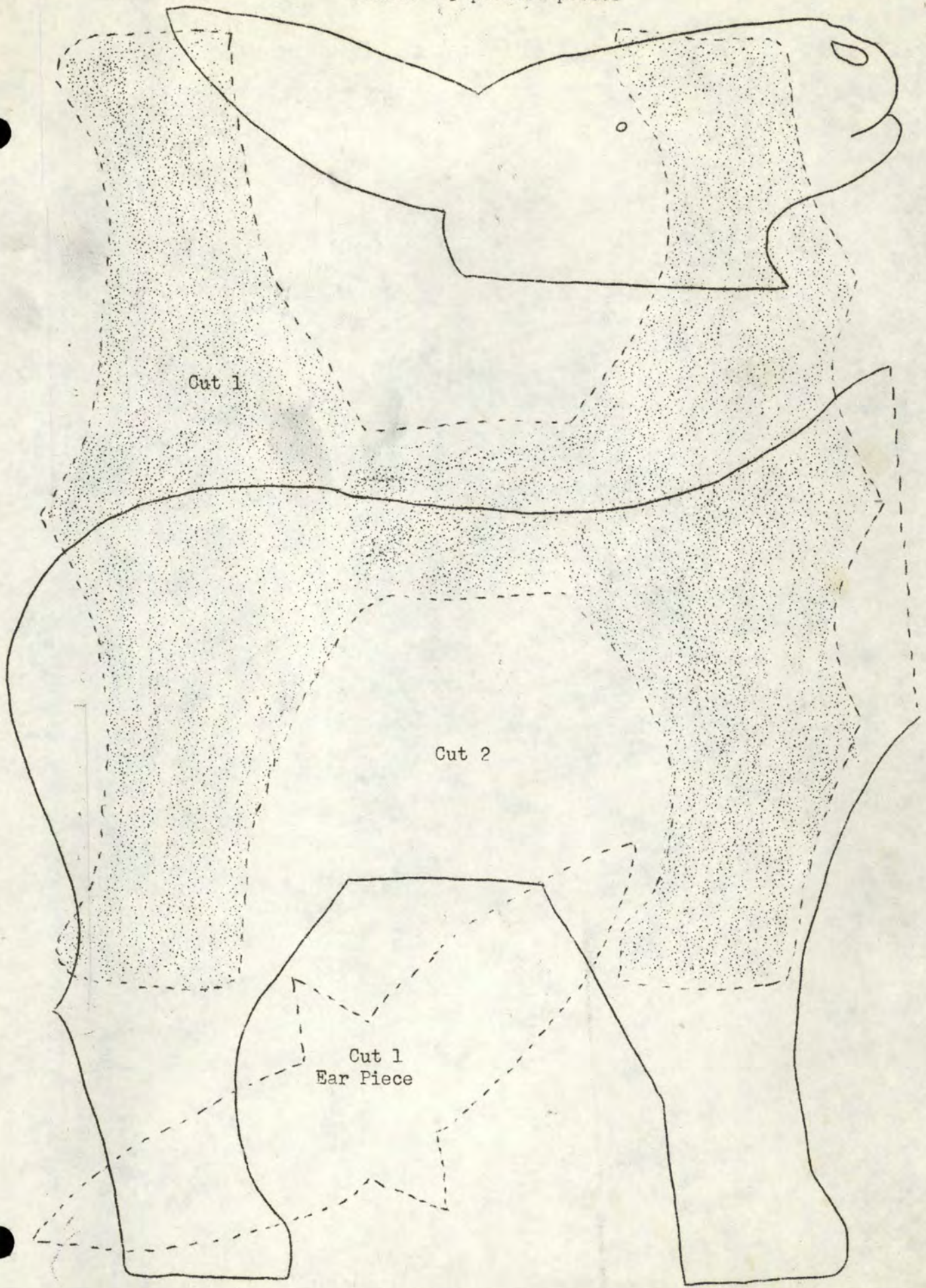
Cut 2

Bottom

Wax carpet  
 thread with  
 beeswax







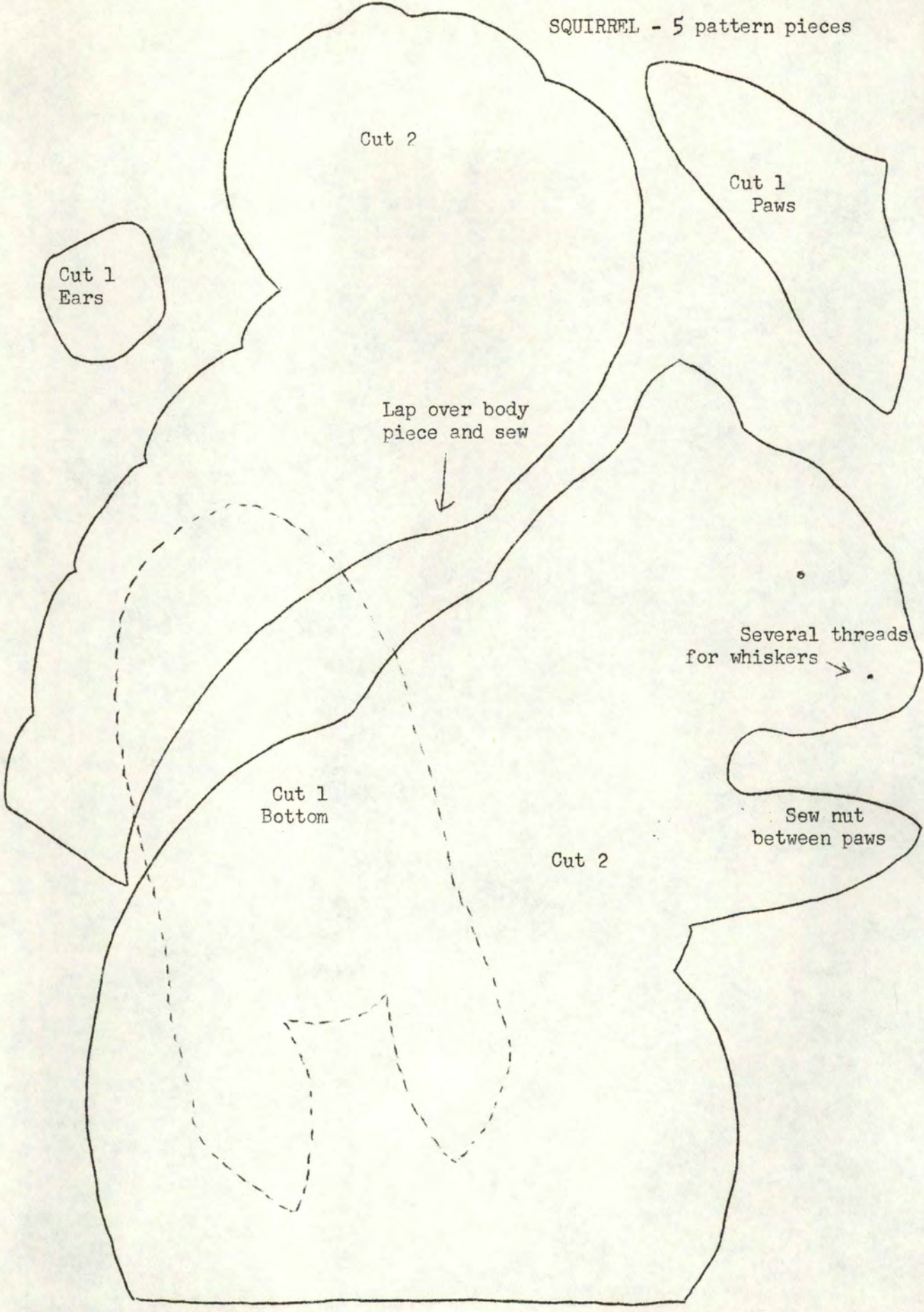
Cut 1

Cut 2

Cut 1  
Ear Piece



SQUIRREL - 5 pattern pieces





## SOMETHING ON FLIES AND THEIR USE

by Charley

The first attempt to deceive a fish is so far back in the mists of antiquity that there is no record. Probably mother Eve was the originator. However, we do know that the first written mention was, "A Treatyse of Fishynge", composed by a lady about 1480 A.D. in England. She described 4 patterns which she deemed essential to every well-equipped fisherman. They are still deceiving fish. The "woolly worm" such as is abundant at Chatcolab is the one she favored over all others, probably because it almost always took fish. It is still one of the best and, too, it is so easy to tie that all should learn it who desire to catch fish.

There are some 1100 different fly patterns  
Most are either freakish or esthetic,

in use in America.  
the result of some



fisherman's wild dream. The strange part is that all will fool some fish some of the time.

Fishermen such as you and me do not have time or need for so great a collection. Five patterns in 3 sizes will do us very well, and three of these will have very little use. On each water there is one pattern that is more successful than any other, but some other will do nearly as well.

Now take this bit of wisdom to your heart, and cherish it! The knowledge and skill of the fisherman has far greater impact on the number of fish in the creel than the assortment of lures which he possesses.

There are a few spots in any stretch of stream where fish will lie. They will not be found in the rest of the area. Why then should we waste our effort beating the spots where there are no fish? Then to rush wild-eyed up Main Street berating the Game Department that there are no fish. It is a peculiar quirk common to humanity to



