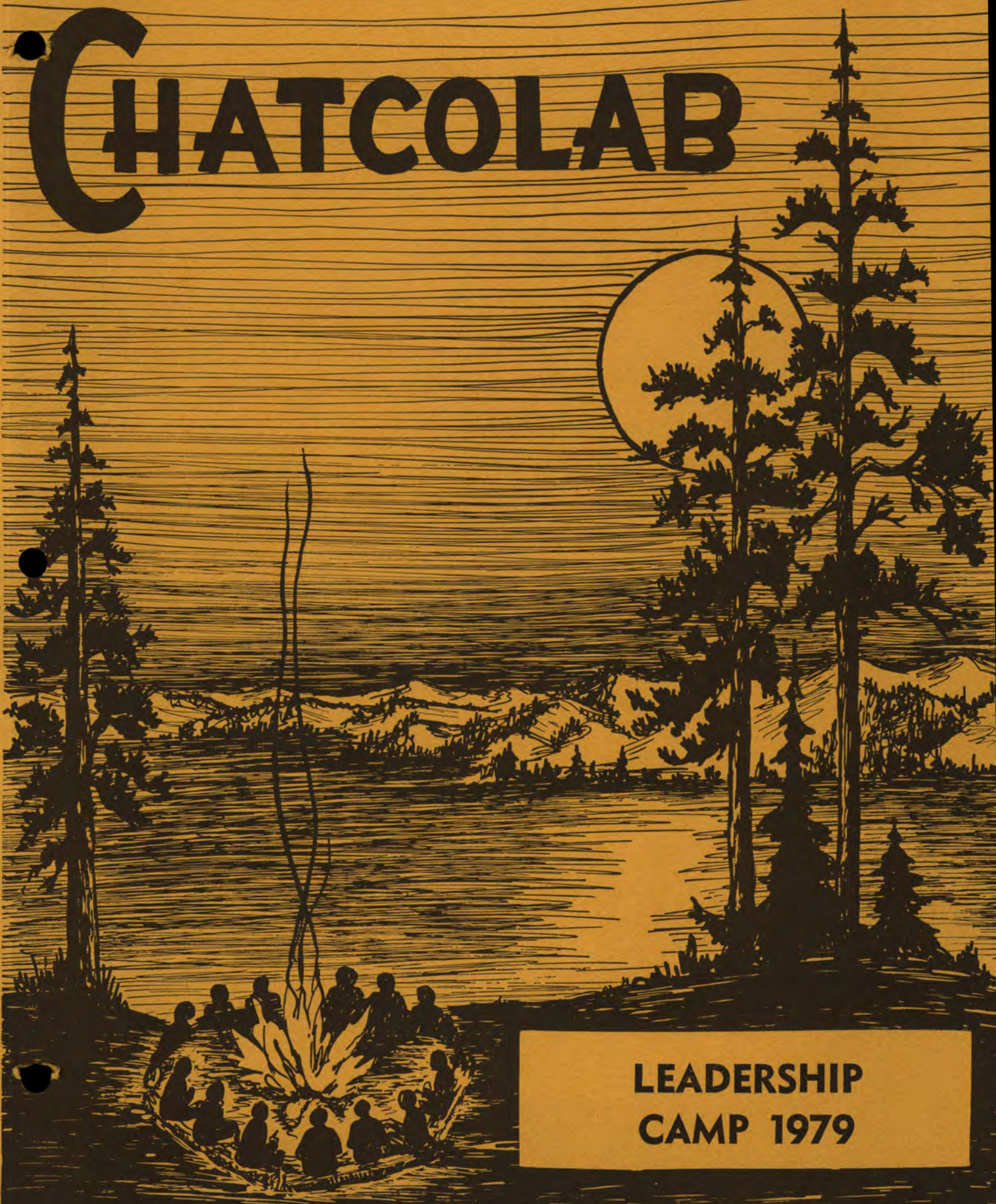


# CHATCOLAB



**LEADERSHIP  
CAMP 1979**

Leila

SEEK A RAINBOW



COLOR IT YOU

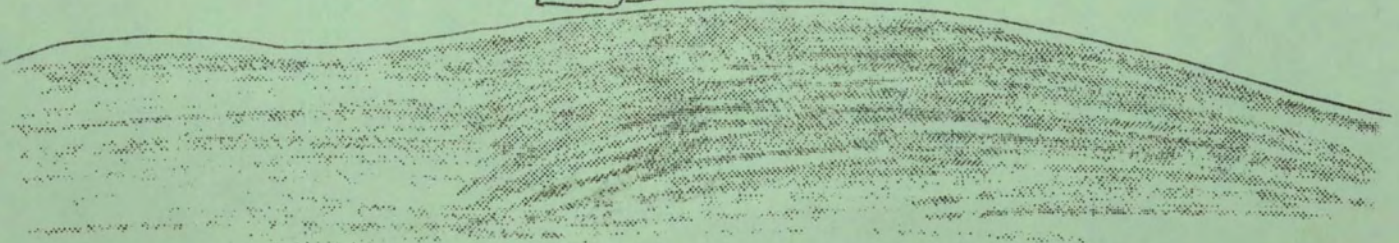
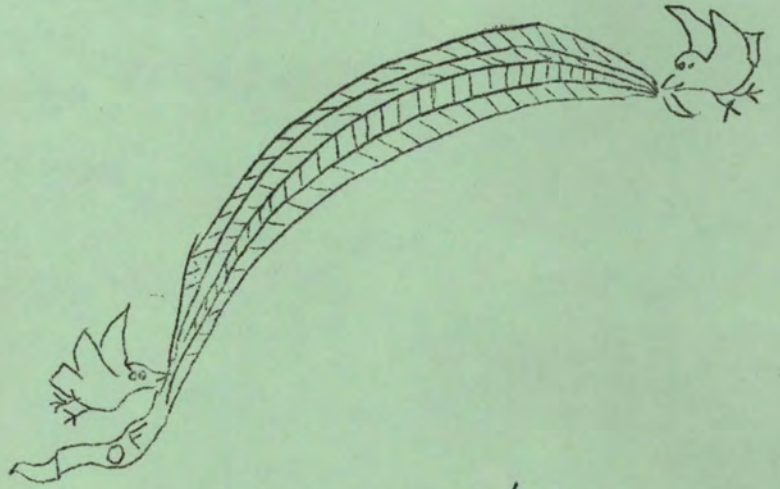
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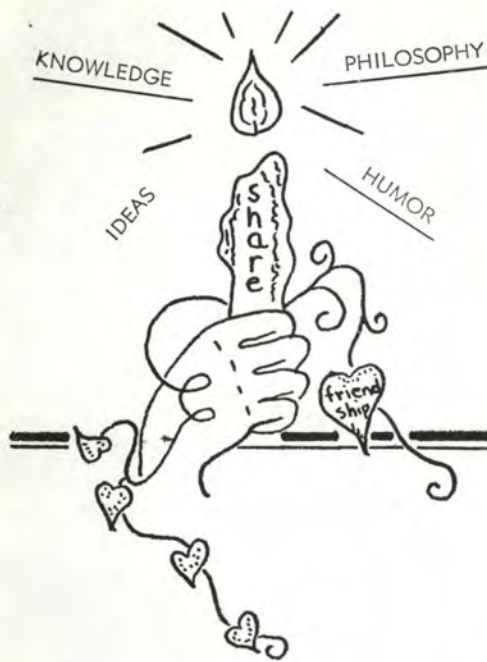
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Parties & Activities-----	_____
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(number your pages and fill in the blanks)

SOPOROT





NORTHWEST LEADERSHIP LABORATORY

THE  
SPIRIT  
OF

**CHATCOLAB**

THIS NOTEBOOK is the outcome of

one week of sharing experiences. The material was gathered, typed, mimeographed, and assembled during the camp.

These Western Leaders agreed that:

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

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

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

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

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

Now you are a part of Chatcolab.

This is notebook number 3/.

It is a record of a precious week together.  
WITH TRUE APPRECIATION we dedicate it  
TO ALL THOSE WHO HAVE HERE ENRICHED OUR LIVES.

CHATCOLAB  
LEADERSHIP LABORATORY  
PHILOSOPHY

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

THE LAB IS GROUP LIVING

*in which there is an exchange of ideas and*  
*techniques in the field of recreation.*

THE LAB IS A RETREAT FROM DAILY ROUTINE

*Group unity grows as individuals develop together*  
*in work and play.*

MAJOR EMPHASIS IS PLACED IN JOY AND FELLOWSHIP.

NEW KNOWLEDGE AND ABILITIES

*gained through the sharing of creative activities*  
*lead to mental, emotional and spiritual growth.*

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

BY SHARING ONE'S SELF FREELY!



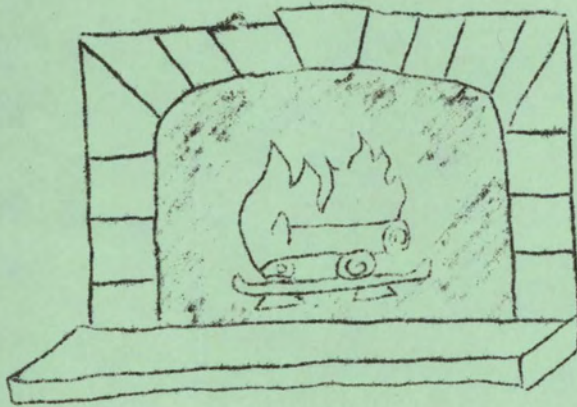
Seek A Rainbow  
Color it you !!

Maurice M.

Chat 1979

HISTORY

of CHATCOLAB





## HISTORY OF RECREATION LABORATORIES

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

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

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

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

The Black Hills Lab drew its registrants from an ever widening circle in the west, midwest, and southwest, and generated such enthusiasm that many of its members returned home determined to bring a similar experience to greater numbers of people in their area by establishing other labs. Such was the foundation of Chatcolab in northern Idaho in 1949 established in the Northwest-held in May at Heyburn State Park on Lake Chatcolet. Also the Longhorn Recreation Lab, which was soon after organized in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan, called the Great Lakes lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec. Lab.

At the Black Hills Rec Leaders' Laboratory in 1948, some of the "out westerns" got to saying, "Woudn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho, from Havre, Montana. There were a few from southern Idaho who had attended Black Hill's Lab and Don's move was the incentive to try to start a new lab here in the northwest. Black Hills labbers contributed \$58 toward organizational expenses and a committee of six people was formed. A sub-committee made up of people from Oregon, Washington, and Idaho who were interested in people and recreation and were also drafted

to complete the new organizational committee. The winter meeting held during Christmas vacation (over really icy and snow packed roads) with Al and Louise Richardson at Corvallis, Montana, blew the \$58 but enthusiasm was even greater to get this lab off the ground. Resource people from the area were secured and an old C.C.C. camp was chosen as the site. Ongoing authority by an old timer, the best weather in May was always the second week--May 11-18, 1949, was the target date. This meeting was followed by lots of letters, phone calls, and news releases inviting and urging recreation leaders to participate.

This camp was built as a C.C.C. camp in the 1930's. During WW II, it was used as a Convalescent camp for pilots stationed at Spokane. Then Chatcolab was first held here, the camp was in a sad state of disrepair. Don brought students from Moscow and many others in the area contributed much time, materials, and money to repair the camp so it could again be used. A wall was built between the kitchen and the dining area and many pictures were painted in the walls to enhance the building. The trays, carts, and many other things were brought from Farragut Naval Training Station on Lake Pend' Oreille.

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

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

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

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

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

dampened the enthusiasm of those attending.

The first two labs were held in the redwoods, but in 1960 the decision was made to hold the lab at Old Oak Youth Camp. It was also there in 1960 where a free will offering was taken to purchase a beautiful piece of gold bearing quartz which Ken Hoach presented to the Chatcolab board in May (to be placed in the new recreation hall fireplace) in appreciation for all of the moral and financial help and support that he had given this lab.

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

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

The possibilities of becoming an incorporated group was discussed at the October '68 board meeting in Moscow, Idaho, with the board accepting the proposal. Vern Burlison was most instrumental in getting the corporate matters completed so that on May 15, 1969 during Chatcolab the articles of incorporation were notarized at St. Maries, Idaho.

As can happen in any organization the plans and expectations were becoming too caught up in the past and "getting in a rut." The "family groups" were getting too strong and activities were based on duties, rather than people. Don Clayton, one of the original planners of Chatcolab, now of Illinois, attended the October '69 planning board meeting in Moscow, Idaho to help re-evaluate the goals of Chatcolab. Recalling that we learn through sharing not merely in getting, and that labbers need to feel the warmth and love of the group to be ready to learn and experience leadership, plans were made to create an atmosphere where labbers are more willing to try things on their own. During the May '70 lab, when Chat became of age (21) the lab program was people-centered and activities were filled in to suit the needs, rather than an activity program first, filled in by people. This presented a challenge for labbers to use their ideas in a self discovery.

Chatcolab '72 saw the introduction of C.H.A.T. (College or camp of Hidden Arts and Talents) classes allowing every labber an opportunity to give more of himself by sharing some ability.

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

All good things to come to an end sometime and our use of Heyburn Youth Camp ended (last lab there was 1975) by the Idaho State Health Dept.

declaring the facilities unfit and closed the facilities unless they could be brought up to regulated health standards. This was almost an impossibility for the aging facilities to be updated.

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

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

Thus, these basic objections were formulated 25 years ago and still hold today:

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

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

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

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

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

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

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

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

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

NORTHWEST RECREATION CAMP

Camp Chatcolet

Plummer, Idaho

May 11 - 18, 1949

1948 Committee - served in 1949

Don Clayton, Moscow, Idaho	Chm.
Emil K. Eliason, Havre, Montana	Treas.
Louise K. Richardson, Corvallis, Montana	Sec.
Ruth Radir, Pullman, Wash.	
A. L. Richardson, Corvallis, Mt.	
Dan Warren, Moscow, Idaho	
George Gustafson, Bozeman, Mont.	
Evelyn Sainsbury, Great Falls, Mont.	
Esther Teskerud, Corvallis, Ore..	

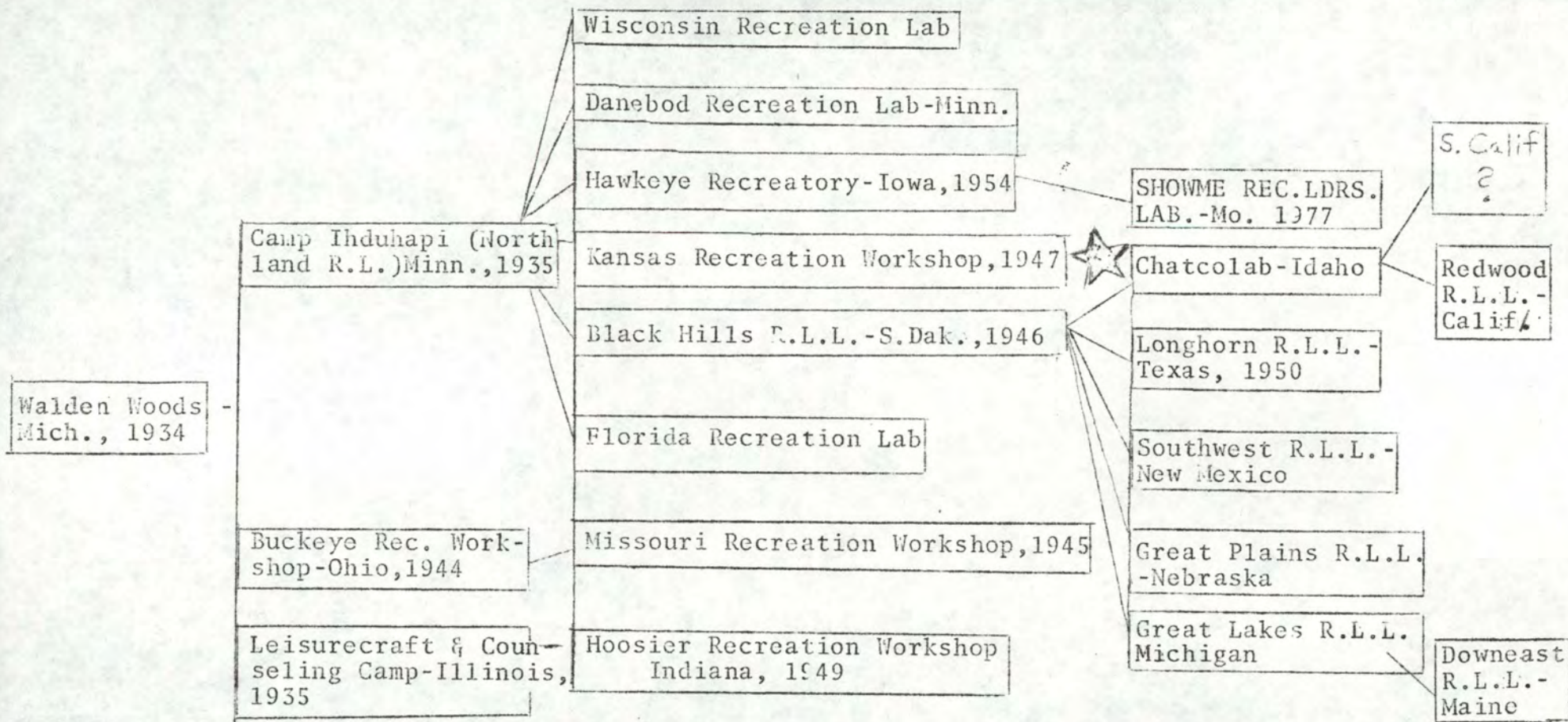
1949 Committee - served 1950 camp

Term Expires

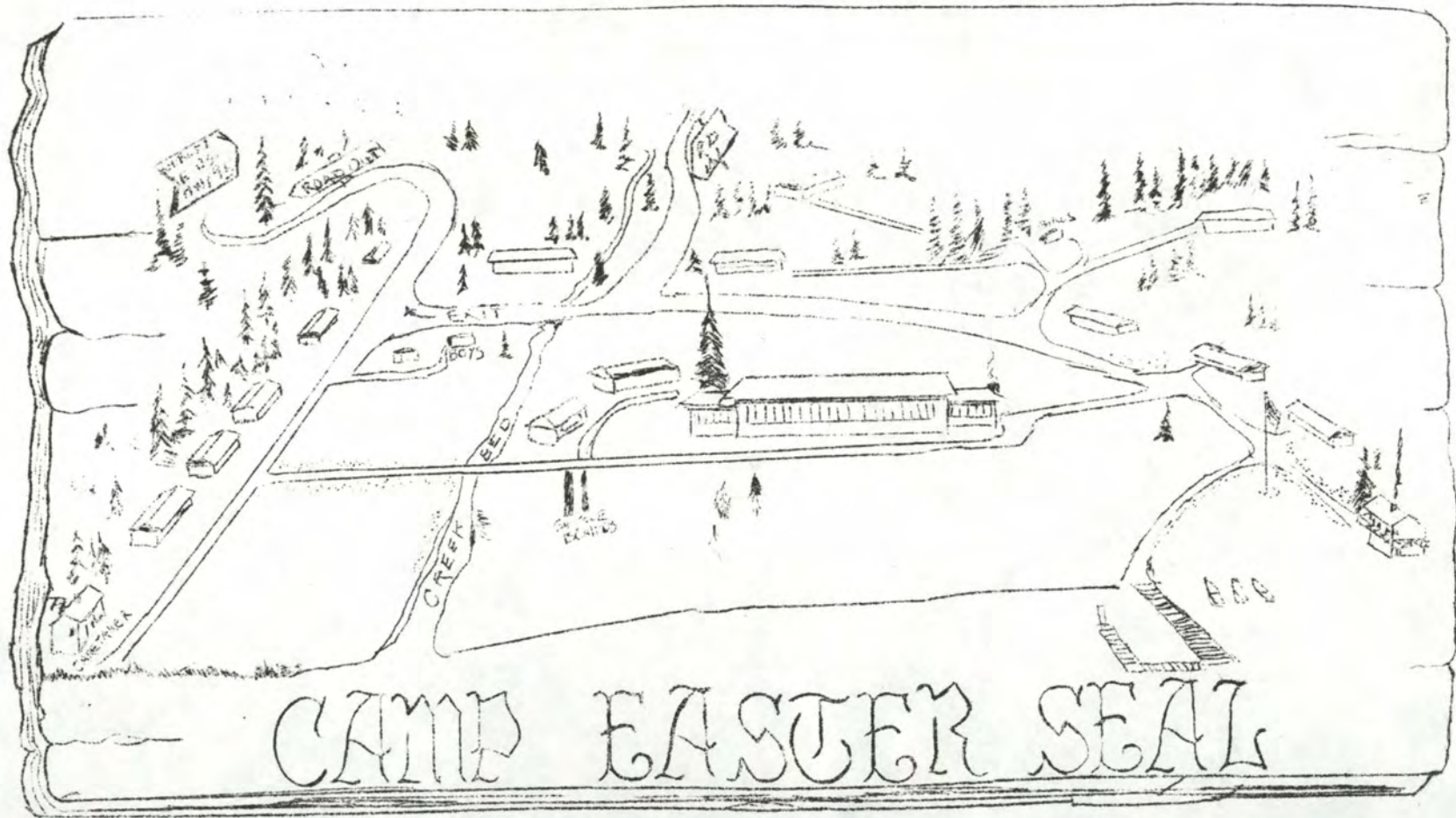
Don Clayton, Chm.	1952
Dan Warren, V. Chm.	1952
Geo. Gustafson, Treas.	1951
Louise K. Richardson, Sec.	1951
Jim Huntley, Olympia, Wash.	1952
Evelyn Sainsbury, Salem, Or.	1951
Lillian Timmer, Moccasin, Mont.	1950
John Stottsenberg, Nez Perce, Id.	1950
Elizabeth Bush, Okanagan, Wash.	1950

(Chatcolab history re-written and updated during the 1978 lab by Leila Steckelberg and Jean Baringer, with the help of those who could "remember when.")

GENEALOGY CHART OF NON-PROFIT RECREATION LABORATORIES



Not Determined - Eastern Cooperative Recreation School - New York  
 John C. Campbell Folk School - North Carolina  
 Kentucky Recreation Workshop



## HISTORY OF CAMP EASTER SEAL

In 1950 Mr. Bryan Hankins, Executive Director and Vera McGord of the Washington Society for Crippled Children and Adults, told Al Smick, Extension Specialist in Community Organization at the State College of Washington that the society was willing to provide funds for a camp or teacher's institute for the benefit of handicapped children in the summer of 1950.

A sub-committee called the Working Committee was established. Members were Gordon McCloskey, Delmar Oviatt, Roger Larson, and Ruth Radir, all members of the State College of Washington. Roger Larson was elected as the first Camp Director. His major responsibilities included finding a campsite, employing all personnel and making all other arrangements in the physical make-up of the camp. Ruth Radir of the Extension Service was program director.

Up to this time camps for the handicapped were limited to children with the same type of handicap. The committee decided that this camp would include both those who were handicapped and those who were not. Non-handicapped children were limited to one for every four who were handicapped. Handicapped children had to be orthopedic cases who were ambulatory and mentally acceptable in the public school. The handicapped came from all over the state of Washington, the non-handicapped from Pullman, Washington. The camp became a reality on July 16, 1950 with 39 children and 12 counselors. It was called Camp Manitowish meaning "Wish of the Great Spirit," and it was located at Point McDonald on Coeur d' Alene Lake.

The owners of the campsite, The Episcopal Church, served notice that they would rent the camp to the Society for the last time in the summer of 1955. An advertisement appeared in the Sunday Spokesman Review for the sale of property along the lake. The property appeared to be a good site for a camp but if earnest money were not put down immediately, the chance of buying the site would be lost. Four men, Golden Romney, Roger Larson, Victor Dauer, and Glen Galligan, put down the earnest money and then had the task of persuading the Board of Regents of Washington State University that the school should purchase the site. Even with a site, the Camp looked doubtful since there were no available facilities for campers or counselors. Within a year \$29,000.00 had been collected; a kitchen, an infirmary, and a cottage for boys donated; and various equipment acquired. In 1956 a total of 162 campers roughed it with the help of 22 counselors. Tents were used to house, feed and provide recreation.

That first year would always be called the "Miracle of Cottonwood Bay" but the new camp was given the name of Camp Easter Seal by the camp committee.

A cabin especially designed for the wheelchair camper was completed in 1961. Known as the Kiwanis Hall, it was the first winterized sleeping cabin at the camp. In October of 1969, a caretaker was hired by the College.



Always popular with the campers were the waterfront activities - swimming, boating, and fishing. Canoes, rowboats, and floatboats offered a variety of boating possibilities. In the early years campers would hike to nearby areas. With the extensive development of the area, places to hike became harder to find. The floatboats provided the answer. It allowed an overnight camp out with lessons on tent pitching, wood gathering and cooking on an open fire.

Games at the camp included archery, riflery, volleyball, softball, tetherball, ping-pong, checkers, chess, cards, or reading.

In 1968 a day camp for adult handicapped persons was held. This resulted in 1969 of a regular camping session for adults only. In 1970 a special session for mentally retarded children was started. The facility was worth over \$200,00.00 in 1970. Around 360 campers with 60 counselors use the camp in the summer. In addition the camp site is rented to outside groups, mainly churches.

1979 Committee  
May 13-20, 1979

Chairman	Roy Main	1980
Vice-Chairman	John Beasley	1979
Secretary	Lonnie Eve (John Beasley Acting)	1979
Treasurer	Betty Schuld	1979
Ass't. Treasurer	Florence Wells	1981
	Zilda Carlson	1981
	Ed Gerdes	1981
	Sally Heard (replaced Bruce Elm)	1980
	Burl Winchester	1980
Alternates: 1st	Chuck James	
2nd	Nancy Eusterman	
3rd	June Puntillo	
Honorary Members	Vernon Burlison	
	Don Clayton	
	Marge Grier	
	Leila Steckelberg	
	Dwight Wales	

1980 Committee  
May 11-18, 1980

Chairman	Sally Heard	1980
Vice-Chairman	Ed Gerdes	1981
Secretary	Jean Baringer	1982
Treasurer	Florence Wells	1981
Ass't. Treasurer	Leila Steckelberg	
	Miriam Beasley	1982
	Zilda Carlson	1981
	Howie Low	1982
	Roy Main	1980
	Burl Winchester	1980
Alternates: 1st	Andelo Rovetto	
2nd	Dick Schwartz	
3rd	Stewart White	
4th	Teri Heard	
5th	Jackie Baritell	
6th	Shelly Riback	
Honorary Members	Vernon Burlison	
	Don Clayton	
	Marge Grier	
	Leila Steckelberg	
	Dwight Wales	

Here at Chat we are real people in an  
artificial world.  
At home we are artificial people in a  
real world.

1979 "Resource People"

Discussions-----Burl Winchester  
Party Planning-----Leila Steckelberg  
Ceremony Planning-----Don Clayton  
Singing & Song Leading-----Don Clayton  
Dance & Games-----Burton Olsen  
Arts & Crafts-----Sally Heard  
Jean Baringer  
Tea Time-----Ed Gerdes

Notebook

Editor-----Ferry Carson  
Co-ordinator-----Leila Steckelberg  
Memeograph Operator-----Clarence Stephens  
Caretaker of Notebook Room Personnel-----Dwight Wales

Typists-----Carol Lakey  
John Beasley  
Mark Patterson  
Miriam Beasley  
Carl Kohut  
Stew White  
Mary Pancich  
Brian Salyer

Illustrators-----Mark Patterson  
Laurel Wallbaum  
Joan Smith  
Sue Yeoman  
Stew White  
Jean Baringer  
Maureen Murphy  
Susan McNall

(hope we didn't miss anyone)

Kitchen-Facilitator-----Bob Townsend  
Cooks-----Genie Townsend  
Ethyl Fox  
Shawn Fox

KP's-----Shelly Riback  
Joe Matteo

# NOTES FROM YOUR CHAIRMAN

The easiest kind of a letter or note to write is one of thanks. I like to do things with ease, so that is why I am calling this "A Letter of Thanks".

Thanks to the Board for doing such a thorough and meticulous job that I had hardly anything to do! I mean it--they were and are super. Because the Board was working so hard, I had time to observe others working away at mundane matters. Helping to plan activities, parties and ceremonies is great, but we must never forget those in the background, seeing that the Notebook gets out, that the stencils for some get cut, that an inventory of supplies is maintained, and that the bills are paid. I particularly want to thank Terry Typist Carson, "Doc" Clarence Stevens, Betty Schuld and Leila Steckelberg.

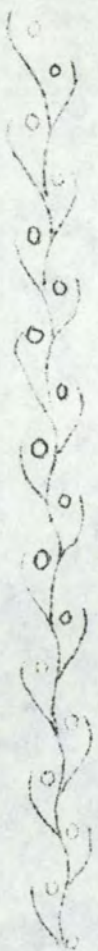
Of course, I want to thank everybody who participated in Chat this year, for helping me to grow and learn, and all the tangible and intangible expressions of love.

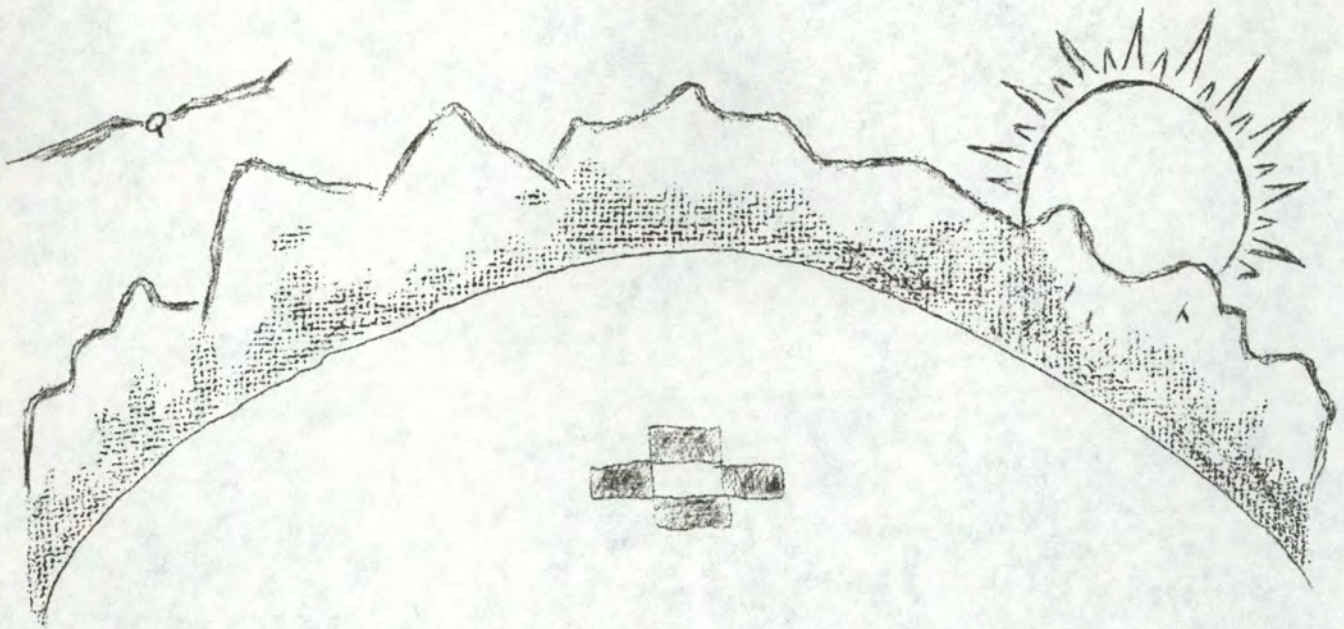
So-o-o-o, a great big THANK YOU--"E" HUGS and LOVE to all.

Agape

*Roy Main*

Board Chairman





May you be strengthened  
by yesterday's rain . . . .

Walk straight in  
tomorrow's wind . . . .

And cherish each moment  
of the sun today . . . .

God Bless  
Pretty Lady  
another year  
we success  
Love



Thank You for sharing  
this moment . . . .



HERE WE  
GO!

NOW  
SMILE!

ADDRESS WHILE LAB IN SESSION  
CHATCOLAB  
Camp WSU  
General Delivery  
Worley, ID 83876

CARETAKERS:

Chester & Dorothy Baird &  
Camp WSU  
Worley, ID 83876  
(208)689-3220  
Bob Pierce

Next Year's Lab -- May 11-18, 1980

<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
1. Baringer, Jean 520 South Maryland Conrad, MT 59425 (406)278-7716	crafts of many sorts, people, dancing, sing- ing, etc.	Domestic Engineer BD: 7-5
2. Baritell, Jackie 1050 Scotts Lane Walnut Creek, CA 94596 (415)935-5245	crafts, music, hik- ing, education, travel, kids, writing	Uncertain BD: 8-27
3. Beasley, Chris 6231-22nd N.E. Seattle, WA 98115 (206)523-1876	Getting a good morning sleep; Mexican Ameri- canization movement in Ballard	Waitress BD: 12-11
4. Beasley, John 14515 S. Clackamas River Dr. Oregon City, OR 97045 (503)656-5027	4-H, Forestry, Trumpet, athletics, wood carv- ing, nature study	Student BD: 1-4
5. James R. Beasley 14515 S. Clackamas River Dr. Oregon City, OR 97045 (503)656-5027	family morale booster, golf, outdoors, people, church, family, dad and grandpa	Teamster BD: 2-13
6. Beasley, J. Robert (BEAZ) 6231-22nd N.E. Seattle, WA 98115 (206)523-1876	getting into & causing trouble, finding new & different ways to get out of it, my wife, The Beasley Family & most people, Chatcolab, Little League, WA St. Elks Assoc. Central Area Boy's Club, Seattle School Dist. #1	Bus Driver BD: 2-21
7. Beasley, Miriam 14515 S. Clackamas River Dr. Oregon City, OR 97045 (503)656-5027	4-H, camps, outdoors, PEOPLE, mother & grandma	Teacher BD: 1-30
8. Biggs, Betty Route #1, Box 141 Belgrade, MT 59714 (406)586-6460	4-H	Farm Wife BD: 12-30
9. Biggs, Karen Route #1, Box 141 Belgrade, MT 59714 (406)586-6460	flute, 4-H	Student BD: 10-15

Name, Address, Phone	Interests	Occupation
10. Bradley, Brad 401 E Mercer #31 Seattle, WA 98102 (206)329-0227	People and the out- doors, Margaret	Guide BD: 3-4
11. Burlison, Dorothy 704 N. Lincoln Moscow, ID 83843 (208)882-3891	homemaker, bridge, crocheting, people	Homemaker BD: 3-1
12. Burlison, Vernon 704 N. Lincoln Moscow, ID 83843 (208)882-3891	gardening, hiking, fishing, hunting, bowling, writing, bridge, Methodist Church, etc.	Retired BD: 11-19
13. Carson, Terry 31½ Syringa Mobile Park Moscow, ID 83843 (208)882-3017	talking, people, and most of all my husband and family	Secretary Wife & Mother BD: 10-2
14. Clayton, Don 912 Berlin Street Waupaca, WI 54981 (715)258-7015	music, aging, camping, traveling, reading, bird watching, canoeing	Retired BD: 5-19
15. Clayton, Dorothy 912 Berlin Street Waupaca, WI 54981 (715)258-7015	early childhood development, bird watching, traveling, camping, art, swamps	Retired BD: 4-4
16. Davis, Patrick 1705 W. College Bozeman, MT 59715 (406)587-1497	Sharing with people	Student BD: 5-7
17. Fox, Ethyl 10625 S.E. 362 B27 Boring, OR 97009 (503)663-5150	Community School Coordinator, Outdoor Cooking, Reading, 4-H and Girl Scouts	Cook m-m-m-m-m BD: 9-21
18. Fox, Shawn 10625 S.E. 362 B27 Boring, OR 97009 (503)663-5150	Photography, hiking	Cook/Student BD: 5-10
19. Gerdes, Ed 820 Lozier Lane Medford, OR 97501	sports, ceramics, reading, people, international relations, law, and lots more	Student BD: 3-12



Name, Address, Phone	Interests	Occupation
20. Halawani, Hani 7531 Canby Avenue #14 Reseda, CA 91335 (213)996-2559	coin collecting, sports	Lamp Designer BD: 10-25
21. Heard, Bill 1621 3rd Ave. South Great Falls, MT 59405 (406)453-2088	fishing, 4-H, fly-tying	Teamster BD: 8-16
22. Heard, Sally 1621 3rd Ave. South Great Falls, MT 59405 (406)453-2088	painting, 4-H, church	Housewife BD: 3-27
23. Heard, Terri 1621 3rd Ave. South Great Falls, MT 59405 (406)453-2088	guitar, singing, people, crafts, poetry, 4-H, youth groups	Display Person BD: 10-16
24. Hodgins, Teri P.O. Box 832 Emmett, ID 83617 (208)365-6894	singing, dancing, exchanging ideas & interests, 4-H	Secretary BD: 8-20
25. Kohut, Carl Eden Route Great Falls, MT 59401 (406)736-5557	poetry, riding a horse around, nature, 4-H	Student BD: 8-17
26. Kraus, Theresa 144 S. Monmouth #3 Monmouth, OR 97361 (503)838-3101	kids, camping, guitar and piano,	Student BD: 3-22
27. Kreiter, B.J. 23404 N.E. Weakly Camas, WA 98607	outdoor cooking, hiking, swimming, arts & crafts, music and 4-H	Bus Driver BD: 2-2
28. Lakey, Carol 365 W. Jackson #3 Monmouth, OR 97361 (406)838-1317	cooking, singing, clowning (I am a natural ham), elem. education & church groups	Student BD: 5-10
29. Low, Howie Rt 2, South, Box 869 Great Falls, MT 59401 (406)453-5288	ranch hand, roping, leather work, 4-H	Fire Fighter BD: 7-20

	<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
30.	MacRae, Diana 7528 Canby #108 Reseda, CA 91335 P.O. Box 226 Ravonia, Santon Transual South Africa	human relations interest, writing and singing	Writer BD:
31.	Main, Roy 660 West Main Road El Centro, CA 92243 (714)352-3446	song, dance, M.C., senior citizens	Retired BD: 8-17
32.	Matteo, Joe 10055 Oak Hill Road Independence, OR 97351 (503)838-1186	leather work, sail boating, dancing, FFA and 4-H	Student Pump gas BD: 10-28
33.	McNall, Susan P.O. Box 1622 Sandpoint, ID 83864 (208)263-8209	4-H, homemakers council and an interest in art	County Home Economist BD: 4-3
34.	Murphy, Maureen 10440 S.W. 63rd Drive Portland, OR 97219 (503)246-6790	kids, outdoors, people	Student BD: 5-20
35.	Norquist, Jan 628 Locust Walla, Walla, WA 99362 (509)529-6134	camp cooking, artist, leadership, backpacking, camp fire	Beauty Consult+ tian BD: 4-7
36.	Olsen, Burton 273-A, R.B. Brigham Young University Provo, UT 84602 (801)374-1211, Ext 3813 (801)489-6075	games, dancing, outdoor activities, etc.	Teacher BD: 5-23
37.	Panich, Mary 1822 1st Ave. South Great Falls, MT 59401 (406)452-3245	guitar, voice, calligraphy, sew, write, cook, 4-H, spurs, science club, ministry	Student BD: 3-3
38.	Patterson, Mark 3541 Yorkshire Road Pasadena, CA 91107 (213)681-8654	woodcarving, bonsai, hiking, writing, piano & organ, folk music, church, garden- ing, canoeing, backpacking, foreign affairs, travel	House Painter BD: 12-24

Name, Address, Phone	Interests	Occupation
39. Peck, Kym 2708 1st Ave. No. Great Falls, MT 59401 (406)452-2364	people, travel, speech, macrame', singing, 4-H	Student BD: 8-7
40. Riback, Shelly 760 Toliver Molalla, OR 97038 (503)829-9342	swimming, hiking, singing, dancing, games, skiing(downhill, cross-country, water), favorite sayings, people	Student BD: 6-13
41. Rovetto, Angelo 2504 Butterfield Road Yakima, WA 98901 (509)453-2339	silver polishing, rock hound, golf and world traveler	Retired BD: 1-21
42. Rovetto, Elaine 2504 Butterfield Road Yakima, WA 98901 (509)453-2339	handcrafts of many kinds, language and communicating, reading, writing, painting	Living Fully BD: 11-10
43. Rovetto, Mark 2504 Butterfield Road Yakima, WA 98901 (509)453-2339	people, skiing, cars, talking, listening, bikes, leading, flying 4-H	Student BD: 1-16
44. Salyer, Brian Naval Weapon Station Seal Beach, CA 90740 (213)431-9022	restoring old cars, jogging, "girls"	Navy BD: 11-14
45. Santiford, Marge 9213 45th Place S.E. Snahomish, WA 98290 (206)334-1071	people, gardening, camping, music, art, square dancing, sewing	R.N. BD: 7-15
46. Schmit, Ken 4730 Blackwood Road Bozeman, MT 59715 (406)586-6420	dancing, jitterbug, basketball	Student BD: 7-15
47. Schuld, Betty 5603 S.E. Aldercrest Road Milwaukie, OR 97222 (503)654-3608	4-H camp, hiking, rap sessions, people	people watcher BD: 8-8
48. Schwartz, Dick 5678 S.E. Harlene Milwaukie, OR 97222 (503)654-7593	people, boating, fishing, camping, travel	Insurance Engineer BD: 7-29

	<u>Name, Address, Phone</u>	<u>Interests</u>	<u>Occupation</u>
49.	Schwartz, Philip PSC Box 7553 Cheyenne, WY 82001 (407)635-0408	Karate, science fiction, dancing, leadership, people	Air Force BD: 11-9
50.	Staigmilller, Lisa Box 284, Rt. 4 South Great Falls, MT 59401 (406)727-8492	cake decorating, piano, <u>all</u> outdoor activities and/or sports, 4-H	Student Copygirl BD: 1-16
51.	Steckelberg, Leila 9406 164th Street N.E. Arlington, WA 98223 (206)435-3075	people, family, silver smithing, dancing (square), rock hounds, camping, recreation and crafts in general	Home Economist Recreation Specialist BD: 7-30
52.	Stephens, Clarence 204 28th Street North Great Falls, MT 59401 (406)452-1427	people, antique cars, and my family	Dentist BD: 3-1
53.	Stephens, Doc Rock (LaRele) S. 4808 Helena Street Spokane, WA 99203 (509)448-0329	human, rock hounding, people, "sex?", reason--age 64!!	Retired BD: 3-20
54.	Smith, Joan Route #4, West River Side Missoula, MT 59801 (406)258-6226	people, outdoors, boat racing 280's, square dancing	Red Worms Fish Food BD: 5-9
55.	Townsend, Bob 2790 S.E. Regner Road Gresham, OR 97030 (503)665-5876	hunting, fishing, outdoor activities, 4-H	Retired BD: 4-12
56.	Townsend, Genie 2790 S.E. Regner Road Gresham, OR 97030 (503)665-5876	hunting, wild flowers, outdoors travel, cooking for camps	Housewife BD: 1-27
57.	Wales, Dwight <del>Rt 4, Box 286</del> 77-9127 286th Street N.E. Arlington, WA 98223 (206)435-3865	indian lore	Retired 11-22
58.	Wallbaum, Cal 5605 Englewood Hill Place Yakima, WA 98908 (509)966-9142	metal work, equipment operation & repair, nature, wild hort.	Inspector- (vehicles) BD: 9-9

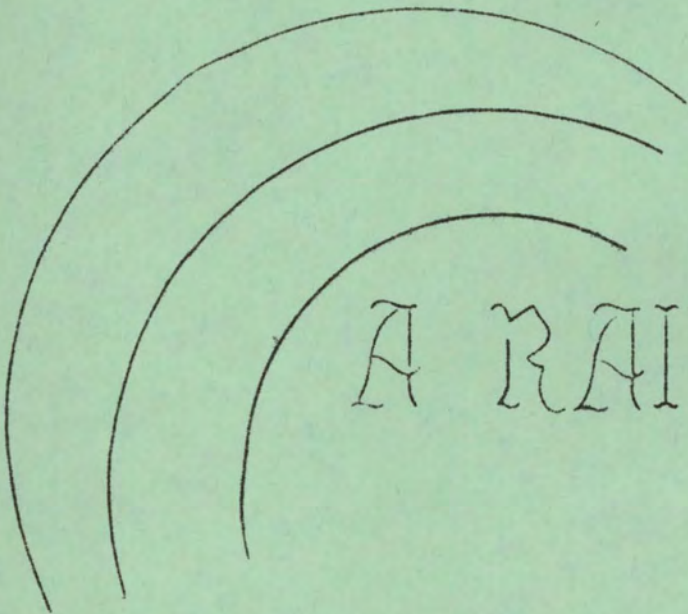
Name, Address, Phone	Interests	Occupation
57. Wallbaum, Laurel 5605 Englewood Hill Place Yakima, WA 98908 (506)966-9142	people, crafts, furniture refinishing, art, music, life, handicapped	L.P.N. BD: 9-5
60. Wells, David Rt 4, Box 1603 Hoquiam, WA 98550 (206)532-2287	4-H, singing, little children	Student BD: 12-24
61. Wells, Florence Rt 4, Box 1603 Hoquiam, WA 98550 (206)532-2287	4-H, little children of all ages, family, dancing, singing	Professional Volunteer BD: 3-12
62. Watts, Sonya 1423 Jackson Walla Walla, WA 99362 (509)529-1635	singing, creative arts, rapping, Camp Fire	Housewife, Student BD: 4-14
63. Whalen, Monica 2601 3rd Ave. No. Great Falls, MT 59401 (406)452-0576	drama, art, outdoors, school, 4-H, church, thespians	Student BD: 11-23
64. White, Stewart (Stew) 12805 S.E. 172nd Boring, OR 97009 (503)658-3995	special interests:4-H other people, all kinds of things; Talents: questionable, but probably	Fire Fighter BD: 4-1
65. Winchester, Burl 8401 Huffine Lane Bozeman, MT 59715 (406)587-7965	group leadership, bio-feedback, grain hemisphere cateralization	Private Con- sultant BD: 10-25
66. Yeoman, Sue 31½ N. Main #3 Ashland, OR 97520 (503)488-0535	people and nature, 4-H	R.N. BD: 8-31

If you have a change of address, drop a note to the Chat Chat Editor and it will get passed around.

"If a man has what he needs to be happy, he is already rich."

LATECOMERS

	<u>Name, Address, Photo</u>	<u>Interests</u>	<u>Occupation</u>
67.	Grier, Marjorie N. 1108 Oberlin Spokane, WA 99206	nomad, too	Retired BD: 5-23
68.	DuBois, Marianne P.O. Box 703 Julian, CA 92036 (714)765-1438 1135	life and living	Outdoor Edu- cation BD: 9-5
69.	Bauer, Chuck 704 West "C" Street Moscow, ID 83843 (208)882-3658	Theatre, Music	Lawyer BD: 8-23



A RAINBOW  
OF  
FACES



Front Row

1-1 John Beasley  
1-2 Mark Patterson  
1-3 Diana MacRae  
1-4 Joan Smith  
1-5 Hani Halawani  
1-6 Cal Wallbaum  
1-7 Laurel Wallbaum  
1-8 Betty Schuld  
1-9 Jan Norquist  
1-10 Marge Santeford  
1-11 Dorothy Burlison  
1-12 Vernon Burlison  
1-13 Susan McNeil  
1-14 Dick Schwartz  
1-15 Jim Beasley

2nd Row

2-1 Ethyl Fox  
2-2 Angelo Rovetto  
2-3 Elaine Rovetto  
2-4 Genie Townsend  
2-5 Jackie Baritell  
2-6 Brian Salyer  
2-7 Sally Heard  
2-8 Sonya Watts  
2-9 Carol Lakey  
2-10 Burton Olsen  
2-11 Jean Baringer  
2-12 Clarence Stephens  
2-13 Theresa Kraus  
2-14 Shelly Riback  
2-15 Maureen Murphy  
2-16 Roy Main  
2-17 Terry Cason

3rd Row

3-1 Leila Steckelberg  
3-2 Burl Winchester  
3-3 Kym Peck  
3-4 Ken Schmit  
3-5 Joe Matteo  
3-6 Florence Wells  
3-7 Mark Rovetto  
3-8 Monica Whalen  
3-9 Lisa Staigmiller  
3-10 Betty Biggs

4th Row

4-1 Miriam Beasley  
4-2 Bill Heard  
4-3 Dwight Wales  
4-4 Carl Kohut  
4-5 Terri Heard  
4-6 Ed Gerdes  
4-7 Brad Bradley  
4-8 Phil Schwartz  
4-9 Sue Yeoman  
4-10 Howie Low  
4-11 Stewart White  
4-12 Mary "Buffalo" Pancich  
4-13 Pat Davis  
4-14 David Wells  
4-15 Dorothy Baird

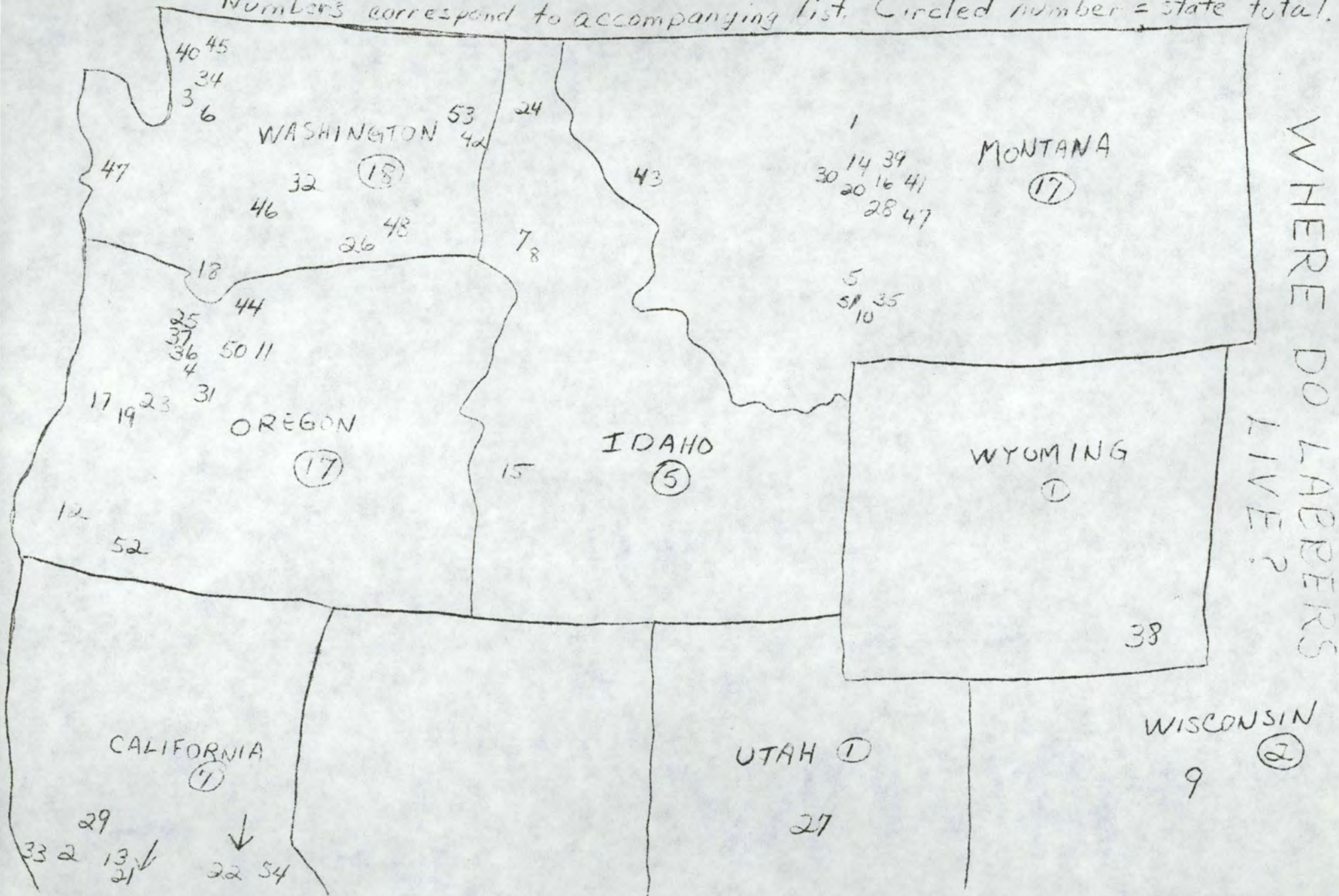
4-16 Chet Baird  
4-17 Bob Townsend  
4-18 Shawn Fox  
4-19 Karen Biggs  
4-20 Donald Clayton  
4-21 Dorothy Clayton



## ALPHABETICAL LIST BY FIRST NAME

2-2	Angelo Rovetto	1-7	Laurel Wallbaum
3-10	Betty Biggs	3-1	Leila Steckelberg
1-8	Betty Schuld	3-9	Lisa Staigmiller
4-2	Bill Heard	1-10	Marge Santeford
4-17	Bob Townsend	1-2	Mark Patterson
4-7	Brad Bradley	3-7	Mark Rovetto
2-6	Brian Salyer	4-12	Mary Pancich
3-2	Burl Winchester	2-15	Maureen Murphy
2-10	Burton Olsen	4-1	Miriam Beasley
		3-8	Monica Whalen
1-6	Cal Wallbaum	4-13	Pat Davis
4-4	Carl Kohut	4-8	Phil Schwartz
2-9	Carol Lakey	2-16	Roy Main
4-16	Chet Baird	2-7	Sally Heard
2-12	Clarence Stephens	4-18	Shawn Fox
4-14	David Wells	2-14	Shelly Riback
1-3	Diana MacRae	2-8	Sonya Watts
1-14	Dick Schwartz	4-11	Stewart White
4-20	Donald Clayton	4-9	Sue Yeoman
4-15	Dorothy Baird	1-13	Susan McNall
1-11	Dorothy Burlison	4-15	Terri Heard
4-21	Dorothy Clayton	2-17	Terry Carson
4-3	Dwight Wales	2-13	Theresa Kraus
4-6	Ed Gerdes	1-12	Vernon Burlison
2-3	Elaine Rovetto		
2-1	Ethyl Fox		
3-6	Florence Wells		
2-4	Genie Townsend		
1-5	Hani Halawani		
4-10	Howie Low		
2-5	Jackie Baritell		
1-9	Jan Norquist		
2-11	Jean Baringer		
1-15	Jim Beasley		
1-4	Joan Smith		
3-5	Joe Matteo		
1-1	John Beasley		
4-19	Karen Biggs		
3-4	Ken Schmit		
3-3	Kym Peck		

Numbers correspond to accompanying list. Circled number = state total.