search more diligently for an alibi than to endeavor to correct our lack of understanding.

A fish will lie where the current is broken, so that he does not have to work too hard to maintain his position, but at the same time the current will drift his food to him. The biggest fish will take the most choice position for his own, and will not brook any competition. The fish will not lie where he must continually struggle to stay in his chosen spot.

A study of the current will reveal these choice locations. Then the fisherman must present his fly so that it will drift with the flow naturally and pass close to these lies. If possible, it will be more rewarding to work the stream against the current. This procedure allows one to get closer to the fish without disturbing them, or muddying the water. It is also much easier to present the fly naturally, and to see how the current flows. The fish will be more than pleased to cooperate. Happy Wading.

\*\*\*\*\*

#### WAIT FOR THESE THINGS

Wait for these things beside the river landing:  
A slow bird rising through the slanting rain,  
New moons and mists that give us understanding,  
Long twilights, when the shape of hills is plain.

Wait for these things beside the rivwr landing:  
Wind roving down the keyboard of the stars,  
A red leaf on a ripple, oak trees standing,  
And, poised against blue moments, waiting spars.


Or the low, running gladness of canoes  
Under the leaning of a gray-tipped gull,  
And cat-o'-nine-tails plumes that ever lose  
Their warm, brown beauty when the wind is full.

Wait for these things beside the river landing,  
For they will come to you against your will,  
Filling the longing unawares, commanding  
The swift impatience of the blood to still.

George Abbe







# Folk Painting on Wood

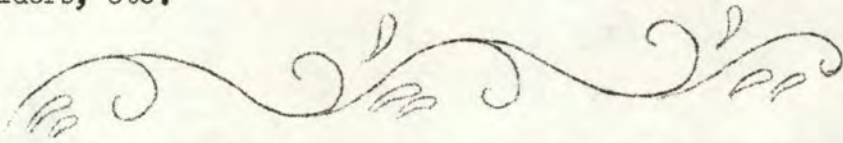
Mary Frances Bunning



Folk painting on wood is a practical craft requiring a minimum of equipment and inspiring an endless challenge to the imagination of those who dip that first paint brush. Here is a brief outline to set you on your way:

## Materials Needed

Something to paint: Plates, breadboards, wooden spoons, waste - baskets, furniture, cannister sets, what-not shelves, key-boards, napkin holders, etc.

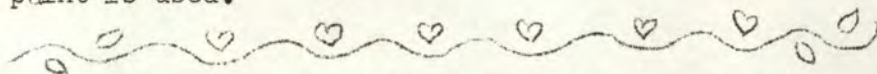


## Paints

Showcard or poster paints for water color painting (Red, blue, yellow, black and white).


Oil paints for oil painting (Prussian blue, Cad. red, medium Cad. yellow, med. yellow ochre, Burnt sienna, raw and burnt umber, titanium white. This is a suggested list. If you have other colors, use them.)

Varnish, turpentine, pumice, linseed oil, fine steel wool, a varnish brush or old nylon hose for varnishing, shellac or wood seal to seal wood if oil paint is used.



## Brushes

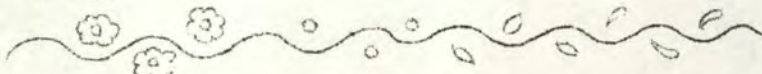
Red sable artist brushes for painting of designs. Two sizes of round, and a flat blending brush. In Grumbacher, Series # 190 a 2 and 4, round brushes. In addition you will need a #3 or #4 flat blending brush. A long-bristle striping brush in #1 is very helpful for outlining.



## Procedure

Sand article to be painted. If oil paints are to be used to paint design, wood must be sealed with shellac or wood sealer, or painted. If poster colors are to be used wood is left unfinished.

Draw or trace design on piece of tracing paper. Invert paper and trace over lines which are visible through tracing paper with charcoal pencil. Place charcoal side down on surface to be decorated, and rub with spoon or hard smooth tool. (For black or dark backgrounds chalk may be rubbed in back of design, and lines retraced from right side of design.)



## Mixing Colors

For Tempera painting: Mix green from blue and yellow; orange from red and yellow; violet from red and blue. To soften or gray colors, use a little of their complementary color... plus white to lighten, or black to darken.



Complements are as follows:

- Red and Green
- Blue and Orange
- Yellow and Violet

For example, a soft gray blue would be obtained by adding a little orange to the blue to desired softness, and then white to lighten - if desired.

When using oil paints to paint your design, mix a small quantity of one-half turpentine, and one-half varnish to use as a medium to mix with oil paint. This promotes easier brush strokes and faster drying. Also have a jar of plain turpentine handy for cleaning brushes.

In caring for brushes, do not leave them standing in turpentine at any time, and always clean brushes thoroughly after each use. It is a good idea to wash them in soap and water when you are through for the day, and taper the ends with a little vaseline. Good brushes kept in good condition will pay dividends in both painting results and your own disposition.

### Finishing

When working with poster paints article may be varnished from a half hour after completion. Clean any marking lines from article with art-gum. Finish with several coats of good varnish, rubbing down lightly between coats with fine steel wool, and rubbing with pumice and oil after final coat.

If oil paints are used, article should be allowed to dry thoroughly, which may take a week, depending on weather or drying conditions. When dry, wash off unused or smudged charcoal lines with mild soap and water. (Use cloth or sponge squeezed fairly dry). Then proceed with varnish coats and rubbing as for tempera.

If an antique finish is desired, mix equal parts of varnish and turpentine to use as a glazing liquid. To this add some oil paint such as burnt umber, and coat article after first coat of varnish is dry. Remove what you do not want. Finish with more varnish when this is dry.

Designs: FOLK DESIGNS IN THE NORWEGIAN WAY by the Bunnings,  
(Packet containing eight sheets of designs (17 x 22 inches)  
\$ 2.50 plus postage. Order from the Bunnings, 1931 North  
Corona St., Colorado Springs, Colorado

### Sources of Supplies

Craft Service  
337 University Avenue  
Rochester, N.Y.