Numbered names to correspond with map

1. Jean Baringer, Conrad, Mt.
2. Jackie Baritell, Walnut Creek, Ca.
3. Chris and Bob Beasley, Seattle, Wa.
4. Mama, Jim and John Beasley, Oregon City, Or.
5. Betty and Karen Biggs, Belgrade, Mt.
6. Brad Bradley, Seattle, Wa.
7. Vern and Dorothy Burlison, Moscow, Id.
8. Terry Carson, Moscow, Id.
9. Don and Dorothy Clayton, Waupaca, Wi.
10. Pat Davis, Bozeman, Mt.
11. Ethyl and Shawn Fox, Boring, Or.
12. Ed Cerdes, Medford, Or.
13. Hani Halawani, Reseda, Ca.
14. Bill, Sally, and Terri Heard, Great Falls, Mt.
15. Teri Hodgins, Emmet, Id.
16. Carl Kohut, Great Falls, Mt.
17. Theresa Kraus, Monmouth, Or.
18. B.J. Kreiter, Camas, Wa.
19. Carol Lakey, Monmouth, Or.
20. Howie Lowe, Great Falls, Mt.
21. Diana MacRae, Reseda, Ca.
22. Roy Main, El Centro, Ca.
23. Joe Matteo, Independence, Or.
24. Susan McNall, Sandpoint, Id.
25. Maureen Murphy, Portland, Or.
26. Jan Norquist, Walla, Walla, Wa.
27. Burton Olsen, Provo Ut.
28. Mary Panich, Great Falls, Mt.
29. Mark Patterson, Pasadena, Ca.
30. Kym Peck, Great Falls, Mt.
31. Shelly Riback, Molalla, Or.
32. Elaine, Angelo and Mark Rovetto, Yakima, Wa.
33. Brian Salyer, Seal Beach, Ca.
34. Marge Santiford, Snahomish, Wa.
35. Ken Schmit, Bozeman, Mt.
36. Betty Schuld, Milwaukie, Or.
37. Dick Schwartz, Milwaukie, Or.
38. Phil Schwartz, Cheyenne, Wy.
39. Lisa Staigmiller, Great Falls, Mt.
40. Leila Steckelberg, Arlington, Wa.
41. Clarence Stephens, Great Falls, Mt.
42. Doc Rock Stephens, Spokane, Wa.
43. Joan Smith, Missoula, Mt.
44. Bob and Genie Townsend, Gresham, Or.
45. Dwight Wales, Arlington, Wa.
46. Cal and Laurel Wallbaum, Yakima, Wa.
47. David and Florence Wells, Hoquiam, Wa.
48. Sonya Watts, Walla Walla, Wa.
49. Monica Whalen, Great Falls, Mt.
50. Stew White, Boring, Or.
51. Burl Winchester, Bozeman, Mt.
52. Sue Yeoman, Ashland, Or.
53. Marge Grier, Spokane, Wa..
54. Marianne DuBois, Julian, Ca.

*You'll come see us  
sometime, ya hear!*

May 13, 1979  
Billings, MT

Dear Friends:

Just a few lines to let you know that I'm still alive. I'm writing this letter slowly because I know that you can not read fast. You won't know the house when you come here . . . . we've moved.

About my husband. . . he has a lovely new job. He has 500 men under him. He is cutting grass at the cemetery.

There was a washing machine in the new house when we moved in, but it isn't working too good. Last week I put 14 shirts into it, pulled the chain, and I haven't seen the shirts since.

My sister, Mary, had a baby this morning. We haven't found out whether it is a boy or girl, so I don't know whether I'm an aunt or an uncle.

My Uncle Nick drowned last week in a vat of wine in Mastrionni's Brewery. Some of his workmates dived in to save him, but he fought them off bravely. We cremated his body. It took three days to put out the fire.

My husband didn't have much to drink at Christmas. I put a bottle of castor oil in his pint of beer. It kept him going till New Year's Day. I went to the doctor on Thursday and my husband came with me. The doctor put a tube into my mouth and told me not to open it for ten minutes. My husband offered to buy it from him.

It only rained twice last week, first for three days, and then for four days. Monday it was so windy, that one of our chickens laid the same egg four times.

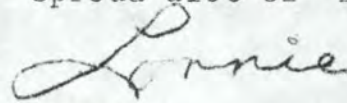
We had a letter yesterday from the undertaker. He said if the last installment wasn't paid on Grandma within 7 days, up she comes....

Your loving friend,  
Lonnie

P.S. I was going to send you \$20.00 but I had already sealed the envelope.

All kidding aside (you do realize that this is a "joke", don't you?) But, all kidding aside, I am really missing all of you this week. Sure do wish I was there. The weather here has been so nice--even downright hot. I hope it is the same there. Kay, Karen and Janet send their love, too, and Linda, who graduates from high school this week, is still looking forward to Chat. Maybe next year she will be able to be there. We are all busy, as usual. Oh, how I wish we could be there with you all, but since we can't be bodily, you know that our thoughts and prayers for everyone of you are there. Please come and visit us soon. Our doors are always open.

Spread alot of "E's" around for us,

  
Lonnie

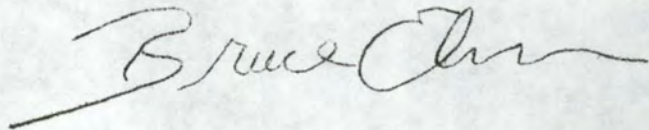
Dear Chatcolabbers:

I wish that I were up there with all of you. Time is not the problem, but money and someone to watch my three girls are. (I am presently looking for work.)

Sunday night my girls and I got out the guitar, auto-harp and Ukolole and our Chat song-books and had a song-fest singing "I Love the Mountains", "Each Campfire Lights Anew", "Every Time I Feel the Spirit", "Rose", etc.-etc. We live about a block from The Provo River (actually a stream) and took a hike along it yesterday--we, we sort of had our own "Little, Little Chat".

Please send me a notebook including a picture. I hope the enclosed check is sufficient; if not, let me know. Have lots of fun!

Your Chatco Friend,



Bruce Elm  
635 W. 980 North  
Provo, UT 84601

#####

He who  
has selves  
has self

He who is true  
to his many selves  
is true to himself

Monday 8:00 a.m.  
14 May 1979

Dear Jackie, Roy, Mark, Brian, Betty, Mama B, Jan, Sonya, Leila, Burton and every other beautiful person.

I've been playing a game with myself since noon yesterday, trying to guess what nonsense and business all the lucky people in Worley, Idaho are doing. It brings me a little closer to you all and is a source of entertainment--although my friends down here are beginning to wonder..

No matter how bad a situation seems at the time, there seems to be something good in it. Well...while all of my teacher-friends were lining up summer employment I was trying to re-align my knee. And then the infamous truck (of Travelers three summer of '78 fame) required extensive doctoring. Now, what could possibly be good about all this? The truck is itching to hit the highway and I have nothing to tie me to home. How could that happen two years in a row?!!

Does your summer camp need a water safety instructor/life guard? new games leader? song leader? Floppy-eared yellow dog? (It's a package deal, you know). I would like to help out at as many camps as possibly before August--rest first and visit some wee-end Chat Reunions. Just let me know when and where your camp is held and what you need (monetary solicitations are laughed at...) If Jackie Baritell can be convinced, she will be traveling with me (I know I use unfair tactics Jax!)

You are all so much in my thoughts this week, the memories are so vivid I feel as though I'm with you. Make it another 'best ever' workshop.

My love reaches out to you all,

Marianne

P.S. Does anyone know a cure for a cob-webby mailbox?

WELL, LOW AND BEHOLD TO EVERYONE'S SURPRISE (ESPECIALLY JACKIE'S) and some brainstorming by STEW, MARK AND BRIAN with a little bribery by TERRY

MARIANNE (RAINBOW HERSELF) FLEW INTO CAMP 10:00 P.M. THURSDAY NIGHT!!



Marianne

EXCERPTS FROM LETTER OF ANNA COPPOLA OF NOVEMBER 11th, 1978.  
(CASTLEUAMMARE, ITALY):

Yes, the Rovetto's were here and it was just wonderful to have them with me. We talked about the good time we had in Chat. Well, everything with me is all right. I went to Paris (France) two weeks ago and I loved it. I'm trying to go to Germany or to Austria to learn German. I hope it will be possible. Here, the weather is still nice and warm. I'm doing some recitation with the television (comedies) and I'm being very active with the new Italian A.F.S.

Take all my love and share it with all the Chatcolabbers and have a great Christmas and a Happy New Year 1979.

#####

May 15-79

Dearest Jackie and All Chat Friends,

My heart and mind are with you this week at Chatcolab. We (meaning my family plus Nancy E., Jim C., Jenny J., Pat D., Kelly Jo, Tom Z., and Mark S who I've had the pleasure of seeing the past 6 weeks, but couldn't get to Chat) are all fine. Jim and Pat graduate from MSU next month. If the gas situation improves in California, I hope to see more of or at least talk with more of you in July enroute to San Diego. Our itinerary takes us to Milwaukee (Betty, Janice, Dick and Seasloys') the first 2 days of July, thru Eugene, Grants Pass and Crecent C. to the Bay area on the 5th (Jackie) on to S.D. July 6-12 (Marianne, Roy, Gwen) then to Phoenix, Brand Canyon, etc. about the 15th. If i'm missing anyone, let me know.

Congratulations, Jackie, on finishing your thesis. I assume your guardian angel came through with some typing help.

Please pass the trip info on th those at Chat. I'd hoped to write notes, but haven't even gotten one to you till now.

Do hope to see you in July.

Special E. Hugs to Leila and Dwight.

Love and prayers,  
Dee

Dee Jaspers  
Rt 1, Box 32  
Fort Shaw, MT 59443

HellowLabbers:

Here I am, more or less supervising an 18 hour volleyball marathon, so in my spare time I figured I'd write a lo-o-o-o-ong letter, like about 4-5 feet or so. (It's written on adding machine tape)

Hi to all those that have attended for the past 3 years that I've never met and especially those that DO remember.

I'm now located (until June) in Fremont, Nebraska, finishing up my field work from the University of Oregon. June 5, I'll be done with school (foraat least a couple of years) and will return to BEAUTIFUL Clackamas County Oregon for 2 whole days. Then I leave for Awesome Alaska for the summer. Sigh!! How is Lelia? Happy Mother's Day to all those that qualify, especially Elaine and Hepsuba if she's still there (she knows who she is, don't you Lonnie??)

Things are going pretty well here. I'm co-ordinating a leisure abbration--a 3 day event to get all leisure service providers (clubs, businesses, agencies) more public awareness of their program. Its really coming along well so far. Really enjoy my job. (I usually don't supervise, mostly just planning). I've also been working on the summer baseball, softball league schedules etc. Then just for variety I've been working on the budget, (which we are just finishing) and other misc. things. I'm in the process of charting the increase in participation over the past 5 years (in attitudes over a 80% increase over 1974) than when I present it they will see the need for more staff!! We offer twice as many programs, have more than double the participation and have dropped full time staff from 3 in the Recreation Department to just 2½. Talk about a LOT of work!! Sihg!

I'm also coordinating a program with the Museum and the high schools to rebuild a log cabin this summer (Yes, they DO have logs in Nebraska! I was surprized too!!) Hopefully this will tie into a history class through the school, but I'm not sure yet. Well, need to at least look like I'm doing something.

TE" Hugs to everyone. (You can collect them from Shelly!)

Wish I were there,

Shalam,

Dick Headrick

Dick Headrick  
1220 N. Union  
Fremont, NE 68025  
(402)721-7654 (home)  
(402)721-5712 (work)

After June 8: Campfire  
Chugach Council  
Anchorage, AK



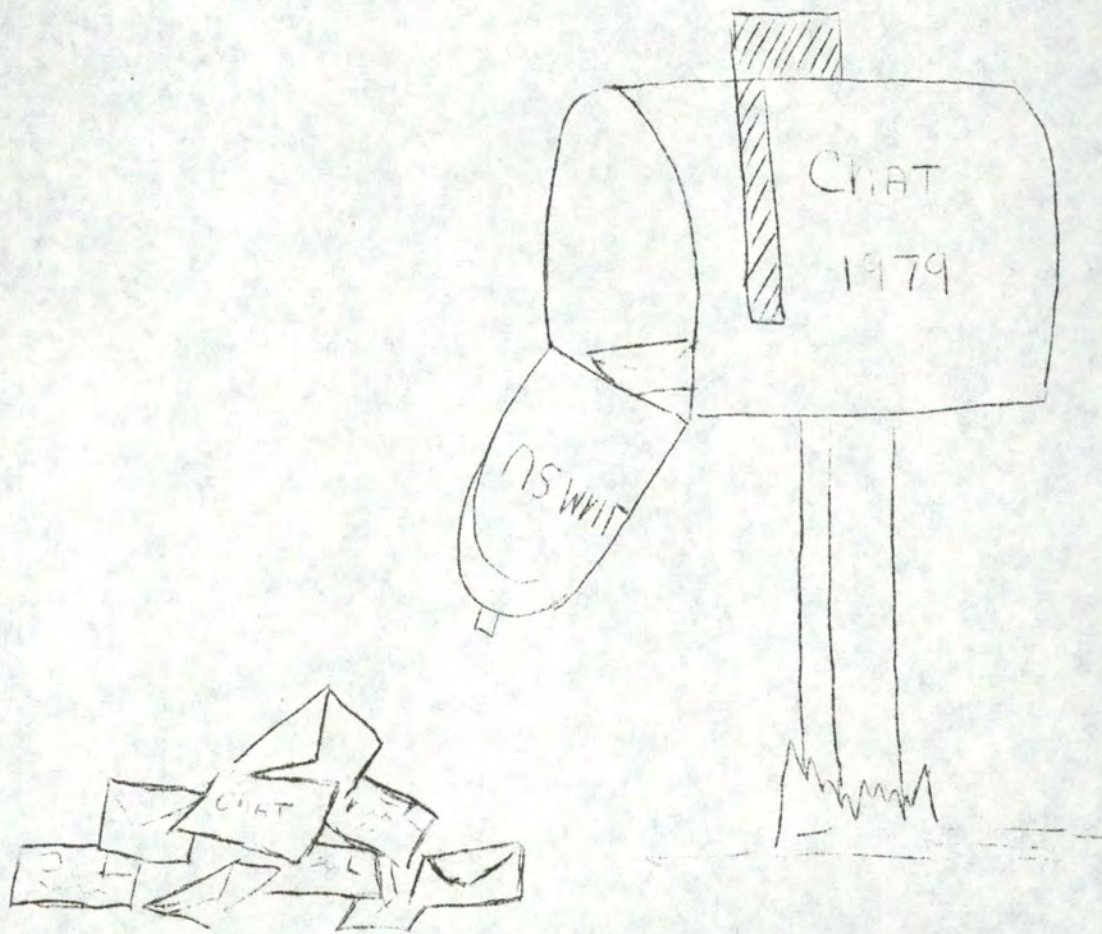
Dear Chat People:

Here is just a note to wish you all a very beautiful week. It has been two years since I have attended the lab now, but I, from time-to-time, am fortunate to see some of you and I often think back and reflect upon the moments of my experiences at Chat (especially at this time of year). Many things that have been happening recently in my life have caused me to wish that I was there sharing the week with you, and well I guess there is always next year, but who knows. A special thanks to you who have touched my life in your special ways to give it all special meaning.

In that love and friendship

Kelly Jo Dwyer

405 South Hedges  
Bozeman, MT 59715



A CORNY BUT THOUGHTFUL LETTER--  
Corny ending and Thoughtful Beginning-

From

Marta Davis-  
"Sunshine Oregon"

Friends so far away from me  
So close inside my heart.  
I begin this crazy letter to you-  
Full of joking right from the start.

You know by now I miss  
Your faces.  
And truly wish I were there-  
But someone came into my  
Sweet life-  
And I knew I wouldn't Dare-

"JOSHUA E. DAVIS. ESQ."

The joy and love swells inside of me  
Everytime I think of you  
E-Hugging one another-  
Pat, Mama B and Stew-

Another name's inside me now  
He's known as Papa b.  
I've a picture of him in my mind-  
Sitting Beneath a tree-  
Lighting his pipe and talking of old  
Enchanting all who draw near-  
While close by Don and Burl discuss  
What they'll be doing next year.

I've heard a man mere boy) has returned to the fold  
His name is Howie Low-  
I met him once and shared a few hugs-  
And hear he's a Fireman now-  
You've come a long way Cowboy!

Well, out of my shell and into your world  
I've come to you unafraid-  
Please share my fuzzies with all, old and new-  
And sit for me in the shade.  
I give to you my inner sun-  
And the moon at night to glow-  
I will share with you all my memories-  
And the feelings of Chat I've come to know-

I'm reaching out so catch me now  
I sail into your lives'  
I sit so silently within my boat-  
So as not to disturb the tides-

Marta Davis' letter cont'd

To our new friends-

You all will grow when you just reach out  
And touch souls with a fellow friend-  
And when Sunday comes around so soon  
You'll be assured this isn't an end.

For a whole new insight has just taken place-  
With this beautiful week you've shared-  
And through the year look back, keep memories close-  
Remember someone at Chat really cares.

Don't be afraid of someone new  
Or something that you've done-  
Chat is for finding out how far you've come-  
And how far you've still got to run.

This is a great experience you've shared.  
And each year is added on-  
Some one or something new to meet-  
Who shares a love that lingers on and on.

So this year may be your first one here-  
But next year try to come back-  
For keeping this warm fuzzy feeling renewed-  
Helps keep your life on the right track-

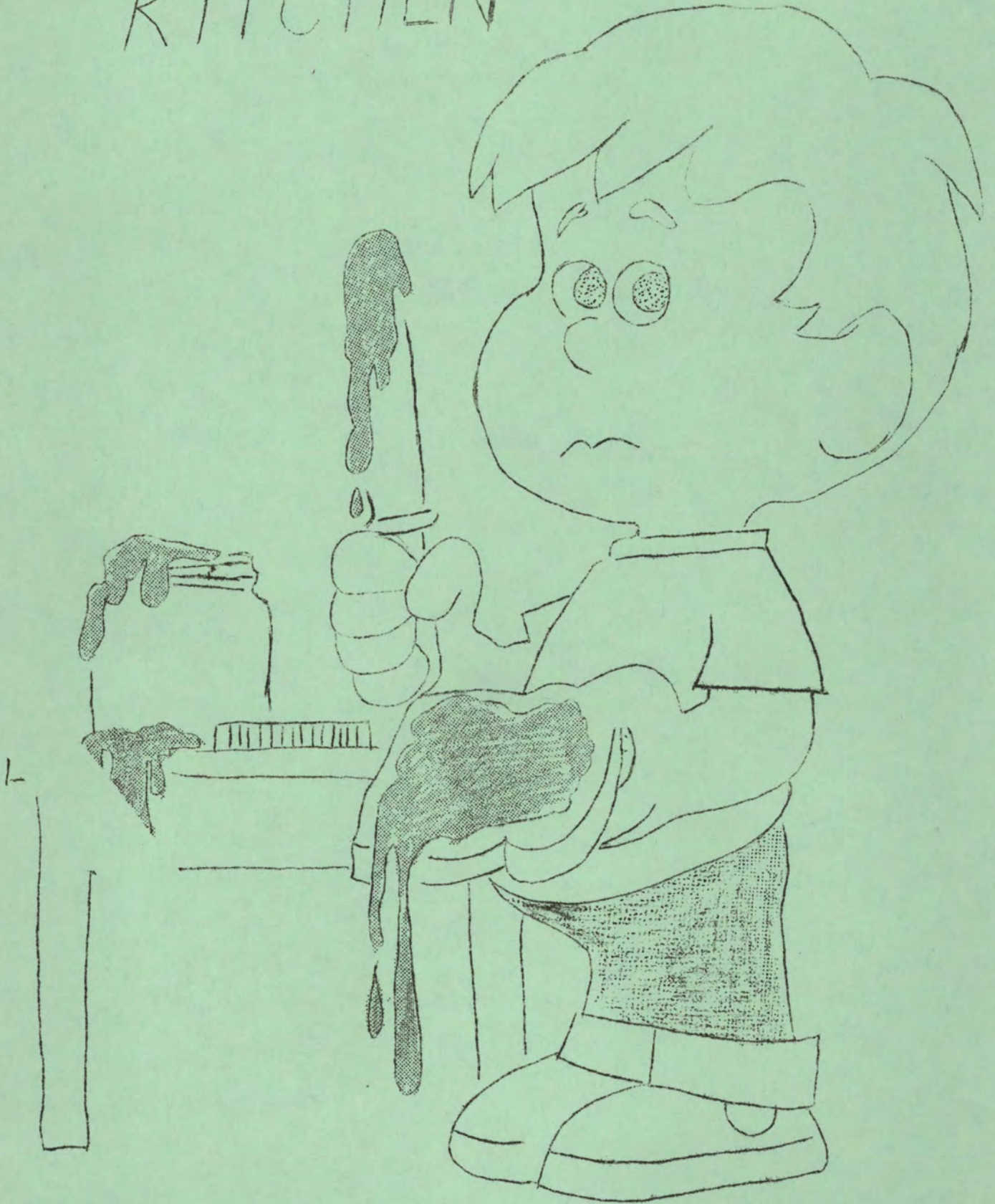
I too shall return to life with you-  
And share my thoughts even more-  
Until we meet next year my friends-  
I send my wishing boat to your shore-

I love you all from within,

Marta



CHAT in the  
KITCHEN



THE WEEK'S MENU

May 12 - Saturday Night

Sandwiches (lunch meat, tuna, PB&J)  
Macaroni Salad  
Fruit & cookies  
Coffee, tea, milk

May 13 - Sunday Breakfast

Apple juice  
Hot cakes & eggs  
Dry cereal  
Syrup - jam  
Tea, coffee, milk

- Lunch

Mexican hot dish  
Cottage cheese  
Rhubarb crisp  
Bread, butter  
Coffee, tea, milk

- Dinner

Oven fried chicken  
Cottage cheese & pineapple  
Fresh asparagus  
Mashed potatoes & gravy  
Chat-co-cake  
Bread, butter  
Tea, coffee, milk

May 14 - Monday Breakfast

Apricot juice  
Bacon & eggs  
Cold cereal  
Toast, jam  
Coffee, tea, milk

- Lunch

Scalloped potatoes & turkey loaf  
Bean salad  
Fruit cocktail crisp  
Bread, butter  
Coffee, tea, milk

- Dinner

Meat balls in gravy  
Molded jello with carrots & pineapple  
Corn  
Rice  
Fudge cake & topping  
Bread, butter  
Coffee, tea, milk

May 15 - Tuesday Breakfast

Stewed prunes  
Orange hot cakes  
Eggs & sausage  
Cold cereal  
Syrup, jam  
Tea, coffee, milk

- Lunch

Macaroni & cheese  
Coleslaw  
Garlic bread  
Pears & cookies  
Tea, coffee, milk

- Dinner

Baked ham  
Baked potatoes  
Tossed salad  
String beans  
Apricot crisp  
Bread, butter  
Tea, coffee, milk

May 16 - Wednesday Breakfast

Apple juice  
French toast  
Hot cereal  
Bacon  
Tea, coffee, hot chocolate

- Lunch

Clam chowder  
Crackers  
Tossed salad  
Date-orange cake  
Tea, coffee, milk

- Dinner

Hot dogs & buns  
Mustard, relish, catsup  
Potato salad  
Butter scotch & vanilla pudding  
Cookies  
Coffee, tea, milk

May 17 - Thursday Breakfast

Apple juice  
Bacon & eggs  
Muffins, jam  
Cold cereal  
Tea, coffee, hot chocolate

- Lunch

Sandwiches (turkey, tuna, lunch meat)  
Jello salad  
Tomato juice  
Crazy cake  
Oranges

- Di-ner

Pork chops in mushrooms  
Scored potatoes  
Carrot sticks  
Peas  
Baked apples  
Cinnamon pull aparts  
Coffee, tea, milk

May 18 - Friday Breakfast

Juice  
Bacon & eggs  
Cinnamon toast  
Cereal  
Tea, coffee, hot chocolate

- Lunch

Turkey & noodles  
Vegetable jello  
Ginger bread & topping  
Coffee, tea, milk

- Dinner

Baked fish  
Potatoes  
String beans  
Dinner rolls  
Ice cream & cookies  
Tea, coffee, milk

May 19 - Saturday Breakfast

Juice, prunes, rhubarb  
Bacon & eggs  
Hot cakes or toast  
Syrup, jam  
Cereal  
Coffee, tea, hot chocolate

- Lunch

Chop Suey on rice  
Salad  
Sliced tomatoes  
Strawberry shortcake  
Tea, coffee, milk

- Dinner

TO BE PLANNED

May 20 - Sunday Breakfast

Hot cakes & eggs  
Fruit  
Syrup, jam  
Coffee, tea, milk

Served at Monday Afternoon Tea  
Shared by Elaine Rovetto

### BREAK STICKS

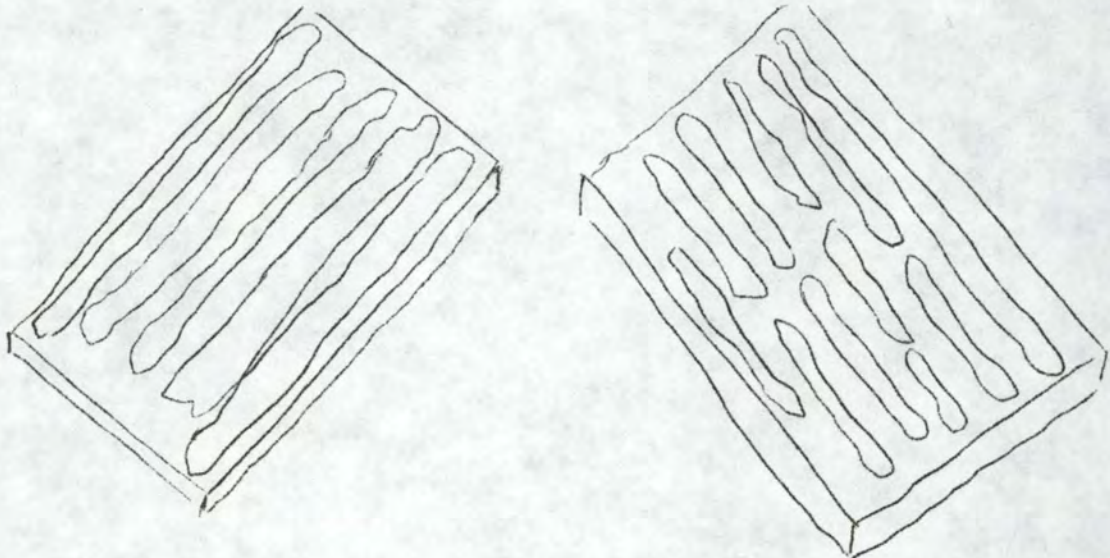
1 C lukewarm water  
1 T sugar  
1½ t salt  
1 cake yeast  
1 large egg

½ C leaf lard or butter,  
softened  
3¼ C sifted flour  
4 T sesame seeds (optional)

In a bowl mix lukewarm water, sugar and salt. Crumble yeast into mixture and stir until dissolved. Beat in egg and butter, or lard, and mix in enough flour to handle easily. Cover and refrigerate for 2 hours or more, or overnight if desired.

Divide chilled dough into small pieces and roll into strips about 8 inches long by 1/4 inch thick. Brush top with water and roll in sesame (Optional) seeds. Place on greased baking sheet 1 inch apart and let rise, covered, until double its bulk, or about 40 minutes.

Bake in a preheated 400° oven 20 minutes or until golden color.  
(Makes 2½ to 3 dozen bread sticks.)



### QUICK TOMALE PIE (6 people)

2 cans tomales  
1 #303 can cream style corn (2 cups)  
1 small can ripe olives, Pitted  
1 cup grated cheddar cheese  
1 T onion  
salt & garlic to taste  
1 T taco sauce  
1 cup corn chips

Drain tomales, reserving chili sauce.  
Remove paper wrapping and cut tomales in 1/2" pieces. Place in 2½ qt. casserole (oiled). Pour chili sauce over top. Add corn, olives, ½ cheese and seasonings and mix lightly with tomales. Top with remaining grated cheese and corn chips. Bake at 350° for 45 minutes or until hot and bubbly.

### PULL APARTS

4½ lbs flour  
2 T salt  
1½ C sugar  
½ C powdered milk  
1½ C shortening  
10 eggs  
1 qt. water (warm)  
1 C Yeast

Dissolve yeast in warm water. Add other ingredients and beat until dough leaves sides of mixing bowl. Pinch off pieces and dip into melted butter, then in cinnamon sugar. Place close together in greased pans. 12" by 20#. Make 2 rows approximately 20 in a row. These require no longer baking time than regular rolls.

### CRAZY CAKE

15 C sugar  
16 C flour  
2 C cocoa  
1/3 C soda  
3 t salt  
5½ C salad oil  
1 1/8 C vinigar  
1 1/8 gal. water  
1/8 C vanilla

Put all dry ingredients into mixing bowl and mix. Add water, oil, vinigar and vanilla all at once to dry and beat well.

Bake at 350° for 30 minutes.



## SCALLOPED POTATOES

100 Portions

Boiling Water  
45lbs of Potatoes  
5oz of salt ( $\frac{1}{2}$  cup)  
White Sauce

Wash, peel, and thinly slice potatoes. Cover with water; add salt and cook until just tender, approximately 10 minutes. Drain well. Place potatoes equally in each greased roasting pan (18 by 26 in), spreading evenly. Make a thin White Sauce. Pour approximately  $\frac{3}{4}$  gallon sauce over each pan of potatoes. Bake at 375 until potatoes are tender and top is brown, approximately 35 minutes.

NOTE: When making the White Sauce, Water drained from the potatoes may be used to reconstitute dry whole and dry nonfat milk or to dilute evaporated milk. Omit salt in sauce and season to taste. Also, Peeled potatoes may be dipped for 3 or 4 minutes in a solution of Antioxidant and water to prevent discoloration.

VARIATION: Scalloped Potatoes and Onions: Layer alternately with potatoes, 2 lb ( $1\frac{1}{2}$  qt) peeled, thinly sliced onions.

## PEAS, CELERY AND CHEESE SALAD

100 Portions       $3\frac{1}{2}$  Gallons

Cheese, diced in  $\frac{1}{4}$  in cubes     $2\frac{1}{2}$  lb (2 qt)  
Peas, canned, drained    13 lb (3-No. 10 cans - 6qt)  
Celery diced     $2\frac{1}{2}$  lb ( $2\frac{1}{2}$  qt)  
onions, chopped    2 lb ( $1\frac{1}{2}$  qt)  
Mayonnaise    3lb. ( $1\frac{1}{2}$ qt)  
Pimiento (optional)    7oz. (1 Cup)

Mix cheese, peas, celery, onions, and Mayonnaise together. Add chopped pimiento if desired. Cover with waxed paper and store in refrigerator to chill. Serve on lettuce leaves or shredded lettuce.

# Give Yourself

Ye Olde Editor's Favorite  
Candy



## a Treat

1 cup butter  
2 tbsp corn syrup  
2 tbsp water  
1 C. sugar  
1½ C. walnuts

8 oz. Hershey Bar

Put butter, syrup, water and sugar in saucepan in that order. Do not stir! Cook on low heat to 288° F.

Put 1½ C. walnuts or almonds on foil in pan about 12" x 18" Cut hershey bar into pieces and spread over nuts. Pour syrup over top and cool. Break into pieces.

Leila

Demo by Marge Leinur Grier  
Dipping Chocolates

### Bon Bons

#### DATE ORANGE CAKE

3 C. sugar  
1 C. oleo  
3 eggs  
3 C. buttermilk  
3 tsp. vanilla  
6 C. flour  
3 tsp. soda  
3 C. nuts  
1 C. dates

Mix and bake 40 min.

Pour TOPPING over warm cake and serve:

Heat juice of 3 oranges (a little rind)  
3 lemons & 3 C sugar  
Pour over warm cake.  
Or serve cold after setting at least 24 hours.

*CHARM is the ability to make someone else think both of you are wonderful.*

#### CENTER

2 C. crunchy peanut butter  
4 Tbsp butter  
2 C. chopped nuts  
2 C. cut-up dates  
2 C. powdered sugar

#### DIP

Melt 1 pkg  
chocolate chips  
1 pkg. butterscotch  
chips  
¼ slab parafin

Keep pan warm over hot water.

Roll "Center" into small balls and dip in chocolate mixture. Place on Waxed paper

A knitting needle or other sharp instrument would be helpful in dipping.

*A Labber, late for breakfast, gave his order as he went through the kitchen:  
"Toast-- not too brown, not too light. Coffee hot but not boiling. A white egg cooked exactly two and a half minutes, and in an egg cup if possible. Add hurry."*

*"Just one question," Marge said.  
"The hen's name is Mabel. Will that be alright?"*



### Refrigerator Fruit Cookies

- 1 c. white sugar
- 1 c. brown sugar
- 1 c. margarine 1/2"
- 1 c. lard
- 3 beaten eggs
- 1c. flour
- 1 tsp. soda            Sift these 3 together
- 1 tsp. cinnamon

- Add 3/2 c. more of flour
- 1tsp. vanilla
- 1 c. nuts
- 1 pkg. fruit cake mix

Mold into 3 loaves--refrigerate over night. Slice thin, bake 400 degrees for 8 to 10 minutes.

### Silver White Cake

- 10 c. flour
  - 6 c. sugar
  - 14 tsp. baking powder
  - 2 tsp. salt
  - 2 c. shortening
  - 4 c. milk
  - 4 tsp. flavoring
  - 16 egg whites (about 2-3 cups)
- Blend flour, sugar, baking powder and salt, add shortening, 2 c's milk and flavoring, beat 2 minutes at medium speed. Add rest of milk and egg whites. Beat 2 more minutes. Bake 350 degrees for 40-50 minutes. Serves 50

### English Cookies

- 2 c. brown sugar
  - 1 c. lard or shortening
  - 2 eggs
  - 1 c. of raisins and nuts
  - 1/2 tsp. salt
  - 1 tsp. soda
  - 1 tsp. Baking Powder
  - 3 c. flour
  - 1 tsp. cinnamon
  - 1 tsp. nutmeg            1 cup cold coffee
- Cream shortening and sugar, add well beaten eggs then coffee and sift dry ingredients and add to mixture. Add raisin and nuts last. Drop from spoon and bake in moderate oven (350) about 10-12 minutes.



### OATMEAL CAKE

Pour  $4\frac{1}{2}$  C. hot water  
over 3 C. oatmeal and  
3 cubes butter or oleo.  
Let stand 20 min.

Add 3 C. white sugar  
3 C. brown sugar  
6 eggs beaten  
 $1\frac{1}{2}$  C. raisins

Add  $4\frac{1}{2}$  C. flour  
3 tsp soda  
3 tsp cinnamon  
 $1\frac{1}{2}$  tsp baking powder

#### TOPPING:

3 C. sugar  
Melt 3 cubes butter  
Stir in 3 eggs  
3 c. coconut  
 $\frac{3}{4}$  C. Evaporated milk  
Boil 2 minutes  
Add 3 tsp vanilla

Bake 30 minutes 350'  
(30-40 min.)

### GINGERBREAD

6 C. flour  
6 tsp baking powder  
 $\frac{3}{4}$  tsp soda  
5 tsp ginger  
3 tsp cinnamon  
 $1\frac{1}{2}$  tsp salt  
1 C. shortening  
 $1\frac{1}{2}$  C. sugar  
3 eggs  
2 C. molasses  
 $2\frac{1}{4}$  C sour milk  
Sift dry ingredients 3 times,  
cream shortening and sugar,  
add eggs to molasses, and dry  
ingredients with milk.  
Bake 30-40 minutes at 350'

### BAKING POWDER BISCUITS

16 cups flour  
 $\frac{1}{2}$  C baking powder  
3 T salt  
2 C lard  
 $1\frac{1}{2}$  C milk

Bake 12 minutes at 450'

### BARBECUE SAUCE

2 C. chopped onion (about 4)  
 $1\frac{1}{4}$  C. brown sugar  
 $\frac{1}{4}$  C. paprika  
 $\frac{1}{4}$  C. salt  
 $\frac{1}{4}$  C. mustard  
 $2\frac{1}{2}$  Tbsp chili powder  
 $1\frac{1}{4}$  Tbsp cayenne pepper  
 $\frac{1}{2}$  C. Worcestershire sauce  
10 C. tomato juice  
 $2\frac{1}{2}$  C. vinegar  
 $2\frac{1}{2}$  C. catsup  
5 C. water.

Makes enough for 40 # of chicken.

### CORN BREAD

4 EGGS  
7 CUPS BUTTERMILK  
2 TSP SODA  
2 CUPS FLOUR  
6 CUPS YELLOW CORNMEAL  
4 TSP. SUGAR  
5 TBSP BAKING POWDER  
4 TSP SODA  
1 C SHORTENING

400' 40 min.

### FUDGE CAKE for 40

Cream together:

$1\frac{1}{2}$  C. shortening  
4 C. sugar  
6 well beaten eggs  
Add: Mix together  
4 oz. chocolate (melted) or 5 oz.  
cocoa

$1\frac{1}{2}$  tsp. soda  
 $1\frac{1}{2}$  C. hot water  
 $1\frac{1}{2}$  pints milk  
Add this liquid alternately  
with 7 Cups flour.  
Bake 25-30 min. at 350'  
Makes 6 - 9" layers.

### APPLE PIES

Crust for 7 pies:

10 C. flour  
 $3\frac{1}{3}$  C. shortening  
4 tsp. salt  
 $1\frac{1}{4}$  C. water  
6 gallons canned apples makes  
20 pies.

## MORE RECIPES

### Brownies

1 1/2 cup shortening                      2 1/2 cups sugar  
6 eggs    3 tsp. vanilla  
1 cup SUGAR flour                      1 1/2 tsp. baking powder  
2 cups chopped nuts                      1 tsp. salt

Mix shortening, sugar, eggs and vanilla. Add sifted dry ingredients. Fold in nuts.  
Bake in a greased pan for 20 to 30 minutes at 350°.

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### No-Bake Chow-mein noodle cookies

1 pkg. chocolate chips  
1 pkg. butterscotch chips  
1 can chow-mein noodles  
1 cup peanuts.

Melt chips. Add other ingredients. Drop on waxed paper.

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### Fudgies

2 cups sugar  
1/2 cup milk  
1/4 lb. butter or margarine  
3 tbs. cocoa  
1/4 tsp. salt.

Mix above ingredients in pan and boil one minute.

Add

1 tsp. vanilla  
3 cups quick oats.

Mix well. Drop from spoon on waxed paper.

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### The Sexagon Punch for Hawaiian Luau

1 46 oz. can orange juice (canned)  
3 cans 46 oz pineapple juice  
4 Hawaiian punch (frozen) large cans  
2 thinly sliced lemons  
1 gal. strong steeped Constant Comment Tea (4 oz. can.  
(leave tea leaves in till cool)  
3 gallons of ice  
3 gallons of water.

Billy Marie Studer.

LaSagne for (50)

3 lbs. LaSagne Noodles  
 3 to 4 onions  
 ½ cup salad oil  
 2 lb. Sausage  
 2 lb Hamberger  
 2 cloves mashed garlic  
 2 #2½ cans tomatoes  
 2-6 oz cans tomato paste  
 6 T Parmeson Cheese  
 2 T salt  
 1 tsp pepper  
 2 T sugar  
 2 lbs. American Cheese

Cook noodles in salted water -  
 Saute onions in oil, add sausage,  
 hamberger and parmeson cheese,  
 tomatoes and paste. Add season-  
 ing. Cut cheese in ½ inch cubes -  
 Layer noodles, meat and cheese in  
 greased pan - 2 layers of each.  
 Bake in 350° oven for 45 minutes.

CHOCOLATE DROP COOKIES

1 cup soft shortening (part butter)  
 2 cups sugar  
 2 eggs  
 4 sq. unsweetened chocolate (4 oz)  
 melted and cooled  
 1½ cup buttermilk or sour milk  
 2 tsp. vanilla  
 4 cups flour  
 1 tsp. soda  
 1 tsp. salt  
 2 cups chopped nuts if desired

Mix shortening, sugar eggs and choco-  
 late thoroughly. Stir in buttermilk  
 and vanilla. Measure flour by dip-level-  
 pour method. Blend flour, soda and salt;  
 stir in. Mix in nuts. Chill at least  
 1 hour. Heat oven to 400° (mod. heat)  
 Drop rounded teaspoonfuls of dough 2"  
 apart onto lightly greased baking sheet.  
 Bake 8 to 10 minutes or until no imprint  
 remains when touched lightly with  
 finger.

Makes 6 doz.

STIR-IN-DROP SUGAR COOKIES

4 eggs  
 1 1/3 cup vegetable oil  
 4 tsp. vanilla  
 2 tsp. grated lemon rind or 1 tsp. nutmeg  
 1½ cup sugar  
 4 cups flour  
 4 tsp. baking powder  
 1 tsp. salt

Heat oven to 400° (mod. heat). Beat eggs  
 with fork. Stir in oil, vanilla and lemon  
 rind or nutmeg. Blend in sugar until  
 mixture thickens. Measure flour by dip-  
 level-pour method. Blend flour, baking  
 powder and salt; stir in; Drop by teaspoon-  
 fulls 2" apart onto ungreased baking  
 sheet. Flatten with greased bottom dipped  
 in sugar. Bake 8 to 10 minutes. Remove  
 immediately

Makes 6 doz.

CHOW MEIN (50)

5 chickens (boiled & boned)  
4-5 onions  
stalk celery boiled together  
5 cans bean sprouts  
3 cans pimientos  
4 cans mushrooms  
soy sauce and salt  
thicken with cornstarch

SPONGE CAKE (70)

3 dozen eggs  
6 cups sugar  
6 cups flour  
2 Tbls fresh lemon juice  
2 Tbls vanilla

Beat egg whites stiff, beat egg yolks till  
lemon colored, gradually add sugar, lemon and  
vanilla with the flour. Pour into greased pan

Bake at 350° for 40 minutes or until it  
springs back when touched

Add a fruit topping and whipped cream

Sunday - Breakfast

Hot cakes & eggs  
Bacon or sausage  
syrup  
Fruit juice

RECIPES

Chop Suey for 100

Pork - 20 lbs  
Liquid - 3 gals + 1 1/2 qts  
Celery - 7 1/2 lbs. (1 3/4 gal + 2 cups)  
Onions - 3 lbs or 2 1/2 qts.  
Bean sprouts - 2 1/2 qts.  
Salt - 1/5 cup (3 Oz.)  
Sugar - 3/4 cup (6 oz.)  
Cornstarch - 4/5 cup (1 1/3 oz)  
Soy sauce -- 3 cups  
pepper - 1 1/2 teaspoon

Butter Scotch Chew Square

1/2 cups brown sugar  
1 1/2 cups butter or marg.  
2 eggs  
2 cups flour  
2 teas. baking powder  
1/2 teas. salt  
1 cup walnuts

Melt butter in sauce pan, add sugar and stir till it boils. Remove and cool some; then add one egg at a time beat well after each addition. Then add dry ingredients and nuts. Mix well. Spread in large cookie sheet. Bake at 350° for 30 minutes or till done.

Ruby Carpenter

Biscuits

4 qts flour  
3 cups nonfat dry milk  
1/2 cup baking powder  
2 Tbsp salt  
3 cups shortening

1. Sift dry ingredients together 3 times or blend 5 minutes in mixer on low speed, using the whip, cut or rub in shortening.
  2. Store in a tightly covered container in a cool place until needed.
- Yield: 6 lbs. 3 oz (1 gal 1 1/2 qts)  
Bake at 425° F (hot) oven 12 to 15 minutes.





Shared by Genie Townsend

CRANBERRY PUDDING (Steamed)

2 cups cranberries  
½ cup molasses  
2 tsp soda, dissolved in ½ cup hot water  
1½ cups flour

Mix all together and steam 1 hour or longer

Sauce:

1 cup sugar  
½ cup cream           Heat and serve  
½ cup butter

CARROT PUDDING (Steamed)

1 cup shredded carrots (uncooked)  
1 cup shredded potatoes (uncooked)  
1 cup sugar  
1 cup flour  
2 cups raisins  
1 tsp cinnamon  
1 tsp nutmeg  
¾ tsp salt  
1 tsp baking soda  
½ cup melted shortening  
1 tsp vanilla

Steam 2½ hours

Fill cans 2/3 full -- in well greased 1 lb. cans

CHEESE PUDDING (not a desert)

3 slices bread inch thick  
¼ lb. American cheese  
2 eggs  
2 cups milk  
1/8 tsp mustard  
2 tsp. salt

Cut bread in cubes (can butter), cover bottom of  
casserole with bread, alternate with cheese,  
put cheese on top, heat milk, add beaten eggs  
slowly, add seasoning and pour over bread.

Bake at 350° for ¾-1 hour  
in pan of water in oven

Shared by Zilda Carlson

#### FRENCH TOAST

Dip French bread into a mixture of 3 bananas and 1 egg. Let sit for a minute until it becomes thin.

Shared by Jean Baringer

#### GORP

Gorp can be made in various proportions and by using a combination most appealing to your tastes. Add or omit as you please. Gorp is a good energy restorer and great for nibbling on while hiking, camping, etc.

Combine raisins, peanuts, walnuts, cut up dates, semi-sweet chocolate chips, peanut butter chips, candy coated chocolate (like M & Ms), small salted cheese crackers, sunflower seeds, and mix without any special proportions. One cup of each is a good start.

#### D' Pancakes

Shared by Dee Jaspers

3/4 cup whole wheat flour  
1/4 cup plus 2 Tbls white flour  
1/4 cup wheat germ  
1 heaping Tbls. honey  
3 Tbls. peanut oil  
1 1/4 cups milk or use 1/2 cup dry milk & 1 1/4 cups water  
dash salt  
1 egg  
1 Tbls soda

#### Whole Wheat Muffins

Shared by Dee Jaspers

1/2 cup butter or oleo  
3/4 cup brown sugar  
1 egg  
2 cups whole wheat flour  
1 tsp. soda  
1/4 tsp vanilla  
1 cup milk  
dates - optional

Cream butter and sugar. Add egg, then milk and flour (plus soda) alternately.

425° oven  
12-15 minutes

HEAVENLY LEMON DESSERT (ser. - 10)

First: Mix 2 cups flour  
1 cup margarine  
1 cup walnuts

Bake in 9 X 13" baking pan at 350° about 25 min.

While baking, mix one large package of Lemon pudding. Cool. When the baked base is slightly cool, spread the pudding on the base. (the pudding is partially set)

Then: Whip 1 lb. cream cheese  
Gradually add 1 cup powdered sugar.  
Fold in 1 cup whipped cream -- Cool Whip works.  
(I find that when using an electric mixer one can whip the cream after combining the first two items -- cheese and powdered sugar). Chill, serve, savor!

To serve 60

Mix 10 cups flour  
5 cups margarine  
5 cups walnuts

Bake in baking pans approximately 14 X 22" about 25 min.

While baking, mix 5 large packages of Lemon pudding.  
Cool. When the base is baked and slightly cool, spread the pudding on the base. (the pudding should be partially set.)

Then: 5 lbs. cream cheese  
Gradually add 1 cup powdered sugar.  
Whip 5 cups of whipped cream into the powdered sugar - cream cheese mix. Chill and serve.

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GRANOLA - Zilda Carlson

Mix:

10 C oatmeal  
1/2 jar (1 C) wheat germ  
1/2 jar (1 C) soy bean nuts  
or  
4 oz pumpkin or sun flower seed kernels  
1 1/2 C almonds, cashews, and walnuts  
1/2 pkg. cocanut, shredded

bring to a boil: 1 C oil, 1/2 C brown sugar  
1/2 C molasses, 1 C honey

Pour over mixture and toss until thoroughly mixed. Toast in 350° oven on cookie sheets - about 30 minutes. Add 1/2 C raisins and 1/2 C dates chopped.  
Cool.

### STFOG NOFF (80 servings)

Heat 3 C. oil

Cook: 10 C. chopped onions  
in the oil until brown.  
(golden--that is.)

Add: 25# hamburger and cook  
until brown.

Add: ½ C. (to taste) SALT  
¼ C. (to taste) nutmeg  
1/8 C. pepper or less

ADD: 6 small cans of mushrooms  
(stem and pieces)

Add: 3 - 50 oz. cans mushroom  
SOUP and cook 15 minutes  
when ready to serve, spread  
about 4 cups powdered butter-  
milk over top and stir gently.  
Serve on rice.

### HUNTER'S STEW

Brown hamburger and onions  
Add raw, sliced potatoes  
Add canned vegetable soup.  
Cook, covered, on top of  
stove until vegetables are  
done.  
Refrigerate, and warm when  
needed.

### MEXICAN CHILI

Cook 5# kidney beans  
(can buy gallon cans)  
Mix: 2 Qt. #10 cans tomato  
soup.

2 C. chopped onions  
4 oz. chili powder  
4 oz. salt

Sear 10# ground beef  
¼ C. suet

Water to make 24 qt. volume  
Simmer together 3 hours, with  
the beans.

### ( VARIATIONS FOR THURSDAY CAKE ) ICING

Use pineapple juice in the icing  
Other fruits in season; Rhubarb,  
cherries, strawberries, apricots  
etc., can be used for the filling.

1 C. powdered sugar  
1 tsp. butter  
2 Tbsp cream or milk  
½ tsp. vanilla  
Drizzle over hot cake.

### BUTTERMILK HOTCAKES

8 C. flour sifted with:  
4 tsp salt  
4 tsp soda  
3 tsp Baking powder.

4 Tbls. corn meal  
4 Tbsp. sugar

Add 8 eggs  
8 C. buttermilk  
4 Tbsp. melted shortening.  
Yield 80 hotcakes.

### THURSDAY'S CAKE

Pineapple Squares

Filling:

½ C. sugar  
3 Tbsp cornstarch  
½ tsp. salt  
1 can crushed pineapple--  
(3½ cups, 1# 14 oz. size can)  
1 egg yolk  
Cook all together and cool to  
lukewarm.

DOUGH:

2/3 C. scalded milk  
Add: 1 tsp. sugar  
Dissolve 1 pkg. active dry  
yeast in  
¼ C. warm water, add to the  
cooled milk.  
Add 4 egg yolks slightly beaten  
4 C. flour  
1 C. margarine

Mix as for pie crust. Stir  
in yeast and milk mixture.  
Blend thoroughly--divide in  
half and roll out on floured  
board to fit pan 10 x 15",  
overlapping edges. Spread  
with filling--roll remaining  
dough to cover, seal edges  
snip top with scissors for air  
to escape. Cover, let rise in  
warm place 1 to 1¼ hours.  
Bake at 375 degrees.

(YUM, YUM, MARGE!)

HUNTER'S STEW  
(Serves 70)

25 pounds round steak  
4 boxes onion soup mix  
5 lbs carrots quartered  
2 large bunches of celery - cut in 2 inch pieces  
10 pounds potatoes quartered  
10 large onions, sliced  
Salt and pepper to taste  
Line baking pan with foil; put meat on bottom; sprinkle onion soup over mixture, Fold foil over and seal securely. Cook 2 hrs. or until tender at 450'. (Sprinkle vegetables over top of onion soup.)

SPONGE CAKE  
(Serves 70)

3 dozen eggs  
6 cups sugar  
6 cups flour  
2 tablespoons fresh lemon juice  
2 tablespoons vanilla

Beat egg whites till stiff, Beat egg yolks till lemon colored, gradually add sugar, lemon, and vanilla with the flour. Pour into greased pan. Bake at 350' for 40 minutes. (or until it springs back when touched. Add a fruit topping and whipping cream.

SUNSHINE SALAD

2 cups jello  
4 cups boiling water  
12 cups pineapple with juice  
12 cups fruit cocktail  
4 pounds carrots grated

Dissolve jello in boiling water. Add pineapple, fruit cocktail and carrots. Chill until set. Cut in squares and top with your favorite topping.

OATMEAL COOKIES

3/4 cup shortening (soft)  
1 cup firmly packed brown sugar  
1/2 cup granulated sugar  
1 egg  
1/2 cup milk  
1 teaspoon Vanilla  
1 cup all purpose flour  
1 tsp. salt  
1/2 tsp. soda  
3 cups oats uncooked  
1 small pkg. chocolate chips  
1 1/2 cups raisins

Beat shortening, sugar, egg, milk and vanilla together till creamy. Add flour, salt and soda to creamed mixture until blended. Add chocolate bits, raisins and oats stir in. Drop onto greased pans and bake at 350' for 12 to 15 min. You may also add nuts and coconut for variety.

These are some of Brad's GOODIES to pack on the trail. They are all good to bake ahead and carry for snacking or supplementing meals when hiking, climbing or skiing.

#### THURSDAY'S TEA TIME

##### MOLASSES JUMBOS

1 cup sugar,  $\frac{1}{2}$  cup molasses,  $\frac{1}{2}$  cup shortening, 1 cup whole wheat flour,  $2\frac{1}{2}$  cups white flour,  $\frac{1}{2}$  cup cold coffee, 1 egg,  $\frac{1}{2}$  t ground cloves,  $\frac{1}{4}$  t all spice,  $\frac{1}{4}$  t nutmeg. Cream sugar and shortening. Add molasses, beaten egg and coffee. Stir in dry ingredients and raisins. Mix well (it will be very stiff). Bake on greased cookie sheet in 350 degree oven for twelve to fifteen minutes. (I have always found that it took fifteen or sixteen minutes in our oven).

This is an old family recipe and were my father's favorite cookie so my mother baked them three or four times a week to keep Dad, my three brothers and I satisfied. I had them every day when I got home from school.

##### ORANGE NUT BREAD

1 medium orange, 1 cup raisins, 2 T melted shortening, 1 t vanilla, 1 beaten egg, 2 cups flour,  $\frac{1}{4}$  t salt, 1 t baking powder,  $\frac{1}{2}$  t soda,  $\frac{1}{2}$  cup sugar,  $\frac{1}{2}$  cup chopped nuts. Pour juice from orange in measuring cup and fill to one cup with boiling water. Force orange rind and raisins thru food chopper - coarse blade. Add diluted orange juice. Stir in shortening, vanilla and egg. Add flour and other dry ingredients. Beat well and stir in nut meats. Bake one hour at 350 degrees. Cool in pan.

##### BROWN BREAD

2 cups graham flour, 1 cup corn meal,  $\frac{1}{2}$  cup sugar,  $\frac{1}{2}$  cup molasses, 2 cups sour milk or buttermilk, 2 teaspoons soda, 1 t baking powder,  $\frac{1}{2}$  t salt, 1 cup raisins. Bake for one hour in 360-365 degree oven.

##### CINNAMON MUFFINS

$\frac{1}{2}$  cup sugar, pinch salt, 1 cup flour, 1 t baking powder, 1 t cinnamon,  $\frac{1}{8}$  pound of butter or margarine,  $\frac{1}{2}$  cup milk. Mix sugar and melted butter. Add milk then dry ingredients. Fill small muffin tins  $\frac{1}{2}$  full and bake 15 minutes in 400 degree oven.

These improve in flavor if kept for a couple of days but it is difficult to do this as they are so good fresh out of the oven.



SCALLOP CORN--for 25

1 gal. creamed corn  
2 cans cond. milk  
¼ lb. crackers  
Little pig sausages for each  
-saver

BAKED BEANS--for 80

8 lbs. Navy Beans cooked.  
1 qt. molasses  
3 cup brown sugar  
2 bottles of catsup  
4 tlbs. prepared mustard  
½ cup vinegar  
Bake 1½ hr. or till done

SWEDISH MEATBALLS--for 8 to 10

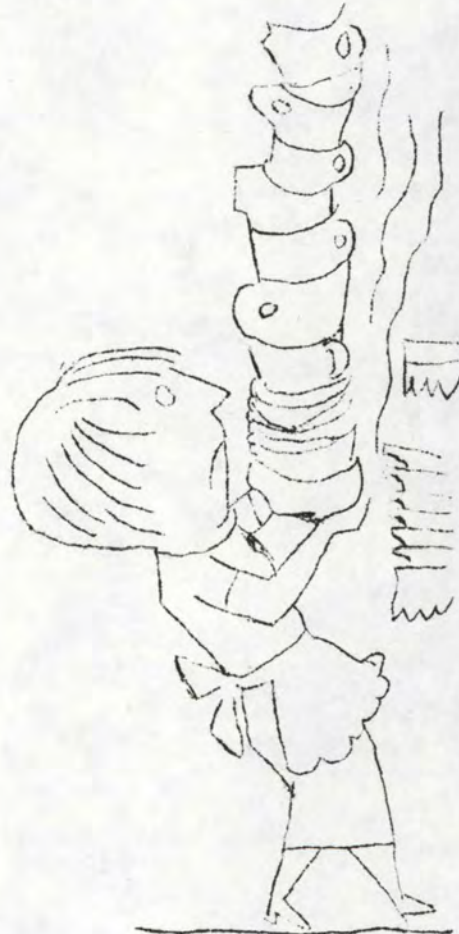
1 lb. ground beef  
½ lb. ground lean pork  
½ cup minced onions  
¾ cup dry bread crumbs  
1 tlbs. snipped parsley  
2 tsp. salt 1/8 tsp. pepper  
1 tsp. Worcestershire sauce  
1 egg  
½ cup milk  
¼ cup Gold Medal Flour  
1 tsp. paprika  
½ tsp salt  
1/8 tsp pepper  
2 cups water  
¾ cup dairy sour cream

Mix thoroughly and shape into round balls and brown and cook meat balls in oil remove meatballs -keep warm.

Blend flour, paprika ½ tsp. salt and 1/8 tsp. pepper into oil in skillet. Cook over low heat stirring until mixture is smooth.

Remove from heat and stir in water. Heat to boiling stirring constantly. Boil and stir 1 minute. Reduce heat and gradually stir in sour cream. Mixing until smooth. Add meat balls, heat thoroughly.

DAFFYNITION: Cookbook----- A volume brimfull of stirring passages.



## RECIPE FOR A HAPPY DAY

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

Instructions for mixing: measure words carefully, add heaping cups of understanding, use generous amounts of time and patience. Cook on the front burner but keep temperature low. Do not boil. Add generous dash of humor, and a pinch of warm personality. Serve in individual molds.

## HOME MADE NOODLES

Beat up very lightly:  
30 egg yolks and 10 whole eggs  
5 tablespoons salt  
2 cups of cold water.  
Stir in ~~10~~ cups flour.

## WALKING SALAD

Take a nice big apple and core out the inside. Use a teaspoon to do this. Take out as much of the inside as possible, without breaking the outside peel. Then fill "salad bowl" with chopped celery, raisins, nuts and mayonnaise. Enjoy your salad as you hike -- or when you get to your camp site. You'll enjoy eating your salad bowl as you eat your salad. Use no spoon -- but beware, you may end up with mayonnaise on your nose!

## CREAMED SHRIMP

1 gal. peas  
2 cans shrimp  
2 doz. boiled eggs  
salt to taste  
4 finely chopped onions  
Mix into 6 gal. cream sauce  
Serve over toast.

## OATMEAL COOKIES

3 cups shortening	3 tsp. vanilla
3 cups white sugar	3 tsp. salt
2 cups brown sugar	3 tsp. soda
5 eggs	5 cups oatmeal
4 cups flour	walnuts

Drop from teaspoon. Bake at 350° for 15 minutes.

## ODE TO OUR KITCHEN HELPERS

Thank God for dirty dishes,  
they have a tale to tell:  
while others may go hungry,  
we've eaten very well.

With home, health, and happiness  
I shouldn't want to fuss.  
By the stack of evidence,  
God's been good to us.



### PICKLED BEAN SALAD

1 gallon green beans	1 cup sugar
1 gallon yellow wax beans	2 teaspoons salt
3 cans kidney beans	3 cups vinegar
3 cans garbanzo beans	2 cups salad oil
4 or 5 onions, sliced	dash black pepper

Drain juice from beans.  
Combine drained beans, pepper, and onion.  
Add remaining ingredients and toss.  
Refrigerate several hours before serving.

\* \* \* \* \*

### FLAXING FUDGING

Sift together:	18 cups sifted flour	5 teaspoons salt
	5 teaspoons soda	5 tablespoons cinnamon
Mix in:	5 cups raisins	5 cups finely cut citron
Mix and blend in:	5 cups ground suet	5 cups molasses
	5 cups sweet or sour milk	

Pour into well greased molds, steam for three hours. Serve hot with hard sauce. To make hard sauce: cream 2 pounds butter, blend in confectioner's sugar and 6 teaspoons vanilla until sauce is firm.

\*\*\*\*\*

### APRICOT CRISP

10 cups flour  
8 cups sugar  
4 cups butter

Crumble and spread over fruit.

Bake at 400°F. until brown. \*\*\*\*\*

### CRISS - CROSS POTATOES

Do not peel potatoes, but cut in slices longwise, about 3/4 inch thick. Score criss-cross with fork on one side. Rub with oil and with sprinkled paprika

### POTATO FILLED MEAT ROLL

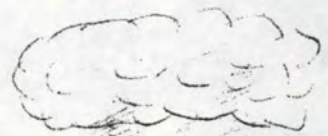
8 cups cracker or bread crumbs	2 tablespoons pepper
8 cups milk	6 cups grated cheese
20 pounds hamourger	4 cups cracker crumbs
16 eggs, slightly beaten	3 quarts mashed potatoes
6 onions	1 gallon tomato puree or soup
4 tablespoons salt	

Soak the 8 cups crumbs in milk. Combine with meat, eggs, onion, salt, pepper, and 4 cups of grated cheese.

Sprinkle the 4 cups cracker crumbs on wax paper. Pat meat on crumbs, spread with potato and the remaining 2 cups cheese. Carefully roll up like jelly roll. Put in shallow baking pan. Bake at 350°F. for 45 minutes. Pour the puree (or soup) over meat and continue to bake another 45 minutes.



FRIDAY NIGHT MIDNIGHT ENCHILADA SUPPER  
By the LOVE PEOPLE



Enchiladas



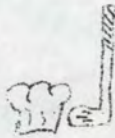
SOUR CREAM ENCHILADAS

- 2 cups sour cream
- 1 cup chopped green onions
- 1/2 teaspoon cumin, ground
- 4 cups cheddar cheese, shredded
- 12 corn tortillas
- oil
- 1 10 ounce can enchilada sauce
- sour cream and chopped green onions for garnish

welcome

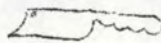
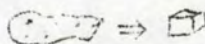
= mmmmaahhooottt!

Blend 2 cups sour cream, onions, cumin and 1 cup of cheese. Fry tortillas in oil, dip into heated enchilada sauce. Put 6 table-  
spoons mixture down center of each tortilla, roll and put in an ungreased casserole(8x10). Sprinkle remaining cheese over top. Bake uncovered in 375° oven for 20 minutes.

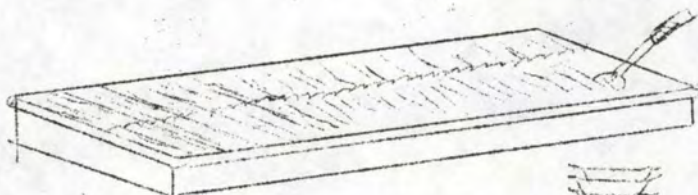


BEEF ENCHILADAS

- 3 lbs. ground beef
- 1 raw potato, cubed
- chili powder, cumin, cayenne, salt and pepper to taste
- 3 cloves garlic, crushed
- 1 cup chopped green onions
- chopped black olives
- 3 cloves garlic, crushed
- 1 can tomato paste
- 3 bay leaves
- 4 dozen corn tortillas



Brown meat; add remaining ingredients, cook. Roll in tortillas which have been dipped in hot enchilada sauce. Sprinkle with cheese and bake as above.

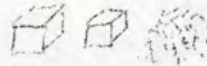




FRIDAY NIGHT MIDNIGHT ENCHILADA SUPPER continued

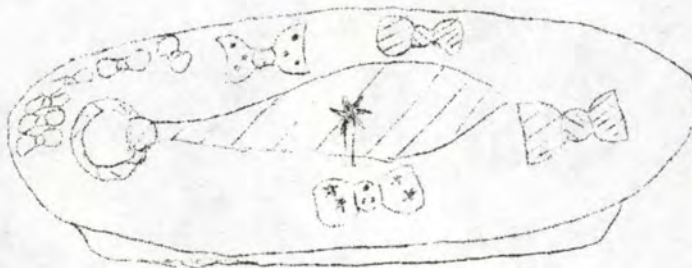
PUFF PASTE ROLLS

- 4 cups flour
- $\frac{1}{4}$  teaspoon cream of tartar
- $\frac{1}{2}$  teaspoon salt
- $1\frac{1}{2}$  cups soft margarine
- 1 tablespoon lime or lemon juice
- 1 cup ice cold water
- $\frac{1}{4}$  cup sugar
- $\frac{1}{2}$  teaspoon cinnamon
- $\frac{1}{4}$  cup finely crushed sugar cubes



Sift flour, measure, sift again with cream of tartar. Cut in 1 c. cup butter until butter is size of large peas. Add lime or lemon juice. Gradually add cold water, a few tablespoons at a time, blend with fork. Knead several times to blend on a lightly floured board. Roll out pastry  $\frac{1}{4}$ " thick in a rectangle; dot with 2 tablespoons butter and spread butter over surface evenly. From one side, fold  $\frac{1}{3}$  of pastry and then fold single surface  $\frac{1}{3}$  over other. This makes 3 layers. Roll lengthwise into long rectangle and spread with 2 tablespoons butter; fold half up from bottom; fold top down so it covers. Turn folded pastry so it faces you vertically. Roll, butter, fold and turn pastry four times altogether. Place on baking sheet, cover with waxed paper and chill. Let pastry stand at room temperature for 45 minutes. Cut in halves. Then shape into bowties. Roll into rectangles  $\frac{3}{16}$  inch thick; cut into 1 inch wide strips. Cut strips crosswise into 3 inch pieces. Pick up each piece of dough, twist in center making half twist. Place on an ungreased baking sheet. Sprinkle with a mixture of sugar and cinnamon. Bake  $400^{\circ}$  20-25 minutes or until golden brown. Remove from baking sheet to cool. Makes 40.

Recipes from Maurine King and Jackie Baritell



Kookies?

# QUICK TAMALES PIE

(Serves 6)

- 2 cans tamales
- 1 #303 can cream style corn (2 cups)
- 1 small can ripe olives, pitted
- 1 cup grated cheddar cheese
- 1 T grated onion
- salt and garlic salt to taste
- 1 T taco sauce
- 1 cup corn chips

Drain tamales, reserving chili sauce. Remove paper wrapping and cut tamales in 1/2" pieces. Place in 2 1/2 qt. casserole (oiled). Pour chili sauce over top. Add corn, olives, 1/2 cheese and seasonings and mix lightly with tamales. Top with remaining grated cheese and corn chips. Bake at 350 degrees for 45 minutes or until hot and bubbly.



Mighty

M=M=  
Good.



TAMALE PIES

## TACOS

onions - 2 qts  
salt 3/4 cup  
tomato paste - 1 #10 can  
hamburger 16 pounds  
garlic - 1 tsp  
chili powder - 2 Tbls.  
cheese - 6 pounds, grated

Brown hamburger, add onions and seasonings

## Salad Oil Cookies

1 cup salad oil  
1 cup butter or margarine  
1 cup brown sugar  
1 cup white sugar  
1 egg  
1 cup quick oatmeal  
1 cup Rice Krispies (or any similar cereal; e.g., Pep,  
Special K, etc.)  
3½ to 4 cups flour  
1 tsp soda  
1 tsp salt  
1 tsp vanilla  
3/4 tsp almond extract  
1/2 - 1 cup finally ground 40% bran flakes

Mix oil, butter, and sugar together thoroughly, add the egg, oatmeal and rice krispies, mix well; add vanilla and almond extract, add soda and salt with flour also add bran flakes. Drop by teaspoonfuls on greased pan, flatten with fork.

Bake at 350° about 10 minutes or until lightly browned.

### MiMi's Ice Cream

3 c. sugar	3 bananas (cut & mashed)
3 c. milk	3 small lemons
3 c. whipping cream	3 small oranges.

This is the easiest recipe for homemade ice cream I've ever found.  
This will serve 8 ice cream lovers.

Combine in manual freezer. Crank. Fill with ice and salt.  
Crank until hard to turn. Let set to cure. (30 minutes)  
Open and dive.

One can be flexible and substitute strawberries or any other  
fruits in season.

### Orange Drop Cookies

1 1/3 c. shortening	4 T grated orange rind
1 1/2 c. sugar	4 c flour
2 eggs	1 t baking powder
1 c orange juice	1 t soda
	1 t salt

Heat oven to 400 (mod hot) mix shortening, sugar and eggs. Stir in Orange  
juice and rind. Measure flour by dip level method. Blend dry ingredients,  
stir in; drop rounded teaspoonfuls 2" apart on cookie sheet.  
Frost with orange butter icing (if desired)  
Makes 8 doz.

Frosting:

4 T butter	4 T orange juice
2 T grated orange rind	4 c confectioner sugar

spread on top cookies

### Homemade Rootbeer

4 lbs sugar  
1 bottle Hires Root Beer Extract (usually found with spices at independent  
food stores)  
4 3/4 gal. water  
20 lbs dry ice

Mix sugar, water and extract in a 10 gal. galvanized milk can with tight  
fitting top. Add 3/4 of the dry ice to carbonate. Immediately put top  
securely on can and allow to stand for 45 min. Remove top, add remaining  
ice and replace lid. Wait 15-20 min. before serving. Root beer remains  
carbonated for 3-4 hrs. Makes 5 gal.

Warning: Do not eat dry ice or handle with bare hands. It is cold enough  
to cause frost bite in a short period of time. (The root beer  
will from Root Beer ice if allowed to stand - this is edible.)

Warning: Be sure to make out of doors away from people and glass in case  
the top flies off from too much pressure.

Eileen Salsig

## MORE RECIPES

### Mimi's Ice Cream

3 c. sugar  
3 c. milk  
3 c. whipping cream

3 bananas (cut & mashed)  
3 small lemons  
3 small oranges.

This is the easiest recipe for homemade ice cream I've ever found. This will serve 8 ice cream lovers.

Combine in manual freezer. Crank. Fill with ice and salt. Crank until hard to turn. Let set to cure. (30 minutes) Open and dive.

One can be flexible and substitute strawberries or any other fruits in season.

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### Bana Boats

Slit bananas, stuff with chocolate chips and miniature marshmallows. Seal in foil, fold drug store style. Set in coals. Cook about 20 minutes. Yum\*\*\*\*\*

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### PESCE CAMPIONATE ITALIAN FISH      CHAMPION WITH CHINESE INFLUENCE

Fry rapidly and thoroughly all your trout. Set aside. Take 1 part vinegar to 1 part water (sufficient to cover fried fish. (Do not put on fish.) Add onion (liberally), parsley, nutmeg, clove. Then add graciously the essence of China (soy sauce). Bring to a boil. Now pour over fish. Let set overnight. Will preserve indefinitely, but should be eaten in two years.

Larry Yee - China  
Angelo Rovetto - Italy  
(Cooperators)

### COOKING!

How to stretch a mushroom pattie.  
Get all your mushrooms - clean and cut them in small pieces. Estimate how many people this would feed; then subtract this from the number of people to be fed. Now you can go from 1 to 1, to 1 to 5 with onions, (by weight). Now add 1 to 2 celery tops and green onion tops. Subtract this from the number you had left. Now eggs should be enough to let all ingredients swim in them.. If this still isn't enough continue adding bread crumbs and eggs. Salt and pepper to taste.

Angelo Rovetto

## How To Stretch A Mushroom

### To Feed 50 People

We did have more than one mushroom but not many more. All told we had about a pound and a half of Morels picked by every laborer that went into the woods.

Start out by cleaning and mincing the mushrooms, while this is being done peel as many onions (six nice ones). Mince these and saute in butter along with the top of five celery stalks for flavoring. Next, add one loaf of bread soaked in water and mixed in. All this goes on while the onions are sauteing.

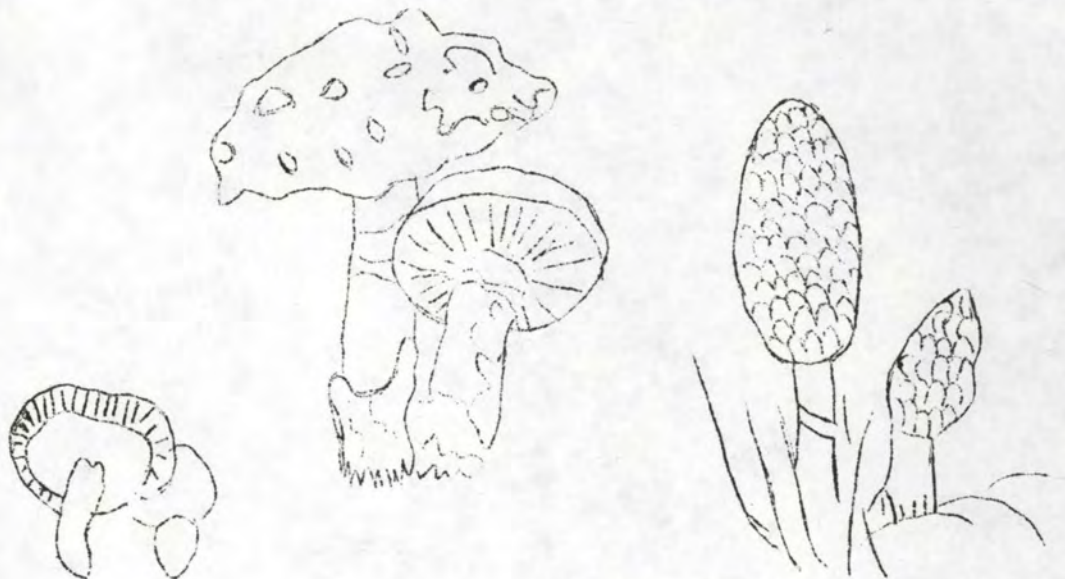
Remove mixture from the fire. Toss in about two dozen eggs, salt, and pepper to taste. Then fry like pancakes in a buttered grill.

The more mushrooms you have and the less people you add less substitutes...

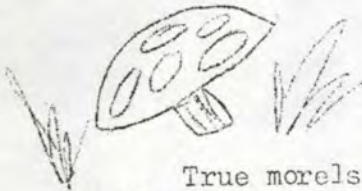
The ideal is three parts mushroom  
one part onion  
a few green leafs of celery  
one slice of dry bread  
one egg

Follow directions as above. I hope you enjoy it!

Angelo Rovetto







True morels are hollow from cap to stem, with interior linings colored whitish cream. When fresh they give off a clean, wholesome, woody smell. If you have any doubts about your identification of this uniquely shaped fungus, check with a local expert or experienced hunter. The likelihood of error is small, but be cautious.

Wash your precious haul in water to flush out any dirt or insects, and drain well on paper toweling. If you don't plan to cook the morels immediately, you must quickly take measures to preserve any you must keep for long. Otherwise your harvest could be lost- unwholesome and inedible!

**PRESERVATION** Many hunters insist quick freezing is best to keep morels fresh and flavorsome. But don't overlook older drying processes. Try several methods; then decide which you prefer.

**To Freeze:** Freezing is simple. Arrange clean morels on a flat surface (a baking sheet is fine) and place in your freezer. When frozen, store in tightly sealed plastic bags. Or cook morels gently in butter for just a few minutes; then freeze in airtight containers. With either method, just thaw as needed.

**To Dry:** String drying is an old process, quick and simple. It's good for on-the-spot preservation. All you need is an embroidery needle, or any needle with a large eye, and a long fairly heavy thread. Thread your needle and tie a big knotted loop at one end. Cut the morels in half; then gently push the needle through each half, slipping it onto the thread. Hang your morel-laden threads in a dry open area where the air can circulate freely. When dried, pack and store in airtight containers. To use, refresh morels by soaking in water for about 20 minutes, squeeze and dry gently; then treat like any fresh mushroom.

Here's another drying method. Space morels on a baking sheet, not too close together, and bake at 200° (lowest oven setting) until completely dry. Store in an airtight container or bag. When ready to use, refresh as described above.

Save water left from soaking and boil it down until you have a morel essence to use in soups or sauces. This, too, can be frozen.

**COOKING** For your first taste encounter with this marvelous mushroom, just dust with flour, perhaps add chopped shallots, and sauté in butter. Season with salt and pepper and serve. It's a marvelous way to savor the nutty, woody flavor. The subtle morel flavor marries beautifully with the delicate quality of chicken, veal, lean beef, even lobster. But it can be overwhelmed by the stronger flavors of meats like lamb or ham, or by other heavily flavored ingredients.





## THE MAGIC MOREL



Every year labbers come to Chat and while attending, seek out the Morel mushroom. For further receipts using these types of mushroom, refer to receipt section of notebook..(Editor)

Peeking through decaying leaves, crumbling logs and wild flowers, morels lure countless mushroom hunters each spring.

One spring's special wonders is the fruiting of a curiously shaped wonderfully flavored wild mushroom called the morel. From late March to early June "pothunters", armed with bags and baskets, head for wooded hills, lush lowlands and overgrown orchards in search of this delicious edible fungus. Its fruiting period is all too short-just about three weeks-and totally dependent on nature's whim. Hunting is best after warm days have followed a long spring rain. Then you must find the right spot-a secret experienced morel gatherers may be loath to share. And who can blame them for not wanting to share such precious bounty?

The city dweller rarely finds the morel in his park, garden or grasses. Only a few occasional finds have been reported. For serious hunting, it's off to forests of mixed oak, aspen, elm, and beech-maple, thickly carpeted with blue violets and ferns. There the serviceberry blooms and mandrakes are up. The woodlands teem with the warm wet perfumes of spring. In rural areas farmers swear that when the oak leaves reach their soft, hairy "mouse ear" stage, the morels are waiting to be picked.

With the family in tow, all equipped with good walking shoes, paper bags and gloves for protection from thickets and thorns, you're off to find that treasure for the pot. *Morchella esculenta*, the most prized of the morels. It's not the usual grocery-store mushroom with white cap and stem you seek; your quest is for a special sponge-like pitted cap, colored beige or fawn gray, shaped vaguely like a pinecone and supported by a cream colored, sometimes footed stem. In wooded lowlands morels are grey and small, sometimes no larger than an inch from the stem to cap, and deliciously edible! And on a sun-dappled hill, facing south and perhaps beneath a dying elm, you'll find larger, beige-colored specimens-equally delicious! A lucky hunter might discover 20 to 50 morels, all ringing a dead tree, and some as tall as eight inches. It's not unusual to come upon a patch growing in profusion along a deer path or at the forest edge. But that sought-after spot is often elusive, changing from year to year.

So don't despair if your first efforts go unrewarded. Morels are sensitive to the vagaries of weather and, with unfavorable conditions, may refuse to appear at all. Try again and, in the meantime, enjoy the springtime delights of the countryside. But if you're fortunate, and come upon a generous crop, remember the other hunters, and take only as many as you'll use.

What a treat it is when your quest is successful and you take a harvest of delicate morels to cook! Always inspect your collection; each mushroom should be fresh and firm. Discard softened, decayed specimens and cut the rest in half, lengthwise, to be sure the batch is free from bugs.





### CRISTALIZED ROSE PETALS

these are often used as cake decorations (and are easier than making frosting roses for me.)

Use highly scented fresh roses. Wash and dry them well. Beat the white of one egg well-to a foam. Using a small pastry brush or fingers, brush well over the sides of the petal. Be certain there is no surplus egg white, but that both sides are moist. Shake granulated sugar on both sides and place on tray in refrigerator to dry.

This recipe and the following one can also be used with garden (not african) violets

### CANDIED ROSE PETALS

2 cups rose petals            1/2 lb. sugar            1 cup powdered sugar

Boil the sugar in 2 cups of water until the syrup spins a thread. Set on ice to cool. Then the syrup starts to crystalize, dip the petals a few at a time using tweezers or tongs. When they begin to dry, dust with powdered sugar. Store in airtight containers.

\*\*\*\*\*

### POTPOURRI

This is a fragrant mixture of flowers, herbs and spices that is used as a sachet, or to scent a room.

A simple potpourri uses 1 quart of rose petals that have been dried, 1 teaspoon of a fixative (powdered orris root, gum benzoin or calamus root all available at the drugstore), then add 1 teaspoon cinnamon, 1 teaspoon nutmeg and 1 teaspoon allspice. Shake the mixture and store tightly covered for 6 weeks. Shake occasionally. After it has ripened, it can be used in sachets or set out in pretty glass jars that are covered and opened occasionally.

\*\*\*\*\*

### ROSE BEADS

Chop rose petals very fine. Put in an iron pan and barely cover with water. Simmer for about 1 hour, but do not let the mixture boil. Repeat the process for 3 more days. Never let it boil. After the final day, make beads by working the pulp into a ball with fingers. Put the beads on florist's wire and move frequently while drying. The beads give off a rosy fragrance when warmed by the hands.

Traditionally these beads were made for rosaries.

Two good sources for rose recipes are: Rose Recipes from Olden Times, Eleanor Sinclair Rhode, Dover edition, 1973 and The Art of Cooking With Roses, by Jean Gordon, Noonday Press, 1968

Table Fun  
and

Tea Time

Happy

MONDAY lunch - Table Fun

Each table was given an assortment of rainbow-colored objects (yarn, sequins, paper, paper plates; also glue and a pinecone.) We were instructed to make a center piece for dinner.

WEDNESDAY Lunch - Table Fun

Each table was allowed 90 seconds in which to formulate an argument in defense of rainbows. For example - The good Lord made rainbows. Rainbows are beautiful. Beauty is in the eye of the beholder. We love beauty. Therefore, rainbows are REAL! Then we slammed the defense into the ground. Example: The first premise is not valid because it deals with revelatory knowledge which can't be proven. The second & third premises are both valid however; in the fourth premise that they are real because they are beautiful is an invalid statement because love and beauty don't really exist. Therefore, the conclusion is false.

FRIDAY - Breakfast - Table Fun

Good morning and welcome to the news with station CHAT. The big news of the day comes from the Rainbow Princess Rainbow to be exact. Her arrival was a surprise to many and a delight to all. Now, a word from our Hippy Dippy Weatherman John reporting on the Hippy Dippy weather, man. There is blue sky out there, clouds and radiant sunshine. It's going to be sunny today just as long as the sun shines but if the clouds move in it will immediately become cloudy. There was a gradual lightening this morning that is now radiant sun shine. This evening there will be a progressive dimming and subsequent darkness. Whatever, have a hippy dippy day, man. This has been your hippy dippy weatherman with the hippy dippy weather, man.

Stickball Dick station CHAT sports with the latest sports roundup. The volleyball game was won by Oregon in a clean sweep 3 games to 0. There will be a rematch this afternoon at 4:00. On the shuffleboard scene, the tournament is still in progress at this time and going well. The horse-shoe champ for this year is still Bob who is prepared to meet all challengers.

COMMERCIAL BREAK --- DEAD ROT - Do you have B.O.? Do you feel left out, down wind? Are your friends avoiding you?

Well, then, what you need is DEAD ROT. Dead Rot is the only all purpose soap that is guaranteed to get rid of friends and fungus, even friendly fungus!

Remember Grandma's lye soap? Dead Rot makes that look like water! Why, with Dead Rot you can shower with your clothes on; not only does it clean them, it removes them!

So remember, buy Dead Rot, THE ALL PURPOSE SOAP THAT LASTS A LIFETIME!!!!

Station CHAT Editorial - A significant scientific study has just been completed linking Irish Leprechauns and the pot of gold at the end of the rainbow. It seems that these little people have long been following their dreams, meeting every year for many years in lovely green forests, surrounded by sparkling blue lakes, the golden sun shining down on them,

TABLE FUN, CONT.

CHAT Editorial, cont.

the purple and blue and rose of the sunset glowing in the evening skies for them, and through enjoying all this and meeting old and new friends, working, playing, laughing, and learning together they have followed their dreams and found this gold at the end of the rainbow. If you wish to pursue this pot of gold you must be willing to love color and dreams but most of all rainbows.

FLAG CEREMONY

FOR THE BEAUTY OF THE EARTH

For the beauty of the earth, For the glory of the skies,  
For the love which from our birth Over and around us lies;  
Lord of all, to thee we raise This our hymn of grateful praise.

For the joy of ear and eye, For the heart and mind's delight,  
For the mystic harmony Linking sense to sound and sight;  
Lord of all, to thee we raise This our hymn of grateful praise.

For the joy of human love, Brother, sister, parent, child,  
Friends on earth, and friends above; for all gentle thoughts and mild;  
Lord of all, to thee we raise this our hymn of grateful praise.

For thyself, best Gift Divine! To our race so freely given;  
For that great, great love of thine, Peace on earth, and joy in heaven;  
Lord of all, to thee we raise This our hymn of grateful praise.

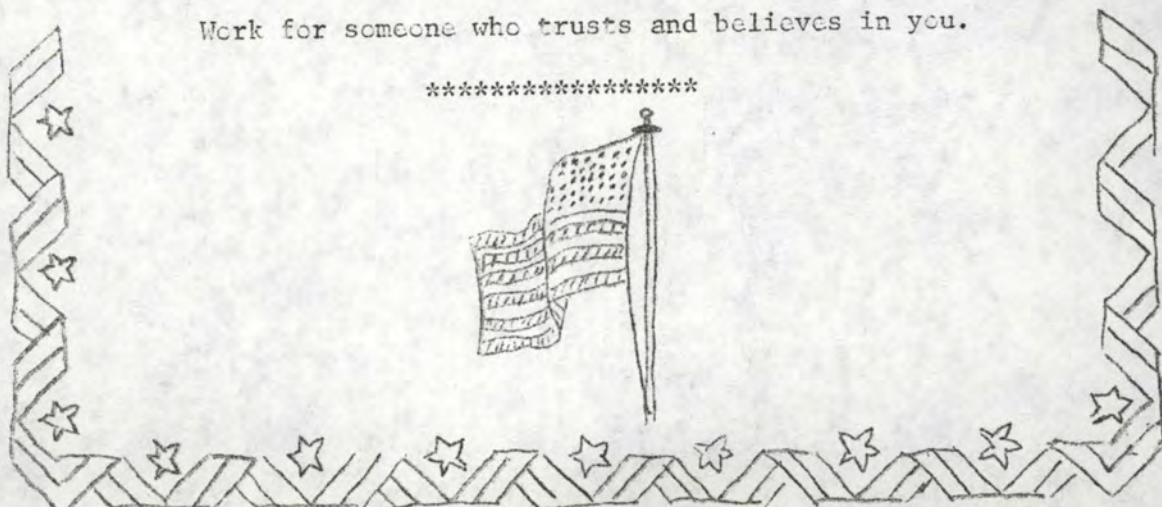
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Reinforce the good, negatively reinforce the bad.

\*\*\*\*\*

Work for someone who trusts and believes in you.

\*\*\*\*\*





MONDAY AFTERNOON--TEA TIME  
breadsticks served.

This is the history behind the

Bina Rovetto is 85 years young and she has millions of friends. She makes her home with her daughter Lorene and her family about 10 miles from Yakima. They live on a 10-acre mini-ranch where her son-in-law raises several beef animals and she enjoys the calves in the spring, waters lawn and does her own special things for her family. She makes pasta dough and cuts noodles and once has tasted the fresh ones, it makes a sad comparison to have to buy the plastic packaged ones from the store shelves. Another of the things she does is to make grissini (pure Italian) and she decided she would treat our Chat friends to some so they could appreciate a true Italian treat. In fact grissini originated only a few kilometers from where she was born in Turin, Italy. She learned the home arts with her sisters and when she was 19 years old she responded to a letter from John Rovetto that said, "yes" she would come to Indiana where he was living and working and if they decided to marry after getting reacquainted..." They did marry and a year later Angelo arrived. He was named for his grandfather and his middle name is John. The American spelling for this new country. They moved to California where the sister who had come to America earlier lived, near San Francisco. Later, they found the town of Roland, Washington which appealed to them more than any other American place and they made it home. The region reminded them of their beloved home region in Italy and the combination of Italian-Croatian families provided a mix of tradition in a new land when they visited with neighbors, celebrated weddings, spent long winter evenings together or a group met on Sunday afternoon to play the bowling game called Bocci Balls. There was a time when John moved his family to Seattle and went into the salami business with his brother-in-law. He really didn't like the city and the family, which now included Lorene happily moved back to their home in Ronald. Grandma and Grandpa moved to CleElum when Angelo and Lorene had married and lived there until they began spending winters in Yakima because the winters were longer in CleElum and the roads made them both nervous. After John's passing, Bina lived in the small home they had till it burned and then moved to her daughters. She regularly bakes all sorts of treats and specialities and makes her soups and sauces. In the Kitchen Section is the recipe for grissini (Piedmontese) and happy baking. There is a knack for making light fluffy breadsticks and it can be mastered easily, but takes a lot of practice to perfect, so if yours aren't all that you wish to begin with, just keep practicing rolling, stretching, pulling gently and pressing the tips onto the baking sheet and you, too, will make delicious grissini for a truly delicious addition to your meals. (The best are crunchy and Light.)

THURSDAY TABLE FUN

by Jean Baringer

North Dakota University Entrance Exam

example:

- |                               |   |
|-------------------------------|---|
| 1. Sand = sand box            | 10. $\frac{O}{M.D.}$<br>Ph.D.<br>L.L.O.                           |
| 2. $\frac{man}{board}$        | 11. knee<br>light   |
| 3. $\frac{stand}{I}$          | 12. $\frac{II}{oo}$ $\frac{II}{oo}$                               |
| 4. /r/é/a/d/i/n/g/            | 13. chair   |
| 5. $\frac{r}{road}$<br>a<br>d | 14. dice<br>dice  |
| 6. $\frac{wear}{long}$        | 15. t<br>o<br>u<br>c<br>h   |
| 7. cycle<br>cycle<br>cycle    | 16. $\frac{ground}{feet}$<br>feet<br>feet<br>feet<br>feet<br>feet |
| 8. t<br>o<br>w<br>n           | 17. $\frac{mind}{matter}$   |
| 9. le<br>vel                  | 18. he's/himself  |
|                               | 19. ecnalg  |
|                               | 20. ba nana   |
|                               | 21. death/life  |
|                               | 22. esgg<br>gesg<br>gges  |

TABLE FUN -THURSDAY DINNER

submitted by Jean Baringer

Who's Who

3 men - Tom, Dick and Harry each have 2 occupations:

bootlegger, musician, painter, chauffeur, barber, gardener

WHO IS WHICH ONE?

1. The painter bought a quart of spirits from the bootlegger.
2. The chauffeur offended the musician by laughing at his mustache.
3. The chauffeur courted the painter's sister.
4. Both the musician and the gardener used to go hunting with Tom.
5. Harry beat both Dick and the Painter at checkers.
6. Dick owed the gardener \$10.00.

\* \* \* \* \*

In a college names of the President, Professor and Instructor and Janitor are Mr. Jones, Mr. James, Mr. Ross and Mr. Haines.

In the same college are 4 students who are James, Jones, Ross & Haines.

1. Student with same name of professor belongs to the fraternity of which Ross is a member.
2. The daughter-in-law of Mr. Jones lives in Philadelphia.
3. The oldest son of the President is 7 years old.
4. The wife of the Janitor has never seen Mr. Ross.
5. The father of one of the students always confuses Haines with Jones in his class, but is not absent-minded.
6. Mr. Haines is the father-in-law of the instructor and has no grandchildren.

\* \* \* \* \*

TABLE FUN - THURSDAY DINNER

Who owns the Zebra? from Reader's Digest  
condensed from Life International

Shared by Jean Baringer

1. There are 5 houses, each a different color and inhabited by men of different nationalities, with different pets, drinks and cigarettes.
2. The Englishman lives in the red house.
3. The Spaniard owns the dog.
4. Coffee is drunk in the green house.
5. The Ukrainian drinks tea.
6. The green house is immediately to the right (your right) of the ivory house.
7. The Old Gold smoker owns snails.
8. Kools are smoked in the yellow house.
9. Milk is drunk in the middle house.
10. The Norwegian lives in the first house on the left.
11. The man who smokes Chester Fields lives in the house next to the man with the fox.
12. Kools are smoked in the house next to the house where the horse is kept.
13. The Lucky Strike smoker drinks orange juice.
14. The Japanese smokes Parlaiments.
15. The Norwegian lives next to the blue house.

ANSWERS FOR TEST

- |                              |                            |
|------------------------------|----------------------------|
| 1. Sandbox                   | 12. circles under the eyes |
| 2. Man overboard             | 13. highchair              |
| 3. I understand              | 14. pair of dice           |
| 4. reading between the lines | 15. touch down             |
| 5. cross roads               | 16. 6 ft. underground      |
| 6. long underware            | 17. mind over matter       |
| 7. tricycle                  | 18. he's beside himself    |
| 8. downtown                  | 19. a backwards glance     |
| 9. unlevel                   | 20. banana split           |
| 10. -3°                      | 21. life after death       |
| 11. neon light               | 22. scrambled eggs         |
- 

ANSWER TO WHO'S WHO

3 men

Tom -- Painter, Barber  
Dick -- Musician, Bootlegger  
Harry -- Gardener, Chauffeur

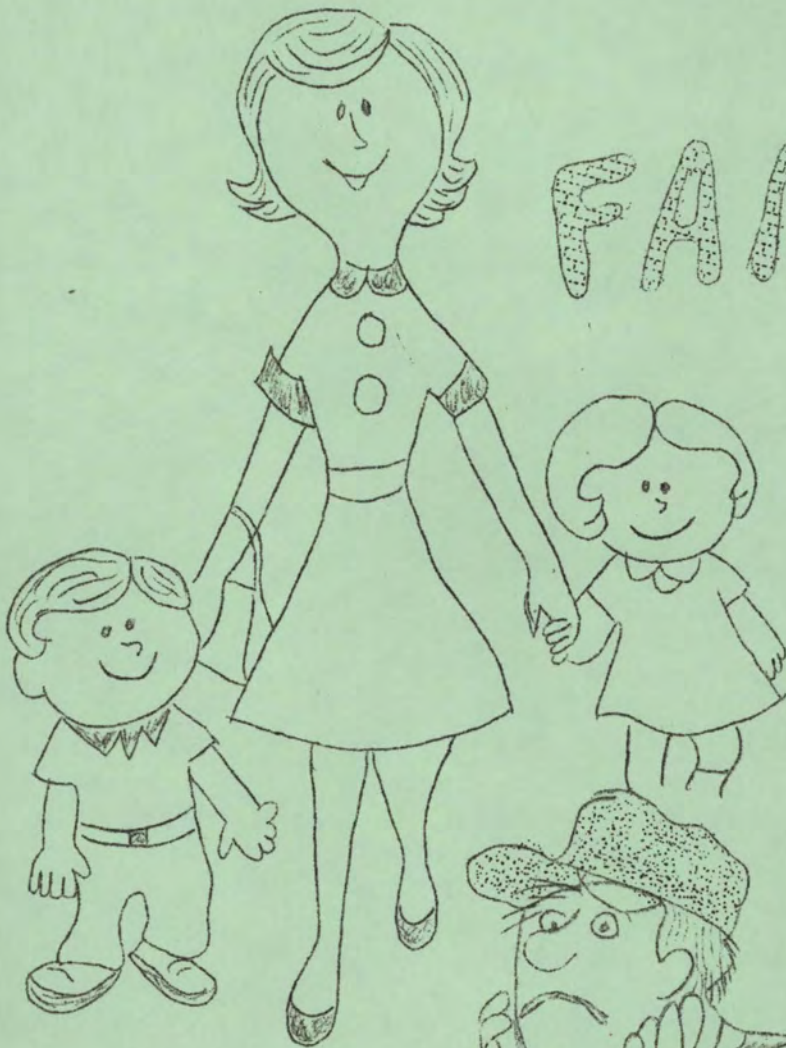
College People

Professor -- Mr. Haines  
President -- Mr. Ross  
Janitor -- Mr. James  
Instructor -- Mr. Jones

Who owns the zebra?

Norwegian	Ukranian	Englishman	Spanish	Japanese
Yellow	Blue	Red	Ivory	Green
Fox	Horse	Snails	Dog	Zebra
Water	Tea	Milk	Orange Juice	Coffee
Kools	Chester Field	Old Gold	Lucky Strike	Parliament

# FAMILIES



## FAMILY HISTORIES

We the pink family are:

Sally - This is my first time to arrive early and I loved every minute of it. I brought or came with eight from Great Falls -- two of which were Heards. This is the first year for Bill and it's most enjoyable to have him here. One of our goals is to have the 'whole herd' at Chat - (four more to come.)

Elaine - from Yakima in the center of Washington. Chat has become very essential to Angelo and me and we come for annual infusion of song, love and growth among our beloved friends. Mark has joined us and makes this one of his priorities, too, to our joy.

Dorothy Clayton - from Waupaca, Wisconsin, 2000 miles away. There is a quality of acceptance and nurture at Chat that recreates. It's great!

Karen - first time at Chat, from Bozeman, Montana. It has been really great. Everyone means a lot to me here. I have many experiences to bring back to my 4-H club in Gallatin County.

Stew - Portland's duck feeding firefighting clown that also solo's for weddings and funerals. 'Tis the luck o' the Irish that ye reach to be Swedish and find out that you're Danish - - - MORE FOOD! (Temporarily fluffs and flushes his buff, watch out for the tidybowl man!)

Teri H. - from Emmett, Idaho! Yes, for (2) two years I have been representing this state at Chatcolab. Chat has been a wonderful, enlightening experience in which I am glad to participate. I will always remember it and make it a goal to return. At the present I am working as a secretary at the O.O.E., but I hope to go to school in August to study Therapy Tech. I have had 10 years of 4-H (how I learned about Chat.) I like all types of dance, singing, sharing ideas and experiences, outdoor activities, and lots of Big "E" Hugs.

Dave W. - first time labber, 10 years of 4-H, love singing and acting, enjoy watching people, a junior in high school. Plan on being either a psychologist or sociologist.

Dorothy Burlison - hails from Moscow, Idaho and joined us for the first couple of days, but had to leave on account of the busy schedule she and Vern have had since retirement.

Janice Norquist - came from Walla Walla to renew friendship's and see how much she could do in her day with us. We missed her when she and Sonya had to go back to family and school requirements. But the Pinks enjoyed every bit of the time these two could be here and decided better a little than nothing!

The Blue Family:

Betty Schuld - I come from Oregon where my favorite involvement is the Clackamas County 4-H Camp Committee. I have three children, two dogs, two cats and two horses. My husband, Jim, teaches pottery at Portland Community College and one of these days will become a Labber too.

Maureen Murphy:- I come from Portland, Oregon, where I attend Portland Community College. I live with my parents, and two younger brothers. I have counseled for Outdoor School and have worked with the Big Brother-Big Sister Program at Oregon College of Education in Monmouth, Oregon. I love the outdoors, and have worked for the Youth Conservation Corp. for two summers and am planning to work at Yellowstone National Park in Wyoming this summer. I'm enjoying Chatcolab and hope I can return next year.

## FAMILY HISTORIES, CONT.

### The Blue Family, Cont.

Diana MacRae (Yahoo) - I come to the Lab from California (this time) via Israel, South Africa and London. My families ties are spread out between the U.S., Mid-East, and now Africa. I have been working as a free lance Political-Religious writer and briefly with the tourist business in the Holy Land. Most of my energy has been geared to the human rights issues in other countries verses our economic foreign policies.

Don Clayton - I return this year in the new state of non-jobber now living away from the Chicago megalopolis and basking in the beauty of the "Kettle Moraine" country of central Wisconsin. It's great to return to the old Homestead to begin a new, full, freer, stage of adventuring in my life.

Lisa Joy Staigmiller - For the past eight years, I have been quite active in 4-H. This past November I was chosen to attend National 4-H Congress in Chicago. I was chosen as a state winner in my Self Determined project, Cake Decorating. I'm also teaching cake decorating lessons. I take piano lessons and I'm a cheerleader. This is my second year at Chat and am enjoying it very much. I learn many new things here and meet lots of very special people. I thank you all for sharing yourselves with me and helping me to grow. I will see you all next year, if not sooner.

Shawn Fox - I was born in Portland and lived in Gresham for 15 years. I now live in Boring, Oregon. My hobbies include photography, 4-H, cooking and baking. I enjoy the outdoors and this last year learned to ski cross country and downhill. I have been in 4-H for 12 years, 10 as a member and 2 as a leader. The activities I was in include photography, foods canning, and rifle. As I became older I became more into food and now I am going to school to become a chef. I'm enjoying my first year at Chat. I've been working at Mere camp for the handicapped which has helped me to get along with all types of people.