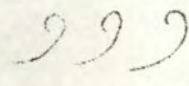
Colo Craft  
1300 So. Broadway  
Denver, Colorado

### C R E A T I V E   D E S I G N S

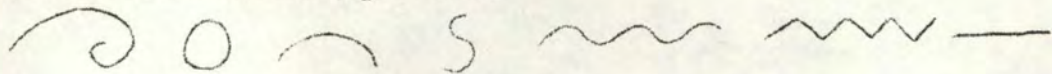
For our demonstration here at camp we used the Seven Basic Symbols for Creative Design outlined by Maugard in his book, "A Method for Creative Design". These help to serve as a crutch until we become confident enough to try our hand at our own designs. It is fun to see how many different designs you can create from these seven curved and straight lines:



Folk Painting on Wood - cont'd



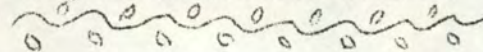
Seven curved and straight lines:



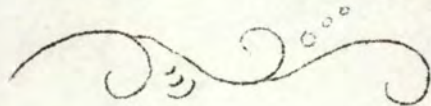
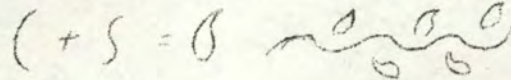
Using wavy lines and circles



Wavy lines and half circles

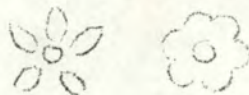
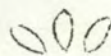
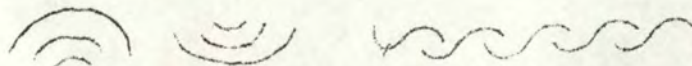


Half circles with "S" curve on one side to form a leaf

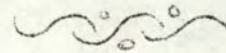


Scrolls, half circles, "S" curves and circles

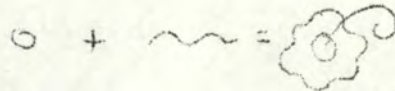
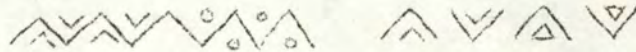
Half Circles



"S" curves

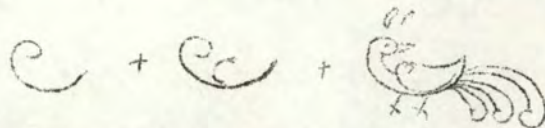


Zig Zag and circles

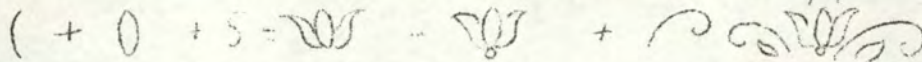


Morning Glory - Circle plus wavy line

Pennsylvania Dutch birds can be made from scrolls

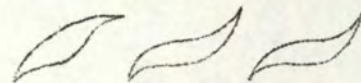


A tulip is made from half circles and "S" curves



These symbols may also be used as a basis for brush strokes when painting. Many beautiful effects can be gained by practicing varying pressures with your brush.

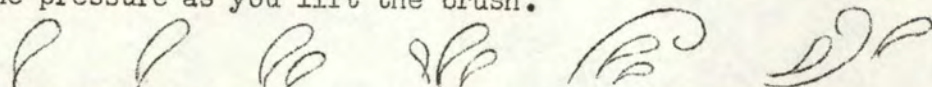
A few of these strokes are as follows:



The "S" curves -- starting with a touch of the brush and increasing pressure to center, then slowly lifting up brush.



The rain-drop is made by pressing the brush upward and circular, lifting the pressure as you lift the brush.



These are only suggestions for a beginning. You will develop your personal way of disciplining your brush.

Color is individual, so paint your designs in your colors.

You will surely find that your desire to paint is your talent, and that you hold in your heart and in your hands the only tool necessary to create many things of usefulness and beauty.



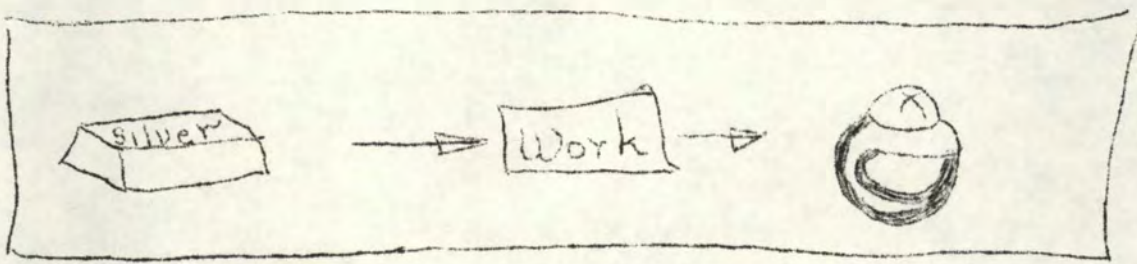
METAL CASTING by Cliff Robertson

Metal casting as it is done by a dentist can be a fascinating and reasonably inexpensive hobby. Equipment and materials involved will include:

1. Casting machine - These can be purchased used from a dental supply house from \$10 to \$20
2. One-burner electric hot plate and aluminum cup - \$10
3. Propane torch (\$5) or acetylene torch (\$40) for melting metal
4. Investing rings - cut from scrap, various sizes of plumbing waste pipe
5. Sprue bases, rubber cones from dental supply houses
6. Investment material, from dental supply houses, \$3 for 5 lbs. Ransom and Randolph Gray Investment
7. Casting wax - any type wax. Paraffin is o.k.
8. Alcohol lamp - dental or drug house \$2-\$3
9. Motor tool or files, for finishing \$15 to \$30
10. Wax spatula (\$1), jack-knife, or other device for carving
11. Thin-nosed, and other, pliers

A ring, or other item of jewelry, can be cast to fit a certain cut stone by this method:

- a. Form object from wax or a combination of wax and plastic (Plastic rings can be found that can be carved or filed down to the shape desired)
- b. Mount on sprue base
- c. Invest, and burn out
- d. Cast
- e. Finish
- f. Set stone with suitable cement (epoxy resin cement is good)