Brad Bradley - My life is all about (around) Margaret in Seattle (where any wandering Chatcolabbers are always welcome) but spend a great deal of time leading outdoor tours in Washinton, Alaska, B.C. and Hawaii. Chat has done so much for me and I love to come for my week of sharing, touching and loving.

### The Navy Blues :

Once upon a time, not so long ago, right here on good old terra firma, seven old salts and one new sailor set sail in search of the rainbow. They took a little time to discover the gold in each other and here is what they found:

PAT DAVIS--from God's country. . . about to finish his B.S. degree in psychology at Montana State. He has three kids and a wife. Marta, his wife (and Stew's sister) is a labber from earlier years. Just before Chat their two girls, Candy and Lesa, gained a little brother, Joshua. Pat likes playing guitars, juggling, and hugging.

DICK SCHWARTZ--the Navy daddy of this family, was born in Brooklyn, New York, but chose to live in Oregon. Dick was in the navy and merchant marines and is an insurance engineer with Georgia Pacific. He likes boating, fishing and travel, and he loves people.

BRIAN SALTER-- he's in the Navy right now. Brian hales originally from Rogue River, Oregon. He was brought to Chat through Hi Country 4-H. Brian is into restoring vintage jeeps, cross country, traveling, and making "real" friends.



FAMILY HISTORIES, CONT.

The Navy Blues, Cont.:

KYM PECK--a 4-er from Great Falls, Montana. She is on her high school speech team, in her school choir, and is a member of the Great Falls High School color guard. Some of her interests are cross-country skiing and running cross-country, macrame, working on 4-H projects, and doing things with friends.

JIM BEASLEY--an Oregon grandfather of five. Jim drives truck for VW & R (Univar). He likes to play golf with friends, enjoys church and people.

LAUREL WALLBAUM--born in Sacramento, California, Laurel migrated to Washington at age 5. She has lived in either Yakima or Selah since. She is an over-night Gramma with her marriage on December 29, 1978 to a marvelous guy who shares many of her interests. They each have two girls and a boy--and now two females and a male grandchildren. Laurel works as an L.P.M. in a State institution for the developmentally handicapped where they have 150 residents, most under 21 years old.

JACKIE BAPITELL--a native Californian (4th generation.) She is graduating May 26th from San Francisco State University with an M.A. in Interdisciplinary Studies in Education, special interest area foundations of education, thesis on children's needs and their books (PHEW!). Presently, Jackie is searching for direction in aligning her interests and background with some lucrative occupation(s). . . any suggestions? Interests include kids, writing, children's literature, photography, TRAVEL, various crafts, hiking, dogs, friends and music. Highlights of the past year (besides Chat and getting the degree) were four months of travel around the U.S.A. with Marianne DuBois (and dog Rod) and attending Black Hills lab in September, 1978.

GENIE TOWNSEND--she thinks this is her 18th year at Chat. The last seven years she has cooked for us and enjoyed it. Bob and Genie work in 4-H with the 4-H Rifle Club. They go to their 4-H camp and have the gun class. Genie likes to go hunting, loves the outdoors, going traveling and going to the beach and digging clams. She has 2 girls and 1 boy--10 grandchildren. She has been married to Bob for 42 years and has loved it all.

The Fresh Oranges:

BOB--born in California and grew up in the best part of our country--the west coast. Married and has 2 boys and 1 girl--10 grandchildren. Enjoys outdoor activities, youth work. Have had a good time at all my Chats.

MARGE--born in Washington state, have 3 sons and 1 daughter. Is an R.N. and works in a hospital in Everett, Washington on the 3p.m. to 11p.m. shift. This allows time for classes, etc. and gardening in the mornings. Likes people, camping, hiking, swimming, square dancing, sewing, antiques, gardening.

KEN-- born in North Dakota and has 3 brothers and 2 sisters a Mommy and a Daddy. Enjoys fishing, hunting, basketball and all sports. Also likes the outdoors. Very involved in 4-H. Has won 6 out of county trips in 4-H in the past year and a half. He is 16 and will be 17 on July 15. Thinks Chat is great!!

JOAN--lives 5 miles east of Missoula, Montana. Son Joel runs the fish food plant in Milltown. Daughter Kelly is enrolled in the Montana Barber College in Missoula. Enjoyed a trip over seas, working with older people and outdoors with the Boy Scouts.

FAMILY HISTORIES, CONT.

The Fresh Oranges, Cont.:

CAROL--born in Nebraska and raised in the great state of Oregon.. Comes from a small coastal town (Bandon) and is currently attending college at Oregon College of Education in Monmouth, Oregon. Enjoys working with children and is involved in many activities with children. Has really enjoyed her first year at Chat and plans on returning in the years to come.

HANI-- this is Hani's second time at Chat and he enjoys the people here.

BETTY B.--born and raised as a farmer's daughter in beautiful Gallatin Valley, near Bozeman, Montana. Hubby & I farm a diversified farm in foothills and valley. Have four beautiful children. Like the outdoors, gardening and sewing.

JOHN B.-- the orange tree of the family--has lived 24 years in Oregon City, Oregon. Involved in 4-H, all athletics, trumpet playing and educational opportunity through this year graduation from Oregon State University in Forest Management. Am going to be working out of Portland, Oregon for the next year and hopefully become a Peace Corps volunteer in South-Central America or Africa. This is his 5th year at Chat.

The Wyoridwashman Family (Yellow):

Our family originated at Chatcolab 79, on Sunday, May 13th. Each of our family members is unique and colorful. We all have experienced different life situations and have seen the colors of the rainbow.

One at a time we will look into the life of each of our family members.

The organizer of our family could be no one other than Mama B. She's from Oregon City, Oregon. She loves people very much, especially those from birth to 99. Her love for people naturally causes her to wear many hats: She is a wife, a mother of 2 girls and 2 boys, Grandmother of 3 boys and 2 girls, a first grade teacher, a swimming instructor, and a devotee to 4-H camps.

Mama B. Began her career in the 4-H program in 1953 when daughter Ann started 4-H. She truly loves the out of doors. The 4-H camping program is her transition time. In the spring she must advance the school children she has gotten so close to, but knowing there is camp to get ready for helps her let go of these youth and reach out to new ones.

Cal was born in an Iowa family community. His childhood was spent in Iowa working with the farm and other subjects. When WWII came, Cal spent about four years in the Field Artillery. He was released from the service in 1946. He married and had a son and two daughters.

He is employed by the Department of the Army on a firing range for tanks and helicopters.

Cal has married Laurel in the past year. His three children have given him three grandchildren; and in marrying Laurel he now has another three children. Cal and his family now live in Yakima, Washington.

Ethyl is from a Boring address, Boring, Oregon that is. She works part time as the cook at Cottrel Elementary School. In the evenings she has recently taken on the job of custodian. Ethyl too wears many hats. She

FAMILY HISTORIES, CONT.

The Wyoridwashmon (Yellow) family, cont:

is a mother of 3 girls and one boy Shawn (who is with us at Chat), and a grandmother of 3.

She is involved with Girl Scouts and 4-H. One group she is especially proud to work with is the "Harambees," which means let's pull together. This is a 4-H group of Indians. They are getting ready to head back to Kansas on an exchange trip this summer.

A really neat experience for Ethyl was to be chosen to represent Oregon to the National 4-H Conference last fall. She also teaches outdoor cooking at 4-H camp.

Ethyl even finds time to help coordinate the community school in Cottrel. These classes are open to all who want additional learning experiences.

Phil is from Oregon via Colorado via Wyoming - he's twenty-two years in between. Phil enlisted for nine years with the U.S. Air Force. To begin his training he had to attend the Air Force Academy located in Colorado Springs, Colorado. He has left the Academy and is now located in Cheyenne Wyoming as a Security Policeman, S.P., in charge of 80 men under him.

Phil is committed to the U.S.A.F. for the next four years and is undecided about the direction he'll go from there.

He also has other interests besides the military like: Girls, Girls, Girls, Tang Soo Do, Science Fiction, Fantasy, and dancing.

Mary is from Grrrrrffuls, Montana. She lives there on the mountain with the rest of the Heard. Mary Buffalo fluffed out some 20 years ago.

Some of Mary's many interests include calligraphy, guitar, singing and writing. She is a Home Economics and communications major. This fall she will be entering her junior year at Montana State University.

Mary was elected as the National Editor of "SPURS" (Spirit-Patriotism-Unity-Responsibility and Service) which is a national service organization. She will be holding this office for 2 years publishing this national organization's paper. She too is active in the 4-H program.

Mark from Yakima, Washington emerged into the world 18 years ago January. He enjoys seeking adventure, not enjoying misadventure.

He heads for Washington State University this fall as a freshman. Interested in learning Mark approaches every situation with the excitement of a new discovery.

Mark likes people, traveling, tennis, golf and camps. He has a great desire to fly. Whether it be in a plane, as a sky diver, or hang gliding.

Susan comes from Sandpoint, Idaho, but originated in Wisconsin. She is now the Bonner County Home Economist, graduate of the University of Wisconsin - Stout in Home Economics Education. Susan moved to Idaho in '74.

## FAMILY HISTORIES, CONT.

### The Wyōridwashmon Family (Yellow) Cont.:

She enjoys people, cross-country skiing, swimming, etc. Susan is also very involved with the 4-H program, its teen group, too.

Burl born on the New Mexico range learned early the art of sheepherding. As a college graduate of animal science he specialized in Sheepalogy and other related fields. He has had experiences in sheep judging, and cattle production.

He has now retired from his professorial position at Montana State University to a life of the free lance "Expert."-"For those who don't know an "expert" is a has been drip under pressure."

Burl lives in the beautiful Gallitan Valley with his wife. They have two sons and two daughters. His interest in people is apparent by his constant involvement with people.

Like the colors in the rainbow we come together to share our light with each other.

### The Brown Family:

Our family first discovered itself over a plate of eggs and bacon. This could have been really pretty messy, but as is our nature we finished eating before the powers of gravity omelettized us. This became quite a tradition with us; even though we wandered and strayed at times from the fold of the obligations of the ever present duty-wheel, we never lacked for affection or full stomachs. Early on in the hectic week which Chat can be, we lost several of our friendly members to the call of the outside world: Sonya Watts, Chris and Bob Beasley had to return early to graduate, work, and otherwise stay solvent. Though we missed them we persevered, and worked together when we could remember what family we actually did belong to. And of course we had less and less trouble with that as the week progressed. . . . I think.

Patriarch of our family is Dwight Wales. In the past year Dwight has finished his swimming pool (which is indoors, no less,) had lots of visitors, has read insatiably (so much so that the Book Mobile actually comes right to his door, Now that's service!). Of special interest is that Dwight now has a fellow labber living in the neighborhood now. Brad Bradley has bought the five acres across the road from Dwight. Almost an instant little Chat!!!!

Roy Main has spanned the miles to join the Brown family; his home is in El Centro, California, which is about as far south of Worley as you can get without learning a foreign language. Roy originally came from the Maritimes in Canada, and noted that he grew up in a place where the winters dipped to 50 degrees below zero, and now lives in a place where the summer temperatures often hover around 120 degrees above! Now that's a contrast. He's happily married to Gwen (also a labber on occasion), has three kids and five grandchildren. Somewhere he manages to find the time to do a lot of recreation work with senior citizens in his area.

## FAMILY HISTORIES, CONT.

### The Brown Family, Cont.

Theresa Kraus is a graduating web foot from Oregon College of Education; what's especially great in this day and age, is that Theresa has already got a teaching job lined up in the fall (at her old grade school!) She's hoping to be working at a camp in Dallas, Oregon (yes, believe it or not, there's a Dallas in Oregon - but don't ask me why. Could have been named Omaha just as easily.)

And then there's Terry "Typist" Carson, who just got married a couple of weeks ago, and has an expanded family that now includes four more kids for a grand total of seven. Terry says her time is occupied with work, cooking, sewing, and trying to keep the cookie jar full (which is no small chore when you've got seven kids!!! The average consumption rate is 20 dozen a week!! I'd hate to see the dentist bills.)

Another California boy found his way north via Amtrak and the good graces of Betty Schuld and Co. Mark Pat\*erson ahs been busy since last Chat working as a tour driver and guide for a British company (Trek America) for the summer and fall. Racked up about 10,000 miles of driving every six weeks, going right around the U.S. showing it off to mostly Australians and New Zealanders, with a few Europeans, Japanese, South Africans, and Israelies thrown in for good measure. He spent the holidays with his folks in Pasadena, got captured by the fine weather, and ended up painting houses to keep his ailing bank account happy. Currently, Mark has been working on completing his Foreign Service exams, and should know when he returns after Chat, whether he's "in" or not.

Our Montana delegation is made up of Carl Kohut who is graduating ~~from~~ Centerville High School on May 20th, the last day of Chat. Carl has lived in Eden, Montana all of his life on a registered Hereford cattle ranch. He's been a member of the Eden Livestock 4-H Club for seven years, and is currently president. Carl enjoys working with nature and the outdoors, horseback riding, writing poetry (which we all so enjoyed here at the lab,) and people.

### The Gr<sup>4</sup>een Leprechauns:

With the theme being about rainbows and colors what could be more befitting than our green being associated with Irish Leprechauns. They are always looking for gold at the end of the rainbow. We leprechauns have not only found the pot but are filling them up with the gold found in the rest of you people.

Burton Olson - I enjoy life! People! and nature! Working with people is my first love. Outdoor activities (camping, hiking, fishing, mountain climbing, gardening, raising animals, and carpentry are a few of my many interests. Teaching at Brigham Young, helping my lovely wife raise 8 beautiful children, working in my church (Mormon) keeps me actively busy. I have enjoyed Chat very much and will be back.

Monica Whalen - I am a unique person who truly cares about other people. I try to teach others what I know through sharing in 4-H, school, church, etc. I try to learn what others have to teach me through listening. I am involved in drama and art, and plan to take sociology next year at Montana State University.

FAMILY HISTORIES, CONT.

The Green Leprechauns, Cont.

Ed Gerdes - A warm greeting to all of my dear friends. And to those who do not know me, a warm invitation to try.

Jean Baringer - She is usually known as a giving person who shares her skills, thoughts, and love, as well as material things. Sometimes she is quiet - but thoughtful. At home Jean is wife to a busy County Extension Agent - Jack, and a mother to Jeff, 7 years old almost and Jennifer, 4 years old, and daughter to Lois Stephens (who's home baby-sitting) and Clarence Stephens who was here. Her activities in Conrad, Montana are varied: women's bowling league, church school teacher and women's association secretary, adoptive parents group (secretary also) and the Jayceens (ladies.) She recently received a neat honor for her dedicated years of service and help to them. Jean's interests besides family and friends include many crafts, pinochle, children, camping, dancing, singing, etc.

Angelo Rovetto - I am Angelo and I am thankful for the happiness that has been bestowed upon me more than I deserve I am sure but I accept life - every bit of it. The Italian proverb LaVita e—: Dolce Amaro. Says: With out great sadness or sorrow there cannot be great joy and happiness.

Each of these instances are punctuation in our life and open our eyes and hearts to a new tomorrow.

I was born in a small, love filled, care for, close knit coal mining town of Italians and Slavonians where Mama's were all loveing and belly filling so I was even a puggy little child who ran himself thin exploring the world around me, the mine, the river, the mountains, the people, the animals and I had a "cat" and also "dog" who was "Boy Dog."

School broadened my horizon and the war took me all the way to Alaska and grown ups did more than dig coal. "We had and started a sausage factory so that everyone could enjoy good preserved meat." Anyway, Alaska was such an experience of people from all over America that it was only a step to Europe and then the World.

After three trips abroad (one on around the world) the urge to settle came upon me and naturally I meant to do this on the sands of the Medeteranian and as I described all of this to Elaine she showed me how to settle and nestle in Yakima and raise a family and then took me to Chat to prove to me that the beauty of the world could be found in the people of our own America. I like Chat so then after nine trips to Chat we did see Europe. Elaine, Mark and Angelo over and over and over again only to prove that Chat is real. Chat is people of the world and we feel like people of the world.

Angelo was born philosophy, worked sausage, studied engineering, his businesses were Builder Restaurateur, promotional constructor, Laundry operator, Hotel owner, nightclub operator, Mattress & Furniture Mfg., now Golf Course Builder and happy in all my yesterdays and anxious for tomorrow. --SEE YOU NEXT YEAR!

FAMILY HISTORIES, CONT.

The Green Leprechauns, Cont.

Terri Heard - I am in my fourth year of attendance here at Chatcolab. I am honest, open minded and I have a sense of humor. I brought my Mom and Dad this year which was a really neat experience for all of us. I express myself a lot of times not always in words but in my music and touch. I would like to get to know all of you and receive your letters throughout the year. I love all of you. Wishing you your rainbow to happiness.

Joe Matteo - I was born about 17 years ago. I came to my first lab when I was 15 years of age. Since that time I have gotten in a little bit of trouble. I have enjoyed my last two years of Chat very much. I enjoy farming, swimming, loving other people, mechanics, and fishing. This year, I have been enjoying being Hobart's helper in the kitchen.

B.J. Kreiter - I grew up in Milwaukie, Oregon. I've been active in 4-H and FFA and have been a camper and counselor at 4-H camp Colton. I graduated from Oregon State University and have driven school bus for three years. I have been working with retarded and handicapped children and will be starting a new job with the public transit system when I get home. I like swimming, hiking, singing, crafts and reading. I have just moved to Camas, Washington. I've got lots of room so stop and see me when you are in my neck of the woods.

The Red Family:

We the following are the red family, Leila, Bill, Florence, Clarence, Sue, Howie, and Shelly. From all walks of life we all somehow diverged to Chat this year. The majority of us are returnees to Chat. As to why we are here, Howie said, "I guess maybe I was lacking something in my life and I came here to find it...I found it!" Florence says, "I love to be with young people," "I believe this is not only in age but in heart." Sue believes, "Chat has been part of my growing and has helped me to live and love." Living, loving, caring, sharing, together this is the Red family.

Bill Heard - I'm 47 years old. Born and raised in Butte, Montana. Came from a family of 2 brothers and 2 sisters all younger. Married in Butte in 1954 and moved to Great Falls in 1955 where our six children were born five of which are still at home. I am employed by the City of Great Falls. My Great Grandmother who was 95 years old was able to attend my wedding and reception.

Shelly Riback - I've been growing up and still am, in Oregon. My home town is McLalla, but I go to college in Monmouth. Growing up I was involved in all sorts of youth activities, you name it I was in it. I have two sisters, one older, one younger. So, as you see I had to fight both ways for what I got. Being a teacher's kid I got alot of guff from other kids but luckily it took alot to make me mad (one of my good points.) Through out my life my friends were my family I love them just as I do my family maybe more. I care for them ever so much, sometimes I think too much, so I get hurt by someone who doesn't understand. My first E hugs were given to me by two people who I love much, Mema B and Bill Headrick. These 2 people and their families are my home away from home. Last year was my first year at Chat but I feel like I've been coming all my life for many friends told me so much, I had already been here. I now start planning for next year's time at Chat just as soon as I'm home. You are my friends my family.

FAMILY HISTORIES, CONT.

The Red Family, Cont.

My major is Elementary Education with special interest in Theater Arts, Recreation. My hobbies are swimming, hiking, singing and my newest love is downhill skiing. I love to travel, and have seen most of the U.S. and hope to see the world (and I will.)

Leila Steckelberg - I grew up near the small logging town of Arlington about 50 miles northeast of Seattle. My father was a logger-farmer, mother a homemaker, and I the oldest of three (my father wanted a son first so I did the "son" kinds of work as I grew up.)

Husband Dale is also a logger and we have one son, David. An actor, David has recently had a movie starring Robert Lansing (he has the supporting role) released on Home Box Office titled, "Scalpel." His professional name is David Scarroll. He currently is on a dinner theater circuit in Arkansas and then to Pennsylvania for the summer.

Dale and I are busy rockhounding - field trips to collecting areas, Dale cutting and polishing stones and I silversmithing (we belong to 2 Rock and Gem Clubs - I'm president of one and put out the monthly 20 page bulletin for the other;) folk, round, square and old-time dancing (we belong to 2 dance clubs - we're travel chairmen for one of them;) are active in several camping clubs where we teach crafts and dancing - among other things.

I am a Home Economist-Recreation Specialist looking for a job.

Clarence Stephens - A dentist. I have been in practice for over 44 years. I am thinking of retiring sometime this fall. I have four children, all doing well. I have seven very fine grandchildren which Lois and I see quite often

One of my hobbies is old cars. I have a 1917 Overland and a 1935 Chrysler Airflow.

Have enjoyed Chat for many years and made many great friends there.

Florence Wells - Born and raised in Montana, moved to Washington - married and have five children and three grandchildren. Active in 4-H. Helped start and serve on Executive Board of "Youth Help" an organization to help youth who are having trouble coping with today's world. Serve on family conference Committee. Direct 4-H camp and am one of 3 who have put together a camp counselor training program which has been given a national extension award.

My main interests other than my family (which comes first) are reading, camping and traveling.

I love to be with young people and one of the greatest joys of my life is to see the look on a child's face when they know I think they are O.K.



FAMILY HISTORIES, CONT.

The Red Family:

Sue Yeoman - Part of my past history includes an early try at women's liberation by swimming with the boys and eventually winning a third place ribbon! Somehow that liberation has carried through and I'm thoroughly convinced that an equality is necessary for cohesiveness among mankind.

My life has been full of positive energy provided by my wonderful and loving parents and enhanced by the many people and experiences offered to me. Chat has been a part of my growing and has helped me to live and love. It is my complete conviction that when life comes right down to the nitty-gritty, the only thing that matters is caring and loving. And I believe loving and caring is my personal purpose to living in this lifetime. For this wonderful opportunity -- I am thankful.

Howie Lov - Don't remember being born but, they say I was. I owe my mother and father everything and anything I have; for bringing me into this world-- I like life! I grew up in a normal childhood with the usual spills and thrills and neat little things that scare your parents half to death.

We'll skip some ~~time~~ and go to High School days. My sophomore year in High School my dad cashed in his chips. I never had felt so alone in my life, I still miss him and the disciplinary action that he and only he could have given me. This also was the first time I had come to Chat.

I went back to Chat for four years in a row. My fifth year at Chat was just a short end of the week visit.

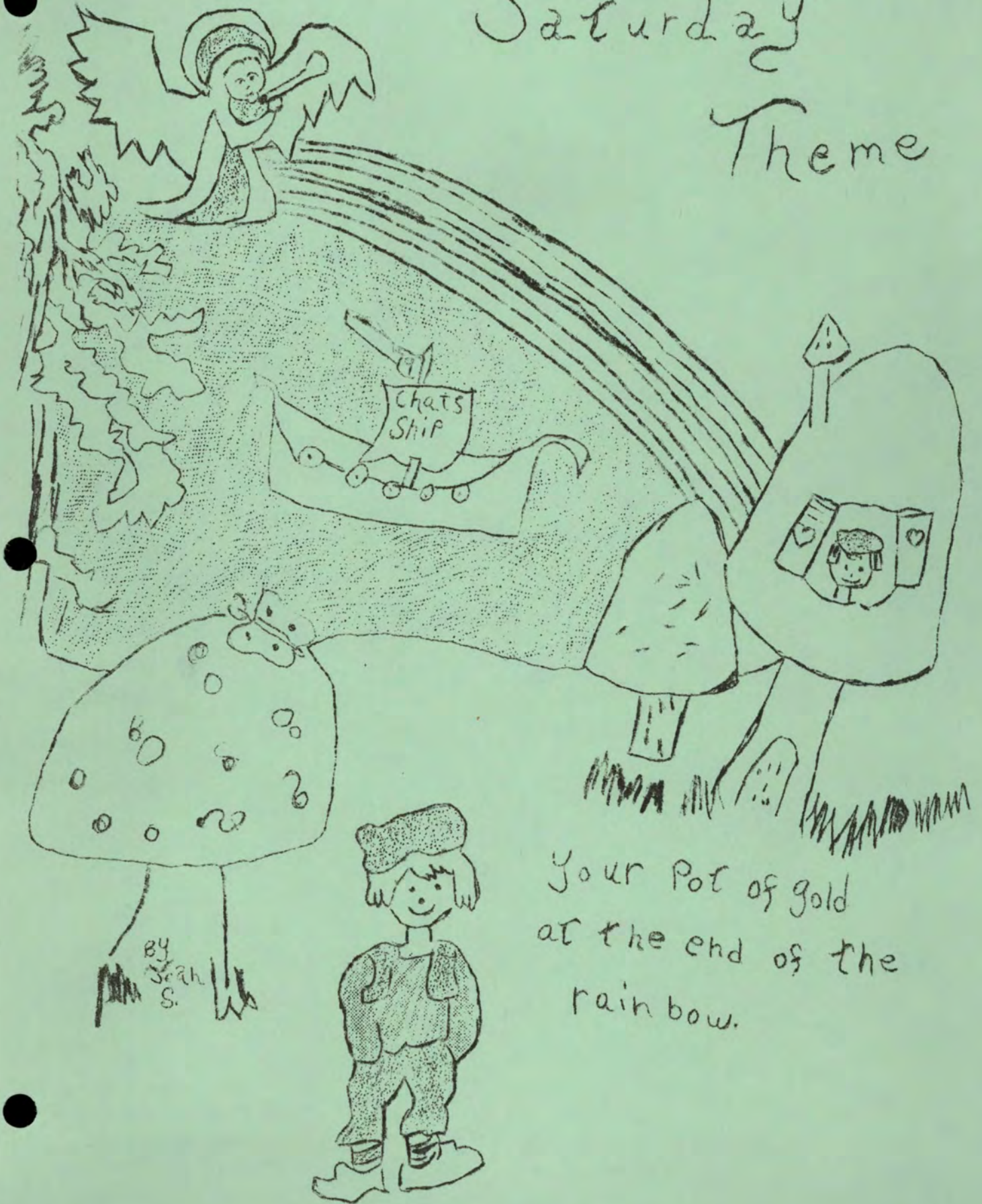
I didn't come back to Chat for 4 or 5 years. In that 5 years I have drove over the road truck, maintained my ranch jobs, and now I'm a firefighter and still a ranch hand, I like to work.

Don't know why I came back this year, I guess maybe I was lacking something in my life and I came here to find it...I found it!!! --- LOVE YOU ALL

This is your White House Correspondent reporting from beautiful Camp Chatcolab. God Bless.

The White Family: Being so pure of heart, mind, soul, ideas, and spring water, the White House was redistributed early in our week at Chat. Finding warm receptions within those colorful families that surrounded us were Don, Dick, Lella, Beaz, Joe, Karen, Stew, and for a moment, Sue McNeil. Proud of our heritage, we moved out into that untapped wilderness of real people in search of the elusive rainbow. Striving to reach out and touch the end of the rainbow and share the pot of gold, we sang, shared, and helped to color our rainbow...you.

# Saturday Theme



Your Pot of gold  
at the end of the  
rainbow.

SATURDAY DINNER SPECIAL

An ODE to Don

We've had here with us all week long  
A man who truly BELTS a song --  
Provoking thought along the way  
As we discuss and dance and play.  
He inspires in each of us  
The very best we have --  
and even more than that --  
He inspired Chat.  
A seed he brought from Black Hills Lab  
in 1949,  
Has grown and now it blossoms  
In rainbow colored hue.  
He brings out harmonies  
in song and fun with friends.  
Today's your very special day.  
---Don - our super celebration  
We dedicate to you.

Thank you for sharing your 65th with those of us here at the 1979  
Chat.

Following are special greetings from some of your friends.

Don, when I think of you my first thought is of your beautiful beautiful  
voice, and your ability to get everyone to sing.

Genie Townsend

YOU are a beautiful inspirational person.

Terry Carson

Don, You are such a beautiful person, willing to share whatever you  
have with whoever needs it.

Betty Schuld

Don: When I think about you I think of your warmth and great under-  
standing of people.

Ethyl Fox.

Don: You are a kind, loving and understanding man -- a great guy to  
get to know.

Shawn Fox

Don: It's not a good Chat quality, but envy seems to be the feeling  
of several members. They say it like this "OH! if I could only sing  
like that!" You are a beautiful, outgoing person.

Roy Main

Don: You are a source of wisdom and strength -- a great resource  
and inspiration to each of us.

Dick Schwartz

Don: You make the rest of us feel a part of CHAT.

Phil Schwartz

Don: You bring the best out in other people. Your singing fills our buckets.

Jackie Baritell

Don: The year we had ~~W~~inner on Indian Cliffs is a special memory. Remember how everyone picked you up and carried you up the hill? We love you very much.

Joan Smith

Don: You are a great man and an inspiration to all who know you.

Clarence Stephens.

Don: Highlights in my thoughts about you are meeting you, admiring you, knowing you and associating with you --- a life in the act.

Angelo Rovetto.

Thanks Don, You are one! How great our roads have passed these wonderful years.

Jim Beasley

Don: You are so very special to each and everyone of us! What a joy and privilege it has been to know you. (Thanks for sharing Dorothy with us, too!) We love you.

Miriam

Don: You have brightened my every CHATCOLAB with your leadership and beautiful voice.

John Beasley

Don: You are the biggest part of Chat to me. You're someone I look up very highly to and hope to follow your lead.

Shelly Riback

Thank you, Don for making my first Chat experience so meaningful.  
Bill Heard.

Thank you, Don. I wish you a very happy birthday and a colorful rainbow at its end.

Love, Terri Heard

Thanks for being you. YOU'VE brought many rainbows into my life.  
Love, Sally Heard

Thanks for all you have brought to Chat through the years. Maybe you will get that saddle done yet! The week is much too short, we never seem to have enough time to just sit and talk. Maybe next year!!

Love, Leila

Don: I need say nothing about you. You know, as we do, how much you are worth. Happy Birthday.

Love, Ed.

We appreciate your kindness and thoughtfulness. You have great talents and leadership and we appreciate you sharing these.

Love, Burton.

SATURDAY DINNER SPECIAL

Page 3.

Oh Don, we love you. You bring joy when you come. Please always share yourself with us, as life without joy is but half a life. Your song, smile, sensitive warmth is very special in our lives. It's a privilege to share it. Your gift of song will always bring its beauty to my memory.

With love, Elaine

Don, When I think of you, I think of a person I can confide in.  
(Remember the days on the beach!)

Mark Rovetto

Don: You are like a sea anchor. You steady us when we need steadying. You help us when we are in need. Without you, our ship might be wrecked on the reef. We are mighty glad you've chosen to share with us. Many thanks.

Brad Bradley'

Don: You are such a very special person that it's hard to put into words what I'm feeling. This is my third year and each one I get a chance to grow closer to you and I am truly grateful for that opportunity. I love your voice -- it resembles your personality. - strong but from deep inside. I will always remember you.

Love, Theresa

Don: In all my life I've only met a few people I can even try and compare with your greatness and brilliance. You know and are always aware of what is going on in your environment where ever you may be. You have always been willing to help in any kind of way you can. For this land much more I LOVE and admire you. May God Bless you and always be at your side.

Love, Howie

Dear Don: So nice to see you again, really enjoy hearing that nice deep voice and all those Chat songs.

Love, Marge

Don: The first year I came, you sand the song about THE MEAN LITTLE RABBIT - MAXIMILLIAN, the 3333rd. Your friendship, songs and inspiration are special to me. I also remember 1977 when you joined the boat cruise via motor launch.

Dwight Wales



Saturday Party & Dinner

Danish-English Feast

Decorating Committee\_

Shelly Ribach-chairman

Stew  
Ken S.  
Kym.  
Terri  
Phil  
Susan  
Mary

Brian  
Pat  
Joan  
Burton  
Betty B.  
Dorothy C.

Food Preperation

Elaine Rovetto-chairman

Angelo  
Joan S.  
Maureen M.  
John B.  
Ed. G.  
B. J.

Howie  
Marge  
Monica  
Marianne  
Dick S.  
Sue Y.

Menu

Appetizers-

Shrimp rounds  
rye rounds with cream cheese  
Swedish meat balls  
sliced cheeses    assorted toast bites  
chilled asparagus spears with ham  
radishes, celery, carrots with sour cream dressing  
Kaloa marinated trout  
tomato juice

Main Course-

Ham	Turkey	Rabbit
Danish Ham		Danish <del>Meat</del> *
Fruit Salad		Pea, cheese, celery
Honey Lemon Dressing		salad

Scalloped Potatoes

Breads-

Limpa  
Valkosta Leipää

Coffee  
Tea

Milk  
Punch

Dessert-

Birthday Cake  
Apple Cider

Ice Cream  
Custard

Recipes for Saturday Night's  
Culinary Extravaganza Extrodinaire!!!

Tuna Corn Pie

3 T Butter	½t Salt
1 Green Pepper, chopped	Dash of Cayenne
3 T Flour	4 oz of Cheese
1½ C Milk	

Melt butter, add green pepper, cook until tender. Blend flour into butter, add milk, stir until thickened. Add salt, cayenne and cheese and stir until melted.

Put 1 can tuna, drained and 1 can whole kernal corn, drained into casserole, add cheese mixture, stir well. Cover with bread crumbs.

Bake at 350 for 20 to 30 minutes until browned and bubbly.

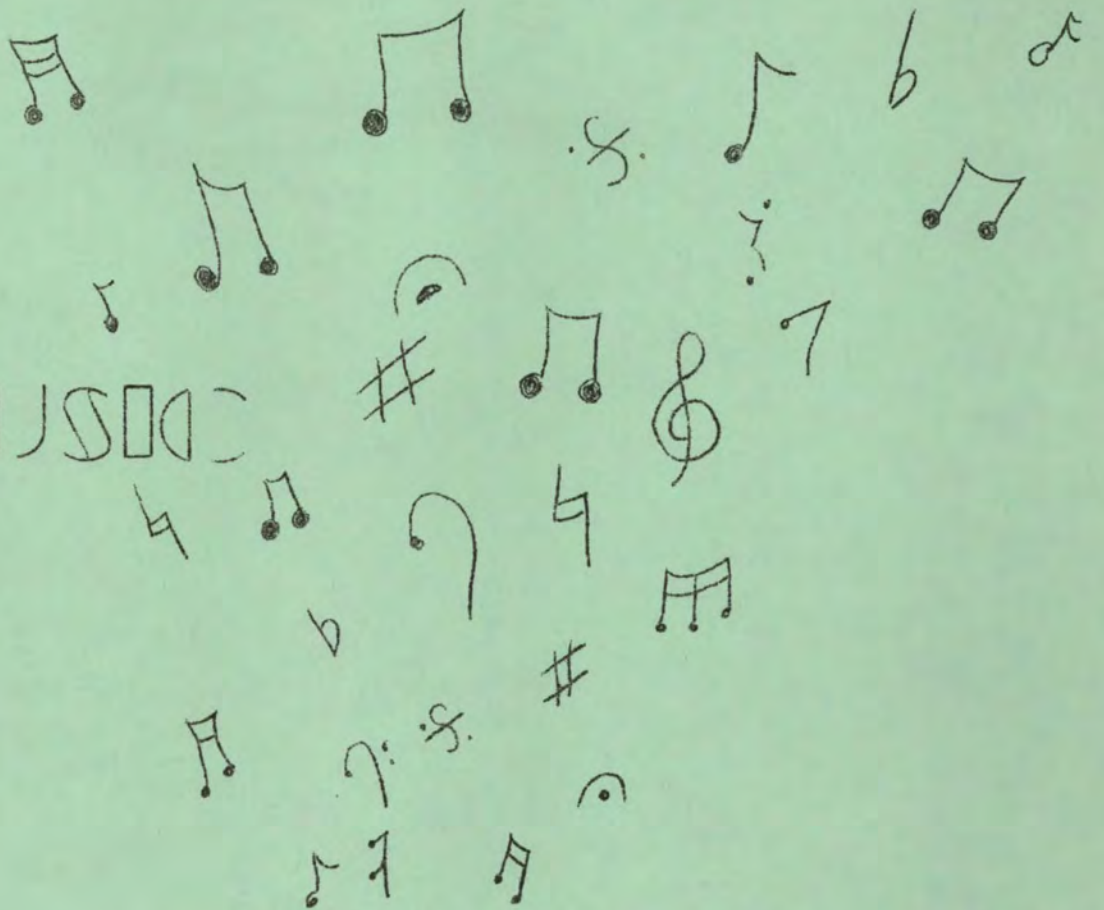
Serves 3 - 4.

Danish Limpa

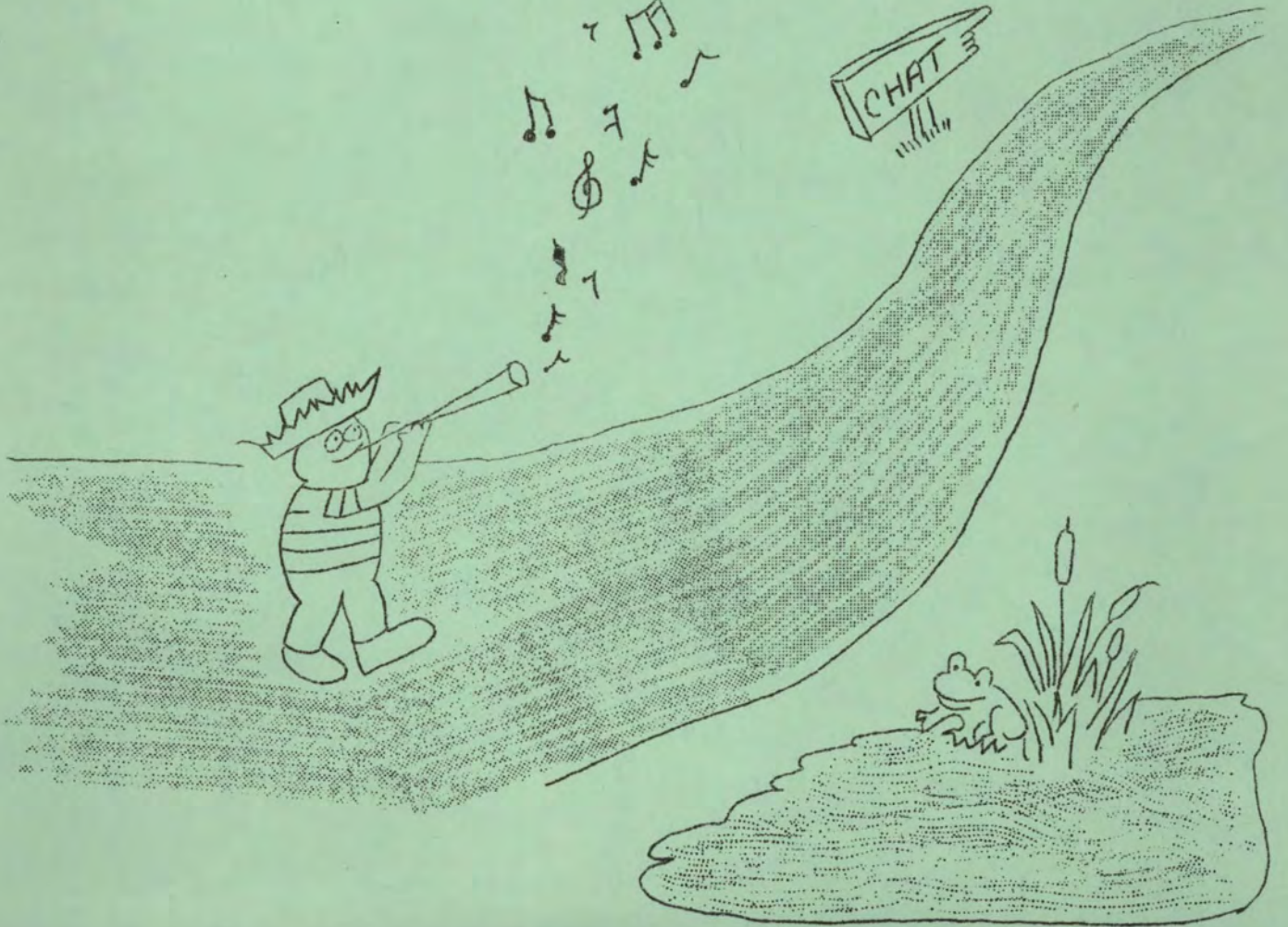
4C Buttermilk	2T Salt
1t Soda	½C Molasses
2C Water	3t aniseeed
2T Yeast	Rye and White Flour (about 5C each)
3T Shortening	
2/3C Sugar	

Dissolve yeast in ½C Warm Water adding 1 t sugar. Mix sugar, shortening, salt, molasses, and water and bring to a boil. Add soda to buttermilk, then add hot liquid mixture. Add rye flour, mix well and add yeast. Add white flour and knead well. Place in greased bowl and let rise until double in bulk. Turn out on floured board, knead and shape into loaves. Place on greased tins and let rise until double in bulk. Bake 1 hour in a moderate oven. Makes 6 loaves.

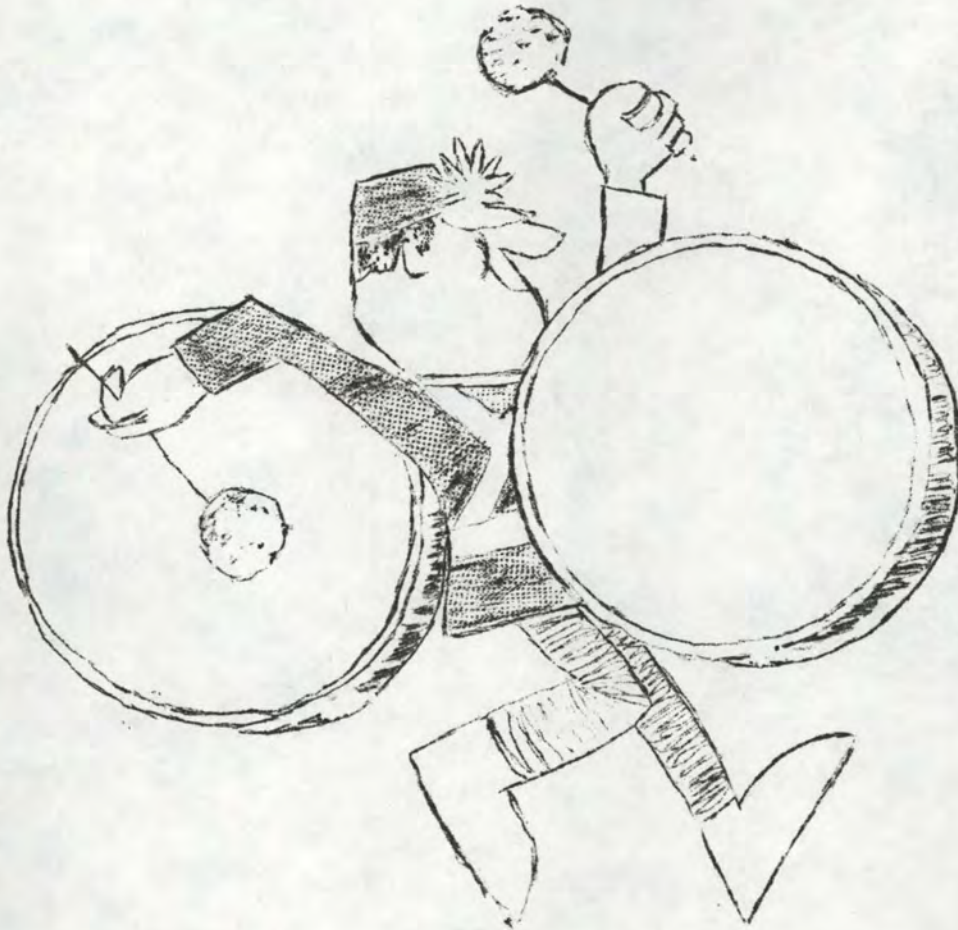
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CHAT







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A book that I have sometimes referred to in my work as a teacher is called the "Silent Language". It is written by a special anthropologist and his point is that all of a society's culture is basically communication. In a very real way he is right about this. We speak to each other very forcefully in ways other than through words. In fact, as Glenn pointed out during one of our discussions, the word content doesn't say much until we determine the intent that inevitably lies in and behind the content of the words that we put together into phrases and sentences. So it is that we speak or communicate to each in many ways apart from words.

One of the most fluent, often wordless, languages that I find personally indispensable in music. Its scope and versatility allow us to relate to the ribald or the reverent mood. It allows communication beyond national or cultural bounds; it speaks of the everyday or of the once in a lifetime experience; it ministers at the heart level to the needs that move in upon us when we are in sorrow or to these needs to sing out when joys abounds and overflows from within. (Cont.)

## Music 2

Can you imagine an "experience" here at Chatcolab if music were eliminated from the entire week of living and learning because it was felt that other things were more important? When you study about the cultures of various peoples you invariably find their basic art form to include music.

This is not to infer that music is the cause or the cure for our feeling sad or depressed, lost or lonely, nor joyfully ecstatic. What we are trying to say here is that music is a kind of vehicle which allows each of us to give honest expression of our inner feelings, thoughts, remembrances, fears, hopes and beliefs in such a way that we can admit them and often recognize and accept them as real to us. It allows us to speak out at the heart level when the propriety of that situation seems to deny the worth or importance of feelings as facts. So it is a wonderful way that music confronts us and then permits us to give expression to what is in us and without us.

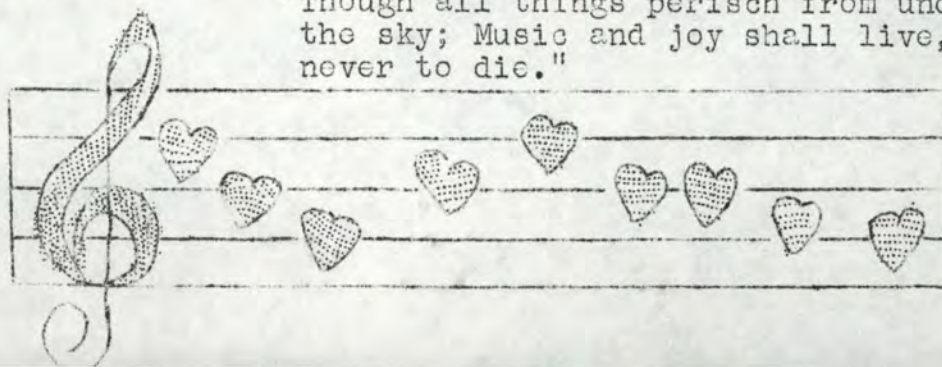
Can you imagine any famous composer gaining the mark of greatness or any folk song continuing to be the choice of the people for their singing if there isn't evident in that music that element of the "Human" message. Isn't that why our musical tastes change and broaden? As you grow and become you find that you have an ear for music that before "didn't do anything to you".

And at the same time there is an increasing store of rich and meaningful memory intertwined and immediately available when that certain tune is played or sung again. And it happens in the darndest times and places. In the shower, the car at twilight, in the singing of the grace, or even in the midst of that moment of crisis.

I just can't imagine how I would be able to understand, tell about or accept certain essential experiences that have punctuated and processed my personality if I wasn't able to converse in the language of music. It articulates some of the deepest human feelings that you and I have and it is such a beautiful and flowing language for communicating the subtle but central meanings of life about us at the aesthetic level.

There were several times this week when you and I have kind of let ourselves get caught up in the powerful and satisfying experience of communicating through a song. I'm not sure how you felt but I felt and heard in those moments-- the promise of fulfillment.

"Though all things perish from under the sky; Music and joy shall live, never to die."



## YOUTH CAMP SONGS & SONG LEADING

Songs can be the heart of the spirit of a camp, and it's up to you, the songleader, to set the mood.

The group agreed the two most important things were ENTHUSIASM and KNOWING your song. Make your group want to join in -- a good rousing song is a great opener. One that requires clapping will include the "non-singers".

Your hands are your key tool -- a bright, happy tune should find your hands beating out the rythm. When you sing a slower song your hands should flow with the melody. Just let the group know what you want.

How to teach words? I've found 3 good methods; echo, rote and song sheets or books. An example of echo would be Sippin Sider, or I'm going to Leave Old Texas Now. Rote is when you have the group repeat each line after you. Written sheets take time and won't work if the group is too large or spread out. Books are great to sing a variety without having to teach words.

You don't have to have a good voice to lead songs. Your enthusiasm and method can carry you. Use of guitar will help to keep pitch-- autoharps are easy to play. Be sure that an instrument is a tool and not a show or distraction.



GRACE-----

Tune: Gillette Shaving Commercial  
Be present at our table, Lord!  
Be here and everywhere adored.  
These mercies bless and grant that we,  
May feast in fellowship with thee.

AMEN

"Thank you--for giving us this moment  
Thank you--for teaching us to share  
Thank you--for giving us each other  
Thanks for being there."

Nancy J. Rice

Praise God from whom all blessings flow,  
Praise Him all creatures here below,  
Praise Him above, ye heavenly host,  
Praise Father, Son, and Holy Ghost.

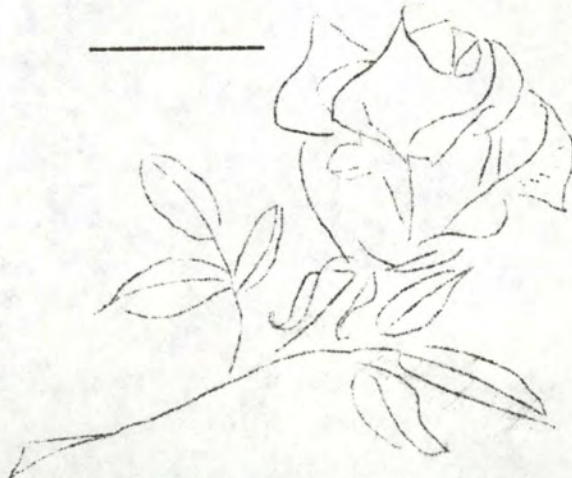
AMEN

Back of the bread is the flour,  
And back of the flour is the mill,  
And back of the mill is the wind and the rain,  
And the Father's will.

AMEN

God has created a new day  
Silver and green and gold,  
Live that the sunset may find you,  
Worthy his gifts to hold.

AMEN



Johnny Appleseed

Oh, the Lord is good to me, and so I thank the Lord,  
For giving me the things I need,  
The sun, the rain, and the appleseed.  
The Lord is good to me.

Here am I, blue blue sky, doing as I please.  
Laughing with my friends, buzzing with the bees.

Every seed I sow will grow into a tree,  
And someday there'll be apples there,  
For everyone in the world to share.  
The Lord is good to me.

All You Et-a

All	All you et-a, think of all you et-a
	All you et-a, think of all you et.
Leader	Think of all the spuds you et.
Gang	Think of all the spuds you et.
Leader	Spuds you et
Gang	Spuds you et
Leader	All you et
Gang	All you et
	Oh
All	All you et-a, think of all you et-a
	All you et-a, think of all you et.

I want to eat. I want to eat.  
I want to eat eight apples and bananas.

I want to aat. I want to aat.  
I want to aat aaght applas and bananas.

I went to eet. I went to eet.  
I went to eet eeght apples end benenes.

I wint ti iit. I wint ti iit.  
I wint ti iit iight ipplis ind bininis.

I wont to oot. I wont to oot.  
I wont to ooot ooght opplos ond bononos.

I wunt tu uut. I wunt tu uut.  
I wunt tu uut uught upplus and bununus.

Second and third verses insert  
other ingredients before spuds.

EACH CAMPFIRE LIGHTS ANEW

Each campfire lights anew  
The flame of friendship true.  
The joy we've had in knowing you  
Will last our whole life through.

And as the embers die away,  
We wish that we might always stay,  
But since we cannot have our way  
We'll come again some other day.

(Verse 3 by Bill Lunning)

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

Here in our hearts a light does shine  
That is not yours alone or mine  
But held in trust for all of time  
That every where this light may shine.

(verse 5 used and taken from the Camp Fire Girls)

And though we are far apart  
I'll hold you in my heart,  
Until we meet again...  
God keep you safe 'til then.

SPANISH WORDS FOR ABOVE SONG:

Cada reunion reviva mas'  
La amor que aqui e se siente  
La amor que aqui e se siente  
Por siempre durara'.

# Reach out In love

1. Reach out in love,-- reach out in love.  
 2. Reach out in faith,-- reach out in faith.  
 3. Reach out in hope,-- reach out in hope.

Reach out in love,-- reach out in love, and get your  
 Reach out in faith,-- reach out in faith, and give your  
 Reach out in hope,-- reach out in hope, and give your

hand, your heart, your ev-ery-thing the Lord did give you.  
 hand, your heart, your ev-ery-thing the Lord did give you.  
 hand, your heart, your ev-ery-thing the Lord did give you.

Reach out, reach out in love.  
 Reach out, reach out in faith.  
 Reach out, reach out in hope.



## Circle of Caring

shared by Jean Baringer

1. <sup>G</sup> Some of our faces are dirty, <sup>D7</sup>  
<sup>G</sup> Some of our faces are clean,  
<sup>G</sup> Some kids are big and  
<sup>C</sup> Some kids are little,  
<sup>D7</sup> Some kids are just in between <sup>G</sup>
2. What makes us grow into people  
We understand more every day?  
Love and faith,  
Courage and hope,  
And room to grow up our own way.

Refrain:

- <sup>C</sup> So reach out your hand,  
<sup>G</sup> Make a circle of caring, <sup>Em</sup>  
<sup>C</sup> Everyone needs to be found. <sup>D7</sup> <sup>G</sup>
- <sup>C</sup> Ask what you want,  
<sup>G</sup> Make it stronger by sharing <sup>Em</sup>  
<sup>C</sup> There's more than enough to go 'round. <sup>D7</sup> <sup>G</sup>
3. Everyone likes to feel special,  
Nobody likes to be teased,  
Sometimes we all  
Come out winners,  
And sometimes we still skin our knees.
4. Some kids are never in trouble,  
Some of us get all the blame,  
But deep down inside  
Where it's really important,  
You know that we're all much the same.

Refrain

5. Sometimes we don't act like angels,  
And sometimes we do the right thing,  
Sometimes we get  
A warm feeling inside  
When we life up our voices and sing.

Refrain

I'M ON MY WAY

I'm on my way to find a friend,  
And I may not pass this way again.  
So let's go build the bridges, mister;  
Let's go pick the flowers, sister.

Come along strangers, come along friends;  
We may not pass this way again.

Let's walk this trail until it's end,  
for we may not pass this way again.  
So let's go climb a mountain, mister,  
Drink from a bubbling fountain sister.

Come along strangers, come along friends;  
We may not pass this way again.

Let's live this day until it's end,  
For we may not pass this way again.  
So let's go run the ridges, mister,  
Let's go chase a rainbow, sister;

Come along strangers, come along friends;  
We may not pass this way again.

Submitted by Marianne DuBois,  
as learned from Jim Martin's  
granddaughters, Shelly & Wendi

GOOD MORNING TO DON CLAYTON

Good morning to you!  
You look kind of sleepy,  
In fact you look creepy.  
Good morning to you!  
You look kind of drowsy,  
In fact, you look lousy.  
Good morning to you!  
You look kind of lazy,  
In fact you look crazy.  
Good morning to you!  
You look kind of tired,  
In fact, you've been fired.  
Good morning to you!

Mark, Stew & Little Buffachip

"TILL THE RIVERS ALL RUN DRY"

Till the Rivers all run dry  
Till the sun falls from the sky  
Till life on earth is through  
I'll be needing you.

I know sometimes you may wonder  
From little things I say and do  
But there's no need for you to wonder  
If I need you  
Cause I'll need you

Till the Rivers all run dry  
Till the sun falls from the sky  
Till life on earth is through  
I'll be needing you

Too many times I don't tell you  
Too many things get in the way  
And even though sometimes I hurt you  
Still you show me  
In every way....

Till the Rivers all run dry  
Till the sun falls from the sky  
Till life on earth is through  
I'll be needing you

---

One for the Money

Chorus:

<sup>A</sup> One for the <sup>Am7</sup> money, <sup>D</sup> two for the <sup>E</sup> show  
<sup>A</sup> Three to make <sup>Am7</sup> ready as <sup>D</sup> off into the <sup>E</sup> world  
To find <sup>A</sup> my <sup>Am7</sup> fortune I <sup>D E</sup> go <sup>A</sup> <sup>Am7</sup> <sup>D E</sup>

#1 If I were a baker in a bakery shop  
I'd bake & I'd bake & never stop  
'Till all of the world has cookies & Pies  
And Love is the color of the children's eyes.

Chorus-----

#2 If I were a butcher I would be able  
To set the whole world down at my table  
I'd work & I'd work & not go to bed.  
'Till Love is the color of the very well fed.

Chorus-----

#3 A candlestick maker I shall be,  
And light a candle for the world to see;  
And then when all the darkness is gone,  
Love will be the color of dawn.

Chorus-----

## CORN

What did we do when we wanted corn?  
We plowed and we sowed 'til the early morn.  
What did we do when we wanted corn?  
We plowed and we sowed 'til the early morn.

chorus:

Our hands are strong and our hearts are young,  
Our dreams are the dreams of all ages come.

What did we do when we needed a town?  
We hammered and we nailed 'til the sun went down.  
What did we do when we needed a town?  
We hammered and we nailed 'til the sun went down.

chorus:

What do we do when there's peace to be won?  
It's more than one man can do alone.  
We'll gather our friends from the ends of the earth  
To celebrate in the hour of birth.  
We'll plow, we'll sow, we'll hammer and we'll nail;  
We'll work all day 'til that peace is real.

chorus:

## THE SUN

The sun is a very magic fellow - he shines on me each day.  
The sun is a very magic fellow - he shines on me each day,  
He shines in me each day.

The moon is a very fickle lady - I watch her wax and wane.  
The moon is.... etc.

The sea is a very, very old man, with eyes of deepest blue.  
etc., etc.....

## OMAHA TRIBAL PRAYER

Wah-con-dah day-dew, wopah-tee-nah toe-nay,  
Wah-con-dah day-dew, wopah-tee-nah toe-nay.  
(spelled for pronunciation; not the Omaha tongue)

## ONE TIN SOLDIER

Listen children to a story that was written long ago,  
About a kingdom on a mountain and the valley far below.  
On the mountain was a treasure buried deep beneath a stone  
And the valley people swore they'd have it for their very own.

### Chorus:

Go ahead and hate your neighbor, go ahead and cheat a friend,  
Do it in the name of heaven, you can justify it in the end.  
You won't hear any trumpets blowing, come the judgement day;  
On the bloody morning after one tin soldier rides away.

So the people of the valley sent a message up the hill  
Asking for that buried treasure, tons of gold for which they'd  
kill,  
Came an answer from the kingdom "with our brothers we will share  
All the secrets of our mountain all the riches buried there."

Now, the valley cried with anger, "Mount your horses, draw your sword"  
And they killed the mountain people, so they won their just reward;  
As they stood beside the treasure on the mountain dark and red,  
Turned the stone and looked beneath it, "PEACE ON EARTH" was all it  
said.

### Chorus:

## ROW YOUR BOAT

Propel propel propel your craft  
Placidly down the liquid solution  
Ecstaticly down the liquid solution  
Existence is but an illusion.

Rose

<sup>C</sup>  
I married Rose in 21, we bought a little farm,  
<sup>C7 F</sup>  
The first year out the barn burnt down, and I broke my good right arm.  
<sup>E Am F G G7</sup>  
From then on in things got bad, but I guess they could have been worse,  
<sup>C</sup>  
But seeing Rose dressed in rags all day, just made me want to curse.  
<sup>E Am F G C</sup>

<sup>C</sup>  
Chorus: That's ok, Rose would say, Don't you worry none.  
<sup>C7 F G G7</sup>  
<sup>C</sup>  
We'll have good times by and by, next fall when the works all done.  
<sup>Cm Am C C</sup>

I watched her hands grow rough and red, from working in the fields,  
And puttin' up in mason jars, what little the crops would yeild.  
I'd find what jobs there were in town, most times there were none,  
But Rose would still have supper waitin', at night when the work was done.

Chorus

Our first born had a face like Rose, and I guess a temper like mine,  
She'd sleep all day and cry all night, but she grew and married fine.  
Our only son went off to fight, in 1940 and 4,  
Year went by; telegram said, he ain't comin' home no more.

Chorus

Then one winter night in 59, Rose, she took a terrible chill,  
She went to sleep and didn't wake up, I guess she's sleeping still.  
But you know sometimes when the wind is a singin', high in the China berry  
tree,

It seems it's not the wind at all, but Rose a singin' to me.

Chorus 5 times. Start softly and each one gets louder.

## California Here I Come

California here I come  
Right back where I started from  
Where bowers of flowers bloom in the spring  
Each morning at dawning  
Birdies sing and everything.  
A sun kissed maid says don't be late,  
That's why I can hardly wait  
Open up your Golden Gate  
California here I come.

## Montana

Montana, Montana, Glory of the West  
Of all the states from coast to coast  
    you're easily the best.  
Montana, Montana, where skies are always blue  
M-O-N-T-A-N-A  
Montana, I love you.

## Idaho

Here we have Idaho  
Winging her way to fame.  
Silver and gold in the sunlight glaze  
And Romance lies in her name.  
We'll go singing  
Singing of you  
All proud and true  
All our lives through  
We'll go singing  
Singing of you  
Singing of Idaho.

## Walla Walla, Washington (dedicated to Sonja)

Gee I'm glad that Walla Walla is my hometown  
And I like it more the more I look around.  
The things that people treasure  
Are here in Double measure  
Where health and wealth and happiness abound.  
The rivers and the mountains round the valley were it lies  
Has made it just an earthly paradise  
Imagine any place so nice  
We liked it so we named it twice.  
Yes Walla Walla's my hometown.  
I really mean it - Yes Walla Walla's my hometown.

ANN MARIE

Ann Marie, She loves John Pierre  
It's written on the cafe' sidewalks everywhere.  
Joh Pierre, He loves Ann Marie  
It's written on a heart that's carved upon a tree.

Ann Marie, She said one day  
I love you very much so let us run away  
John Pierre, He said "Oui, oui !"  
And ran to tell his friends I'm marrying Ann Marie

They went down into the park  
But they were getting hungry and it was getting dark  
They went home before too late, for  
Ann Marie was seven, and John Pierre was eight.

CHORDS: C Am F G7  
Repeat for each line

I AM THE SONG

I am the mountain,  
I am the sky,  
I am the swallow,  
I fly & fly.  
I am the meadow,  
I nurse the lamb,  
I am the River,  
I am, I am.  
We're bound together,  
This world & me,  
I am a part of,  
the things I see,  
I am of nature,  
It is of me.  
I'm of my maker,  
I am, I am.

(Spoon River Anthology)



IF IT FITS YOUR FANCY

If it fits your fancy I'll string you a necklace made of stars  
Gather all the while the songbird sings each song of theirs is ours.  
I'll write you poems for the seas to whisper,  
Teach the moon how to touch<sup>er</sup> your face,  
Gather sands to make you mountains,  
Have silk worms to spin you lace.

If it fits your fancy I'll give you a rainbow for a ring  
Take you to a hidden valley a place where angels came to sing.  
I'll give you love that will last forever,  
Love as warm as the summer wine,  
Give you dawn and a touch of evening  
If you say that you'll be mine.

If it fits your fancy I'll give you a rainbow for a ring  
If it fits your fancy I'll string you a necklace made of stars.

Bum Dum Da Da

Dum Dum Da Da, Da-Dum Dum Da Da,

Da Dum Dum Da-Da-Da-Da.

Dum Dum Da Da, Da-Dum Dum Da Da,

Da Dum Dum Da-Da-Da-Da.

Actions:

First Verse: knee-knee, right hand to left shoulder twice, left hand to right shoulder - Repeat 4 times

Second Verse: hands hit knees; RH to L shoulder; knees; LH to R shoulder; (Repeat 3 times) cross arms and hit RH to L knee and LH to R knee, Snap fingers- Repeat 4 times

Third Verse: Cradle arms and rock back and forth (repeat 8 times)

Fourth Verse: Wave right hand above shoulder, then left hand (repeat times)

Fifth Verse: Include all actions

HERE WE ARE



CHORUS:

Here we are, all together as we  
Sing our song joyfully  
Here we are, joined together as we  
Pray we will always be.

Verse 1.

Join we now as friends and celebrate the  
Brotherhood we share all as one  
Keep the fire burning kindle it with care  
And we'll all join in and sing.

CHORUS

Verse 2.

Freedom we do shout for everybody  
And unless there is we should pray that  
Soon there will be one true brotherhood  
Let us all join in and sing.

CHORUS

Verse 3.

Glorify the Lord, with all our voices  
Show him we're sincere, by all our deeds  
Shout the joys of freedom, everywhere  
And we'll all join in and sing.

CHORUS

Verse 4.

Happy is the man, who does his best to  
Free the troubled world, from all its pain  
Join we with that man and free the world  
As we all join in and sing.

CHORUS

Verse 5.

Let us make the world an Alleluia  
Let us make the world, a better place  
Keep a smile handy, have a helping hand  
Let us all join in and sing ---

PENNY WHISTLE MAN

CHORUS

I hope you meet the peddler, with the feather in his hat,  
The penny whistle man, with the crange colored cap.  
Bells on his toes and a raggled, taggled kind of grin.  
He'll teach you how to love if you believe in him.

In a misty, mystic land, beneath dark hills  
The penny whistle peddler lives, and there he weaves his magic spells  
If you ever hear his piping, coming from some far off glade,  
Open up your hearts and love and never be afraid.

CHORUS

They've never heard of war in the place he dwells,  
There's music and laughter, and magic are the tales he tells.  
No one's ever nasty, snakes and dogs don't ever bite.  
Little children never cry--they're happy day and night.

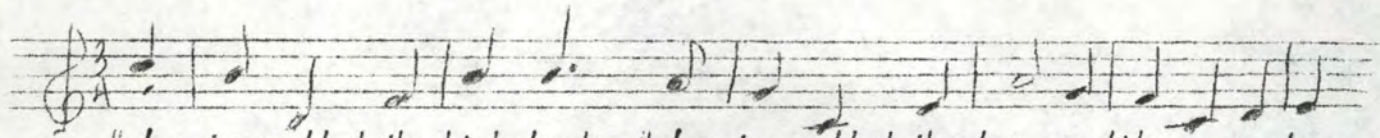
CHORUS

We're sad to have to tell you, the whistle man is gone.  
Today you never hear of him--the sounds of hate and war have come.  
But if children love each other, and narrow minds all pass away  
the penny whistle man will come back some day.

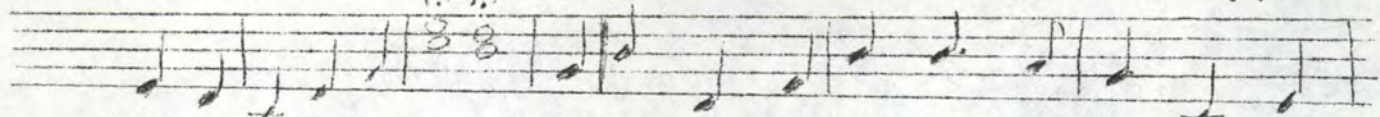
CHORUS

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We've tra-velled the high-lands, We've tra-velled the low, we like an y place



where we happen to go--- Some men praise the high lands and some praise the



low, but we like where ev-er we go.

### SWISS BOY

Oh, a swiss boy went yodeling on a mountain so high,  
then along came an avalanche interrupting his cry.

Oh-lee-a, oh-lee-a- ka-hee-a, oh-lee-a koo-koo (motion)  
Oh-lee-a ka-hee-a, oh-lee-a- koo-koo (motion)  
Oh-lee-a ka-hee-a, oh-lee-a- koo-koo, (motion)  
Oh-lee-a- ke-hee-a, oh.

2nd verse substitute grizzly bear for avalanche

3rd verse substitute jersey cow

4th verse substitute Swiss Miss

Motions are "squish" for avalanche, "grr" for bear, "squirt-squirt" for cow, and "kiss-kiss" for Swiss Miss.

After each verse, add the motion to the motions of the previous verses in the chorus.

### TODAY

Today while the blossoms still cling, to the vine,  
I taste your strawberries,  
I'll drink your sweet wine.  
A million tomorrows may all pass away.  
er' I forget all the joy, that is mine today.

I'll be a dandy and I'll be a rover,  
You'll know who I am by the song that I sing.  
I'll feast at your tables, I'll sleep in your clover  
Who cares what the 'morrow shall bring.  
I can't be contented with yesterday's glories.

I can't live on promises Winter to "Spring."  
Today is my moment, and now is my story.  
I'll laugh and I'll cry, and I'll sing.

TAKE A CAMP - to tune of "Round 'n Round"

Take a camp, and give it skies of blue,  
Add the sun, the rain, and a cloud or two.  
Add a moon and sprinkle stars on high,  
And some memories that never die.

Take a hike along a mountain trail,  
Watch the sunset shining through the trees.  
Hear the mountains tell their ancient tales,  
And the mystic call of the breeze.

Light a fire, and let it shine out bright,  
Gather friends around in a welcome light.  
Sing a song, and share a friendship true,  
Chatcolab, all of this is you.  
Chatcolab, all of this is you.

Marianne DuBois

MAGIC PENNY

Chorus:  
Love is something if you give it away,  
Give it away, give it away,  
Love is something if you give it away,  
You'll end up having more.

It's just like a magic penny  
Hold it tight and you won't have any,  
Lend it, spend it, and you'll have so many,  
They'll roll all over the floor.

Chorus:

So let's go dancing till the break of day,  
If there's a piper, he will play.  
Love is something if you give it away,  
You'll end up having more.

SPIDER SONG

Last night my little spider died,  
Cha-cha-cha  
Some say he died to spidust  
Of spider meningitis.  
Cha-cha-cha!  
He was a nasty old spider  
Anyway, Cha-cha-cha!  
I ate him!!

MARGUERITE (round)

Marguerite!  
Feed now the black sow  
All on a summer morning  
"Come to your dinner now  
come, come, come"  
Or else you will have  
nary a crumb.

SARASPONDA

Sarasponda, sarasponda,  
Sarasponda, Pet-set-set  
Ah-do-ray-oh! Ah-do-ray-boom-day-oh!  
Ah-do-ray-boom-day-ret-set-set!  
Aw-say-paw-say-oh!

ONE BOTTLE 'A POP (Round)

One bottle 'a pop  
Two bottle 'a pop  
Three bottle 'a pop  
Four bottle 'a pop  
Five bottle 'a pop  
Six bottle 'a pop  
Seven-seven bottle 'a pop.

Fish 'n chips 'n vinegar,  
Vinegar, vinegar,  
Fish 'n chips 'n vinegar,  
Pepper-pepper-pepper pot.

Don't put you muck in  
my dustpan,  
My dustpan, my distpan,  
Don't put your muck in  
my dustpan,  
My dustpan't full.

PASS IT ON

It only takes a spark to get a fire going.  
And soon al- those around can warm up in its glowing.  
That's how it is with Chat's love once you've experienced it.  
You spread its love to everyone you want to pass it on.

What a wondrous time is spring when all the trees are budding.  
The birds begin to sin, the flowers start their blooming.  
That's how it is with Chat's love once you've experienced it.  
You want to sing, it's fresh like spring, you want to pass it on.

PASS IT ON (Cont.)

I wish for you my friend this happiness that I've found.  
You can depend on this it matters not where you're bound.  
I'll shout it from the mountain top, I want my world to know.  
The love of Love has come to me, I want to pass it on.

IT'S A SMALL, SMALL WORLD

It's a world of laughter, a world of tears  
It's a world of hopes; It's a world of fear.  
There's so much that we share, That it's time we're aware  
It's a small world after all.

Chorus:

It's a small world after all,  
It's a small world after all,  
It's a small world after all.  
It's a small, small world.

There is just one moon and one golden sun  
And a smile means friendship to everyone  
Though the oceans are wide, and the mountains divide  
It's a small world after all.

STEWBALL WAS A RACEHORSE

Stewball was a racehorse, and I wish he were mine.  
He never drank water, he always drank wine.

His bridle was silver, and his mane it was gold.  
And the worth of his saddle has never been told.

Oh the fairgrounds were crowded and stewball was there.  
But the betting was heavy on the bay and the Mare.

And way out yonder ahead of them all,  
Came a prancing and dancing my noble stewball.

Oh I bet on the gray mare, and I bet on the bay,  
But if I'd bet on old Stewball, I'd be a rich man today.

Oh the hoot owl she hollered, and the turtle dove moaned.  
I'm a poor boy in trouble, I'm a long way from home.

SPEAK GENTLY

Speak gently, it is better far to rule by love than fear;  
Speak gently, let no harsh word mar the good we may do here.  
Speak gently to the erring ones, they must have toiled in vain;  
Perchance unkindness made them so; O win them back again.  
Speak gently, 'tis a little thing, dropped in the heart's  
    deep well;  
The good, the joy that it may bring, eternity shall tell

YOU'LL NEVER WALK ALONE

When you walk through a storm hold your head up high  
And don't be afraid of the dark, at the end of the storm  
is a golden sky.  
And the sweet silver song of a lark.  
Walk on through the wind, walk on through the rain,  
Tho' your dreams be tossed and blown.  
Walk on, walk on with hope in your heart.  
And you'll never walk alone, you'll never walk alone.

THERE WAS AN OLD WOMAN WHO SWALLOWED A FLY

There was an old woman who swallowed a fly  
I don't know why she swallowed a fly  
Perhaps she'll die.

There was an old woman who swallowed a spider  
That wiggled and jiggled and tickled inside her.  
She swallowed a spider to catch the fly  
I don't know why she swallowed a fly  
Perhaps she'll die.

There was an old woman who swallowed a bird.  
She swallowed the bird to catch the spider  
That wiggled and jiggled and tickled inside her.  
etc.

There was an old woman who swallowed a cat.  
Imagine that - to swallow a cat.  
etc.

There was an old woman who swallowed a dog.  
What a hog to swallow a dog.  
etc.

There was an old woman who swallowed a goat.  
Just opened her throat and swallowed a goat.  
etc.

There was an old woman who swallowed a cow.  
I don't know how she swallowed a cow.  
etc.

There was an old woman who swallowed a horse.  
She died of course.



What Color is God's skin  
What Color is God's skin  
It is black, brown, red, yellow, white  
Everything's the same in the Good Lord's sight!

#####

### ONE FOR THE MONEY

Chorus:

A Am7 D E  
One for the money, two for the show

A Am7 D E  
Three to make ready as off into the world

A Am7 D E A Am7 D E  
To find my fortune I go

#1 If I were a baker in a bakery shop  
I'd bake & I'd bake & never stop  
'Till all of the world has cookies & pies  
And Love is the color of the children's eyes.

Chorus-----

#2 If I were a butcher I would be able  
To set the whole world down at my table  
I'd work & I'd work & not go to bed.  
'Till Love is the color of the very well fed.

Chorus-----

#3 A candlestick maker I shall be,  
And light a candle for the world to see;  
And then when all the darkness is gone,  
Love will be the color of dawn.

Chorus-----

## FUN SONGS

### The BEAR

Leader: The other day..

Group: The other day..

L: I met a bear,

G: I met a bear ..

(After each line, group repeats what leader sings. So only one line is given from here on....)

The other day,  
I met a bear,  
Up in the woods,  
Away up there.

He looked at me,  
I looked at him  
he sized me up  
I sized up him.

He says to me  
"Why don't you run?  
I see you ain't  
Got any gun."

And so I ran  
Away from there  
But right behind  
He was that bear.

And then I saw  
Ahead of me  
A great big tree  
O Lordy me.

The nearest branch  
Was ten feet up  
I'd have to jump  
And trust to luck.

And so I jumped  
Into the air  
And missed that branch  
Away up there.

But that's okay  
Now don't you frown  
I caught that branch  
On the way back down.

That's all there is  
There ain't no more  
Unless I meet  
That bear once more.

### SIPPING CIDER

(Sung to same tune, in the same way as the BEAR song)  
(or sing a whole verse at a time)

The prettiest girl  
I ever did saw  
Was sippin' cider  
through a straw.

(Repeat above)

I said to her  
What you doing that fer'  
Just sippin' ci-  
der through a straw?

She said to me  
That's all I know  
Just sippin' ci-  
der through a straw.

With cheek to cheek  
And jaw to jaw  
We both sipped ci-  
der through her straw.

And somehow then  
That straw did slip  
And I sipped ci-  
der from her lips.

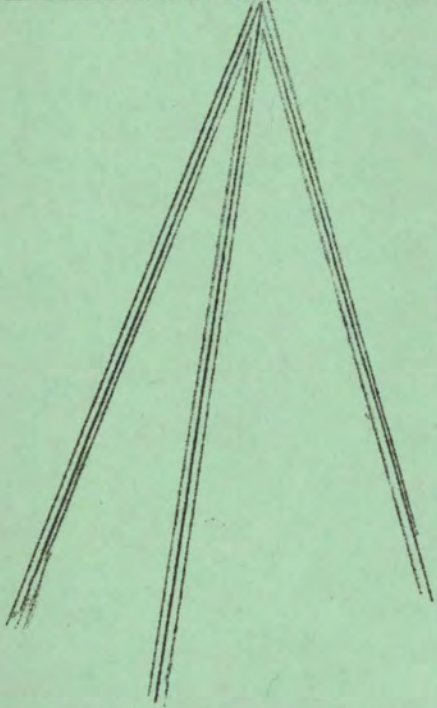
That's how I got  
My mother-in-law  
From sippin' ci-  
der through a straw.

Now 49 kids  
All call me apu  
From sippin' ci-  
der through a straw.

If you don't want  
no mother-in-law  
Don't sip no ci-  
der through a straw.

The moral of  
this sad, sad joke  
Is don't sip cider,  
Sip a coke!

LEADERSHIP  
&  
PHILOSOPHY



THE COMMITTEE  
A Daily Schedule

MONDAY

6:30 Board Meeting  
7:45 Flag Raising  
8:-- Breakfast  
8:30 Pictures  
9:00 Sing-a-long (Stew & Yahoo)  
10:00 Orientation, discussion (Burl)  
11:00 Committee Meetings  
12:15 Lunch  
1:30 Trip to Indian Cliff (Brad)  
2:00 Choice of Activities  
6:15 Dinner  
8:00-10:00 Evening Activities  
10:00-12:00 Hooters

TUESDAY

6:30 Board Meeting  
7:45 Flag Raising  
8:00 Breakfast  
10:00 Discussion (Burl - right and left sides of the brain)  
10:30 Personal communing with nature  
11:00 Blind trust walk  
12:00 Buffet lunch in dining room  
12:30 Dessert on the dock  
1:00 Chat classes  
4:00 Tea time  
6:00 Dinner  
8:00 Campfire ceremony in fireplace room  
10:00 Hooters

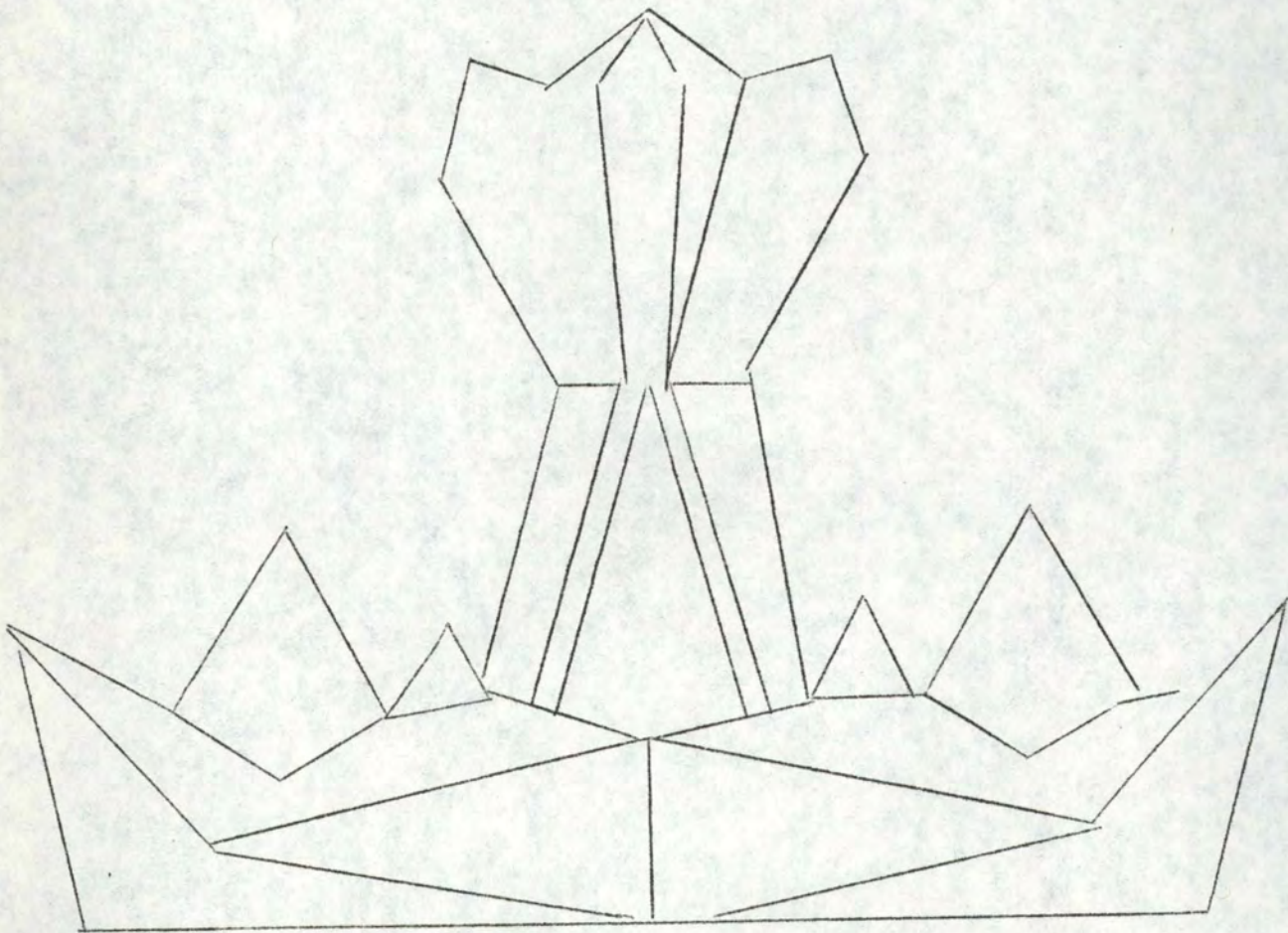
WEDNESDAY

6:30 Wake up  
7:45 No Flag Raising  
8:00 Breakfast  
9:00 Mid-week Evaluation  
10:30 Chat classes  
12:00 Lunch  
1:00 Boat Ride  
6:00 Dinner  
6:30 Point Counter Point  
7:15 Discussion  
8:45 Party  
9:30 Ceremony  
10:00 Hooters

## FRIDAY SCHEDULE

Theme: Pot Pourri

- 7:50 Flag raising
- 8:00 Breakfast
- 9:00 Song fest - at campfire ring- led by Don
- 9:45 Evaluation of Thursday committee
- 10:00 Listen to tape on Mental Health by Dr. Murray Banks "10 steps to better mental health."
- 12:00 Lunch
- 1:30 Chat Classes
- 3:30 Tea time (informal)
- 4:00 Volleyball game - free time
- 6:00 Dinner
- 7:30 Party time
- 9:00 Discussion of Dr. Bank's tape
- 9:45 Ceremony
- 10:30 Hooters - tape songs

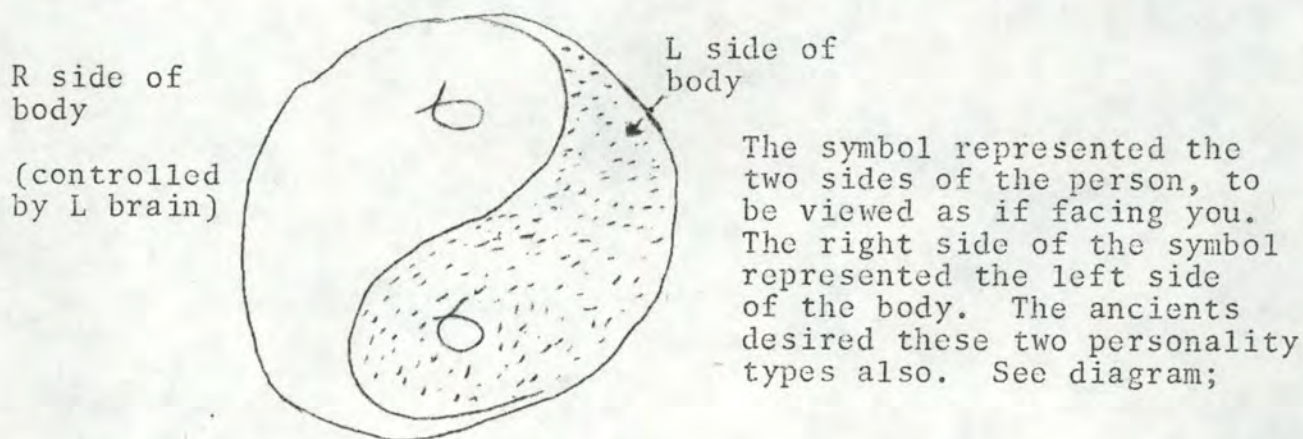


A FEW NOTES ON THE BRIEF  
BRAIN LATERALIZATION DISCUSSION

The human brain is divided into two halves or hemispheres. They communicate via one major bundle of nerves (The Corpus Callasum)- Research into hemispheric function is new--(Mostly since 1967). The left hemisphere is usually slightly larger and its functions better understood. It controls the motor functioning of the right side of the body. The right visual field largely goes to the left Brain--the left visual field to the right hemisphere. Also the right ear hears for the left brain and vice-versa. Why nature wired humans, monkeys and some others up in this cross-over pattern is not clear.

Just as one eye tends to tape the lead and the other follows while reading, so it seems one side of the brain takes over for a particular function while the other half follows or cooperates.... but sometimes they seem competitive and in conflict. One hand usually gets most of the writing assignments, for example, from the left brain. Left handedness used to be considered unfortunate and parents and teachers frequently tried with varying degrees of success to TRAIN naturally left-handed children to write with the other (Right) hand like "NORMAL" children should. Many psychological problems were attributed to this change over. Now most teachers and parents allow children to write with either hand.

These two hemispheres of our brain are specialized in a number of different functions in most people. There is, for example, a Bi-model consciousness--i.e., two different modes of knowing-- This was assumed to be true more than 3,000 years ago--long before scientific brain research. The ancient yin-yang symbol, for example, recognized the duality in human nature.



Right Side  
light  
male  
open (above board)  
rational, dependable  
practical  
sensible

Left Side  
dark  
female  
secretive  
non-rational-unpredictable  
sensetive-artistic  
emotional

Interestingly, most animal cultures recognized this quality and attributed similar properties to the two sided. The list below represents a summary of a number of modern research studies relating to the functions of left vs right brain hemispheres.

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THE BI-MODALITY OF HUMAN CONSCIOUSNESS  
Burl Winchester

Man essentially has two complete brains joined at the center. These represent two major modes of knowing--a Bi-modal consciousness. These represent different strategies for engaging the world in pursuit of two different goals. Cultural factors in early childhood and genetic differences tend to produce dominance of either the right or left cerebral hemisphere. Following are the dominant modes of processing incoming stimuli by the left brain as contrasted to the right brain.

ACTION MODE ( ANALYTICAL)

1. Left brain predominates in processing
2. Goal is to manipulate or manage the environment
3. E.E.G. shows Beta waves
4. Motor muscle systems dominate
5. Muscle tension is increased
6. Object-based logic
7. Shapes and meanings orientation
8. Dominance of formal characteristics
9. High visual field articulation
10. Sharp perceptual and conceptual boundaries perception
11. Language oriented
12. Future oriented
13. The "D" - "IT" relationship dominates (from Martin Burber)
14. Attitude is "Make it happen"
15. Predominate in Western world  
(Note: Languages are Phoenitic)

RECEPTIVE MODE (HOLISTIC)

1. Right brain predominates in processing
2. Goal is to take in the environment
3. E.E.G. shows Alpha waves
4. Sensory-perceptual is dominant
5. Muscle tension is reduced
6. Paralogical thought-creative
7. Colors and texture orientation
8. Dominance of sensory characteristics-greater iden. with nature.
9. Low visual field articulation
10. Diffuse perceptual boundaries & conceptual ambiguity
11. Non-verbal orientation
12. Now oriented
13. The "I"-"THOU" relationship dominates
14. Attitude is "Letting it happen"
15. Predominate in Eastern world  
(Most languages are pictorial)

---

The ancients appeared to use a great deal more right brain functioning than we do in our highly-industrialized civilizations. They recognized their frailty and frequently asked "God" for direction. But, since the industrial revolution, man has relied more and more on science, research and logic to solve problems and less on "God"--the voice from within, intuition, etc. Aristotle convinced us that logic was the way to find truth and certainly it has produced a technological revolution, BUT logic and science has brought fully as many problems as it has solved. Our schools are modeled after machines, the early factory models with far too little value placed on music, creativity behavior,

art, physical development and body movement as integral facts of learning. In times of tight budgets we tend to CUT the un-essentials-and with our western world value systems, the right brain facets of our education tends to be deleted.

Fortunately, as more is learned about our two brains, educators and others are concluding that one side is neither more efficient nor more effective than the other. What is needed is to develop both sides of the brain so as to achieve a far better balance and the ability to tune the right brain on to right brain jobs and the left brain on to left brain functions.

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W H A T I S C O M P E T E N C E ?

John J. Scherer

Shared by Burl Winchester

"Competence" is a word which is being used quite a bit in the last few years. It seems to be a small movement away from the panacea of the classical traditional academic educational process. Apparently, that system which has served us so well for so long, does not guarantee that a person can DO what they KNOW so much about. While conceptually clarity and precision are essential competences in ANY profession, the basic question remains, "What can this person DO as a \_\_\_\_\_?"

There are many difficulties which come to the foreground when you begin to talk about competence. How do you measure it? We have found that frequently the clearer we are about how a competence can be measured, the farther away we are getting from the actual phenomena we are trying to measure, OR, that we have reduced some great all-important skill, like empathy, to X number of seconds of eye contact, plus certain facial expressions, plus a certain level of voice intensity, all of which adds up to nothing more than all those things added up, but not necessarily to empathy.

What to do? If we describe in good Magerese (He wrote the book on measurable objectives) what the competence looks like, then "The minimums become maximums." If we just give up and say, "It can't be done!" then we have nothing to offer of any substance.

Where we have come down is at the point of saying that the best that can be done in this field in this issue is to get people into a PROCESS of measurement in which the norms of openness and support and of inquiry are established.

Although a person passes the "competencies" through oral examinations about their knowledge of statistics, for example, we still believe that the key competencies in this program are:

+The ability to be aware of what is happening INSIDE yourself at the affective, cognitive, and motoric levels,



Discussion-Tues-Wed cont'd  
page 4

+The ability to be aware of what is happening OUT  
THERE in the environment,

+The ability to be articulate about what is happening  
in all that.

We have found that when these macro competences are present in a student, the other micro competences (like helper skills, group leadership, etc.) take care of themselves, and if they are NOT present, there seems to be no way of helping a person develop the others.

In other words, it is competence in this program to be able to say to yourself, at least, "I am missing what people are saying here ever since Joe said what he did to Mary." Competence is NOT "being perfect" no matter what your past experience and instincts tell you. Being competent WOULD be to experience yourself feeling the need to be perfect and to be able to know that.

We believe that a person who is aware, and in good clean contact with that awareness, and can talk with some clarity about that awareness, WILL develop the competences required of an Applied Behavioral Scientist as inevitable by-products of being in this environment with these people who are reading these kinds of materials and doing these kinds of learning experiences with the incessant focus on discernment.

That is why "Personal Development" or "Personal Growth" is such an important facet of this Program. These are simply constructs for describing work done on your processes of discerning and acting, and how you block yourself.

WHEN PEOPLE DON'T MAKE IT, THE ORGANIZATION CAN'T!  
\* \* \* \* \*

IT'S ALL IN THE STATE OF MIND

If YOU think you are beaten, you are;  
    If you think you dare not, you don't;  
If you think you'd like to win, but you can't  
    It's almost a "cinch" you won't;  
If you think you'll lose, you've lost'  
    For out in the world you'll find  
Success begins with a fellow's will -  
    It's all in the state of mind.

FULL many a race is lost  
    Ere even a race is run.  
And many a coward fails  
    Ere even his work's begun.  
Think big and your deeds will grow,  
    Think small and you fall behind.  
Think that you can, and you will;  
    It's all in the state of mind.

If YOU think you are outclassed, you are;  
    You've got to think high to rise;  
You've got to be sure of yourself before  
    You can ever win a prize.  
Life's battle doesn't always go  
    To the strongest or fastest man;  
But sooner or later, the man who wins,  
    Is the fellow who thinks he can.

--Author Unknown

Shared by Burl Winchester

TUESDAY, MAY 15, 1979

Committee

Angelo Rovetto  
Joan Smith  
Mark Patterson  
Brian Sulyer  
Susan McNall  
Elaine Rovetto  
Diana MacRae  
Stew White  
Carol Lakey  
Sue Yeoman

The day started with the flag raising ceremony at 7:50 a.m. followed by breakfast at 8:00a.m. The families were instructed to prepare a skit relating to the highlites of their lives for the evening campfire. A discussion was led by Burl Winchester at 10:00 a.m. relating to the right and left sides of the brain and how they function. A personal individual communication with nature followed the discussion. This was followed by a blind trust walk with one person acting the part of the blind person and another person being the guide. A buffet lunch was served at 12:00 noon in the dining hall. This was followed by a dessert party on the docks. Transportation to and from the dock was provided by Admiral Brian Sulyer, Captain Mark Patterson and company. Chat classes were conducted from 1:00-4:00 p.m. Tea time was held at 4:00 p.m. with Sue Yeoman providing different kinds of tea and the Rovetto's providing bread sticks for the occasion. Stories were shared by various labbers during the tea. Dinner took place in the dining hall at 6:00 p.m. followed by the campfire in the fireplace room at 8:00 p.m. The campfire began with some singing followed by a poem read by Carol Lakey. More songs were sung and Carl Kohut read a poem written by himself. Various skits were performed by the different family groups. The ceremony ended with Carl reading a poem he wrote especially for Chat and closing songs were sung. This was followed by Hooters with their dancing.

\*\*\*\*\*

Kindness means doing a lot of little things kindly and always;  
not just a big thing now and then.

Neville Hobson

WEDNESDAY

Committee

Howie Low  
Pat Davis  
Phil Schwartz  
Maureen Murphy  
John Beasley  
Monica Whalen  
Terri Heard  
Lisa Staigmiller  
Kym Peck  
Dave Wells  
Mark Rovetto

Theme: Rainbows don't really exist.

Wake up - we started rumors saying that rainbows were really stupid we were irritating the people around us and making them go on the defense.

Breakfast - we put up a "stupid list" - this was the things that we thought would really get to people - really put them on the defense. The list consisted of:

Friends	Faith	Feelings
Love	Peace	Beauty
Rainbows	Hope	

we then explained the left brain, right brain theory and told them we were left brain - materialists; that if you couldn't weigh it or measure it it wasn't worth having.

Critique - pro's and con's of what had went on the first two days and how we could improve it.

Chat college - General classes!!

Lunch - We ate. For those who didn't want to pray because of their materialistic orientation they didn't have to.

Boat ride - four hours of pure, sure, scenery.

Dinner - We ate again. Unanswered issues debate followed.



Wednesday, cont.

Discussion - a curve was thrown at us here - we had not planned this discussion on child growth - but in keeping with the flow of Chat we bent our framework and let them have the discussion and moved our time slots back to allow.

Party time - we had the people come as something they weren't -  
Costume party - trust games were played

Ceremony - We had everybody go down to the campfire silently - Terri, Kym and Howie sang "I Needed You" as everyone reflected on the day and thought about rainbows. Then we shared what we felt about rainbows. The committee then sang a special song "If It Fits Your Fancy" which was done by Monica in sign language. Then everyone sang "One Tin Soldier." Everyone realized that you don't know what you've got until it's gone.

"GOOD NIGHT"

\*\*\*\*\*

TO LOVE

To love is the most important thing in life. But what do we mean by love? When you love someone because that person loves you in return, surely that is not love. To love is to have that extraordinary feeling of affection without asking anything in return. . . . To love is the greatest thing in life; and it is very important to talk about love, to feel it, otherwise it is soon dissipated, for the world is very brutal. If while you are young you don't feel love, if you don't look with love at people, at animals, at flowers, when you grow up you will find that your life is empty; you will be very lonely, and the dark shadows of fear will follow you always. But the moment you have in your heart this extraordinary thing called love and feel the depth, the delight, the ecstasy of it, you will discover that for you the world is transformed.

J. Krishnamurti

## WEDNESDAY MID-TERM EVALUATION

Wednesday morning the entire lab, under the leadership of Mark Patterson, took a little over an hour to evaluate Chatcolab '79, thus far, in order to determine what we consider to be positive things which have occurred and the negative areas which offer room for improvement. Mark asked us to consider the purpose of the Lab and our expectations: how well are they being met? How effective is the Lab? How might we want to change the course of this lab in the second half of the week?

Each labber wrote positive reactions on one side of an index card and negative feelings on the other side. Cards were then shuffled and handed to different tables for consideration. After a period of discussion in small groups, a spokesperson from each table stood and summarized the comments on the cards from their table.

A general feeling emerged that this evaluation in the middle of the week was a very valuable experience for the Lab as a whole and for individual labbers as well. It brought a sense of unity and direction. We feel we can now pull together and concentrate on given areas which were stressed overall as needing improvement.

While several areas were repeatedly criticized, reassurance comes from one labbers' statement: "It must be going well for me as an old timer because I seem to have no negative feelings this year--for the first time ever". This statement was reflected in the comments from many labbers and lets us know that despite our weaknesses in certain areas, the lab is working and labbers are enjoying and learning.

We suddenly grew, through the evaluation session, to an awareness of potential strength in failures. Two areas which have been weak to this point are organization of classes and clarity of the responsibilities of the day committees. Recognition of these areas as spots for growth was nearly unanimous. This unification may bring new strength in the latter half of the week in these two situations.

Other strong suggestions for improvement were: less structured dance teaching at Hooters and more in the daytime; more variety during Hooters; more song teaching; emphasizing learning leadership skills and techniques; deeper, more reaching discussions: and, more variation in leaders.

Wednesday Mid-Term Evaluation cont'd.

On the plus side came appreciation of several individual activities, particularly the right-side, left-side of the brain discussion and the trust walk on Tuesday.

More generally, everyone seems to like the relaxed and cooperative atmosphere. There was considerable mention of the effective interaction of all ages at this lab and the balance of males and females. Food was rated as a plus. The duty wheel seems to be favored as a point of security, especially for new labbers--it provides a given for the lab to resolve around. The assessment of individual needs (or desires from the lab) and individual resources which was done at Monday morning's discussion was considered valuable. Hooters, discussions, ceremonies and dancing were all given pluses.

The effectiveness of this mid-term evaluation should help us work together to have a super second half of Chat '79 and lead us to a well-directed final evaluation on Saturday.

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#### SUCCESS

"To laugh often and love much; to win the respect of intelligent persons and the affection of children; to earn the approbation of honest critics and endure the betrayal of false friends; to appreciate beauty; to find the best in others; to give of one's self; to leave the world a bit better, whether by a healthy child, a garden patch, or a redeemed social condition; to have played and laughed with enthusiasm and sung with exultation; to know even one life has breathed easier because you have lived--this is to have succeeded."

Author Unknown

Shared by  
Ed Gerdes

## "UP THE RIVER WITH CHIAT"

The voyage began on a deceptively warm Wednesday afternoon in May. 50 unsuspecting labbers lined the waterfront to await their turn on the ferry. Emotions ran high as one after another we boarded the four man row boat for the long haul out to the floating dock. Some of the crowd lost their enthusiasm when they boarded the flimsy ferry boat for this first leg of the expedition. Not to worry, though, as Captain Mark and Admiral Brian of the Royal Chatcolet Navy had matters well in hand.

By the time all the labbers had been transported out to the dock, our ship had arrived in the bay. The ~~Seaw~~ewahana was a two decked cruise ship with all the latest in navigational equipment. Aside from a rudder, a wheel and a compass, she was equipped with a coke machine (which doubled as the Captain's sea chest), the very finest in passenger seating (wicker chairs not bolted to the deck) and restrooms (one labeled Men and the other Ladies & Gentlemen.)

Our Captain, Captain Finney, was a top notch sailor and immediately put us all at our ease by coming on the P.A. system and saying, "We are listing to the port side. Would some of the people on the upper deck please move to the starboard side?" We responded quickly as the list had also become evident to most of us.

After clearing the point, we turned right and headed up Lake Coeur d'Alene toward the site of Camp Heyburn the original home of Chatcolab.

The wind and sun played games with us as we traveled silently up the lake. One moment being warm and calm and the next becoming cool and blustery. Some of the labbers from California, like Hani, borrowed clothes from other labbers to keep themselves warm during the cold intervals.

A few miles up the lake is a railroad bridge spanning the entire width of the lake. Camp Heyburn being on the other side of the bridge, the Captain decided to cross under the bridge and take us in close. The bridge opens by turning on a center pivot, so the Captain sounded his whistle to alert the bridge keeper that we wished to pass through. As we neared the bridge, the whistle sounded again but nothing happened. We were now so near the bridge that many labbers thought we would have to turn aside or ram it. The whistle sounded a third time and still nothing happened. Our ship kept on at the same speed and some passengers began wondering where the life jackets were kept. Suddenly, the center span of the bridge moved on its axis and swung out over the lake just ahead of us. We were saved!!! We hurried through and out in Chatcolet lake, and the site of Camp Heyburn, Chat's real home.

After having a look at what remained of the old camp and of Indian Cliffs above, we headed left up the mighty St. Joe River.

We were told that the St. Joe passes right through the middle of Lake Coeue d'Alene and is 90 feet deep in some places.