°  
" DEMONSTRATIONS " °



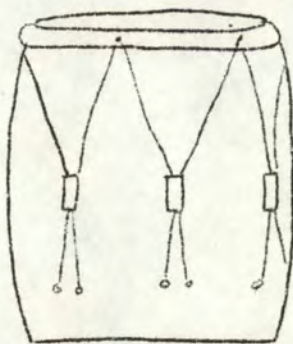


Dwight Tates

MAKE YOURSELF A DRUM

Get a keg. A nail keg will do. They are hard to find, but I found one. Take both heads out, and cut off the chine.- the notch at the ends that hold the heads. And smooth the ends, the end that holds the drum head must be smooth and flat on the inside, or the sound will be muffled. Get a piece of rawhide four inches larger than the keg. Soak it in water for an hour or two. Make a wire ring that will fit loosely around the keg. Haywire or coat hanger wire. Not larger. Tape the ends. Lay it on the inside of the rawhide and mark the inside of the ring with a pencil. Then fold the hide around the wire ring and sew it, keeping the pencil mark in sight.

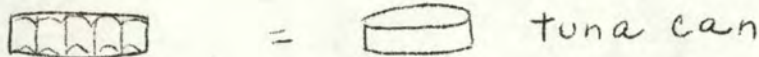
Now bore two small holes close together near the bottom of the keg. Space double holes, about eight of them around the keg. Cut 1/2 inch length of small tubing, smoothing and flanging the ends. Take a good length of venetian blind cord, run it from the inside of a right hand hole, through a tube, down through the head just beside the wire ring, through another tube, through the left of the pair of holes to the right, then out through the right hand hole, and so on around. You will end with the cord on the inside. When you have tightened the cord tie the two ends.



\*\*\*\*\*

PENCIL OR DRILL BIT HOLDER  
Helen Moore

Cut corrugated paper across corrugations, the width equal to the depth of the can.



Roll fairly loose adding as many lengths as necessary to fill can. Use contact paper to cover can if used for pencils.

TORCH OR HEAT FOR HOBO STOVE

Use the same method as above for pencil or drill bit holder, except insert stick of candle in center and pour melted wax over paper until well saturated with wax. A little alcohol poured over just before use makes a brighter light. Nail can to stick to use as a torch.



Recipe for War Paint

by Billie Marie Studer

1 heaping teaspoon of powdered paint or cocoa (brown)  
or powdered milk or cornstarch or talcum  
powder (white)  
with 1 heaping Tablespoon of shortening

Cream together. Divide by daubs on cardboard palettes . The variety of colors offered allows each tablespoonful of mixed war paint to serve many persons. It will wash out.

Fruit Bowl from a Record

by Helen Moore

Shape bowl by placing an old phonograph record over a shallow dish, heating in a 350° oven until pliable, then bending it with gloved fingers to the desired shape. Center hole may be plugged with paraffin. These can be painted with dull paint.

Asphalt tile scraps can be used in a similar manner by heating in a 300° Oven and cutting and shaping it while still warm. Asphalt tile is very brittle so must be handled gently.

String Ball

by Helen Moore

Inflate a balloon to desired size. Wrap with colored string or crochet cotton until open, lacy effect is obtained. Laundry starch can be applied to help keep string from slipping as you work. Apply starch until all of the string is fairly wet. Hang and dry thoroughly. Puncture balloon when dry. These can be decorated with glitter or sequins and used as decoration at Xmas or other seasons.

Imitation Leather Embossing

by Helen Moore

Imitation leather embossing (instructions in Dennison's Craft Book) can be used as corners for table blotters, covers for jewelry boxes, etc.

Cut crepe paper to size needed. First stretch paper evenly as much as you can. (Using ruler or smooth surface helps to do it evenly). Then crumple a small portion at a time until all crumples in your hand. Stretch and crumple again.

The designs are made by cutting and gluing pieces of cardboard on object to be covered in desired design. Flowers, birds and Indian symbols are interesting. Added layers of cardboard increase depth and interest of the design.

Cover top of object to be covered with heavy white paste evenly and smoothly. Carefully place the prepared crepe paper in place. Smooth carefully with fingers. Then gently work around your design with a blunt instrument of some kind (popsicle stick or such things). Apply paste to sides and edges of object and trim and place crepe paper into place. Allow to dry thoroughly and cover with varnish, shellac, or spray clear plastic or such material to give strength and add durability. (Colors of lighter paper run less than dark ones.)



### "Stained Glass" Windows

by Jane Buchanan



#### Supplies needed:

Butcher paper  
Tissue paper  
Crayons

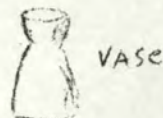
Sharp pointed scissors  
Glue  
Imagination!

Measure butcher paper to desired size. Draw picture in outline, then double the lines and join all the lines to border by more lines. Color the lines black or any dark color. Cut out carefully as possible. Lay tissue paper on table, turn over butcher paper outline and glue. Lay on tissue carefully as possible, smooth out and let dry. Color tissue background. Press with warm iron, with a cover over the picture when pressing. Hope you have fun!! This can be adapted to large lamp shades too.

### Vase and scoop from Bottle

by Helen Moore

Using an empty plastic detergent or similar bottle, cut off about top 1/3 with cap on and shape as a scoop -



Shape bottom part. Trim with contact paper or something else to cover trade name, etc. Makes an attractive vase. (Cut with sharp knife or scissors.)