One really big thrill for most of the lubber labbers was the sight of

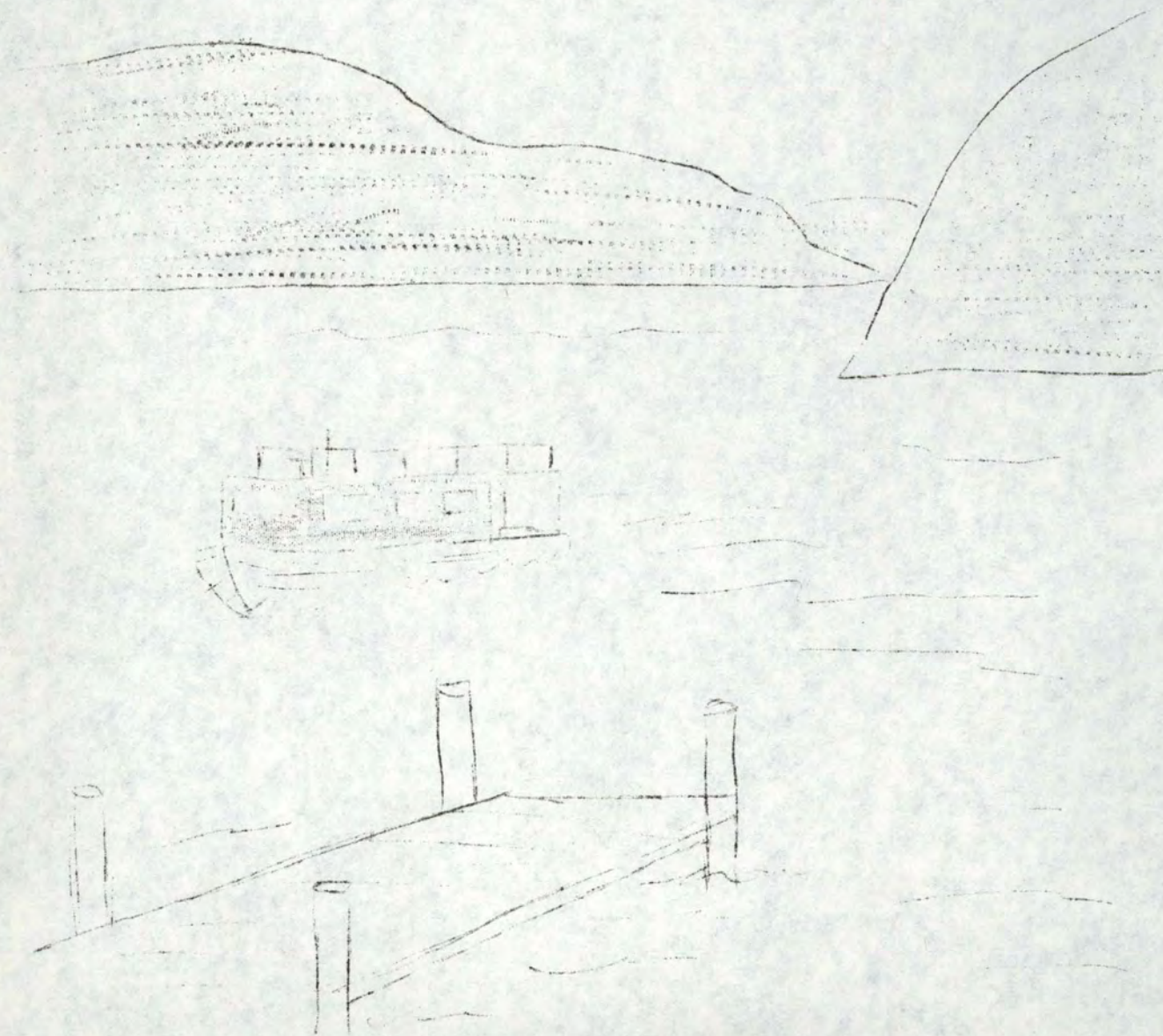


River trip, cont.

innumerable Osprey nest. It seemed that anywhere you looked on the St Joe's banks you could see 2 or 3 nests at a time. Papa B's binoculars were a welcome addition to the fine equipment furnished on the ship (as well as those of Stew Bird.)

We were out a long time and some of us were feeling just a bit hungry when along came Hani selling candy bars for the Captain. This really was a fully equipped ship! In fact, the Captain even had post cards with the ship's picture on them. WOW!!

We were still in high spirits as we headed back toward camp. We rounded the point and headed for the dock and we were warmed by the sight of our friends ashore and the knowledge that we had shared yet another fulfilling experience.



WEDNESDAY AFTERNOON

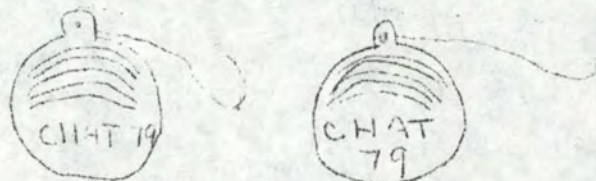
While most of the labbers were on the boar tide the classic entertainment was happening back at camp.

Just as the boat disappeared around the bend, another labber arrived in camp - Doc Rock. We had some neat greetings and visits with him and the rest of us. Oh, what laughter! Ask Angie hoe he greeted Doc, his buddy! IT WAS NOT THE USUAL GREETING FOR AN OLD LABBER! But, oh, what a belly laugh we all got!

When doing any money business transactions with Doc - beware! because it may turn into monkey business. He tried to make change for Leila for \$1.00 by offering her 41¢ in change, had no more so tore the paper bill in half and put it in his pocket, giving the other half to Leila.

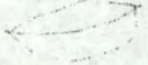


The discussions on retirement, nursing homes, government, our consciences and obligations provoked quite a discussion of sorts.



What started out as a gift for a secret friend resulted in a craft class of involvement, resulting in a gift for all labbers for Saturday evening. Using lids from dixie cups and yarn some rainbow necklace tags were made for everyone. It was a neat time of fellowship and working together.

When the boat arrived we went down to be the welcoming committee and sang appropriate songs as we sent out the shuttle boat - songs like Row, Row, Row Your Boat, Wade in the Water, Michael, Row Your Boat Ashore, Anchors Aweigh, etc.



Those who stayed behind were LEILA, ELAINE, ANGIE,  
SALLY, BILL, JEAN, CARL, KYN, DICK, JOHN, JACKIE,  
CLARENCE, ED, DWIGHT

WEDNESDAY ISSUES UNANSWERED  
Rainbows and Reality

Moderator - Mark Angelo John Charles Rovetto I

The Rainbow Society has invited, as our guests today, three professors to discuss the existence of rainbows. Dr. Philo Schwartzenegger is a professor of Atmospheric Physics, from Militia Military Institute, somewhere in the northern hemisphere. Dr. Thadeus Howitzer is a professor of Hydrology out of Tijuana State University. Dr. Pietre Dumpkoff A.B.C.D. of E.F. is an Ophthalmologist from the Heidelberg Institute of Retinal Research. They are here to answer questions about rainbows. May we have a question from the audience.

Maureen: I am a member of the Rainbow Society and we believe there is a pot of gold at the end of every rainbow. Yesterday 65 people stood up and said they were the nuggets in the pot of gold at the end of the rainbow. How can you say that these people were lying and this is not true.

Dr. Schwartzenegger: Lousy cheap cigars, first let me dispute your premise that people are pots of gold. We have an old saying in the institute that says: it is intuitively obvious to the most casual of observers that people are not pots of gold. In fact, there isn't enough gold in the people in this room to buy me a decent, half-decent, pea-shooter. That's all I have to say on the subject.

Monica: I believe that beauty is in the eyes of the beholder, rainbows are beautiful and, therefore, I believe they are real.

Dr. Dumpkoff A.B.C.D. of E.: Young lady, your question is a very good one. What was your first premise?--Yes, I agree that beauty is in the eye of the beholder. You also say that because something is beautiful, that it is real. Imagine, if you would please, a beautiful winged unicorn. Tell me, is it real?

Terri: It is stated in the Bible that rainbows are God's promise that he will not bring a flood to destroy the world again. God has created rainbows, therefore, they are real.

Dr. Howitzer: As scientists, we deal with empirical knowledge, not revelatory. Since it is relatively impossible to test your theory by flooding the world again, your statement cannot be tested, replicated or validated, so we term your question a meaningless statement.

Burton: It is a combustion of the coraculorum and an itching sensation of the glutius maximus region that can't be scratched.

Dr. Howitzers: Our panel has no anatomical experty, therefore, we cannot address your question(?)

Doc Rock(from audience): My glutius maximus is worn-out, so I can't respond to that statement.

Mr. Rovetto: We have a granite-based explanation, based on realities rather than metaphors, therefore we must give the decision to the professors.

WEDNESDAY ISSUES UNANSWERED CONT.

Professors proceed to congratulate each other while the girls think on the decision. Girls then go over to the professors and give each of them an "E" hug. Professors get flustered and finally decide to take the evidence back to the laboratory for further study, to see if there is really something to this love thing, concept.

DISCUSSION

Monica: This day of disputing the rainbow has made statements on love, pots of gold and rainbows more meaningful to me.

Mama "B": It is hard to oppose what we all are in favor of. This group did a good job on a difficult task.

Jean Baringer: The stupid nothings list that was put up at the beginning of the day really rubbed me the wrong way.

Monica: When I came to CHAT, I thought that the theme was just another rainbow theme and it didn't really mean that much. When everyone was defending it, tying love, friendship and pots of gold with rainbows, it became more meaningful to me. I believe in rainbows and will now get more out of the theme than if I wouldn't have heard others defend it.

\*\*\*\*\*

Courage is a special kind of knowledge:

The knowledge of how to fear what ought to be feared and  
how not to fear what ought not to be feared.

David Ben-Curion

PROGRAM FOR THURSDAY MORNING  
10:00 - 11:00

Plans- Plans for this were that many groups or individuals would be willing to have a skit, talent presentation or such to present to the group.

Build up - Tuesday night a puppet presentation of the idea for all to sign up was given at dinner. Handsack puppets, behind a table - we thought would be most effective. But, their puppeteers voices didn't carry so good and weren't heard. Nobody signed up!!

Wednesday dinner another attempt was made. A visitor (old lady) from Worley (Jean B.) appeared and invited the labbers to come to their women's club to help out in presenting their program. She did get a few volunteers with promises of more.

Sally rounded up some bridge playing sweeties (Doc, Clarence, Hani, Bill, Phil, and Dick) and preparations were in motion.

Program as it happened - Labbers registered in for program. As they were being seated the Chatco Caties Card Club members arrived, causing some commotion.

The presideing chairperson - "Jean B" in her attire, welcomed those who came to help with the women's club program which follows.

1. Chatco Caties Card Club - presented a style show of latest garments.
2. Commercial Break - Betty told of Chat stationary.
3. A Day in a Recruit's Life - Brian, Mark, Howie, Ed, Stew in attire.
4. Presentation by Roy to Hani - spelling and pronouncing his name. Roy and Hani also demonstrated a good way to warm-up and start a Sing-A-Long. They sang the following "words" to the tune of "On Top Of Old Smokey."  
Ho, ho, he, he, he, he  
Ha, ha, ho, ho, he  
Ho, ho, he, ha, ha, ho  
He, he, he, ho, ha
5. A day in John B's life - John and Mama B. and his trumpet recital
6. Commercial - Leila and Chat sweatshirts.
7. Commercial - song by Diana on lye soap.
8. Theory of Bucket and Dipper - by Jean B.

All were invited to attend lunch, do their own thing till then.

Evaluation - There were fewer presentations as we had hoped for. We feel this is partly due to the fact that it was in the morning - away from "the usual."

Our preparation time we planned for was encroached upon (for making more presentations) by evaluation and board business, but it had to be.

But, also is the thought that impromty, spur of the moment things often turn out better! The "ladies" costumes were created in 15 minutes of browsing through the collection. The idea of the "lady from Worley" bit and invitation to help the club out came as Jean was getting dressed!

THURSDAY EVENING DISCUSSION

COMMUNITY DILEMMA

INFORMATION: Each group should have 8 cards which will be marked "A" or "B". One card will be used on each trial. The group number or name should be placed in the upper left hand corner of each card.

Scoring: If all groups turn in an "A" card, each group will receive three (3) positive points.

If all groups turn in a "B" card, each group will receive three (3) negative points.

If "A" and "B" cards are mixed on any trial, all groups turning in "A" cards will receive five (5) negative points, and all groups turning "B" cards will receive five (5) positive points.

OBJECTIVE: The object of "Community Dilemma" is to score maximum number of positive points. Group scores will be posted where they will be visible to all participants.

TIME LIMITATION: Groups will have (5) minutes between trials to decide which card ("A" or "B") they wish to play.

TRIAL NUMBER:

1. -
2. -
3. - (Scores on this trail are doubled)

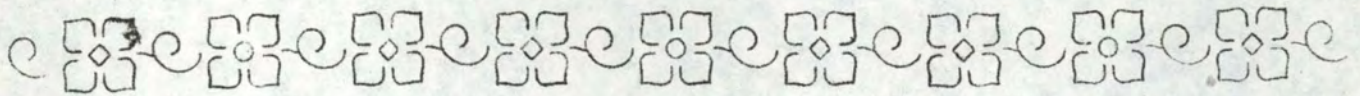
Before Trial No. 4 each group can send a representative to meet with other group representatives for five (5) minutes.

4. - (regular scoring)
5. - (regular scoring)
6. - (Scores for this trial are tripled)

Before Trial No. 7 groups can again send representatives to meet together for five (5) minutes.

7. - (Regular scoring)
8. - (Scores for this trial are quadrupled)

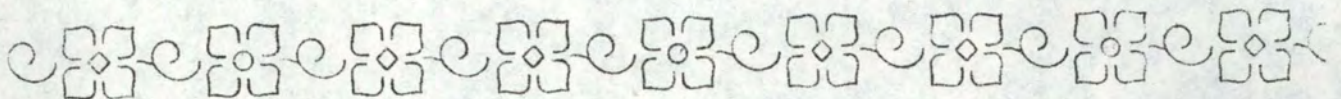
FINAL TOTAL SCORE!



Friday Committee Comments

The mornign songfest did not get started right at 9:00. It seemed that people were really enjoying the singing and our schedual was designed flexably so we let the half hour run into almost an hour. This cut out our planned morning class time but it was ok because no specific classes were scheduled. We were going to offer some outside games. This was eliminated to allow more time for the singing. This shows that flexibility is important.

The ceremony went off well, except "Love, Love, Love" was sung before candles were blown out and this left some people at a loss when candles were extinguished. It was not planned that way, B.J. blew it.



SATURDAY EVALUATION  
(Whole Lab)

Should lab continue?

Is it valuable enough an experience to continue it?

Monica--First year labber

I came without expectations so as not be be dissappointed;  
I found more than I could have anticipated.

Howie--The lab does teach leadership kills. Each person has the  
chance to learn, especially learn to open up, relate, which  
is basic to good leadership.

Teri Heard--We come away feeling loved, wanted, needed; it  
changes attitudes.

Angelo--We gain friends for life. We can look back over the  
years and see the lab stands out.

Ed--We are asking for the lab to tell us to continue this lab  
because the articles of incorporation state that the lab  
lasts only one year. It must be re-established.

Don--We are the substance of the lab. We are its reason for  
continuing, we are its only support.

Has the lab changed? Should it be or is it still a recreation  
laboratory?

It is a leadership lab in the most funamental way:  
learn love for yourself, and for others. Gain confidence  
to lead to work with people.

Positive Aspects of lab:

Friendships

Hugs

Tuesdays' trust walk and talk

especially good for getting to know someone one-to-  
one

Chance to experiment, especially with leadership

Feedback is especially valuable, day committee evaluations  
all lab evaluations



Saturday Evaluation - Whole Lab  
page 2

Negative Aspects:

Hugs are especially hard for new labbers (not being part  
of family yet)  
No real orientation for new labbers  
New labbers not feeling included with old labbers  
CHAT classes disorganized (especially first of week)

Suggestions:

Big sisters and or borthers (old labbers) for little sisters  
and or borthers (new labbers) team up at first of week.

Put Monday aside as "new labber day".

Emphasize to old labbers their need to make first moves,  
introductions to new labbers (would be a good exercise for  
old labbers in their own growth). Would better integrate,  
give a sense of community. Help new labbers with confidence.

Need tour of camp for new labbers.

Tell lab traditions ("E" hugs, etc.)

Pre-arrange CHAT classes for Monday.

Need some specific class/resource people (beyond the  
discussion leaders). Set up and publicize; i.e.,  
in regular confirmation).

Identify all resource people coming that year in regular  
letter, with brief comment on what they specifically offer.  
This would be good for public relations too.

"How To Live With Yourself"

-BEHAVIORS ALWAYS HAVE REASONS- Dr. Murray Banks

The following: notes from this tape shared by Pat Davis.

The only way we can understand others is in terms of their wants.

There are only 4 things that people want:

1. Eive
2. Importance
3. Love
4. Variety

The problem is that no one can ever fulfill all of these wants. That fact always leads to frustration.

So, what we have to do is learn to cope with the frustration.

NEUROSIS

-only the insane choose to die and succeed in the same wish to live

-insanity is a form of adjustment--it's a way of coping--it's not a conscious process

-concerning nervous breakdowns, there is no such thing

-show me the nerve that breaks down:

People take their fears and turn them into psychosomatic illnesses.

PSYCHOSIS (INSANITY)

-psychosis is also an adjustment--I won't allow myself to be hurt anymore.

it's a form of emotional suicide

this could be preventable through good

mental hygiene if we would teach people

methods of coping with their frustrations.

-Words to the Wise -- as you go through life, make this your goal watch the donut and not the whole, i.e., be optimistic.

GENERAL COMMENTS:

The difference between normal and abnormal people is not in what they do but how much and how often they do it.

The neurotic builds dream castles in the air and the psychotic moves in.

You can't laugh and get ulcers at the same time.

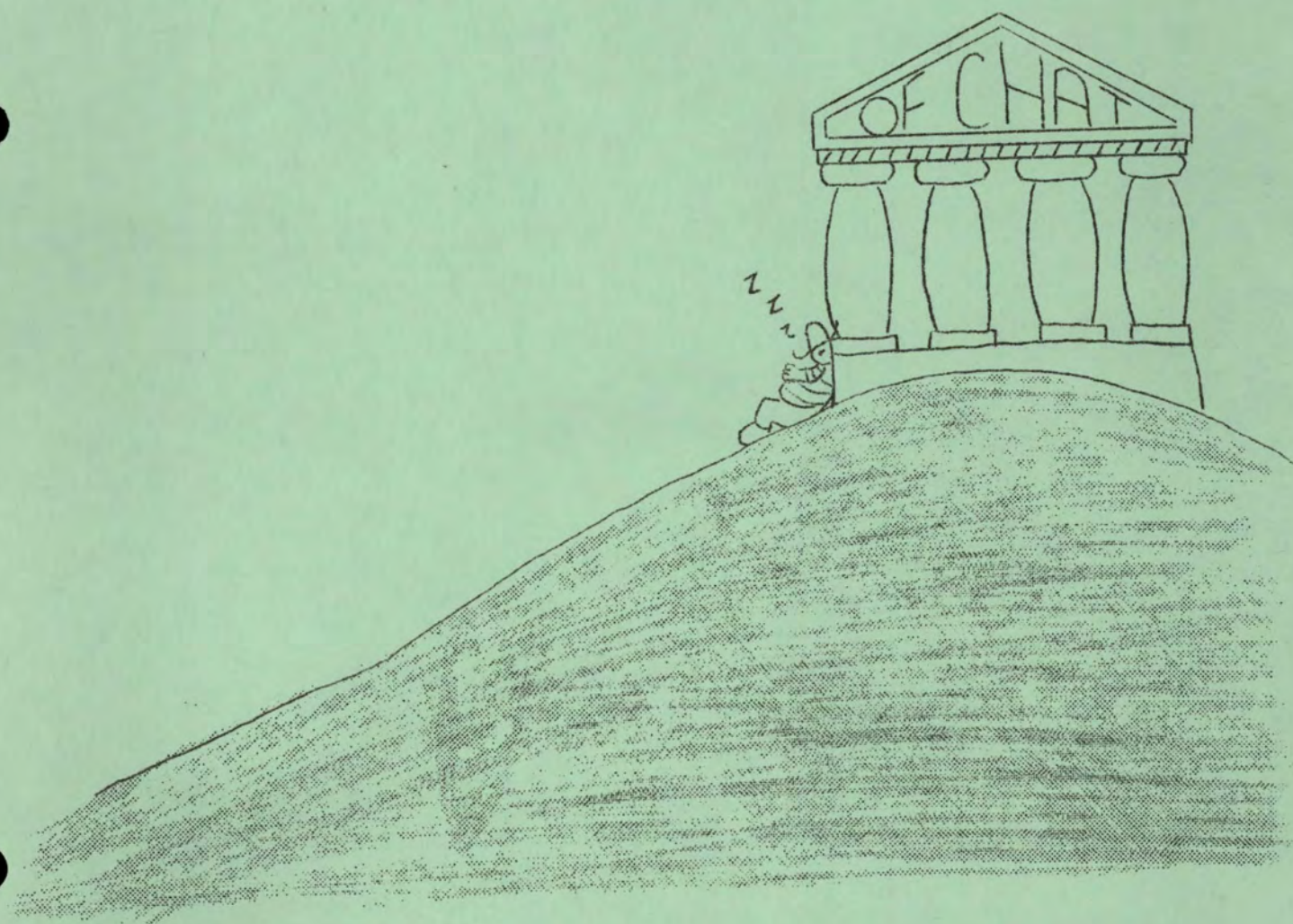
Happiness is like a butterfly--the more you pursue it the more it will elude you, but if you'll sit quietly for a moment you will find it will come and softly land on your shoulder.

Dr. Banks' notes -  
page 2

Ten Questions to Ask Yourself on Your Ability to Live With Yourself:

1. Are you Happy?
2. Do you have a Zest for Living?
3. Are you socially adjusted?
4. Do you have unity and balance?
5. Can you live with your problems as they arise?
6. Do you have insight into your own conduct?  
Know the reasons for your behavior!
7. Do you have a confidential relationship to at least one other person?
8. Do you have a sense of the ridiculous?  
Can you laugh at the world and yourself?
9. Are you engaged in satisfying work?
10. Do you know how to worry effectively?  
Do something about it!  
Be active, take action!  
Attitudes toward problems make the difference between what people are.

# PHILOSOPHY



LEADERSHIP:  
The Art of Developing People

Shared by Jean Baringer

Leadership does not mean domination. The world is always well supplied with people who want to be dictators. The leader is of a different sort. He seeks effective activity with a beneficent purpose.

History shows the story of nations and industry is told in terms of individual leadership. In every significant event there has been a bold leader, a purpose and an adversary.

A healthy society is one in which opportunities are given for leaders to emerge from all ranks in the population.

The genius of leadership seems as likely to sprout in some humble home as in a mansion of the wealthy. To be educated in a country school or in a city public school where little luxury is enjoyed, is not a handicap to the attainment of leadership. What makes the leader is individual craftsmanship; sensibility and insight; initiative and energy.

No sluggard need aspire to leadership. There are passive persons who are content to go through life getting lifts from people; who wait until action is forced upon them. They are not of leadership material.

How do men (or women) get out in front and stay there? They raise their aim, both for themselves and for the group they lead. They develop, with energy, their own knowledge and skill so as to reach the standards they have set.

This acceptance of higher standards of judgment is the basis of all human progress. A love of high quality is essential in a leader. The leader, whether in business or government, carries with him this sense of idealism, a vision of what might be. He acts well because he has a clear idea of the part he is going to play and the results he seeks.

Dependability is another quality of the leader. He keeps all promises. Being dependable means accepting responsibility. The leader will take counsel with his people, but he will act on what his mind tells him is right. To live in that responsible way requires a good stock of self-confidence. It demands that the leader shall have trained himself out of the fear of making mistakes. He has long since outgrown dependence upon his parents, teachers, foreman and all others who played dominant roles in supplying his wants, quieting his fears and answering his questions as he grew up.

To embark successfully on a career involving leadership demands courage. Once a person has decided upon the part he wishes to play in life and is assured that he is doing the work for which he is best endowed and is satisfied that he is filling a vital need, then he needs the courage to tackle the problems he must solve.

With faith in himself, he will be brave enough to act upon probabilities instead of certainties, and put his whole energy into making them come true. One mark of a great leader is that he feels sufficiently secure to devote his thoughts to the well-being of his subordinates and the perfection of his job instead of constantly looking up the line to make sure that he is being approved.

#### A Stricter Discipline

The man who would be a leader must pay the disciplinary cost involved. This does not mean that he must withdraw from the world, but it does entail restraint, control and moderation wherever these are necessary to achieve the ends he seeks. Leaders need to submit themselves to a stricter discipline than is expected of others. Those who are first in place must be first in merit.

In view of this, it is not surprising to find that the great number of persons who have been acknowledged as leaders were people who themselves learned the art of obeying. The man who has not learned to render prompt and willing service to others will find it difficult to win and keep control of his followers. Young people who aspire to reach positions of leadership would be doing themselves a favor if they were to drill themselves in facing disagreeable things. A philosopher advises all of us to do something occasionally for no other reason than that we would rather not do it.

Besides doing well what he has to do, the leader has initiative, which is the ability to think and to do new things. He is shooting at a moving target. It is essential in leadership to stay ahead. The leader cannot set up a procedure and then linger lazily watching it work. He cannot be content merely to see new trends and take advantage of them. He must, rather, keep his imagination alive, so as to originate ideas and start trends.

Diverse though the areas of leadership may be, there are, nevertheless, certain basic principles generally agreed upon as being necessary. The leader must be sincere in his beliefs about his organization and his place in it and he must have the force of character necessary to inspire others to follow him with confidence.

The leader's job is to get work done by other people and the good that they do is reflected upon him. He senses the readiness of an assistant for further development and sets the stage so that efforts of his subordinates are used to the full in pursuance of his purpose.

### Leadership is the Art of Developing People

No matter what point we start from in a discussion of leadership we inevitably reach the conclusion that the art of being a leader is the art of developing people. At its highest peak, leadership consists of getting people to work for you when they are under no obligation to do so.

A leader finds himself surrounded by a variety of duties, but none is more important than his duty toward his workers. A leader who is tyrannical thereby pronounces himself inefficient. He enforces severe discipline "according to the book" merely because he knows no other way. His imperious manner provokes dissension and betrays organization.

Much more successful is the leader who approaches his job in the spirit of being a coach. He will kindle interest, teach, aid and inspire. He will seek the special talent every worker has. His people will cooperate with him in maintaining discipline for the good of the team. He will suppress his own ego and encourage the progress of those whom he leads. He will create in his group a sense of mutual effort, directed toward a specific goal.

A leader in any activity will find it an advantage beyond price to have clear-cut policies written down. They keep in mind consistent paths, they help him to clarify to his assistants the purposes toward which their work is directed. When he has his policies well shaped, then he may move on with sureness to proper means and methods.

Policies and plans are more or less useless unless they are known to all who may be concerned with them. Let everyone know where he stands and what is expected of him. Assistants should have a clear notion of what is to be done, as well as what their particular part of the task is.

The capable leader does not flounder around in confusion when he meets a problem, because he has learned certain general procedures which enable him to face a crisis without panic. To tackle problems in a masterful way the leader must see things whole as well as in separate parts. The leader is leader of the whole enterprise, requiring the largeness of view that sees things in their true perspective and relations. The higher up in leadership a man goes, the broader his life and his vision should become.

### The Risk of Decisions

Every decision carries with it the element of risk. The leader must venture to run the hazard of his own judgment. He will often find that getting things started is more important than making sure that they will turn out perfectly right. He will find, too, that many of his decisions will have to be made with incomplete data. Having done what he can to construct a fact-finding process, and having used it to the greatest possible extent, he must nevertheless shoulder the burden of making decisions, pushing out upon an uncharted course where his sense of direction is given him by judgment and experience.

The leader must originate. He must be an innovator. But he needs to do more: he must push plans through to completion, coping with the unexpected and unpredictable through originality and ingenuity applied with courage. A sense of timing is essential. The difference between a good leader and a poor one may be merely that the poor leader does a thing at the wrong time, sometimes too early, but more often too late.

### Last, But Not Least, There is a Cost for Leadership

No one should embark upon a course leading to leadership without totting up the cost. Being a leader has many compensations--it is an imperative for some people--but it is a hard job and often a lonely job. A visit to a leader on a working day, whether he be a business, political, educational or church leader, will disabuse anyone of the delusion that leadership means ease and comfort. The top man does not feel that he is sacrificing himself if he works 16 or 18 hours a day. He chose this rather than some other way of spending his time.

The assaults that are made upon a leader, in business or in politics or in social life, are as old as human nature. They arise in spiteful little voices out of fear, envy, ambition and selfishness. The only way to avoid these attacks is to be obscure.

In the last analysis, it is up to every person, young and old, to decide whether he wishes to be a leader.



## QUALITIES OF A LEADER

### Test Yourself:

1. Did you ever decide to deliberately break yourself of a habit and succeed in doing it?
2. Do you control your temper and not fly off the handle when things go wrong?
3. Are you usually cheerful and free from grouchy spells?
4. Do you think for yourself and not let the opinions of others influence unduly?
5. Do you keep your head in an emergency?
6. Do you remain calm when your own mistakes are pointed out?
7. Do your men respect you and cooperate with you?
8. Can you maintain discipline without resorting to the use of authority?
9. Have you ever been elected to take charge of a group of dissatisfied men because of your ability to handle men?
10. Can you adjust difficulties and retain friendships of the persons who have differed?
11. Can you get men under you to do things without irritating them and causing them to be resentful of your authority?
12. Are you patient when dealing with people hard to please?
13. Can you meet opposition without becoming confused and saying things you wish afterwards you hadn't said?
14. Are you sought out by your friends to handle delicate situations because of your ability to do such things?
15. Do you make and retain friends easily?
16. Do you make it a rule not to quarrel about petty things?
17. When thrown with a group of strangers do you adjust yourself easily?
18. When talking to supervisors do you feel free from embarrassment?
19. When interviewing subordinates do you put them at ease?
20. Are you able to express your own ideas without causing others to feel that you are overbearing and narrow minded?

THINGS EVERY CHAIRMAN SHOULD KNOW AND DO

1. Never start a meeting without an agenda.
2. State the purpose of the meeting at the beginning and read the agenda.
3. Keep the meeting moving.
4. Speak clearly. Be sure you are heard.
5. Prevent general hubbub. Don't let the meeting break up into a series of private conversations.
6. Talk to the whole group, not to any individual.
7. Keep the speaker talking clearly and audibly.
8. Sum up what has been said and get a decision, if the meeting has been called for action as well as information
9. Recommend committee study, when discussion shows the meeting is not coming to an agreement.
10. Keep control of the meeting, without cutting off discussion.
11. Don't argue with any speaker. The chairman is the umpire, not a contestant.
12. If you have a comment, get another chairman to preside while you participate.
13. Don't squelch a troublemaker; get him involved.
14. Be aware of the physical comfort of all -- temperature, drafts, lights, thirst.
15. Before closing the meeting, check results. See that nothing is omitted that should be said or done.

\* \* \* \* \*

## FUNDAMENTALS OF PUBLIC SPEAKING

- I. Purpose of Speaking
  - A. What are you trying to accomplish?
  - B. What procedure is used in accomplishing your purpose?
    1. Stimulate action
    2. Effectively inform them
    3. Impress with main idea
- II. How to prepare a Good Speech
  - A. Know the audience or environment
    1. Set the audience at ease
      - a. Use jokes if effective
      - b. Compliment the group on achievements
    2. What do they represent?
      - a. Know why the group is assembled (organization, civic club, etc.)
      - b. If an organization or club, know the principles and aims
    3. Beware of time allotted - know the format of the program.
  - B. Preparing the speech
    1. Select a subject you're qualified to speak on
    2. Make sure the subject you're on applies to the audience
    3. Know the main point that you want to relate
      - a. Techniques for expressing main point
        - (1) Illustrations and examples
        - (2) Use of word phrases or poems
      - b. Outlining the speech
        - (1) Introduction
        - (2) Discussion
        - (3) Conclusion
      - c. Perfecting the Performance
        - (1) Practice the speech
          - (a) Give orally
          - (b) Use a tape recorder
          - (c) Ask for criticism from speech teachers
        - (2) Never memorize a speech
        - (3) Learn the main ideas
        - (4) Be ready for the performance
          - (a) Be enthusiastic
          - (b) Have confidence
          - (c) Be sincere

## HUMAN RELATION TECHNIQUES IN WORKING WITH PEOPLE

### Fundamental Techniques in Working with People

1. Don't criticize, condemn or complain.
2. Give honest, sincere appreciation.
3. Arouse in the other person an eager want.
4. Be your own self and not appear to be playing roles.
5. Don't let it appear that you consider your time too valuable to be involved.

### Six Ways to Make People Like You

1. Become genuinely interested in other people.
2. Smile.
3. Remember that a man's name is to him the sweetest and most important sound in any language.
4. Be a good listener. Encourage others to talk about themselves.
5. Talk in terms of the other man's interests.
6. Make the other person feel important--and do it sincerely.

### Twelve Ways to Win People to Your Way of Thinking

1. The only way to get the best of an argument is to avoid it.
2. Show respect for the other man's opinions. Never tell a man he is wrong.
3. If you are wrong, admit it quickly and emphatically.
4. Begin in a friendly way.
5. Get the other person saying "yes, yes" immediately.
6. Let the other man do a great deal of the talking.
7. Let the other man feel that the idea is his.
8. Try honestly to see things from the other person's point of view.
9. Be sympathetic with the other person's ideas and desires.
10. Appeal to the nobler motives.
11. Dramatize your ideas.
12. Throw down a challenge.

### Ten ways to Change People without Giving Offense or Arousing Resentment

1. Begin with praise and honest appreciation.
2. Call attention to people's mistakes indirectly.
3. Talk about your own mistakes before criticizing the other person.
4. Ask questions instead of giving direct orders.
5. Let the other man save his face.
6. Praise the slightest improvement and praise every improvement. Be "heartily in your approbation and lavish in your praise".
7. Give the other person a fine reputation to live up to.
8. Use encouragement. Make the fault seem easy to correct.
9. Make the other person happy about doing the thing you suggest.
10. Make the other person feel that you really want to make a contribution.

HOW TO GET READY  
TO INSTRUCT

---

HAVE A TIME TABLE--

how much skill you expect him to have  
by what date.

BREAK DOWN THE JOB--

list important steps.  
pick out the key points. (Safety is always  
a key point.)

HAVE EVERYTHING READY--

the right equipment, materials, and  
supplies.

HAVE THE WORKPLACE  
PROPERLY ARRANGED--

just as the worker will be expected to  
keep it.

THE FOUR STEP METHOD  
OF  
PRACTICAL JOB INSTRUCTION

---

KEEP THIS CARD HANDY

Shared by Marianne DuBois  
"Rainbow"

## HOW TO INSTRUCT

### STEP 1--PREPARE THE WORKER

Put him at ease.  
State the job and find out what he already knows about it.  
Get him interested in learning job.  
Put him in the right position.

### STEP 2--PRESENT THE OPERATION

Tell, show, and illustrate one IMPORTANT STEP at a time.  
Stress each KEY POINT.  
Instruct clearly, completely, and patiently, but no more than he can master.

### STEP 3--TRY OUT PERFORMANCE

Have him do the job--correct errors.  
Have him explain each KEY POINT to you as he does the job again.  
Make sure he understands.  
Continue until YOU know HE knows.

### STEP 4--FOLLOW UP

Put him on his own. Designate to whom he goes for help.  
Check frequently. Encourage questions.  
Taper off extra coaching and close follow-up.

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IF WORKER HASN'T LEARNED, THE INSTRUCTOR HASN'T TAUGHT

Shared by Marianne DeBois  
"Rainbow"

Prose

N



Poetry

## THE LOVE BUCKET

My husband, Glenn, has a wonderful bit of cracker-barrel philosophy that we call "The Theory of the Love Bucket." It is an easy concept for children to grasp, even very young children, because it is something they can visualize.

You see, everyone has a love bucket. If you are happy and you have plenty of love to share, then your love bucket is brimming full. But when you are nervous or cross, gloomy or crotchety, it could be that yours is low.

Some people can describe their love buckets without a second thought, while others have to consider for a while. Without hesitation my older son, Dan, describes his as tall and thin, nearly filling the space between his hips and shoulders. Nick, a year younger, pauses and thinks a moment, then announces that his love bucket is made from "a thousand hearts." Mine resembles that old oaken one that hung in the well, and I strongly suspect that Glenn's is a dead ringer for the cookie jar.

The basic philosophy behind the Love Bucket Theory is simply this: Never let the sun set on an empty love bucket. It's not always easy, but it's always worth the effort.

When one of the boys is grouchy, it could be a cold coming on, but more than likely a leaky love bucket. (Dad being TDY, a bad spelling test or not being invited to a birthday party can be especially hard on love buckets.) Then it's time for a Danny Day or a Nicky Day.

Everyone concentrates on filling Dan's or Nick's love bucket. Maybe one of his chores is done for him as a surprise. Perhaps he chooses the dinner menu. He might get to select the book for bedtime reading or make a call all his own to one of his grandmothers.

Usually the extra expression of the love that has been there all along will chase away the grumbles. And it works! Reinforce undesirable behavior by rewarding it, you suggest? No, it really doesn't. In fact, far from encouraging selfishness, I've found that it makes the children more understanding and much more sensitive to the moods and feelings of others.

Love bucket terminology works marvelously with children. A painfully shy child, for example, can be described in terms of a small love bucket that needs constant refilling. Perhaps the neighborhood bully's bucket is "all bent out of shape." The youngster who is an outsider may simply not have learned how to let people know his bucket is only half full. And an insecure child may have a slow leak in hers.

A serious loss such as moving away from good friends (again and again) or a death in the family can knock the bottom right out of a love bucket so that it takes months to rebuild. When a child is confused or frightened by his or her feelings at such a time, it can be infinitely comforting to hear, "I'll help you mend your love bucket no matter how long it takes."

When a new baby gets too much attention, it can be reassuring to an older child to be told, "There's still plenty of love to keep your bucket full, don't you worry."



LOVE BUCKET, CONT.

If a child backs himself into a corner by being contrary and obstinate, you can work wonders if, instead of dueling verbally, you say, "I'll bet your love bucket isn't very full today." (That even works with husbands.)

The great beauty of my husband's theory is its simplicity. No fancy terms like "positive personal image" or "enhanced into family relationship" are needed here.

When our young boy was only three, he understood exactly what I meant when I commented, "I think Daddy's love bucket level is low." Or when I said, "Quit punching holes in your brother's love bucket." Or when I said, "My love bucket's so full it's splashing all over the place."

I was really convinced, however, one day when I was not being so cheerful myself. In fact, I must admit I was being downright crabby. Dan was four at the time and he came over to me, put his arms around my legs, looked up at me for a moment, then said earnestly to his brother, "I think it's time for a Mommy Day."

\*\*\*\*\*

Persons are to be loved;

things are to be used.

Reuel Howe

## THE THEORY of the DIPPER and the BUCKET

You have heard of the cup that overflowed. This is the story of a bucket that is like that cup, only larger; It is an invisible bucket. Everyone has one. It is always with us. It determines how we feel about ourselves, about others, and how we get along with people. Have you ever experienced a series of very favorable things which made you want to be good to people for a week? When this happens your bucket is full to overflowing.

A bucket can be filled by a lot of things that happen. When a person speaks to you, recognizing you as a human being, your bucket is filled a little -- even more if he calls you by name. If he compliments you on your dress or on a job well done, the level in your bucket goes up still higher. There must be a million ways to raise the level in another's bucket.

But remember, this is a theory about a dipper and a bucket. Other people have dippers and they can get their dippers in your bucket. Let's say I am at a banquet. Nice tablecloth, china, real silver, everyone is dressed up -- had a bath. While I am visiting I inadvertently upset my coffee. A big, brown spot appears, steam coming up from it. I'm embarrassed, I turn redder than I am usually red. The coffee keeps crawling right toward the lady across from me. Finally it does it! Dribbles on her. She just jumps a little, but she is really just being nice because it is HOT!

Now I am so embarrassed I would like to stop the world and get off. The "Bright eyes" right down the table from me says: "You upset your coffee." I made a mistake; I knew it first; and then he said "You upset your coffee!" HE GOT HIS DIPPER IN MY BUCKET!

Think of some of the times a person makes a mistake, feels terrible about it, only to have someone tell him about the mistake as though he did not know it had happened.

Buckets are filled and buckets are emptied. When a person's bucket is empty, he is very different than when it is full. You say to a lady whose bucket is empty; "That's a pretty dress you are wearing today," and she may reply in an irritated way: "What was wrong with the dress I wore yesterday?"

The story of our lives is the interplay of the dipper and the bucket. Everyone has both. The mystery of the dipper and the bucket is that the only way we can fill our own bucket is to fill someone else's bucket. Civilization has been trying to learn this for a long time. The question is whether we will learn it soon enough.

The next time someone is right about what is wrong with you, and you already know it, you can say, "Hey, you have your dipper in my bucket!" Or better yet, when you hear others "dipping" somebody else you can say, "We are getting our dippers in his bucket. We ought to be filling his bucket instead of dipping," and in doing this, you can experience the mystery of the dipper and the bucket.

Miriam Beazley

One of the best things about Chat is making sure that every one goes home with a full bucket, full and overflowing. Betty Schuld

## WHAT'S REAL?

While the cloth Rabbit and the stuffed Horse were lying on the bedroom floor, the Rabbit asked, "What's REAL? Does it mean having a stick-out-handle and things inside of you that go around?"

"REAL isn't how you are made," said the Horse. "It's a thing that happens to you when a child loves you for a long time - not just to play with, but really, REALLY loves you, then you become real."

"Does it hurt?" asked the rabbit.

"Sometimes," said the Horse, "but when you are real, you don't mind being hurt."

"Does it happen all at once like being wound up?"

"No," said the Horse. "You become real over a long time so it doesn't often happen to those who break easily, have sharp edges, or have to be carefully kept. Generally, by the time you are real, most of your hair has been loved off, your eyes drop out and you get loose in the joints and very shabby, but these things don't matter when you are real."

--Adapted from The Velveteen Rabbit

## PRAYER

Most people desire soul rest. The flow of life's energy requires time to regain that which has been expended; so, too, do we need prayer and workshop to regenerate our tired beings allowing inner creativity to flourish. Prayer is a technique of expanding ourselves while being uplifted by the ascending spiritual currents of the universe. Words serve as an intellectual channel through which our spiritual supplication may flow, but the attitude of the person praying is the most important factor in connecting with true spiritual reality. Prayer is a method of realization, sublime thinking and self-reminding. It is a personal and spontaneous expression of our attitude toward life; a meaningful reaching out for more exalted values. It reminds us of realities beyond ourselves as well as providing direction and order toward spiritual self-realization, thus creating a more responsible individual.

## The Other Word

For a long time my mind has been on a Ferris wheel. I would not miss the ride for the world, but sometimes it is very wearing. No sooner do the lights go out in the cellblock than my brain starts whirling, whirling. Nine times out of ten I can't rest till I get up and scratch out a poem.

The best poems are the ones I don't quickly and easily understand. For when I examine these in the light of the ensuing day, I very often discover they are the ones I wrote for you. (If you object that I don't know you, I can only smile. I feel that I know you very well indeed.)

How diligent I was  
in the construction of walls!  
Long before I met you,  
my walls were entirely erected:  
so that now you may not touch me.

But even though stones and mortar  
seal me off in my self-built prison,  
you could still (if you wished)  
grope for me with good wishes.  
(Since I am afraid of the other word -  
I who built high walls for myself -  
I shall only call it good feelings.)

The poet is a shy fellow, and chooses not to use the word love. But the essayist has no fear of it. It is a dynamic in my life: I very much want you to care for me, and the only way I can reach out for this is through the composition of thousands of poems. I have a hope that if my words and ideas are beautiful, then you will come to understand ...and my prison will simply vanish.

This unusual plea is a catalyst that has changed my entire life. It leaped into existence as a small seed when I stood manacled in a crowded courtroom and gazed roundquietly. I saw contempt and hate in the eyes of total strangers, and the injury to my spirit was vast. For many, many months I cried to myself: But they don't know me. How can they hate me?

Then I stopped crying out and set myself the life-task of winning their regard. I refused to accept anyone's verdict that I was, in truth, something other than a decent and honorable man. Perhaps I shall never win my battle, but of one thing I am certain. When all is finished, the record will never show that I gave up trying.

The foregoing of course is highly personal and private, and I reveal it to you for a purpose. I would be

very happy if you asked yourself if you too are not calling out to be loved. Ask yourself if your soul is not clamoring for it.

It would hurt my heart if you arbitrarily refused to consider the matter. This is because I think it is extremely important that we know ourselves, in this as in every other respect. We need to acknowledge quite firmly in the silent part of our hearts that we are indeed who we are, and that we need to be loved no matter what we have done.

The consequences of failing to make this tacit admission can be terrible indeed. Not many years ago I breathed air that was allegedly free, and I decided haphazardly that I could get along nicely without anyone's love. When I made that momentous decision, I seized my trowel and built myself a very tight prison.

I won't permit you to do it. With all my strength and the best words in my whirring mind, I shall prevent you from doing it. No matter how much ridicule I incur, I shall keep writing poems. I shall say my message thousands of times in thousands of ways, and I know that people will understand.

Do you perceive why I am so intensely eager to pour my life-strength into this project?

I look about me in this world of steel bars and high walls and men with guns. This is the world that I know, and the only part of it that I find cumbersome is the sad fact that it is populated in very large part by little children, by little boys who only yesterday were wearing knee pants. Defenseless children are what I so often see, where others see hardened criminals. I don't claim to be "right". I don't even know if the work right has any validity in this instance. I only seem to perceive the quantity of little boys who find themselves wearing labels - and chains - because they lacked the ability to ask in a coherent and acceptable way for love.

I cannot help wondering: where would these children be at this hour if they could have said, Love me. I am vulnerable. God knows that I need your love.

But I too was unable to ask for this love, to state the fact of my humanness. Thus I am here with the others.

And what of you, who cherish your freedom? Are you quite as free as you might be?

...Seek out your friend, your child, your parent. Perhaps you always loved selflessly, and never thought of asking your loved one to reciprocate. This is something you were taught, and I question the wisdom of such teaching. Go to this crucial individual - in whom you find your morning sun and the air you breathe - and lay aside your inhibitions, your d-ifference, your fear of being hurt. And

say to this person words very much like these:

Let us love each other. Share freely the gifts that we can make each other. Don't let me carry the heavy burden of loving alone, because I am frail. I am fearful of prisons. I have need of your beautiful love.

Your life will be lit up with beauty.

Don't ever let yourself be sealed into a tight prison out of the fear of a single word.

By Charles Doss

(Blame the typos on Mark P.)

\* \* \* \* \*

#### A THOUGHT TO KEEP IN MIND

"When the heart is right, the personal life is cultivated:  
When the personal life is cultivated, then the family is regulated:  
When the family is regulated, then the national life is orderly.  
When the national life is orderly, then there is peace in the world."

--Confucius

Shared by Jean Baringer

FRENZ

You are my fren, I choose you as a fren because you bring out in me things I like about myself. I feel comfortable and wanted in your presence. My life is more interesting because you are in my life. You don't have to be in my life for me to be happy, but because you are in my life I am very happy. I know you care and you know I care even though we are seperated by time and space. You touch me in a way that no other human being can and what flows between us is quite unique. You matter to me and I matter to you in a way that cannot be explained. The escence of us together has to remain a feeling never totally captured in words or thoughts. In some indescribable way we communicate that feeling to each other. That is because we understand each other better than anyone else. That is why we are frenz.

By Steve Tempel  
a friend of Buff's

"One Set of Footprints"

One night a man had a dream. He dreamed he was walking along the beach with the lord. Across the sky flashed scenes from his life. For each scene he noticed two sets of footprints in the sand; one belonging to him and the other to the Lord. When the last scene had flashed before him, he looked back at the footprints and noticed that many times along the path there was only one set of footprints in the sand. He also noted that this happened during the lowest and saddest times in his life. This really bothered him and he questioned the Lord, "Lord, you said that once I decided to follow you, you would walk all the way, but I noticed that during the most troublesome times of my life, there was only one set of footprints. I don't understand why, when I needed you most, you deserted me." The Lord replied, "My precious, precious child, I love you and would never leave you. During you times of trial and suffering when you see only one set of footprints, it was then that I carried you."



It's true but, not true  
Real, but it won't last  
Another year, and  
We'll be back  
    Some, not all  
Sixty people, more or less  
Learning, loving, sharing.

Sunday we go our own way  
New ideas, and feelings learned  
The world's hostile,  
The people need help  
    Some, not all  
Billions of people, the world over  
Lying, dying, cheating.

Life goes on, time won't stop  
Help someone, share the time  
Give you love, and  
you'll get more back  
    All, not some  
The lowest on earth, is the highest in heaven  
Learning, loving, sharing.

Written in 1974  
by Pat Davis for his secret pal  
Betty Schuld

#### WHAT IS A FRIEND?

What is a friend? I will tell you. It is a person with whom you dare to be yourself. Your soul can be made with him. He seems to ask of you to put on nothing, only to be what you are. He does not want you to be better or worse. When you are with him, you feel as a prisoner feels who has been declared innocent. You do not have to be on your guard. You can say what you think, so long as it is genuinely you. He understands those contradictions in your nature that lead others to condemn you. He lets you breathe freely, you can avow your little vanities and envies and hates and vicious sparks, your meannesses and absurdities and, in opening them up to him, they are lost, dissolved on the ocean of his love and loyalty. HE UNDERSTANDS. You do not have to be careful. You can abuse him, neglect him, tolerate him. Best of all you can keep still with him. It makes no matter. He likes you---and his love is like a fire that purges to the bone. HE UNDERSTANDS!! HE UNDERSTANDS! HE LIKES!! HE LOVES YOU!! You can weep with him, sin with him, laugh with him, pray with him. Through is all--and underneath--he sees, knows and loves YOU. A Friend? What is a friend? Just one, I say, with whom you dare to be yourself.

LEILA - IT'S A TRUE JOY TO  
COME TO CAMP AND FIND YOU  
HERE - STILL SHARING AND STILL  
HELPING. THERE IS A LOT MORE  
TO YOU THAN MOST SEEM TO SEE.  
THANK YOU FOR YOUR QUIET SUPPORT,  
YOU MAKE THE WHAT IT IS.  
In Peaceful Joy  
PATRICK B.



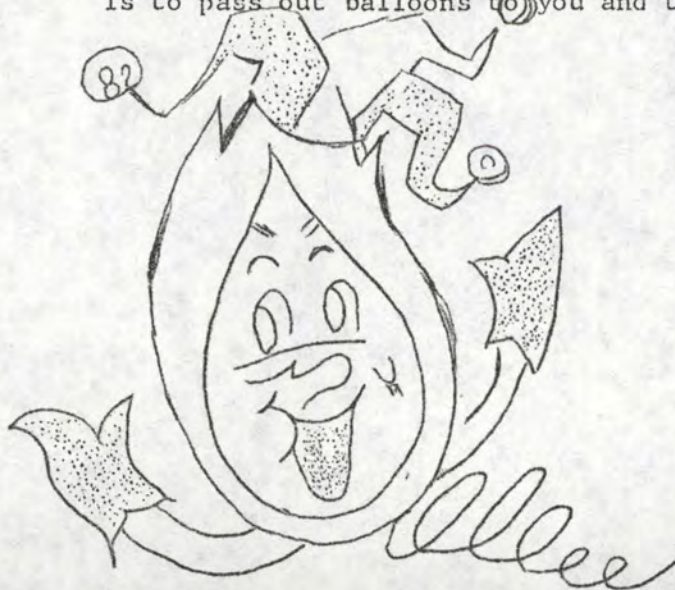
The Clowns

Have you ever been to a Circus at night?  
Oh, but it's such a wonderful sight!  
We have lions and tigers, some elephants too,  
And acrobats, riders, and monkeys for you!  
We've got a ringmaster there,  
He's as big as a bear;  
He roars like a lion who hasn't been fed,  
But don't you all worry, he won't bite off your head!

The acrobats jump and roll through the ring  
While some of them do their most dangerous thing;  
They'll climb to the top and walk out on a wire...  
What's silly to me is, they'd like to be higher!  
The ladies in costumes of glitter and gold  
Do many nice things, some which are bold...  
The cannon booms out, and away now to fall  
Comes some crazy person who thinks he's a ball!

It seems like there's something I must've forgot.....  
Ah, yes! There he is, the man with the mop!  
Could that be the janitor, with his face in a frown?  
Oh, no, I remember.....That man's a clown!  
A clown's life is happy, he gets to do things  
Like entertain children with backward hand springs.  
He can ride unicycles and walk on the wire,  
Or be brave and be daring and try to eat fire!

He can put on his makeup to be happy or sad  
And dress up to look like a mom or a dad,  
He can either be bald or have bright orange hair  
And you might even see him start crying out there.  
A clown likes his flower that squirts you with water  
And may even play tricks on your mother and father;  
But the happiest thing that a clown likes to do  
Is to pass out balloons to you and to you.