### Decorating Frosting

by Ruth Rinker

Ruth and Joan Haakenson

2 cups powdered sugar  
1/4 cup shortening  
1 unbeaten egg white

1/2 teaspoon salt  
1 teaspoon vanilla, or other flavoring

Put all ingredients in bowl and beat 15 minutes at high speed. Will keep indefinitely if kept in covered container. Warm to room temperature before using.

If frosting seems too stiff thin with a few drops of water.

Keep the colors pastel. It is the mark of an amateur when the colors get too intense.

by Marg Cone

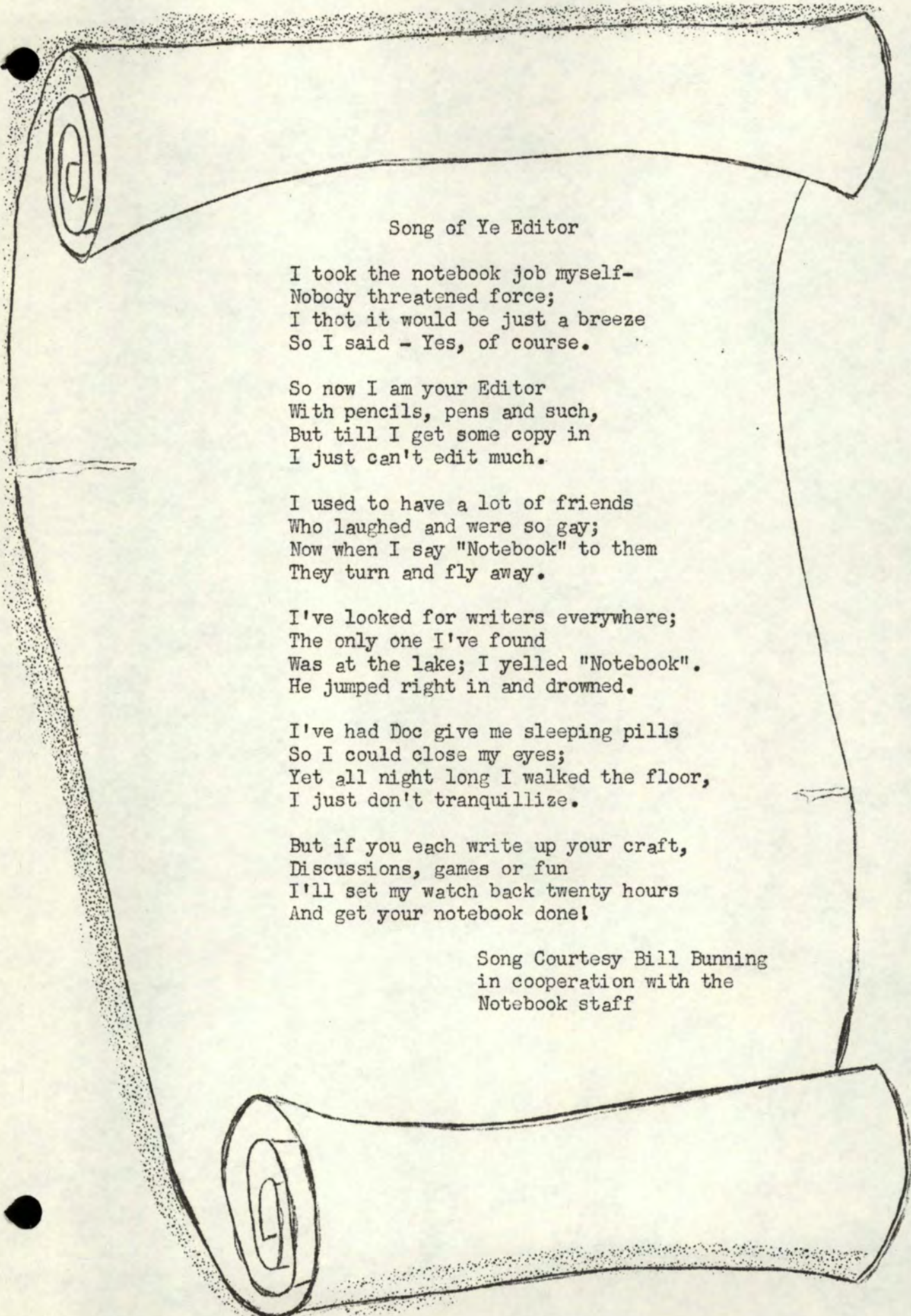


by Joan Haakenson



Samples of  
Cakes decorated for Friday night parties





Song of Ye Editor

I took the notebook job myself-  
Nobody threatened force;  
I thot it would be just a breeze  
So I said - Yes, of course.

So now I am your Editor  
With pencils, pens and such,  
But till I get some copy in  
I just can't edit much.

I used to have a lot of friends  
Who laughed and were so gay;  
Now when I say "Notebook" to them  
They turn and fly away.

I've looked for writers everywhere;  
The only one I've found  
Was at the lake; I yelled "Notebook".  
He jumped right in and drowned.

I've had Doc give me sleeping pills  
So I could close my eyes;  
Yet all night long I walked the floor,  
I just don't tranquillize.

But if you each write up your craft,  
Discussions, games or fun  
I'll set my watch back twenty hours  
And get your notebook done!

Song Courtesy Bill Bunning  
in cooperation with the  
Notebook staff

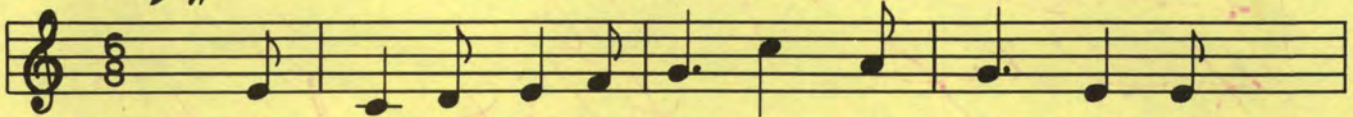




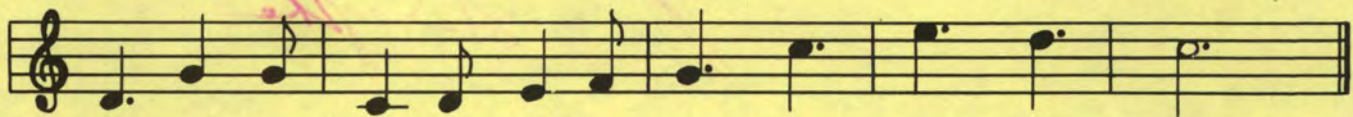
# Sparky's Firemen

## Song and Game

by Hester M. Infield and Kindergarten Children of Granville Ave. School, Margate City, N. J., 1959-1960



Oh! We are Spar-ky's fire-men, — fire - men, —



fire-men. Oh! We are Spar-ky's fire - men, Oh! Hi! Ho!

- 2. Come let us ride the firetruck,  
The firetruck, the firetruck.  
Oh! we can ride the firetruck  
Whooh! ooo! ooo!

(Children place hands on next one's shoulders making a long firetruck and first one is driver.)

- 3. And now we use the fire hose,  
The fire hose, the fire hose.  
And now we use the fire hose,  
Use it so.

(Children pretend to fasten hose to hydrant and spray water on fire.)

- 4. Come let us climb the ladders,  
The ladders, the ladders.  
Come let us climb the ladders,  
Up we go!

(Children pretend to climb ladders)

- 5. Oh! hear our axes chopping,  
Chopping, chopping.  
Oh! hear our axes chopping,  
Heave! Hi! Ho!

(Children pretend to chop with axes.)

- 6. And now the fire is over,  
Is over, is over.  
And now the fire is over.  
Home we go.

(Children pretend they are putting fire equipment on trucks.)

- 7. Now, home we ride the firetruck,  
The firetruck, the firetruck.  
Now, home we ride the firetruck,  
Talley-ho!

(Children place hands on next one's shoulders making a long firetruck and first one is driver.)





5-14-61  
My dear Laila  
F&R for life - keep up your  
sharing, loving, living, and  
growing in leadership &  
try to partake liberally &  
frequently - refill this R  
of a good life  
L. J. "Doc Rock"  
Stephens

Dear Laila.  
Thanks so much for sharing  
with me. Even tho my earrings didn't  
turn out so hot, you've taught me  
the possibilities of such a craft.  
Your part of the ceremony  
was beautiful. They were well done.  
Good luck to you in the  
year between <sup>Chats</sup> ~~you~~ <sup>you</sup> ~~between~~



as a new member to chocolate  
I enjoyed my self and hope  
I can take home much I can't  
express in words now.  
Betty Gandy

I sure glad you are part of this  
group as I think you  
are very nice to work with.  
I'll see you again  
Mabel Franklin

Leila -  
It's always fun to be at a  
lot with. Your part in the ceremony  
on the last night was wonderful.  
Hope we can get our flickering  
Redwood candle burning brightly  
again.  
Walt Schoede

Your part of  
"Chat" has a very  
special meaning for  
many of us.  
Rhea Cone

Another wonderful  
week at Chat - many  
happy returns!  
Norma D.

Low  
Thank you for the help  
a "win-win" twinning  
Fredman  
You have certainly  
helped make my week  
at Chato a rewarding  
experience. And thru your  
patience I have a nice  
bracelet to regale my memories  
Glen Humphreht  
Leila -

If you ever see  
about Redwood - I'll  
try to go, as I'd love  
to. There to (really nice!)  
get to know you better  
this year. Ah take  
you! See you -  
Lave,  
Gloria

Leila - I'll see you  
when you're in  
Chico - I'll be there  
for you -  
Gloria

Lily  
Thanks so much  
for being here  
Patsy Pinker



Leila?  
It's been fun  
knowing you this week  
and I hope to see you next  
year.  
Mary Frances

Leila:  
Love to see you again  
& to come back  
with Ruth &

Leila!  
How could  
I not ever get on  
without you - you  
are the most  
loved

Leila,  
May we never  
forget you & your  
wonderful talents.  
See you next year.  
Steve Olson

Leila  
I've sure enjoyed  
working with you. Thank  
you for all your help -  
Marge Raupp

Leila:  
I'm sure  
you'll love  
this letter  
I hope you  
love it  
& hope  
to see you  
again  
I hope  
to see you  
again  
I hope  
to see you  
again



Dear Seila,  
It was a pleasure meeting you  
thank you for helping  
to make that alot of fun.  
Love  
Dolores

Dear Seila  
You have been  
an inspiration  
Thanks for everything  
Gwynne

Seila so nice of you  
to show some of yourself  
with me. your welcome was very  
much appreciated too.  
midge Qualman

Dear Seila  
It's been nice  
knowing you. I think  
your copper craft is  
fascinating.  
of the team was

Seila - Where do the years  
go, and how long has it been  
since we first got teary eyed  
at a closing ceremony? And  
just think too - once you  
couldn't get up and make a  
lovely speech like you did  
tonight - and the slight  
tremble in your voice made  
it even more special, and  
brought a few tears to other  
eyes the darkness didn't  
give away.