2/20/79 Stew



## Friends

We've walked many miles together.  
Here, there, sometimes not really anywhere.  
We've talked of some varied subjects.  
Politics, school, sometimes ourselves.  
We've lived through many situations.  
Good, bad, sometimes incomplete.  
But together, it all made sense.

We've laughed together for years on end.  
Over jokes, situations, or nothing at all.  
We've reached to each other in times of need.  
For good, for bad, always there for each other.  
We've loved one another in inconspicuous ways.  
A smile, a wink, or even a glance.  
And together, it all made sense.

Written and Shared by  
Theresa Kraus

## LOVE

Love is not primarily a relationship to a specific person; it is an attitude, an orientation of character which determines the relatedness of a person to the world as a whole, not toward one "object" of love. The active character of love becomes evident in the fact that it always implies certain basic elements, common to all forms of love. These are care, responsibility, respect and knowledge.

LOVE IS THE ACTIVE CONCERN FOR THE LIFE AND THE GROWTH OF THAT WHICH WE LOVE.

Erich Fromm  
Shared by Miriam Beasley

When we get bogged down and upset  
with all the everyday problems,  
we don't have the energy left  
to enjoy the truly important things--  
such as our friendship.  
You have made me realize that things  
are not nearly as devastating as they  
may appear at the moment. You have given  
me the power to

LOVE.

Susan Polis Schutz  
Shared by Miriam Beasley

Chatcolab 1979

The path to happiness winds beyond the mountain,  
but I cannot reach the top -- alone.

The steps to freedom are only a step away,  
but I cannot climb them -- alone.

The door to serenity stands before me,  
but I cannot turn the key -- alone.

The valley to eternal friendship lies ahead of me,  
but I cannot seek my rainbow,  
unless we color it -- together.

Shared and Written by  
Carl Kohut

#### Reminiscence

Friend - so very special to me -  
through times of uncertainty and times of honesty.

You have been my ray of hope,  
when my sky had turned dark and cloudy.

You taught me to laugh when I felt good,  
but taught me to cry when I hurt.

When life seemed to be but a dream,  
you filled my eyes with reality.

You implanted memories of happiness into my mind  
so life's trials could not destroy my faith.

You shared your enthusiasm for life  
and thus, strengthened my determination to live.

We were as two in careful times,  
yet bonded as one, in times of melancholy.

Thank-you, friend, for the happiness I know,  
thank-you, friend, for the life you've given me.

Friend - so very special to me -  
I know that is how you will always be.

Shared and Written by  
Carl Kohut

This page of poetry  
Shared and Written by  
Carl Kohut

IF

If the mist of a faint spring rain  
can unfold the fragrant petals of a rose -

If the warmth of a mild summer's breeze  
can whisper a soft melody to a fluttering leaf -

If a golden autumn sunset  
can gently blanket a peaceful meadow -

If a tender wild flower  
can emerge on a frosty winter's morning -

My eternal love for you  
will blend in the mysteries of the four seasons.

Life

Life can be here today  
gone, tomorrow.

You can win once-  
be defeated, twice.

You can live for the sunrise  
of tomorrow-

Or die in the sunset-  
of yesterday.

Pot of Gold

The mountain that lies behind me,  
has given me determination.

The valley that lies before me,  
may bring me satisfaction.

But the knoll on which I stand,  
will expose the hardest thing to find,  
-myself.

## FRIEND

As I travel life's roads, going here and there,  
I walk in weather both stormy and fair

I see the clouds, but only the base,  
Never is it given me to see the face.

It isn't to be that I see both bottom and top,  
And this is the reason I have cause to stop.

To look and to question the storms of life,  
To wonder about the grief and the strife.

In my life and others, no storm is the same,  
And the peace we all seek is playing a game.

I carry my burden and now and then can,  
By the Grace of God, help another man.

Who carries his cross, has to stumble and fall,  
His cross? No, it is ours, one and all.

For since we are the family of the Holy one,  
We can claim also, the strength of His Holy Son.

To carry life's crosses as a common action,  
Removing the fetters that hold us in traction.

And then the storm blows by, after many years,  
Showing new roads, bringing new fears.

And we begin anew, living new life and vision,  
Not holding ones self in contempt and derision.

We shake off the past, on a new road, a new end,  
That no one can walk on without a friend.

Yet we walk, thinking how can it be?  
That I need others, and others need me?

The answer to that is God's great gift,  
Everyone needs someone to give him a lift.

No one alone from the very un-beginning,  
Has found that alone he could be winning.

Alone-someness dwells deep in man's heart,  
And we all need someone to give us a start.

That someone inevitably, right to the end,  
Is that special person we can call friend.

# Shalom



## H U G S



Hugging and touching one another is a very important form of expression. Everyone needs to be held everyday so they may feel wanted and not develop a hopeless case of "skin hunger".

There are five basic types of hugging --

Hug "A" - an A-frame hug. Two people lightly embrace with only shoulders touching. This is a timid hug and used as a courtesy hug. It is not very expressive or dynamic.

Hug "B" - a burpy hug. The two people lightly grasp each other and rapidly pat each other on the back.

Hug "C" - the wallet hug. This hug is usually between two men, but not necessarily so. The two people involved stand side-by-side and bump their "wallets" together.

Hug "D" - the one-boobie hug. Here the participants stand with arms around each other, standing sideways and gently hug.

Hug "E" - a super-doooper everything hug. It is done in many ways, but the major characteristics are that it is uninhibited, firm and enjoyable for both parties.

To prevent skin hunger a person needs 4 "E" hugs per day, or 1 hug every 6 hours, 4 hugs every day, 28 hugs every week, 1,460 hugs every year, 109,500 hugs every 75 years.

This explanation of hugs is a gift of affection from the California Redwood Recreation Lab to Chatcolab.



Shared and Written by Carl Kohut

Images

The sunrise-  
a reflection of your smile.

The horizon-  
a measurement of your love.

The wind-  
a whisper of your laughter.

The sunset-  
A shadow of your loveliness.

Unforgotten

I haven't forgotten the sun ray you placed on my horizon,  
I haven't forgotten the determination you shared with me.

But when my eyes can no longer see what's in front of me,  
I seem to lose the desire to carry one.

I haven't forgotten the meaning you put into the word, life,  
I haven't forgotten the friendship you continually unfolded.

But when my thoughts become tangled and my smile fades,  
I long to have you here beside me, to comfort me.

I haven't forgotten all your happy words and sunny smiles,  
I haven't forgotten your tender voice of reassurance.

But when I cannot hear your sweet laughter in the wind,  
I close my ears to all the sounds which surround me.

I haven't forgotten the way you were, or the way you are,  
I haven't forgotten what a special lady you are.

But I only want you to know, I haven't forgotten,  
I only want you to know, I will never forget.

Written for Nancy Eusterman  
By Carl Kohut

I  
WONDERED  
WHY  
SOMEBODY  
DIDN'T DO  
SOMETHING  
... THEN ...  
I REALIZED  
THAT I AM  
SOMEBODY.

JED

At precisely 7:53 AM  
ON APRIL 26th IN THE YEAR  
OF OUR LORD, 1979, UNDER THE  
AUSPICES OF THE BOZEMAN  
DEACONESS HOSPITAL,

JOSHUA EDWARD DAVIS

WAS BORN INTO THIS WORLD.  
WEIGHING IN AT 7lb 6oz, AND  
LAYING 21½" LONG, HE CAME IN  
QUETLY AND ONLY SNEEZED  
ONCE ON THE WAY TO THE  
NURSERY!

MOTHER - MARTA JEAN  
FATHER - PAJ  
SISTERS - CANDACE & LESA



S-1-C

Today I felt the warmth come back in the touch  
of your breath and soul-  
You have come alive again and I smile  
Just watching from a distance-afraid to touch your happiness  
I'm so happy inside - yet quite afraid to reach out and  
experience the sharing.  
Your love is both gentle and strong and I have been so  
wrong in stifling it - afraid to be loved.  
I'm sorry...and yet this too is good and very refreshing  
I still can feel deeply, I still care enough to try.  
I too am warm again and I feel growth where  
there has been nothing but bitter memories.  
I feel hope and strength inside and am not too afraid  
to help you or myself become whole, inside and out.  
I know it's a long road toward you and your feelings  
Also a very narrow one full of roses-both flowers and thorns-  
I touch your son's small hand and know this is worth  
working out, enough freedom to grow-enough closeness to love-  
Life is good and too precious to stamp out - today or ever-  
A joyful reunion is happening inside of me and out in  
the world.  
I know now what I've been passing by - life itself-  
This too is my birthday. I'm glad we can share this  
and other days together.  
Here's to you and me and the breath of life itself.

-Your Eady Sunshine-

Written in honor of Pat Davis' May 7th birthday by Marta Davis  
OUR SUNSHINE LADY

MY SECOND YEAR

What was I expecting?  
for nothing to change?  
The laughs, the crys to all remain the same.  
But it isn't that way, and some how  
I knew it wouldn't be.  
I've got a new friend;  
He's so special.  
The love's still there.  
They all seem to care.  
My gears don't catch,  
My mind is in a knot.  
What's wrong?--- I'm so scared,  
Where do I turn,  
cry out for help.  
The beat, the beat  
pounding never ceasing.  
Tears are streaking, Oh God what's wrong?  
Where is the flow, the non-rhythmic beat.  
Please let me open up to you ...PLEASE.

Wife . . .

My mother sent this to me just before I went to CHAT. She doesn't know a lot about Chat, and what I've tried to tell her she said she doesn't understand, but deep down I think she does. This poem she sent me has a lot of meaning and I think we all can relate to it.

"I dreamed I died the other night  
and Heaven's gates swung wide.  
An angel came with friendly smile  
and ushered me inside.  
And there to my astonishment  
stood friends I'd known on earth.  
Some I'd judged and called unfit.  
And some of little worth.  
Indignant words rose to my lips,  
but never were set free.  
For EVERY face showed stunned surprise;  
NOT ONE expected me."

Shelly

"Life is the Childhood of our immortality."  
Goethe

"Affection spoken only in words, may like the real thing appear.  
But Love's silent language is told in gestures only the soul can hear."

"God guard me from those thoughts which men think in the mind alone." - Yates (I.E. "in the left brain alone")

"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music he he hears, however measured and far away." - Thoreau

To Angelo:

Far, far away in a land where houses are shaped like mushrooms, live 100 tiny blue people called Smurfs. Some scholars think that smurfs dropped out of mushrooms, while others are sure they just Smurfed out of nowhere. No one knows for sure except the Smurfs themselves....and even wise old Papa Smurf, their whitebearded leader, isn't telling. Suffice to say that all by themselves the Smurfs built a wondrous village deep in the forest run on happiness, or as they called it "Smurfiness".

It's not likely that you'll find your way to the Smurf Village. The only way to get there is to be guided by a Smurf himself...and they're usually too busy for that. When they're not busy working or playing, they're pretty Smurfin'-busy thinking about something to be busy with! It's a lively life for people only 3 apples tall, but the Smurfs wouldn't have it any other way.

Smurfs are friendly, loyal, and kind to each other except when they're competing for the friendship of the only woman in town, the Smurfette. Who can blame them....there's nothing like dancing in the arms of a lovely Smurfette!

Smurfs are always on the lookout for new friends to have fun with. They're good listeners, great companions, and energetic playmates. Step into the wonderful world of Smurfs...

you've got a friend!!!

Your Secret Friend

Toast to Baby Davis

4-5-79

Ginger Morris

May this child inherit the best traits of the Davises: May he have Lessa's happy temperament, Candy's eagerness and intelligence, Pat's calm gentleness, and Marta's concern and love for people. May he find laughter and friendship, happiness and kindness, and may he learn to give these to others as well. May the sun shine warmly on his face and the wind always be at his back. Most of all, may he learn to know and to give love.

May Joshua Edward Davis walk in God's Peace.

A Thought for All:

That you keep     you lose,  
But     that you give     you keep!  
          Burton Olsen

Thank you for letting me love you.  
          Brian Salyer

I'm me.  
I'm the best me there is.  
I'll always be a second best somebody else;  
But I'm the best me there is!

Monica's Empty Book

The road went on;  
We went on too, and I was sad, for then  
I knew that never could I be the same  
having walked down Goodbyeland, And though  
I couldn't understand we walked together  
hand in hand. We said no word, but just  
walked on. I thought of things now past  
and gone. I thought of games I'd lost and  
I thought of those I loved and cared, of  
times we'd had, of things we'd shared. I  
thought of those I'd come to know.  
Just knowing them--they'd helped me so.  
I thought of things, of tears I'd shed . . . . .  
Those same things now brought smiles instead.  
The tasks I'd done, those left to do.  
I wondered how I'd make it through when  
something inside seems to say, "The best  
is done from day to day." The way was  
rough; I knew the score. It never ends . . . . .  
there's always more. But now I know that  
all in all, each things in it's own place  
will fall. I thought of all the happy  
days. The days when we were sad. They all  
seem a haze, and in a flash I came to  
see how much the past had meant to me.

Anonymous  
Shared by Mary at  
Saturday night  
ceremony.

I am an incurable romantic  
I believe in hope, dreams and decency.  
I believe in love, tenderness and kindness.

I believe in mankind.

Leonard Nimoy

"Bear in mind that children of all ages have one thing  
in common--they close their ears to advice and open their  
their eyes to example."

The Tablet

## THE LEADER

The boss drives his men,  
the leader coaches them.

The boss depends on his authority;  
the leader on good will.

The boss inspires fear;  
the leader inspires enthusiasm,

The boss says, "I"  
the leader says, "We".

The boss assigns the task;  
the leader sets the pace.

The boss says "get there on time",  
the leader gets there ahead of time.

The boss fixes the blame for the breakdown;  
the leader fixes the breakdown.

The boss knows how it is done;  
the leader shows how it is done.

The boss makes work of drudgery;  
the leader makes it a game.

The boss says, "Go",  
the leader says, "Let's go".

Author Unknown  
Oklahoma Parent-Teacher  
April 1951

"Leadership is the ability to get men to do what --  
they don't want to do -- and like it."

Harry Truman

"People seldom improve when they have no models but  
themselves to copy."

Arnold Glasow

A friend is a gift you give yourself!!



THIS IS FRIENDSHIP

by Mary Caroly Davies

I love you, not only for what you are, but for what I am when I am with you.

I love you, not only for what you have made of yourself, but for what you are making of me.

I love you for the part of me that you bring out.

I love you for putting your hand into my heaped-up heart and passing over all the frivolous and weak things that you cannot help seeing there, and drawing out into the light all the beautiful, radiant things that no one else has looked quite far enough to find.

I love you for ignoring the possibilities of the fool in me and for laying firm hold of the possibilities of good in me.

I love you for closing your eyes to the discords in me, and adding to the music in me by worshipful listening.

I love you because you are helping me to make of the lumber of my life, not a tavern, but a temple, and of the words of my days, not a reproach, but a song.

I love you because you have done more than any creed could have done to make me happy.

You have done it without a touch, without a word, without a sign.

You have done it by being yourself.

After all, perhaps this is what being a friend means.

Shared by Theresa Kraus

Who am I? I am Not Sure

Once I was a rabbit's grave and a basketball hoop on the garage, a cucumber patch, lilac trees and peonies crawling with ants. I was stepping stones and a mysterious cistern, grass fires, water fights and ping pong in the basement. I was a picket fence, a bed and maple chest of drawers I shared with brothers, a dog named Sandy who danced. Friends were easy to find. We climbed trees, built grass huts, chased snakes--and we dreamed alot.

Will you be my friend? Beyond childhood!

Who am I? I am not sure.

Once I was predictable. I was educated, trained, loved-not as I was, but as I seemed to be. My role was my safe way of hiding. There was no reason to change. I was approved. I pleased. Then, almost suddenly, I changed. Now I am less secure, more myself. My role has almost disappeared. My roots are not in my church, my job, my city; even my world. They are in me. Friends are not so easy to find--and I dream alot.

Will you be my friend? Beyond roles.

Who am I? I am not sure.

I am more alone than before, part animal, but not protected by his instincts or restricted by his vision. I am part spirit as well, yet scarcely free, limited by taste and touch and time--yearning for all of life. There is no security. Security is sameness and fear, the postponing of life. Security is expectations and commitments and premature death. I live with uncertainty. There are mountains yet to climb, clouds to ride, stars to explore and friends to find. I am all alone. There is only me--and I dream alot.

Will you be my friend? Beyond security.

Who am I? I am not sure.

I do not search in emptiness and need, but in increasing fullness and desire. Emptiness seeks any voice to fill a void, and face to dispel darkness. Emptiness brings crowds and shadows easy to replace. Fullness brings a friend, unique, irreplaceable. I am not as empty as I was. There are the wind and ocean, books and music, strength and joys within, and the night. Friendship is less a request than a celebration, less a ritual than a reality, less a need than a want. Friendship is you and me--and I dream alot.

Will you be my friend? Beyond need!

Who am I? I am not sure.

Who are you? I want to know!

We didn't sell Kool-Aid together or hitchhike to school. We're not from the same town, the same God, hardly the same world. There is no role to play, no security to provide, no commitment to make. I expect no answer save your presence, your eyes, your self. Friendship is freedom, is flowing, is rare. It does not need stimulation, it stimulates itself. It trusts, understands, grows, explores, it smiles and weeps. It does not exhaust or cling, expect or demand. It is--and that is enough--and it dreams alot.

Will You Be My Friend?

(by James Kauanaugh)

## FOLLOW YOUR HEART

I know the sun will rise every morning, even when there is fog. I know the whippoorwill sings melodious songs because I have heard them from the enclosure of my room. I know the sky is blue looking through the haze, that the grass is green even when I stand in the desert. I know the branches of trees dance to the movements of the wind even though not it is still. I know flowers have beautiful smells, that the ocean never sleeps and that snow falls upon high mountains. I know deeply, that all human beings are beautiful if they are born free to follow their hearts.

It has been said, long before these written words, that if you build an archway for your heart, with neither lock nor door, life will pass freely in harmony with your senses.

TOUCH--your friends, your lover; a stranger, then they are a stranger no more. Hold them, feel the beauty of their skin, their face, their hair...as you would touch the delicate petals of a carnation or put your hand in a gentle stream or feel the sand beneath your feet or climb upon the rocks and crags of the shoreline.

LISTEN--to their words, their breathing, their heartbeat, their footsteps on the carpet of leaves as they come to you...as you would listen to the rain or the deer running through the forest or the bark of a dog or the cascading of a waterfall or a tiny breeze.

SEE--the expressions on their face of their different moods. See in their eyes the longing for love, companionship and a meaningful life. See their hands create their being...as you would see a tidepool, the splash of a wave, a new portrait made by falling snow, the landscape of a valley, the changing of a sunset.

SPEAK--to them of love, of the harmony of nature, of quiet understanding among men, of the simple things in life in which one can find peace, of the truth you have found...as you would speak to God.

Ride the crest of the wave to the shore.  
Follow the river till it merges with the ocean.  
Look at the clouds till they disappear.  
Watch the sun rise, its path across the sky, then  
Vanish.

When you have experienced these things you will know your heart... follow it.

Walter Rinder

Shared by Miriam Beasley

Please hear what I'm saying cont'd.

With your sensitivity and sympathy, and your power of understanding, you can breathe life into me. I want you to know that.

I want you to know how important you are to me, how you can be a creator of the person that is me, if you choose to. Please choose to.

You alone can release me from the wall behind which I tremble. You can remove my mask, you alone can release me from my shadow world of panic and uncertainty, from my lonely prison. So do not pass me by.

It will not be easy for you. A long conviction of worthlessness builds strong walls.

The nearer you approach me, the blinder I may strike back. It's irrational, but despite what the books say about man, I am irrational. But I am told that love is stronger than walls. In this lies my hope.

Please try to beat down those walls with firm hands. But with gentle hands, for a child is very sensitive. Who am I, you may wonder?

I am someone you know very well. I am every man you meet. I am every woman you meet.

\* \* \* \* \*

If a child lives with criticism,  
He learns to condemn.

If a child lives with hostility,  
He learns to fight.

If a child lives with ridicule,  
He learns to be shy.

If a child lives with shame,  
He learns to feel guilty.

If a child lives with tolerance,  
He learns to be patient.

If a child lives with encouragement,  
He learns confidence.

If a child lives with praise  
He learns to appreciate.

If a child lives with fairness,  
He learns justice.

If a child lives with security,  
He learns to have faith.

If a child lives with approval,  
He learns to like himself.

If a child lives with acceptance and friendship,  
He learns to find love in the world.

Within each of us, there is a little devil and a little angel. Here at Chat the little angel springs forth for all to see. Your's is a truly beautiful ange.

I dare you to be your own self, at your very best, all the time.

PLEASE HEAR WHAT I'M SAYING

Shared by Miriam Beasley

Don't be fooled by me.

Don't be fooled by the face I wear.

For I wear a mask. I wear a thousand masks: masks that I'm afraid to take off and none of them are me.

Pretending is an art that's second nature to me, but don't be fooled. For God's sake, don't be fooled.

I give you the impression that I am secure, that all is sunny and unruffled with me. Within as well as without, that confidence is my name and coolness my game, that the water's calm and I'm in command and that I need no one.

But don't believe me. Please.

My surface may be smooth, but my surface is my mask, my varying and ever-concealing mask.

Beneath lies no smugness, no complacence.

Beneath it swells the real me, in confusion and fear, in aloneness, but I hide this. I don't want anyone to know it. That's why I frantically create a mask to hide behind; a nonchalant, sophisticated facade, to help me pretend, to shield me from the glance that knows.

But such a glance is precisely my salvation, my only salvation and I know it, that if it's followed by acceptance, if it is followed by love. It's the only thing that can liberate me from myself, from my own self-built prison walls, from the barriers that I so painstakingly built.

It's the only thing that will assure me of what I can't assure myself, that I'm really worth something.

But I don't dare tell you this. I'm afraid to.

I'm afraid that your glance will not be followed by love. I'm afraid → that you'll think less of me, that you'll laugh and your laugh would kill me.

I'm afraid that deep down I'm nothing, that I'm just no good and that you will see this and reject me.

So I play my game, with a facade of assurance without and a trembling child within.

And so begins the parade of masks, the glittering but empty parade of masks and my life becomes a front.

I idly chatter to you in the suave tones of surface talk. I'll tell you everything that's really nothing and nothing of what's everything.....of what's crying within me.

So when I'm going through my routine, please don't be fooled by what I'm saying.

Please listen carefully and try to hear what I'm not saying and what I'd like to be able to say, what for survival I need to say, but what I can't say....honestly.

I dislike the superficial game I'm playing, the superficial phony game, I'd really like to be genuine and spontaneous and me----but you've got to help me.

You've got to hold out your hand, even when that's the last thing I seem to want or need.

Only you can wipe away from my eyes the blank stare of the breathing dead. Only you can call me into aliveness.

Each time you're kind and gentle and encouraging, each time you try to understand, because you really care, my heart begins to grow wings, very small wings, very feeble wings, but wings.

"SEVEN WONDERS OF TEACHING" by Esther J. Swenson  
Shared by Miriam Beasley

Seven wonders of teaching...And each wonder brings a new challenge to the classroom teacher:

1. First wonder: How much children already know before they come to school. They bring with them rich resources of knowledge, skill and understandings--mostly self-learned.  
First challenge: How much do I know of these rich resources? How far do I go in searching them out? How do I use what I find?
2. Second wonder: Children's eagerness to learn. It is natural for children to inquire, to discover. It is unnatural for them to be passive, disinterested.  
Second challenge: How do I use this eagerness to learn? In what direction should it be channeled? Am I feeding it or am I killing it?
3. Third wonder: The never-ending process of learning. Every hour of the day, no matter where he is, with whomever or whatever he worked, the child learns.  
Third challenge: Is he learning what is best for him, now and later? Am I setting the stage for constructive learnings?
4. Fourth wonder: The infinite variety of abilities, personalities, needs, and interests of pupils. He who says, "I know children" has not taken time to study the marvels of their growth.  
Fourth challenge: Do I know as much as I should about each child's abilities, personality, needs, interests? How can I learn more? Do I accept differences or rebel against them?
5. Fifth wonder: The concomity of learning. Simultaneously, children learn subject matter, traits of personality, habits of working, attitudes and appreciations -- many of them permanently.  
Fifth challenge: Do I push so hard toward a single goal that I push the children away from another of equal importance? Do I leave these "marginal learnings" to chance?
6. Sixth wonder: The faith, respect, loyalty and tolerance of children. When a teacher treats them well--sometimes even when he does not--they will respond with respect and understanding.  
Sixth challenge: Do I have an equal faith in them and in their motives? Am I as loyal to them and their welfare? Do I treat them with respect and understanding?
7. Seventh wonder: The ability of children to teach. Each child learns from the other and even the teacher can learn much from children.  
Seventh challenge: Do I use my opportunities to learn from children? Do I listen, literally and figuratively, to the lessons they can teach?

PRAYER ANSWERED

I asked for strength that  
I might achieve;  
He made me weak that I might  
obey.

I asked for health that I might  
do greater things;  
I was given grace that I might  
do better things.

I asked for riches that I might  
be happy;  
I was given poverty that I  
might be wise.

I asked for power that I might  
have the praise of men;  
I was given weakness that I  
might feel the need of God.

I asked for all things that I  
might enjoy life;  
I was given life that I might  
enjoy all things.

I received nothing that I  
asked for,  
All that I hoped for,

My prayer was answered.

... copied.

Shared by Laurel

INFINITY

Aim High --

Follow your star.

Soon you'll discover

WHY you are.

Shared by Laurel

Shared by Jean Baringer

As she backed the car out of the garage, Jimmy asked his mother, "Do astronauts go to the rainbow?"

"What?" she hadn't heard him; she was thinking about the armoire.

"Do astronauts go to the rainbow?"

"No, to the moon."

"Where's the rainbow?"

She lifted her hand helplessly, but gave no answer.

"Is there really gold at the end of it, Mommy?"

"Nobody really knows. You can't get to the rainbow. It's always farther away, no matter how far you go."

"Why?"

"I don't know why", she said impatiently, "Please, dear, don't ask so many questions."

"You told me if I didn't understand things I was supposed to ask."

"I know, but not today...."

"Hey, Mon! There's my friend, Lillian!" He waved wildly at an elderly woman behind the lunch counter in the supermarket, where Marcie had sometimes left Jimmy while she got the groceries. "I like her; she's a very nice lady."

"And there's my friend", Lillian pointed back at him.

Marcie forced a smile.

"I'm going to have a hot dog and a milk shake. Chocolate," Jimmy announced. "Lillian, you got a smile like a rainbow. And you know what else? You've got a pot of gold right in it."

Lillian's mouth opened wide as she laughed, exposing two gold teeth. "That's the best thing anybody ever said about them" She turned toward Marcie. "I'll see a lot of children," she said, "but this one is the sweetest child...."

Marcie looked at Jimmy and saw him for the first time that day. She bent down and crushed him to her, seeing him through the rainbow of her tears and remembering what she had forgotten all that day: that he was the special thing...the most special thing in all her world!



NO DAY IS LOST

Sometimes you feel discouraged  
When evening shadows come  
And you look back, regretting  
The "little" that you've done.  
Apparently the losses  
Far outweigh the gain,  
And wearily you question,  
"Have I lived this day in vain?"

Remember this--No day is lost  
In which you've tried to share  
The blessed news that Jesus saves,  
And spent some time in prayer  
For others. For your Father knows  
Your heart. He paid the cost.  
Remember -- If you've done your best  
No day is lost!

#####

as I learn; let me share

as I cry; Let me care

as I live; let me love

as I love let me be loved

to all my Chat friends

Jan Norquits

## AFTER GLOW

I'd like the memory of me  
to be a happy one.  
I'd like to leave an afterglow  
of smiles when life is done.

I'd like to leave an echo  
whispering softly down the ways,  
Of happy times and laughing times  
and bright and sunny days.

I'd like the tears of those who grieve,  
to dry before the sun  
Of happy memories that I leave  
When life is done.

Shared by Terry Carson

## THE JOY OF UNSELFISH GIVING

Time is not measured  
by the years that you live  
But by the deeds that you do  
and the joy that you give--  
And each day as it comes  
brings a chance to each one  
To love to the fullest,  
leaving nothing undone  
That would brighten the life  
or lighten the load  
Of some weary traveler  
lost on Life's Road--  
So what does it matter  
how long we may live  
If as long as we live  
we unselfishly give.

Shared by Terry Carson

HERE'S A CONTRIBUTION FROM OUR MAIN MAN, ROY

Diamonds are only chunks of coal  
That stick to their jobs, you see  
If they'd petered out, like most of us do  
Where would the diamonds be?  
It isn't the fact of making a start  
It's the sticking that counts, I'd say  
It's the fellows who know not the meaning of fail  
But hammer and hammer away  
Whenever you think that you've come to the end.  
And you're beaten as bad as can be  
Remember that diamonds are chunks of coal  
That stuck to their jobs, you see.

I hope you read the entire notebook, John, because if you don't then you'll miss this message from your secret friend. Of course you'll know who I am by the time you read this, but you don't yet. I hope your coming year is big with blessings for you and all those around you. I hope this rainbow lab will shine across this year and bring you back to Chat. God bless your every day. (See?? there are advantages to being in the Book Room, typing.)

WHY submitted by Theresa Kraus

The place is full of love  
Love for one another  
But why do I love you?

I don't know you that well  
YOU are not my color  
You don't live on the same side of town.  
YOU don't have as much money as I, then why?  
Why do I feel like I do about you?  
Maybe because  
YOU have a heart and feelings  
And you care about me.  
I care about you too.  
Maybe that's why I love  
You the way I do, for you.

by Lynne W.

## PHILOSOPHY

What do I remember of yesterday?

What do I remember of last week?

What do I remember of last month?

What do I remember of last year?

If you are over twenty-one this will be your next year, next month, next week and tomorrow.

Repeat this carefully

This can be the rest of your life--add to it subtract from it. Today you can make it the way you love it and all with only a thought!

This is the moment to think of your past for no one can predict your future but yourself. Now is the only time that you can direct it for tomorrow.

Happy is he who loves his past for his future is before him in love that will be.

Your loving Philosopher  
Angelo

# # # # # #

I will try to be constant with you  
so that you will understand  
the core of my personality  
and from that understanding  
you can gain strength and security  
that I am acting as me. I may falter  
with my moods. . .

But because people are never constant  
and are as changeable as the seasons,  
I will try to build up within you a  
faith in my fundamental attitude  
and show you that my inconsistency is  
only for the moment  
and not a lasting part of me.  
I will show you love now.

Walter Rinder  
Shared by Mama "B"

I am an incurable romantic  
I believe in hope, dreams and decency.  
I believe in love, tenderness and kindness.

I believe in mankind.  
Leonard Nimoy

I do my thing,  
and you do your thing.

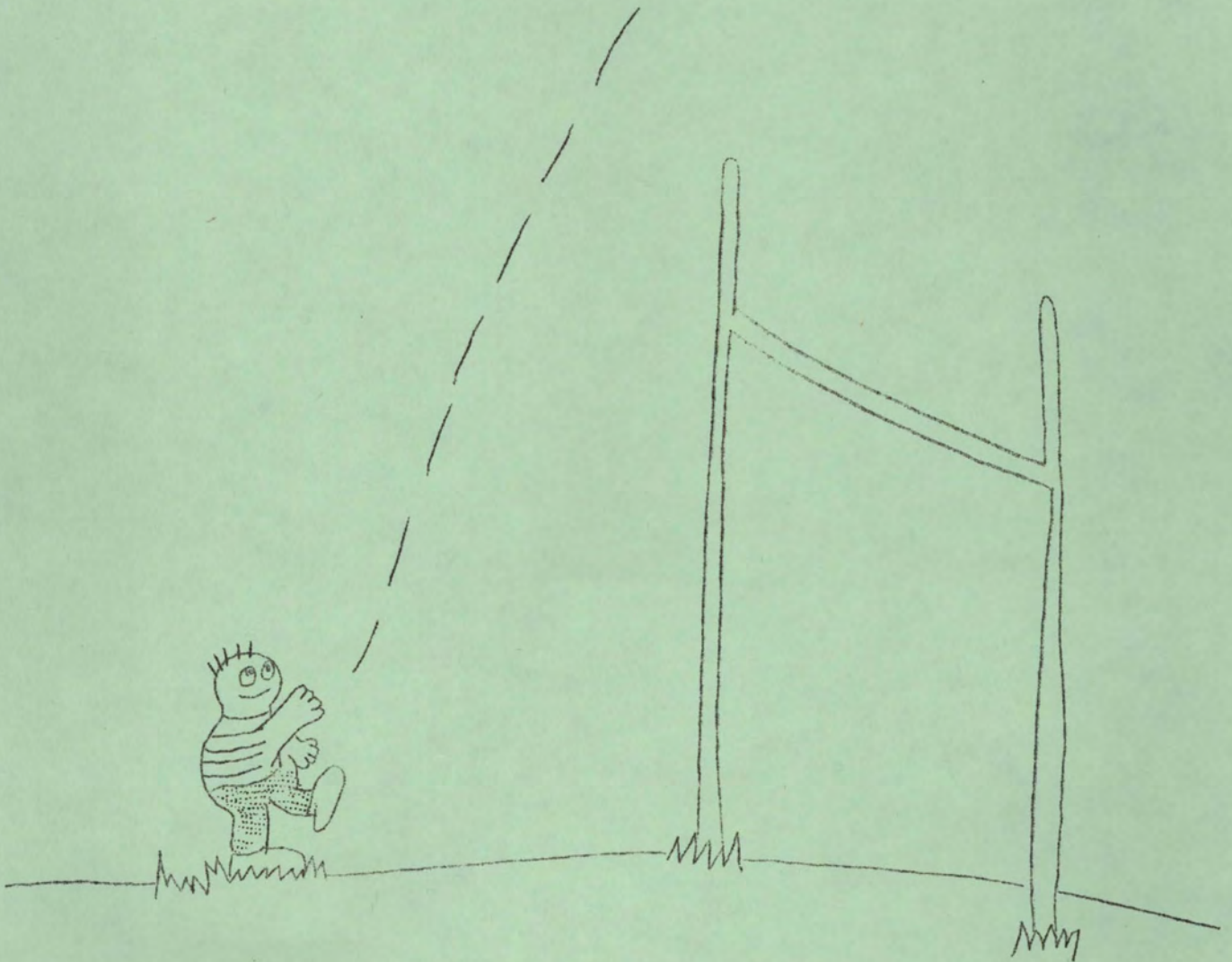
I am not in this world  
to live up to your  
expectations

And you are not in this  
world to live up to mine.

You are you and I am I,  
And if by chance we find  
each other,

It's beautiful. Frederick S. Perls

# Games



# Teaching Game Techniques

By Dr. Burton Olsen

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

## Qualifications of a Recreation Leader

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

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

## Suggestions for Developing Leadership Ability

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

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

### Principles of Conducting Activities

The following basic principles for conducting a program of recreation activities should be carefully observed:

The method used to introduce a new activity is important. The following order is recommended:

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

### Program Format

Every program or party should have a formal format which is previously thought and planned out on paper. Most programs should have the following general format:

1. Preopener            Activities which are used as people assemble
2. Starter             Activities which are designed to bring the group together
3. Strecher            Activities which are used to prolong the get-together program. Ways to "stretch" out the party can be by having:
  - a. Get acquainted activities
  - b. Partner pairing experiences
  - c. Changing formations
  - d. Change of pace or variety of activities
  - e. Resters (like quiet games, etc.)
  - f. Just-for-fun activities that does nothing but is enjoyable.

4. Finale or signature

Activities for closing the program, which bring the party to a head or closure.

1. Follow the plan made previously but be ready to change on a moment's notice if the occasion demands.
2. Know exactly what you'll say and do for each activity.
3. Always have equipment ready beforehand.
4. Begin with the first person who arrives.
5. Keep things moving.
6. Use the "walkie-talkie" method of teaching new activities--demonstrate as you explain.



Teaching Game Techniques - Cont'd  
page 3

7. Have something going on all the time, never allow periods to occur when nothing is going on.
8. Use games rather than counting--off to divide a large group into smaller groups or couples.
9. Teach rules as the situation presents itself. It is not always necessary to teach all rules before starting an activity.
10. Teach from the whole to the part
11. Don't let an activity die--kill it.
12. Be seen, be heard, be understood.
13. Try to capture attention without a whistle or without shouting at the group.
14. When demonstrating in circle formation, stand in or near the edge of the circle--never in the center.
15. When teaching a group of relay teams, stand approximately ten feet in front of the two center teams; be elevated if possible.
16. When teaching a two-line game, stand between the lines and near to one end.
17. Use elimination games with caution.
18. Never center your attention on one person or small group to the exclusion of the remainder of the group.
19. Act as if you're having lots of fun.
20. Laugh with the crowd, not at them.
21. Stop while the crowd wants more.
22. Be as full as answers as an encyclopedia.
23. Be as versatile as a decathlon champ.
24. Be as patient as Job.

Principles of Introducing a New Activity

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

CRAZY HANDSHAKES (Get acquainted, double circle)

Model T--	Turn the hand as though cranking a car.
Pump Handle--	Hands go up and down as though pumping for water.
Missionary--	Squeeze the hand tightly while shaking.
Milkmaid--	Men interlock fingers and turn the thumbs down, girl holds the thumbs.
Barnyard--	Scrape the feet while shaking hands.
Royalty--	Hold finger tips with hands held high.
Postum Drinkers--	Clasp hands with the thumbs up and pour into the cup-shaped free hands.
Tailors--	Pinch the material (clothing) with one hand while shaking with the other.
Barbers--	Dust the hair off the shoulders of your partners with the free hands.
Dentist--	Show your teeth while shaking hands.
Doctors--	Open the mouth and say "aaahhh" while shaking hands.
Garbage Man--	Hold partner's arm above the elbow, hands slide down the arm, off the finger tips, shake free hand.
Fish--	Let arms go limp and move the hands sideward.
Optometrist--	Hold the partner's eyebrow up and look into the eye.
Hitchhike--	Start to shake hands and throw the thumb over the right shoulder.
Champions--	Shake own hands above head.
Parachutist--	Throw hands in the air and let hands float down like a parachute.

Crazy handshakes may be used for other purposes.

Double circle. The boys walk clockwise, the girls counterclockwise. When the music stops, the boys, using one of the following handshakes, talk to the girls while performing the following actions. The actions may be done in mass formation.

Starter-- Teach several of the handshakes to the first dancers that arrive and instruct them to teach the handshakes to all dancers as they arrive. The leaders should introduce themselves and get acquainted while shaking.

## Hawaiian Stick Games

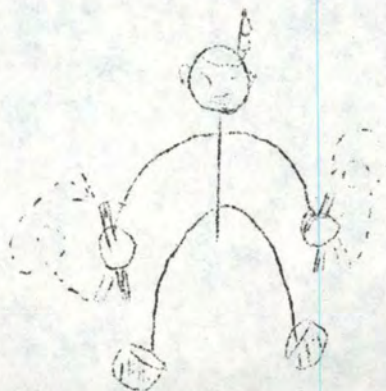
Record---Hawaiian Charms  
Windso No 4684

(Hooray! This is a flip side you can use- It's on the back of  
Jiffy fixer)

After you learn the pattern, speed it up a bit

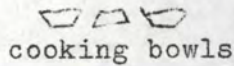
Formation - Fun is a circle but can be done in scattered formation.

1. 8 Counts- Hit sticks together directly in front of body.
2. 8 Counts- Beginning high overhead continue tapping while lowering arms to knee level.
3. 8 counts- Beginning at Right side make a 1/4 circle ending in front of body.
4. 8 Counts- Beginning L side repeat part 3
5. 8 Counts- beginning R side make a 1/2 circle arc ending on L side.
6. 8 Counts- "Hula" to R 4 times (Circle hips- 2 counts each circle)  
Hit stick once at beginning of each circle.
8. Repeat 7 to L

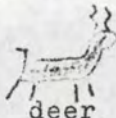




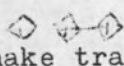
abundance



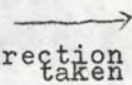
cooking bowls



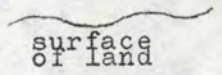
deer



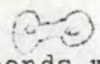
snake tracks



direction taken



surface of land



ponds with islands

all day

all night

morning noon

night

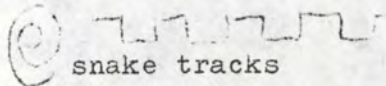
moon



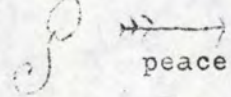
face



friendship



snake tracks



peace

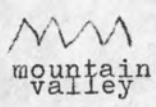


flames



love courtship

# Lummi Indian Song



mountain valley



mā kū a Kō tā ō,  
(mō kā ō)

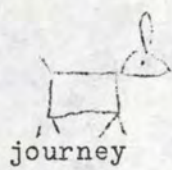


trees

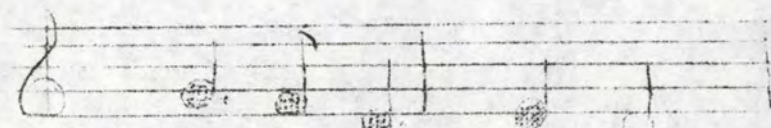


happiness sunshine

tracks



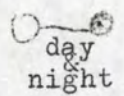
journey



ā kū i tā nā

defeat

success



day night



mā kū a Kō tā ō  
(mō kā ō)

life

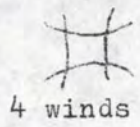
lightning



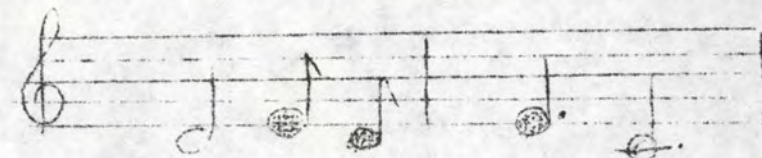
bird



eye



4 winds



ā kū i tā nā

moth



ant hill



bear tracks

branching trails



flies



squaw



prosperity

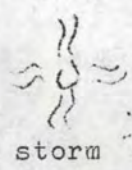


braves



spider

trail



storm



sun



rain

## LUMMI STICKS

The game is played with two or four players. The two-handed game only is described first. The four-handed game is described later in the chapter. Two players sit facing each other on the floor with legs crossed tailor fashion or with legs astride, whichever position is more comfortable for the individual player. Each player has a pair of Lummi Sticks. Whatever the length, the sticks of both players should be the same length.

The sticks are held lightly (not with a death grip) in the fingers, one in each hand at about the center, with the sticks vertical to the floor.

The sticks are manipulated in a number of different patterns. Each pattern is repeated as often as is necessary while the chant is sung through once. At the completion of the chant, the next pattern begins without a break. In case of a miss, the players try to recover the sticks as quickly as possible and to pick up the beat without a break. If a stick rolls out of reach, the pattern is broken and time out is called to permit a recovery. The pattern is begun again. There will be fewer and fewer misses as players become proficient. As the players increase in skill, they will want to speed up the rhythm a little, but the patterns are the prettiest and the most satisfying to perform at a moderate and steady pace.

## THE PATTERNS

A number of patterns are given here. It is to be remembered, however that in any creative activity players will soon want to make up their own

### PEASE PORRIDGE HOT

Holding sticks lightly, with the fingers at the middle of the stick and the sticks vertical to the floor, each player hits bottom ends on the floor, hits his own sticks together (slightly crossed), hits partner's right stick with his own right stick, hits ends of floor, hits own sticks together in crossed position, hits partner's left stick with own left stick. This is a complete pattern. Put simply, the pattern in time to the chant is:

Ma	Hit ends on floor.
Goo	Hit own sticks together.
Aye	Hit partner's right stick with own right stick.
Ko	Hit ends on floor.
Tay	Hit own sticks together.
Oh	Hit partner's left stick.

This pattern fits four times to the music.

### SINGLE THROW

All patterns from this one on include a throw. Partners exchange sticks by throwing to each other at the same time. Each must trust the other to throw. If one hesitates for an instant, waiting for his partner to begin his throw, the whole rhythm is lost. Each player must throw on the proper beat and trust his partner to do likewise. If the players keep to the right track on the right throw and to the left on the left throw, the sticks will pass in mid-air without collision. Players should practice throws and then try fitting them into the rhythm of the chant.

The sticks are held, as in pattern #1, lightly in the fingers at the center of the stick with the sticks vertical to the floor. The throw should be made with the stick in vertical position, much in the fashion boys use in throwing a baseball bat to each other in the choose-up stages of a game. The stick should be thrown high enough to permit it to be caught before it hits the floor.

The second pattern is:

Hit ends of sticks on floor.  
Hit own sticks together. (Hit sticks in parallel position vertical to the floor; do not cross on this hit.)  
Throw right stick to partner and catch the one he throws to you.  
Hit ends of sticks on floor.  
Hit own sticks together.  
Throw left stick to partner and catch stick he throws to you.  
The whole pattern is done four times in rhythm to the chant.

#### THE TWO THROW

This is the same as pattern #2 except the same stick is thrown twice in rapid succession.

Hit ends on floor  
Hit own sticks together.  
Throw right stick to partner and catch stick he throws to you.  
Immediately throw right stick again and catch stick thrown to you.  
Hit ends on floor.  
Hit own sticks together.  
Throw left stick to partner and catch stick he throws to you.  
Immediately throw left stick again and catch stick thrown to you.  
This pattern fits three times to the music.

#### THE DOUBLE THROW

The only difference between this and pattern #2 is that the right and left throws follow each other in rapid succession.

#### FRONT FLIP

This is the same as the above pattern except that a front flip is added to the pattern. The front flip is performed by holding the sticks lightly at one end with the other end tipped toward the floor away from the body. The tips are touched to the floor and then flipped a half turn toward the body and caught at the ends. Sliding the hands quickly to the center of the sticks, the player hits the ends of the sticks on the floor, with the sticks now in vertical position. The rest of the pattern follows:

Tip sticks away from you and hit ends on floor.  
Flip sticks toward you and catch (immediately slide hands to center of stick and turn sticks upright).  
Hit ends on floor  
Hit own sticks together.  
Throw right to partner and catch stick he throws to you.  
Immediately throw left to partner and catch stick he throws to you.  
This pattern fits into the music four times.

#### SQUARES TO THE RIGHT

This is not an easy one but it can be mastered. The "square throw" indicates the path the sticks follow as they move in this pattern. They actually travel around the sides of a square. To perform the "square throw," throw your right stick into your partner's left hand while throwing your left stick into your right hand and catch the stick your partner is throwing from his right hand into your left hand simultaneously. It sounds impossible, but it is easier to do than to describe. The entire pattern is:

Hit ends of sticks on floor  
Hit own sticks together.  
Throw your left stick into your partner's right hand.  
Throw your right stick into your left hand.  
Catch stick your partner is throwing from his right hand into your left hand.

This pattern fits eight times to the music.

#### FOUR HANDED LUMMI STICKS

When players have become skilled they will particularly enjoy playing four-handed Lummi Sticks. The players sit in a square, partners opposite each other. Many of the same patterns used in the two-handed game can be done in the four-handed game. There are others, of course, which can be done only in the four-handed game. The trick in the four-handed game is in the beginning. One set of partners begins the chant and the pattern. The second set waits until the third beat before beginning. The first set has sung "ma koo" before the second set begins on the "aye." This puts the throws and hits on the alternate beats so that sticks do not collide. All players sing together, but the second set has the harder time as it starts on the third beat and must therefore continue for two beats at the end before starting the second pattern. In other words, the second set is two beats behind on the movements but sings the chant along with the first set.

All the previous patterns can be done in the four-handed game if the directions given are followed carefully.

In squares to the Right, Squares to the Left, Squares Right and Left, the sticks move around the square from player to player, rather than across the square from partner to partner; otherwise the patterns are the same. (Fun and Games by Margaret E. Mulac)

#### MORE STICK FUN

Playing with rhythm sticks is fascinating fun for all ages from kids to pencil-tapping adults. The following suggestions may help to introduce stick fun to your recreation groups.

#### DO YOUR OWN THING

Formation: Any number of participants seated or standing in a circle.  
Record: Any record with a good beat. (I used Cotton Eyed Joe)  
Equipment: One stick for each person. One person is chosen to begin a movement or rhythm with the stick. Others in the circle imitate the movement. The leader points to another person who in turn initiates a new movement or rhythm to be done by the group. Even the shyest person will usually participate and enjoy being the center of attention for a short time yet feel the security of the group.

#### STICK GAME

Record: Rhythm Stick Activities by Jack Capon, Published by Educational Activities, Inc. Box 392, Freeport N.Y. 11520 (However this may be done to any good record with a good 4/4 beat.)

Formation: Any number of participants seated in a circle.

Equipment: One rhythm stick each.

Part I  
Ct. 1&2- Hit left knee 2 times  
Ct. 3&4 Hit right knee 2 times  
Ct. 1, 2, 3, 4, Hit palm of left hand 4 times  
Repeat 3 more times.

Part II  
Ct 1 & 2 Holding stick vertically, tap floor 2 times  
Ct 3 Pass stick to person on R. while receiving a stick on the L  
Ct 4 Pass stick from L hand to R hand

Repeat 8 more times



Dance



## DANCE TEACHING TECHNIQUES

By Dr. Burton Oisen

Teaching dances to different groups can be both rewarding and enjoyable. The more you work with groups of varying sizes and types the more proficient you will become. Listed below are some ideas to assist you in your dance teaching techniques.

### Preparation for the Instructor:

1. Make tentative plan or schedule
2. Go over each dance, with and without music
3. Use instructions when not sure of dance
4. Learn the dances well
5. Have music available and in your possession

### Starting Helps for the Instructor:

1. When the group is coming from home, use various types of pre-party activities.
2. When the group comes from one building or one room to another, use a musical mixer such as a grand march.
3. When the group is seated in the hall and chairs must be moved, use an elimination game to clear the chairs.
4. When the group is sitting around the side, use an activity that will get them on their feet.
5. When the group is standing in mass formation, use a chain line, Conga line, singing, leaders stunts, etc.
6. When the group is coming from classrooms, have the teacher bring them on the floor with a chain line of some type.

### Teaching Procedure for the Instructor:

1. First get group in general formation, i.e., get into a circle or line formation.
2. Next demonstrate, i.e., demonstrate step(s) or short routine to group with and/or without music.
3. Lastly have group participate, i.e., (a) call ahead as groups go through step(s) or have them do a short routine with you as an instructor without using music, (b) call ahead as participants do steps and/or routing by using music.

### Teaching Pointers for the Instructor:

1. Get attention; wait for natural puses; speak slowly and low, not high and fast; use whistle sparingly, if at all. Be jovial; avoid being a traffic cop.

Dance-page 2

2. Use a dance or game for changing from one formation to another and for getting partners.
3. Analyze and be aware of students with physical or mental disability.
4. Trade partners often.
5. Watch so you do not teach too fast or too slow for the average student.
6. Evaluate the entire affair as soon as possible after it is over.

Party Helps for the Instructor:

1. Study your group, recognizing that different ages have particular likes and dislikes.
2. Be well prepared and know thoroughly every mixer and dance that you plan to use. Do not read instructions to your group; try to have them well in mind referring only to a card in your hand which will tell you what step comes next.
3. Remember that parties and "one-night stand" dancing are to be fun. Always keep this in mind as your main goal. Start on time!
4. Be sure to stand where everyone can see you and have enough assistants to help you with the records and any other equipment.
5. Get the attention of the group before you start the activities. Be happy, friendly, kind, and confident.
6. Give brief but clear instructions and never talk too much.
7. When necessary, demonstrate the dance or mixer, as people learn best by seeing. Walk the dance through first and then play the music.
8. Have your group do the dance and correct any mistakes they may be making. Sometimes laughter is the best corrective. It is more important that your group have fun than that they perform the mixer exactly right.
9. Have a definite ending time. Quit promptly and decisively while your people still think they want more. Take particular notice of fatigue or embarrassment on the part of any of your group and remedy the situation.
10. Have a variety of mixers and dances which will assure the changing of partners. Never leave anyone out and be aware of the shy boys and girls. During the event, be sure that everyone has participated one way or another.
11. Vary the dance program. Be prepared to change at a moments notice if conditions change. Do not take too long a time to distribute or collect equipment for dance mixers. Train assistants or use dancers for this purpose.
12. Avoid elimination dances except to get the group to refreshments or to the side.
13. Do not try too many new things at once. Try at least one new activity at every party if you are interested in improving yourself.
14. Evaluate the affair as soon as possible after the party is over.