The taxi service was  
superb and so has it been  
to know you.  
Julene Palmer

Love -  
Sally  
Lennie McDrew

I have been counting  
on your help ever since you  
came to that end of mine  
1960 and thinking I wanted  
to come to that end of mine  
you went to that end of mine  
you were at the end of mine  
Tami has the end of mine  
a final flip made  
Harold R



Comedy & Tragedy  
I am ever your  
Thank you for our  
Susan Jensen

Dear Sheila,  
I'm sorry not to have  
your craft, but there's still  
for next year. Thank you for your  
dress tonight, it made me feel so "dressed!"  
Susan Jensen

Sheila - I didn't have time for your  
craft - but next year I hope.  
I'm looking forward to other labs  
with you.  
John Kesew

Thank you for  
the time being so much  
we have the answer at  
our house next year  
with your next year  
Susan Jensen



Leila

Thanks alot for being one of the ambitious souls that help to make this wonderful experience possible for all of us. Take good care of your self so that I may see you again.  
Love  
Bullington

Dear Leila,  
you really add to a lab like Chat. by being so friendly. Hope to see you next year, as ever  
Marg Cone

Leila, it was nice like having people like you as instructors. Lots of luck.  
Corinne Smythe

Leila, it was nice meeting you and your outstretches. I will help in any way I can -  
Love me  
Dew

of a small baby's face and in the picture and in everything you do.  
Raymond Adams

Leila,  
Getting to know people like you is one of the privileges of Chateaulab. This has been a wonderful week has been so unforgettable. See you at County Camp?  
Love,  
Eleanor W.

Leila - your bubbly personality is a wonderful gift - Hope you "on hand" to give me a gift - (with a smile) I hope you see a gift to Barbara B.  
Help all donors are your wonderful thanks you for  
Love Leila

Dear Leila thank you for your letter to me. I am so glad to hear from you. I hope you are well and happy. I will be in touch with you soon. Love,  
Chat



Leila, had  
chance to do  
wonderful  
this 1961 Chateaub, still  
to see all of your wonderful just  
remembrance of money, whom  
let sessions. The best of everything  
you, Vermont.

Dear Leila,  
I admire your going back to school,  
and I do hope you get out of it what  
you desire. You are so capable. She  
heat of everything for you.

Dear Leila,  
It has been a most  
unusual experience to write  
it. Guess you still get lots  
from it since you keep returning. Love  
Guess I'll come back next year  
See you! Love  
Ruth Manson

When I see the  
times, I feel  
your love and  
that I have  
to tell you  
and I hope  
to see you  
soon. Love  
Ruth Manson

Leila, I  
wonderful me  
a wonderful year  
and for the year  
week - one for  
special to you  
a thanks to you  
important to  
lets return  
love  
Ruth Manson



Lela -

It's been a real pleasure to get to know you - If you are ever in our tree drop in - I'd love to hear from you. Thanks so much.

Paul Bateman

This has been a very good year for seizing. I'm glad everything is turning out, it usually does if we don't quit. I'm glad for your smiles again. Love Aluna

Your clever crafts again were successful -  
Love to you  
Billie Marie

heila  
It has been a lot of fun and very interesting taking and sharing here at Chat.  
Tony Viebrock

heila  
Thanks again for everything you gave at our wonderful lab. Some of those years, I'd probably be in the basket weaving business and then I'd let you lead me. (I can't basket weave for all of us' nuts") I'll see you again and keep the powder boiling. Good luck  
Don Jyle

Lela,  
I've been a lot of fun here at Chat.  
Lots of fun  
Don Jyle, Wash.

It certainly has been a wonderful experience being at lab with you and sharing ideas. Thanks for that friendly smile and friendship. Smile  
Delphine Walker



I am really sorry that I  
couldn't get to your class. It  
seems so interesting. I  
haven't had an experience  
like that before and sure  
hope to see you here again  
next year. See you then.  
Joan Hackman

Dear Lita: - Be sure <sup>164</sup>  
not to burn your  
hands on the furnace  
at night

Keep your individuality  
yours Ann & Larry

It's been real nice knowing  
you at Chat. I only wish  
I could have had time to  
learn more of the real cute  
crafts you showed.  
Ruth Shane

I admire your  
crafts - all very it is  
attractive. And it is  
a pleasure to know you.  
Hope to meet again.  
Marta Robertson  
Another year ill  
make you a mix  
to Jeff Roberts

Lita, I  
at  
entirely  
please  
you at the  
Chat. Carol

Dear Lita,  
I hope you know  
about your and your  
name. I took  
for a number of years  
I took  
I hope you  
I hope you  
I hope you



Act normal - be crazy.

Leila,  
I don't know quite how to express in words my appreciation for all you have given me this year at "Chat." Your wonderful personality shines through all the rain of the year. It's been a wonderful experience and one I'll never forget. Thank you so much for everything. I'll hope I'll be able to return to "Chat." Just keep up your marvellous work.

Love  
Gw DeLong

Leila  
It has been nice knowing you and thanks for your help in basketry. I'll really finish some day. Good luck, good health, and good times to you until another Chatcolat.

Bertha Woodhouse