DANCE - page 3

Hora (Isreali)

Formation: Single circle facing center, no partners  
Starting position: Arms extended sideward, hands on neighbor's  
shoulders  
Left foot free.

- Meas. DANCE
- 1-2 Step sideward L on L ft (ct 1 &), Cross and step  
on R ft in back of L (2 &) Step sideward L on L ft  
(1 &) Hop on L ft and swing R across in front of  
L (2 &)
- 3 Step sideward R on R ft (1 &) Hop on R ft and swing  
L across in front of R (2 &)

Seven Jumps (Danish)

Formation: Single circle hands joined  
Position: Face Center  
Footwork: Left ft.  
Chorus: This dance has a chorus at the beginning of each  
figure. Begin with L ftl, do 7 step hops left,  
jump on 8, 7 step hops R and jump on \*.

Dance

1. Right foot, Place hands on hips and raise R knee,  
Do not lower
  2. Left foot, Repeat no. 1, add left foot Right knee
  3. Right knee, Repeat no. 1, 2 then kneel on R knee
  4. Left knee, Repeat No. 1, 2, 3 kneel on L knee
  5. Right elbow, Repeat No. 1, 2, 3, 4 Place right elbow  
on the floor
  6. Left elbow, Repeat above and put left elbow on floor
  7. Head, Repeat above and place head on the floor
- Finish dance with final chorus

Ve David (Isreali)

Formation: Double Circle

Dance

1. Walk fwd 4, all back out 4
2. All to center of circle 4 and out
3. Girls into center of circle and out (men clap)
4. Men into center, pass partner, turn next woman

Chiapanecas (Mexican)

Formation: Double Circle

Position: Full-open

Footwork: Opporsity

Music: Chiapanecas

Record: MacGregor 603, OT/8100

Rhythm: 4/4 and 3/4 Measure: 4 of 4/4, 16 of 3/4

<u>Meas.</u>	<u>Call</u>	<u>Instructions</u>
--------------	-------------	---------------------

Walk and clap

READY WALK

Walk and Clap: Beginning with outside foot, walk forward three steps. On third step, turn to face partner, clap own hands twice. Repeat against line of dance.

1 One two three reverse

Balance: Facing each other with both hands joined, both put R ft back, balance away from each other, balance together, balance away. Clap hands twice. Both hands joined, balance together, away, together as a man places arms around and behind partner's waist. Clap hands twice. Girl places arms around man's neck and claps twice.

1 One two three balance

1 Away together AWAY  
clap-clap together,  
away around rock

4 Forward, back forward,  
back

4 Forward, back, forward,  
back

4 Forward, back, forward,  
back

2 Under the arm, clap  
twice

2 Take a new girl,  
NOW TALK

Rock Turn: 12 times, Take closed dance position and in twelve measures, rock forward and back, as to make two complete revolutions in the twelve measures turning left, in place on the spot. Men raise L hand, turn girls under arm. Ladies go ahead to next man.

Conga (Line Dance)

Formation: Conga line  
Position: Hold waist ahead  
Footwork: Left foot

Music: Memo's Conga  
Record: A Conga  
Rhythm: From South America, 4/4  
Measures: 16

MEAS. CALL

INSTRUCTIONS

- |   |  |   |
|---|--|---|
|   | Ready <u>forward</u>                           | <u>Forward</u> : 4 basic steps. Walk forward three steps and kick right foot to the side. Walk forward three steps and kick left foot to the side. Repeat.  |
| 2 | 1 2 3 kick, 1 2 3 kick                         |   |
| 2 | 123 kick <u>Now it's to the side</u>           | <u>Side</u> : 4 times. Step side left foot, cross right over left, step side left kick right foot to side. Step side right foot, cross left over right step side right kick left to side. Repeat. |
| 2 | Side cross side kick, side cross side kick,    |   |
| 2 | <u>Side</u> cross side kick, Forward and cross | <u>Cross</u> : 4 times. Basic step forward and kick right foot over left. Basic step forward and kick left foot over right. Repeat.   |
| 2 | 1 2 3 cross 1 2 3 <u>cross</u>                 |   |
| 2 | 123 cross, <u>Now it's 'to' the center</u>     | <u>Center</u> : All drop hands and go to the center, three steps turn, kick to wall and snap fingers. Turn and go to wall three steps turn and kick to center. Snap fingers. Repeat.              |
| 2 | 1 2 turn snap, 1 2 turn snap                   |   |
| 2 | 1 2 turn snap, <u>Let's go Forward.</u>        | Hint: Kick and snap before the turn.  |

Chain Line

Provide steady march or square dance music. Dancers start marching single file.

If the crowd is equally divided, have the men form a file on one side of the room and the girls on the other, both facing the front of the room where the director stands.

1. By Twos--The files separate, the leaders taking them along the wall to the back of the room where the two files meet and come up the center by two (in partners).
2. By Fours--When the double file reaches the front end of the room, partners stay together and alternate; the first couple goes to the right, the second to the left, third to the right, and so on. When the two files of couples meet at the back of the room, they come up the center by fours.

3. Circle Bridges--When the files of four reach the front end of the room, they divide in two again, one file of couples turning to the right, the other to the left. When the two files of partners meet at the back of the room, they continue marching toward each other and the file at the director's right forms a bridge by joining inside hands and holding them up high, under which the opposite file marches. (Both files of couples to march forward.

When the two files meet at the front of the room, the opposite file forms a bridge under which the first file marches. The same is repeated again, each file forming a bridge.

4. Dip and Dive--Files meet again; first couple from right goes under, then over, alternating with each.
5. Skin the Snake--When files are clear again, head couple joins lifted hands to form bridge, reverses direction and goes back over the line. Each couple follows over until all have been through.
6. Reverse Bridges--The head couple then reverses its direction and goes under the raised arms (bridges) of the rest of the couples, and as a couple reaches the end of the line, it turns and follows the first couple.
7. Split the Ring--As the two head couples approach, everyone drops hands, and the girl in each line marches between the opposite couple. Her partner marches opposite her. If he is walking counterclockwise, he will be on the inside of the circle. If she is marching counterclockwise, he will be on the outside of the circle.
8. Grand Right and Left--As the two lines approach again, each extends his hand, gent to lady, and does a grand right and left all the way through the line. Partners should come out even and continue the march.
9. Grand Right and Left in Couples--The man places right arm around the lady's waist. Ladies place their left arms around men's waists. The ladies join right hands as the first couples meet; the men join their left hands, and continue on in a grand right and left.
10. Partners Change Arch--All come down center in fours. Center men and ladies join nearest hands and form an arch. Outside men and ladies continue marching forward, face about in front of arch, join hands with new partners and go under arch. When the outside couples have done this, the center couples start marching forward and the first couple follows the last on the men's left side thus, repeat number 5 or 6 to get the ladies back on the right side.

11. Cross--The leaders start each line of couples down the center of the floor; as they meet in the center of the hall, each couple trades partners. Turn back on partner and take new partner to the side of the hall, down the side halfway across the end of the hall and up the center to original partner.
12. Sixteen Abreast--March in fours, eights, and sixteens. Halt the group. They may go through action rounds when finished. Form a single circle by taking the hand of the person on the left of each line and start leading that line around the circle counterclockwise. The first person on the left of the second line takes hold of the hand of the last person in the first line, and so on. Lead the line in a circle and wind it up tight. Then retrace your steps by turning to your right and unwind the group into a big circle ready for the next game.

Crazy Handshakes

Formation: Double circle  
 Position: Full-open  
 Footwork: Opposity

Music: Over the Top  
 Record: Decca 28887  
 Rhythm: 4/4 Measures: 8

<u>MEAS.</u>	<u>CALL</u>	<u>INSTRUCTIONS</u>
	<u>READY FORWARD</u>	Forward: Walk forward four steps. (Face partner).
1	1 2 3 <u>back</u>	<u>Back</u> : Back away from partner four steps. Men back to center--girls to wall.
1	1 2 <u>model T</u>	<u>Model T</u> : Walk to new partner on the right, four steps.
1	1 2 3 <u>shake</u>	<u>Shake</u> : Shake hands using the Model T handshake, turning crank four shakes.
1	1 2 3 <u>forward</u>	
1	1 2 3 <u>back</u>	
1	1 2 <u>pump handle</u>	
1	1 2 3 <u>shake</u>	After several handshakes have been taught, let the men decide on their own hand shake. Instructor calls direction but not the type of hand-shake.
1	1 2 3 <u>forward</u>	

Fun with Swing

Single circle, partner on R, hold hands, opposite footwork.

CENTER: Walk to center four steps, walk B four steps.

LADIES: Walk to center four steps, walk B four steps.

MEN: Walk to center and TL $\frac{1}{2}$ ), give lead for a swing, walk four steps to new partner that was originally on L and swing eight counts.

TYPES OF SWING: Girl does same as man as soon as she sees the lead.

WAIST SWING: Lead: raise L arm, place R arm around partner's waist.

SHOULDER SWING: Lead: place R hand on partner's R shoulder, join L hands.

IRISH SWING: Lead: hold R hand high, join R hands, hold partner's R elbow with L hand.

ELBOW SWING: Lead: hold R elbow out.

BUZZ SWING: Lead: Both arms out, regular square dance swing.

BACK HAND SWING: Lead: place L arm behind back, extend R arm, join both hands, L R and R L contact.

NECK SWING: Lead: join both hands high, turn to R side position, raise L hand behind own neck, raise R hand over girl's head and behind her neck.

TOW-HAND SWING: Lead: Both hands low.

Virginia Reel

Formation: Double circle

Music: Turkey in the Straw

Position: Shine six feet apart

Record: Folk Craft F1067A, J/704Wc

Footwork: Opposite

Rhythm: 4/4 Measures: 16

MEAS.	CALL	INSTRUCTIONS
	READY <u>BOW</u>	<u>Bow</u> : 8 counts. Four short steps toward your partner bow and four
1	Bow to your partner	back to place.
1	And back you go,	<u>Right Hand Up</u> : 8 counts. Around your partner with right hands joined
1	Right hand up and around your own	and back to place.
1	And back to place.	<u>Left Hands Up</u> : 8 counts. With left hands joined, walk once around your partner and back to place.
1	Left hand up and around again	<u>Both Hands</u> : 8 counts. Turn to your right as you walk once around your partner and back to place.
1	Back to place	
1	Both hands up and around you go	<u>Reel</u> : The usual elbow reel, or forearm grip, using right arms. On to the next as in "grand right and
1	Back to place, everybody reel. Reel your own and on to the next.	Lrft" using left arms; turn each girl a full turn, eight counts to turn each lady all the way around.



MEAS. CALL  
Virginia Reel cont'd

INSTRUCTIONS

- 4 Fill in with Promenade: 4 measures. Young folks like to two step, older people shuffle on this promenade.  
16 counts of patter.
- Take the third gal and Promenade the hall
- 4 Fill 16 counts of promenade patter.  
Start over.

Ramblin Rubin'

Formation: Threesome  
Position: Full-open  
Footwork: Left foot

Music: Ramblin Rubin  
Record: Windsor 7624-A  
Rhythm: 4/4 Measures: 8

MEAS. CALL INSTRUCTIONS

- 1 Turn left and face center READY JUMP jump jump face out  
Jump: Face In: Turn 1/4 left facing center and jump with both feet together. Jump forward and back twice.
- 1 jump jump now kick  
Jump Face Out: Turn to right facing wall and repeat jumps.
- 1 kick kick face in  
Kick: Turn left and kick right foot forward twice. Turn right and kick left foot forward twice.
- 1 kick kick teeter totter  
Teeter Totter: Bending at the knees, girls go down; as the girls come up the boys go down. Repeat.
- 2 DOWN UP, STEP HOP
- 1 CHANGE PARTNERS  
Step Hop: Change Partners: Step on left foot, hop on left, step on right, hop on right. Girls turn individually as men move ahead to new set of girls. All stamp three times.
- 1 stamp stamp STAMP



DANCE - page 11

- |   |             |              |   |
|---|-------------|--------------|---|
| 1 | FORWARD     | KICK         | side position kick right foot forward   |
| 1 | BACK        | TOUCH        | in right side position, step back right foot, touch left to right.  |
| 1 | FORWARD     | KICK         | Repeat kick in left side position. Stepping back and releasing right hands full open position, both facing line of dance. |
| 1 | <u>OPEN</u> | <u>BASIC</u> |   |
| 1 | side        | close        | side snap   |
| 1 | men         | move         | AHEAD   |
| 1 | side        | close        | side snap   |
| 1 | men         | move         | AHEAD   |
| 1 | side        | close        | side snap   |
| 1 | men         | move         | AHEAD   |
| 1 | and         | start        | OVER  |
- Open Basic: (Full open position)--  
Left right contact, arm's length both face line of dance. Repeat 1st unit of basic step sliding together look over shoulder at partner and snap fingers. Dance 2nd unit of basic step away from partner progressing diagonally forward. Repeat basic out and in, to fourth girl and start over.

Elephant Walk

Formation: Double Circle  
Position: non Hand contact  
Footwork: left foot

Step Description

- |  | Count |
|--|-------|
| 1. Step touch left foot to side, then touch to side of right foot. Repeat again.                   | 1-4   |
| 2. Repeat #1 with right foot   | 1-4   |
| 3. Step touch left foot back of right foot then touch to the side of right foot Repeat again       | 1-4   |
| 4. Repeat #3 with right foot   | 1-4   |
| 5. Lift left foot up and touch right elbow with left foot. Repeat.                                 | 1-4   |
| 6. Repeat #5 with right foot & left elbow  | 1-4   |
| 7. Step to the side with left foot and kick across in front with right foot. Repeat to right side. | 1-4   |
| 8. Jump to the left side, Hold one count then clap hands together                                  | 1-4   |

The Stroll

Formation: Two lines, 1 of men, 1 of ladies, facing, six feet apart  
Position: Full-open, R-L cnt (active couple)  
Footwork: Opposite (man L, lady R)

Music: The Stroll  
Record: Corral 9-61930  
Rhythm: 4/4

MEAS CALL

INSTRUCTIONS

READY STROLL

- 1 fwd fwd back fwd
- 2 fwd back fwd fwd
- 3 back fwd fwd back
- 4 fwd fwd back fwd

. . .

Stroll: Head couple moves between lines by stepping fwd L.R (ct 1-2), & crossing L foot behind R to stand back to back (ct 3). Partners then step fwd R.L in LOD (ct 4,1), and cross R foot behind L to stand face to face (ct 2). Repeat, moving to foot of set, always maintaining R-L cnt. When head coupls reaches foot, they take places in lines.

Meanwhile, dancers in lines step side L (ct 1), touch R foot beside L (ct 2); step side R (ct 3), touch L foot beside R (ct 4); step side L (ct 1), touch R foot beside L (ct 2); step side R (ct3), cross L foot behind R (ct 4), step side R (ct 1), touch L foot beside R (ct 2). (Pattern is 3 step-touches, 1 grapevine R.) Repeat continually so that lines progress slowly sideways agLOD of active couple.



LE BAL DE JUGON - Cple dance from upper-Brittany, France.  
Formation: Circle of cples in Varsouvienne pos, facing  
CCW. Meter: 4/4 No introduction.

Meas Pattern PART I - HEEL TOE,  $\frac{1}{2}$  TURN. - SAME FTWORK FOR M & W.

- 1 Extend L heel fwd (1). Touch L toe next to R (2) With 3 steps, LRL, pivot on spot to face CW, making  $\frac{1}{2}$  CW rotation. Do not change places with ptr. Do not release hands. End facing DW, with M still on inside of circle. (3,&,4).
- 2 Facing CW, extend R heel (1). Touch R toe next to L (2). With 3 steps RLR, pivot on spot to face CCW. Do not change places. Do not release hands. End facing CCW, with M still on inside of circle (3,&,4).
- 3-8 Repeat action of meas 1,2, making total of 8 heel toe  $\frac{1}{2}$  turn steps. PART II - PROMENADE
- 1-7 Dance 14 two-steps around circle, moving in LOD-CCW, swinging hands and bodies slightly. Start with LRL. End with RLR.

MUSIC HAS TWO NOTE INTERLUDE, TAKE TWO STEPS ON SPOT, L, R.

WORDS--Monsieur Le Cure ne veut pas, Que les gars embrassent  
les filles  
Mais il ne defend pas, que les filles embrassent les gars.



## DANCE RECORD COMPANIES

<u>Name and Address</u>	<u>Area</u>
Bowmar Records, 10515 Burbank Boulevard, North Hollywood, CA 91601	Elementary
Children's Music Center, Inc., 5373 West Pico Boulevard, Los Angeles, CA 90019	Folk, square, mod- ern for Children
Educational Activities, Inc., P.O. Box 392, Freeport, NY 11520	Modern, square, from elementary to high school
Folkraft Record Company, 1159 Broad Street, Newark, NJ 97114	Folk
Hi-Hat Records, P.O. Box 69833, Los Angeles, CA 90069	Square
Hector Educational Records, Inc., Waldwick, NJ 07463	Modern, ballet, folk, ballroom
Kimbo Records Co., Box 55, Deal, NJ 97723	Folk, ballroom, modern
MacGregor Records, 729 South Western Ave., Los Angeles, CA	Square, round
Record Center, 2581 Piedmont Road, N.E., Atlanta, GA 30324	Modern, Ballroom, folk, marches
Rhythm Productions Records, Box 34485 Los Angeles, CA 90034	Folk, modern
Rhythm Record Co., 9203 Nichols Road, Oklahoma City, OK 73120	Elementary dances
Statler Records, 73-Fifth Ave., New York, NY	Modern, ballet, song and dance
Vern Yateos, 436 4th South Street, Salt Lake City, UT 84111	All

Disco Duck by Burton Olsen

Formation: Mass  
Position: Full-open R-L Hand Contact  
Footwork: Opposite (man E, lady R)

Music: Disco Duck  
Record: Stafree Pub. Co. RS-857  
Rhythm: 4/4

MEAS.	CALL	INSTRUCTIONS
2	bump, bump	bump hips twice, hold 2 counts. Repeat
2	foot touch	Man starts on L Lady R. Point in front side, back, side front, in place then hold, hold.
1	clap clap	Lightly clap each other's R then L hands, Repeat
2	chug chug	Take right-right camp hand shake and pump twice. Then bump right hips twice. Repeat.
1	chug & arch	Pump hands twice, again, then girl arches by turning left.

(Repeat)

---

Lab Clap Composed by Burton Olsen

Formation: Single circle  
Position: Girl on Man's Right  
Footwork: On Left Foot

Music: We Will Rock You  
Record: Queen E-45441-B  
Rhythm: 4/4

MEAS.	CALL	INSTRUCTIONS
8	Walk & snap	Starting on left foot, walk 3 steps then snap fingers, repeat 3 times
8	Legs & hands	Clap legs twice then hands, repeat 3 times
8	Left Girl	Man turns to face girl on his left, clap own legs twice. Then, partner's hands, repeat 3 times.

Lab Clap continued

- 8 Right Girls Man turns to face girl on his right, clap own legs twice, then partner's hands, repeat 3 times.
- 8 cross All face center, clap own legs twice, then cross hands, repeat 3 times.
- 8 girls turn Clap own legs twice, then clap people's hands on each side. On second measure girls turn, then measures 3-7 all turn. On measure 8 only fellows turn. So all face center.
- 8 right & Left Hands Cross Clap own legs twice, then turn so fellow faces girl on left and clap right hands together. Clap own legs twice then turn so fellow faces girl on right and clap left hands. Repeat 3 times.
- 6 Walk & Snap All walk clockwise, clap legs, own hands, then snap. Repeat 5 times.
- 8 Touch Right Shoulders All walk clockwise, clap legs, own hands, then touch right shoulder of person in front with right hand. Repeat 7 times.
8. Touch Left Shoulder All turn and walk counterclockwise, clap legs, own hands, then touch left shoulder of person in front with left hand. Repeat 7 times.
- 4 Stamp & Clap All face center, stamp in place left, right, left feet, then clap, repeat 3 times. On clap of last measure clap and hold people on both left and right side.



AMOS MOSES

Music: RCA 0896 "Amos moses" by Jerry Reed

FORMATION: No partners, all face the music.

INTRODUCTION: Wait 4

MEASURES:

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

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

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

Jump and turn  $1/2$  R (face opposite wall). Land with weight on both feet. Clap as desired.

Repeat till record ends.

SALTY DOG RAG

Record: Decca 27981 - Salty Dog Ray

Presented by Gwen Main, Demonstrated by Kelley and Stew

POSITION: Partners in skaters or promenade position (R hand on top)

MEASURES:

1 - 4 Grapevine R and brush. (Both start on R foot.) Step sideward on R foot. Step behind R foot with L foot. Step to the side on R foot, Brush L foot forward.

Grapevine L and brush. Step sideward on L foot. Step behind L foot with R foot. Step sideward on L. Brush R foot forward.

Walk forward four steps R, L, R, L

4 - 8 Repeat above.

9 -12 Drop R hands, keeping L hands joined. Man does grapevine R while woman goes to center of the hall with 3 walking steps R, L, R - then brush L foot forward.

Both turn L face, twirl with three walking steps and a brush (L, R, L brush) to exchange places ending in a R hand star. (Woman twirls in front of man.)

Walk around with 4 steps still holding the star R,L,R,L.

12-16 Join L hands again and repeat measures 9-12.

Repeat all from the beginning.

Presented by Gwen Main

Demonstrated by Kelley and Stew

SPANISH FLEA

Right kick  
Left kick  
Grape-vine on right foot (turn 180° on last  
kick and kick left foot)  
Grape-vine (start on left foot)  
Right kick  
Left kick

PATA PATA

Folk Dance  
(African)

Formation: Mass  
Position: Individual  
Footwork: Right Foot

Record: Pata Pata  
Company Reprise  
Number: 0732

Meas. Call  
Intro 3 (wait 12 counts)  
1 ALL TOGETHER POINT NOW  
Dance 1 POINT TOGETHER, OUT IN  
1 OUT, OUT, IN, KNEES  
1 UP, DOWN, NOW KICK  
1 KICK, BACK, POINT NOW

Description:

POINT - Point to right with right  
foot, bring right foot next to left.  
repeat on left foot.

OUT IN - weight on heels spread toes  
apart, weight on toes spread heels  
apart. Keeping weight on toes bring  
heels together, weight on heels  
bring toes together.

KNEES - Weight on left foot, bring  
right knee up and slightly across  
to left. Put right foot to floor  
in original position. Repeat.

KICK - with left foot, kick forward  
and turn 1/4 right then back up  
3 steps.

SPANISH FLEA

Music: Spanish Flea  
 Record: A&M 792  
 Rhythm: 4/4

Formation: Single Circle  
 Position: Individual  
 Footwork: None (use hands)

Start with the left foot forward and the weight on the right foot.

Measures	Step	Description
1-4	Rhythm	Bunce slightly on the right leg tap the left toe.
5	Clap	Clap both hands to right hip twice, then clap hands together.
6	Miss	Pass right hand over left fist twice, then pass left hand over the right fist twice.
7	Fists	Hit fists together twice with the right fist on top, then twice with the left fist on top.
8	Elbows	Hit right elbow with the left fist twice, then hit the left elbow with the right fist twice.
9-10	Swish	Pass both hands to the right side, then up to shoulder level, pass one hand on each side, then back up pass both hands to the left side, then back up, and finally pass one hand on each side and back up.
11-12	Twirl the rope	Twirl right hand above head as if twirling a rope. (four counts) repeat with the left hand. Note: The second, third and fourth times through the left hand twirls for four counts.
13-14	Swim	Imitate the action of swimming for eight counts.
15-16	Chug-Clap	With both feet together, chug backwards on the first count and clap on the second count. Repeat three more times.
17-18	Hitch-Hike	"Hitch-Hike" with the right hand for four counts then with the left hand for four counts. (Cont.)

19-20 The Bug

Grab with left hand as catching a bug.  
(two counts) Put bug on right hand  
(two counts). Smash bug with left hand  
(two counts). Blow away bug. (Two counts).

Repeat dance three more times. At the end of the last time, do the rhythm step for five counts then hands twice.

I LOVE YOU MORE AND MORE  
EVERY DAY

INTRO-CLOSER

You join your hands and circle round the ring. Now you circle left around the ring you go then face your corner, left allemande the corner a right left grand around the ring you roam.

You meet you maid and promenade beside her you take her home and there you're gonna swing and whisper as you walk along beside her I love you more and more every day.

FIGURE

Head ladies chain, go straight across the ring now then chain them back, it's right home they go. You face your corner, and do-sa-do that lady you come back home and swing your own sweet girl.

Well join yor hands circle left around the ring now you swing your corner lady once or twice around and then you promenade and whisper ther beside her I love you more and more every day.

Note: Tis is not the call which comes with the record. This is my own version simplified for beginners.

" Her dancing I fear, far from  
divine.  
She's light on her feet, but  
heavy on mine."

## TANT' HESSIE

Tant' Hessie, a South African dance meaning "Aunt Ester's white horse", was presented at the University of the Pacific Folk Dance Camp in 1962 by Huig Hofman of Antwerp, Belgium.

Record: Folkraft 337-006B (2/4 time).

Formation: Double circle, partner facing, M on the inside.

Steps: Walk and buzz-step turn.

### Pattern in Brief

1. Walk fwd 4 (R shoulder), walk back 4 to place.
  2. Walk fwd 4 (L shoulders), walk back 4 to place.
  3. Do-sa-do (pass r shoulders) with 8 walking steps.
  4. Do-sa-do (pass L shoulders) with 7 walking steps. On 8, step L and yell Hey.
  5. In shoulder-waist swing position, turn for 16 steps, using dip down on R, up on L.
- Repeat entire dance, moving L to a new partner.

## MAYIM, MAYIM

Mayim, Mayim, which means "water, water" is danced the world over, according to a statement by Rickey Holden after his tour around the world. The dance depicts the significance of water in the dry land of Israel.

PRONUNCIATION: Ma-yeem.

Nationality: Israeli

Record: Folkraft 1108A (4/4 time). Steps: Grapevine, run, tap-step.

Formation: Single closed circle facing enter, hands joined and held low.

### Pattern In Brief

1. Grapevine.
  2. Begin R, move to center with 4 runs, back out 4. Repeat
  3. Move CW, 4 runs, face center on ct 4.
  4. Tap toe and clap.
- Repeat entire dance.

POPCORN

MUSIC: Musicor - 1959-A 945)

FORMATION: Random around floor or "in lines" (latter preferred)

INDIVIDUAL DANCE

1&2 - Point RF fwd and back to place (repeat)

3&4 - " LR " " " " " "

5&6 - " RF bkwd & " " " "

7&8 - " LF " " " " " "

9 - Bend R knee and swing up & in front of L & back to place

10 - Kick R

11 - Bend L knee and swing up and in front of R and back to place

12 - Kick L

13 - Kick R - Kick L

14 - Clap 3 and make 1/4 turn R

Repeat all of above until 4-1/4 turns have been made and then  
START ALL OVER

ALUNELUL

"little hazelnut"

Pronunciation - Ah-loo-neh-loo

Nationality - Romanian

Record - Folk Dancer MH1120

Steps - Sideward step, stamp.

Formation - Single circle, facing center, with hands on the shoulders of the person next to you. Keep facing center throughout the dance.

Pattern in Brief - 1. Five steps and two stamps.

2. Three s steps and one stamp.

3. Step, stamp; step, stamp; step, stamp, stamp.

PATTERN

Measures

I

1 - 2 Step R to side, cross L behind R, step R to side, cross L behind R. Step R and stamp L heel beside R twice (no weight).

3 - 4 Repeat, starting with L ft and moving to L (opposite footwork).

5 - 8 Repeat from beginning.

II

1 Move R by stepping R, crossing L behind, and stepping R. Stamp L heel.

2 Move L by stepping L, crossing R behind, and stepping L. Stamp R heel.

3 - 4 Repeat meas 1 and 2.

III

5 - 6 In place, step R, stamp L, step L, stamp R; step R, stamp L twice. Repeat action with L, stamp R, step R, stamp L; step L, stamp R twice.

7 - 8 Repeat meas 5-6.

HINTS FOR LEARNING

This is a good dance for learning to move lightly on your feet as you progress sideward. The stamps are light, and the entire dance should look effortless as you perform it. Remember to listen carefully to the music.

## MISIRLOU

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

Nationality: Greek-American

Record: Standard 5-131A

Meter: 4/4

Steps: Grapevine, two-step

Formation: Single broken circle with hands joined at shoulder height

### Pattern in Brief

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

Repeat entire dance.

### Pattern

Meas.

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

Repeat entire dance.

### Hints for Learning

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



Tant' Hessie  
(South African Folk Dance)

Formation: Double Circle  
 Position: Facing Partner, men's  
                   backs to center  
 Footwork: Left Foot  
 Pronunciation: Tahnt-Hessy

Music: Tant Hessie  
 Record: Folkraft 337-006B  
 Measures: 24

<u>Meas.</u>	<u>Call</u>	<u>Step Description</u>
1	READY <u>Walk left</u>	<u>WALK LEFT</u> = Beginning with L foot, walk 4 steps towards partner slightly to the left so that the right shoulders come adjacent. Walk 4 steps back to place.
1-2	1 2 now back-up	
3-4	1 2 <u>walk to your right</u>	<u>WALK RIGHT</u> = Same as above except move slightly to the right so that the left shoulders come adjacent, then back up four steps.
5-6	1 2 now back-up	
7-8	1 2 do-sa-do	<u>DO-SA-DO</u> = Start as in the walk left, but move a little farther, go back to back with partner continue around and back to place.
9-12	1 2 3 4 5 6 <u>see-saw now</u>	
13-16	1 2 3 4 5 6 <u>swing now</u>	<u>SEE-SAW</u> = Start as in the walk right, but move all the way around as in the do-sa-do above. Back up to original position on the last step (ct. 8) shout HEY!
17-22	(Let dancers swing for seven measures then say -)	
23-24	take a new girl and start from the first	<u>SWING</u> = Take shoulder-waist position, and then step so that R sides are adjacent. Man moves L hand up to hold woman's upper R arm. Starting on R ft, buzz-step turn cw with a slight dip on the R ft. End swing with man's back to center of circle.

Note: when the dance is repeated, the man should walk forward to a new partner to his left.

## DOUDLEBSKA POLKA

Nationality - Czechoslovakian

Record - Folk Dancer MH3016

Steps - Polka, walk.

Formation - Couples in shoulder-waist position any place on floor.

Pattern in Brief - 16 polkas in LOD

2. Form stars.

M in circle face center and clap while W polka around outside.

4 Repeat entire dance.

### PATTERN

Meas

1-4 Introduction, no movement.

#### I

1-16 Take 16 polkas, LOD, anywhere on the floor. Partners turn CW as they move CCW around the dance floor.

#### II

1-16 M make a L-hand star, retaining hold of partner with R arm around her waist. W's L hand is on M's R shoulder. (It is preferable to make many small stars rather than one large star. If all M go into one star, it is necessary to put L hands on L shoulders of M in front.) Walk around singing "Tra-la-la-la-la-la" to the rythm of the music.

#### III

1-16 M face center and clap own hands twice on cts 1, &. On ct 2, extend hands to side and clap hands of M on each side once. W reverse LOD (CW) and take 16 polka steps around the circle of M as they clap. When the music starts over, W dances with the M in front of her as he turns to find new partner.

Repeat entire dance with new partner.

### Hints for Learning

An easy way for the class to learn the polka is to form a single circle, facing the center. Then do the following: (1) Slide six times facing center of circle, turn R with a hop and slide six times facing the wall. Turn L to face cent . . . repeat this sequence. Use the same techniques, doing only 4 slides, then do it with only two slides. (2) Perform the two slides progressing CCW around the hall. (3) Repeat the second routine in time with a polka record. While practicing the step, slowly eliminate the definite turn from center to wall.

## TETON MOUNTAIN STOMP

Music: Teton Mountain Stomp  
Record: Windsor 4615-A  
Rhythm: 4/4

Formation: Double Circle  
Position: Two-Hand  
Footwork: Opposite

Measures	Step	Description
1-2	Side & Stomp	Step left with the left foot, close the right to the left. Step left with the left foot. Stomp the right foot next to the left foot. Repeat to the right.
3-4	Step Stomp	Step left with the left foot, stomp the right foot next to the left. Step right with the right foot and stomp the left foot next to the right foot. Repeat.
5	Right Side Walk	Turn so the men face counter-clockwise and the ladies face clockwise around the hall. The men walk forward and the ladies walk backward four steps.
6	Left Side Walk	At the end of the above step, the dancers turn towards their partner turning half around so that the men face clockwise. They continue around the circle with the men backing up and the ladies walking forward.
7	Right Side Walk	Repeat the action of measure 5.
8	Ladies Arch	The ladies arch under the men's raised left arm going counter-clockwise around the the next man for a new partner in four walking steps.

## GRAND MARCH

Music: Any March

Record: ---

Formation: Line

Position: Single file

Footwork: All on the left  
foot.

Partner pairing: Coming towards the front of the hall, the men go to their left and the girls to their right and continue around the sides of the hall until they meet at the back of the hall where they join as partners; the first man with the first girl, the second man with the second girl etc. They then come towards the front in a double line of couples.

Skin the snake: The line of couples all turn left. The first couple does an about face and forms an arch with the other couples following after they have duck under the arches following them and lead the line out when they come to the end of the arches.  
Note: When the couples do the about face they turn individually and do not change sides of the line.

Build-up: The couples come down the center of the hall. Upon reaching the end of the hall one couple goes left and the next goes right etc. When they meet at the other end of the hall, they come up to the front in lines of four. Then the lines of four go alternate directions as did the couples. When the lines of four meet they come down in eights. This process may be continued as desired, restricted only as time and room may limit.  
Note: If the lines are made as long as possible and then stopped just as the first comes to the head of the hall, this makes an excellent formation for announcements, or they may be asked to be seated for recreational linging or a program etc.

PATTY CAKE POLKA

Music

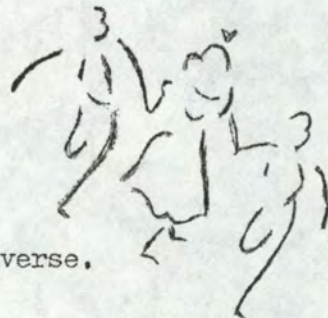
Record: Emilia Polka, Victor 25-1013  
Little Brown Jug, Columbia 36021  
Beer Barrel Polka, RCA Victor 25-1009

Position

Partners Face, two hands joined.

Formation

Double circle, man's back to center.



DIRECTIONS FOR MIXER

Music 2/4 Note: Directions are for man; lady's part reverse.

Measures I. Heel Toe Polka and Slide

- 1-2 Beginning left, place left heel to right, place left toe to right instep. Repeat.  
3-4 Take four slides in line of direction.  
5-8 Beginning right, repeat the action of measures 1-4, moving in reverse line of direction.

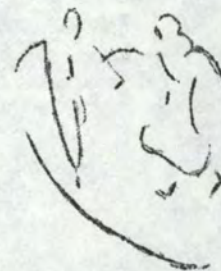
II. Claps

- 9 Clap own hands, clap partner's right hand.  
10 Clap own hands, clap partner's left hand.  
11 Clap own hands, clap partner's hands (both).  
12 Clap own hands, slap own knees.  
13-14 Hook right elbows and walk around partner and back to place.  
15-16 Man moves forward in line of direction to new partner. Lady spins clockwise twice, as she moves in reverse line of direction to new partner.



Variation:

- 9 Clap partner's right hand three times.  
10 Clap partner's left hand three times.  
11 Clap partner's hands (both) three times.  
12 Slap own knees three times.



THE LITTLE SHOEMAKER

This is an easy, quickly taught Circle dance enjoyed by all ages. The tune Originally came from South Africa. It became a popular song in Italy then migrated to the USA where it became a top tune on the hit parade.

Record: THE LITTLE SHOEMAKER

Windsor 4141-A

Formation: Double Circle, L shoulders together.

PART I

2 meas. (8 ct.) Intro.

4 meas. (16 ct.) W march CCW around circle  
M march CW around circle  
Reverse-

4 meas. (16 ct.) M march CCW around circle  
W march CW around circle  
M find a new partner by  
stopping at W in front of  
original partner -- face partner

PART II

2 meas. (8 ct.) Clap Own hands  
Clap partner's RH  
Clap own hands  
Clap partners LH  
Clap own hands 5 times

2 meas. (8 ct.) Swing partner around  
2 times-

(Leader may indicate type of swing to be used)

REPEAT - PART II

\* \* \* \* \*

As a variation, different types of walks may be used on Part I.

\* \* \* \* \*

"DO-SA-DO MIXER"

(Round Dance--Mixer)

Windsor No. 4697

STARTING POSITION: Couples in a circle, partners facing with both hands joined, M's back toward COH

FOOTWORK: Opposite throughout, steps described are for the M

Meas

INTRODUCTION

1-8 WAIT 4 meas; APART, POINT; TOG TOUCH; APART, POINT; TOG, TOUCH;  
Step bwd on L foot, pt R ft twd ptr; step twd ptr on R ft, tch L  
ft to R; Repeat meas 5-6;

DANCE

1-4 SIDE, CLOSE; SIDE, CLOSE; SLIDE, SLIDE, SLIDE;  
Step swd in LOD on L ft, close R ft to L; swd again on L, close R  
to L; do 4 slide steps swd in LOD side L close R, side L close R;  
Side L close R, side L hold keeping weight on M's L ft & W's R ft;

5-8 SIDE, CLOSE; SIDE, CLOSE; SLIDE, SLIDE; SLIDE, SLIDE;  
Repeat action of meas 1-4 in RLOD starting M's R ft;

9-12 SIDE, TOUCH (in bk); SIDE, TOUCH; SIDE, TOUCH; SIDE, TOUCH;  
Step swd in LOD on L ft, tch R toe in back of L heel; step swd  
in RLOD on R ft, tch L toe in back of R heel; repeat meas 9-10;

13-16 DO-SA-DO, 2; 3, 4; 5, 6; 7, 8 (to new ptr)  
Release hands and do a do-sa-do in 8 steps passing R shoulders  
using 6 steps to go around own ptr and 2 steps diag to the L for  
both (M twd LOD & W twd RLOD) to new ptr and join hands

PERFORM ENTIRE ROUTINE FOR A TOTAL OF EIGHT TIMES

Ending: After completing eight and last sequence thru meas 12, do-sa-do  
around ptr 6 cts & ack.

GRENN  
P.O. Box 216  
Bath, Ohio 44210

"WHITE SILVER SANDS MIXER"

BY: Manning & Nita Smith, College Station, Texas  
POSITION: Open, facing LOD  
FOOTWORK: Opposite throughout, Directions M

Meas.

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

REPEAT...



## NINE PIN SQUARE

### INTRODUCTION

### CALL

First and third gent circle the nine pin (once around)  
Swing your own when you get home.  
First gent out and swing the 9 pin,  
Run away home and swing your own.  
The second gent out and swing the 9 pin,  
Run away home and swing your own.  
The third gent out and swing the 9 pin,  
Run away home and swing your own.  
The fourth gent out and swing the 9 pin,  
Run away home and everybody swing.  
All four ladies circle the 9 pin.  
All five circle with the 9 pin.  
Everybody swing the nearest thing.  
Allemande left and a grand right and left.

Continue with the 2nd and 4th,  
Continue with the 3rd and 1st,  
Continue with the 4th and 2nd.

Dance may be ended by calling --

All four couples circle the 9 pin.  
Take her off the floor, that's all there is  
There ain't no more.

Called by Leila Steckelberg

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PAARTIES

A hand-drawn illustration of a banner with balloons. The banner is a long, narrow strip with a scalloped edge, hanging from two circular balloons. The word "PAARTIES" is written across the banner in a bold, blocky, dotted font. Each letter has small lines radiating from it, giving it a 3D or vibrating appearance. The drawing is done in black ink on a light-colored background.

ACTIVITIES

A hand-drawn illustration of a banner with a scalloped edge. The word "ACTIVITIES" is written across the banner in a bold, blocky, dotted font. Each letter has small lines radiating from it, giving it a 3D or vibrating appearance. The drawing is done in black ink on a light-colored background.

## LEADERSHIP EXPERIENCE IN ORGANIZING AND CONDUCTING SOCIAL ACTIVITIES

Leila Steckelberg

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

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

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

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

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

## Leadership Experience-page 2

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

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

- I. The type of party will be determined by:
  - A. WHO will be attending?
    1. Age of participants.
    2. Sex of participants.
    3. Proportion of men, women, children.
    4. Abilities or limitations of participants.
    5. Special interests of participants.
    6. Prejudices, if any.
    7. Size of the group - number attending.
    8. Type of group this is (church, 4-H, etc.).
    9. Experiences this group has had.
    10. Do they know each other.
  - B. WHAT is the occasion for the party?
    1. Why is the group getting together?-will help set the theme.
    2. How will they be dressed.
    3. What type of party will it be.

Leadership Experience-page 3

- C. WHEN is party being held?
1. Time of day.
  2. Season of the year.
  3. Weather.
  4. How long will it last.
  5. Will party include a meal or some kind of refreshments.

- D. WHERE party will be held?
1. Location.
    - a. Indoors.
    - b. Outdoors.
    - c. Size of facility.
    - d. Kind of place.
  2. Facilities available.
    - a. Parking.
    - b. Hanging wraps.
    - c. Lavatory.
    - d. Fireplace, etc.
    - e. Electricity.
    - f. Heat and ventilation.
    - g. Kitchen.
    - h. Chairs and tables.
    - i. Waste baskets.
    - j. What is the floor like.
  3. Equipment available.
    - a. P A system.
    - b. Record player.
    - c. Piano.
  4. Regulations.
    - a. How early can you get in.
    - b. How late can you stay.
    - c. What are the decoration regulations.
    - d. Any clean-up requirements.

- E. HOW MUCH is the budget?
1. Resources.
  2. Fees-money raising event or tickets

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

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

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

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

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

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

### III. PARTS OF A PARTY

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

2. Posters, Signs.
  3. Announcements.
  4. Advertisements.
  5. News articles in newspapers, on radio or TV.  
(sometimes free for public events)
  6. Skits.
  7. An element of mystery-surprise-question marks to build up excitement for the big event.
    - a. A clever committee will create a variety of things to keep interest alive and stimulate "looking forward" to the party. Each should restate, at least once, the date, time, place, and requirements of the party and be in keeping with the theme. (whether the guest is to wear a costume or bring anything special). The more people talking about the party, the greater the participation. If people "simply don't want to be left out," the build-up has been good.
    - b. These things may be started before the invitations are sent and continued right up to the day of the party.
- B. ATMOSPHERE -- to create more enthusiasm.
1. Decorations - should accent the theme and be appropriate; need not be elaborate, gaudy, or expensive.
    - a. May be done before party.
    - b. May be done as a pre-party activity.
      1. Have plenty of materials available and have those arriving early pitch in to help provide decorations in keeping with the theme. To make it even more fun, have groups competing with each other in their decorating. An Animal Party might have the groups making a den, etc.
      2. Physical arrangements - to help people become a part of a small group.
        - a. Avoid a single line of chairs around the perimeter of a room, if possible.
        - b. Strive for conversational groupings.
        - c. The arrangement of the furniture is probably the most singularly important item in creating atmosphere.
      3. Lighting - one of the most effective means of setting an atmosphere.
        - a. Lamp light or light from a fireplace, in contrast to bright flary light, is inviting.
        - b. Firelight attracts.
        - c. Dimness stimulates good singing.
        - d. Spot lights accent only certain attractive details.
        - e. Moving or flickering light is exciting.
        - f. Cutouts or silhouettes are good conversation pieces.



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

C. PROGRAM -- The program is the party!

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

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

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

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

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

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

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

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

D. REFRESHMENTS -- tied in with the theme.

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

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

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

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



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

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

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

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



THE MORNING AFTER

(A Suggested Evaluation Sheet)

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

GENERALLY SPEAKING: TOP SCORE 50

Did everybody seem to have a good time? \_\_\_\_\_

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

Was there plenty of opportunity for group expression & participation? \_\_\_\_\_

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

Did the work of the several committees dovetail? \_\_\_\_\_

ADDITIONAL COMMENTS: Total: \_\_\_\_\_

INTEREST PROMOTION: TOP SCORE 40

Were the invitations inviting? \_\_\_\_\_

Was the build-up unique and a curiosity arouser? \_\_\_\_\_

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

Were the interest promoters in keeping with the theme? \_\_\_\_\_

ADDITIONAL COMMENTS: Total: \_\_\_\_\_

ATMOSPHERE: TOP SCORE 40

Was there something significant to do when people arrived? \_\_\_\_\_

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

Did the party beginning succeed in mixing & unifying the participants? \_\_\_\_\_

Did everybody feel that they were included? \_\_\_\_\_

ADDITIONAL COMMENTS: Total: \_\_\_\_\_

PARTY PROGRAM: TOP SCORE 50

Was the balance and variety in the program good? \_\_\_\_\_

Was there enough partner changing and "mixing"? \_\_\_\_\_

Was the order of events a good arrangement? \_\_\_\_\_

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

Did the party end at the right time? \_\_\_\_\_

ADDITIONAL COMMENTS: Total: \_\_\_\_\_

REFRESHMENTS: TOP SCORE 30

Was the method of serving in keeping with the theme? \_\_\_\_\_

Was the type of food in keeping with the theme? \_\_\_\_\_

Was it served at the right time? \_\_\_\_\_

ADDITIONAL COMMENTS: Total: \_\_\_\_\_

LEADERSHIP:

TOP SCORE 80

Was the party chairman successfully inconspicuous to the group? \_\_\_\_\_

Was there enough sharing of the leadership with the various events? \_\_\_\_\_

Did each leader seem to be having fun himself? \_\_\_\_\_

Were they successful in gaining group respect? \_\_\_\_\_

Were they able to maintain control of the group? \_\_\_\_\_

Did they adequately communicate directions? \_\_\_\_\_

Did they have an experienced knowledge of their materials? \_\_\_\_\_

Did they have a good teaching technique? \_\_\_\_\_

ADDITIONAL COMMENTS:

Total: \_\_\_\_\_

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

Generally Speaking \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Interest Promotion \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Atmosphere \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Party Program \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Refreshments \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Leadership \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

SUNDAY "WELCOMING" PARTY

The labbers were greeted at the door by Marge Santeford with ten beans to play the game "Odd or Even." Following enthusiastic and sometimes questionable tactics, the labber who had the most beans was declared the winner and received a valuable(?) prize.

Theresa Kraus then led the group in a musical chain line followed by Burton Olsen's crazy handshake game.

Three mixer dances were planned - Do Sa Do Mixer and Patty Cake Polka by Leila Steckelberg and Ramblin Rueben by Burton Olsen but because of time allotted for the party was gone, only the Patty Cake Polka was used.

Songs were sung that lead into the evening ceremony.

"Welcome Everyone - we are glad you are here!"



MONDAY NIGHT PARTY

Monday Evening Party Readings  
Compiled at Dinner

Tie a yellow ribbon around the old oak tree  
With the blue moon over the Florida orange tree  
Green sleeves on the sailors riding  
the red sails in the sunset  
With cherry pink and apple blossom white

Sentimental Journey

When the redred robin comes bob-bob bobbin along  
Tie a yellow ribbon around  
Your little brown jug  
Pick up your green green grass from home  
Gather a boquet of cherry pink and apple blossom white flowers  
And, take a sentimental journey  
To the blue heaven

I dream of Jeanne with the light brown hair  
Who sees pink elephants on the ceiling  
She wears the yellow rose of Texas with care  
And, she pets old blue with feeling  
Yonder comes my woman all dressed in red  
As green grow the rushes around her head

Am I blue?  
You would be too-  
If the yellow rose of Texas  
Was a little orey orange  
And, the green leaves of summer  
Were an itsy sitsy teeny weeny yellow polka dot bikini  
As the red, red robin came bob bob bobbin along  
(Kathy Hake, Joan Smith, B.J. Dreiter, Don Dlayton,  
Burl Winchester, Mama "B")

I'm dreaming of a white  
John Brown's body lays a moldin in the grave  
With teeny weeny little greeny worms  
Exuding from blue spanish eyes  
Which are fixed on red, red wine  
For his yellow rose of Texas  
Who is the lady dressed in pink  
So, I have my love an orange that had no pulp  
Just before I was--in the navy

Monday Evening Party Readings-cont'd.

Somewhere Over the Rainbow

Hello there country bumpkin, how's the frost out on your pumpkin  
All the leaves are brown, and the sky is gray  
How green is my valley, how tall is the grass  
Tie a yellow ribbon on the old oak tree  
And anchor's away  
Blue moon, I saw you standing alone  
and, got some red roses from a blue lady  
(pink Panther tune) Ba-dump, ba-dump, ba-dump-ba-dump-ba-dump,  
ba-du---mp

Flash--

At approximately 4 bells, or maybe 18, John Brown's body, allegedly wearing a white sports coat with a pink carnation was last seen being carried from the red river valley by three navy blue pigeons that were either bald or had a bright orange hair.

This report was filed by a little green frog who was found swimming in the pink lemonade 'neath the blue skies of Hawaii while wearing his ittsy bitsy, teensy weensy yellow polka-dot tulip, or maybe a yellow rose from Texas.

The orange blossom special was under a green signal while heading down the red river valley towards its destination. Meanwhile, the engineer had a case of the blues. He was drowning his sorrows while sipping away on his little brown jug, until he spied the pink elephant on the tracks. All of a sudden, the yellow light came on, signaling a washout ahead. The engineer didn't notice this and derailed a train spilling the little brown jug, and killing the pink elephants.



Leila

RED	BLUE	PINK	BROWN	GREEN	YELLOW	ORANGE	NAVY
BT		Huron	Sally			DICK	Jackie
<del>Clarence</del>	<del>X</del>	Ed	<del>X</del>	Faren B.	Dorothy Clayton	<del>X</del>	BRIAN
Maura Murphy	Sue McCall	Phil	Carl	Mary	Akwa	Samuel	<del>X</del>
Kym	Erica Angimiles	Zshoo	Jean B.	Maura B.	Joe	<del>X</del>	Jackie
<del>Leila</del>	Mark R	Billy	THE Jerry	Ray Mark	Marge Sanleford	<del>X</del>	<del>X</del>
<del>X</del>	Kathy	Hans	Hain	Emil	Monica	Pat	Shelly
<del>X</del>	Blarence	Carl	Bill	<del>X</del>	Betty B.	James	<del>X</del>
<del>X</del>	QW	<del>X</del>	<del>X</del>	<del>X</del>	Mark	<del>X</del>	<del>X</del>



## TUESDAY PARTY

### De Pinkos

Dis is De Story of De Feet (Stew) and De War,  
De My's & De Yours.

Dese are de feet.

First come de feet of de Big Feets  
from de big lands of de Sapsquash.(Dave)  
Den we have de middle sized feet dat  
brought de lady (Karen) from de East to de South.  
Dese are de feet dat brought de head of  
de Heard (Sally) from de East to de North.  
Den de tiny leefle hoofs of the tiny-hoofed  
fluff-a-buff (Mary), dat was caught in de stampede of de Heard.  
Dese are both de left feets of de people  
dat have left der left feets (monica & Lisa; Jan N & Dorothy Be)  
Dese are de non-achiever feet (Dorothy E) dat  
came to Chat and became de Hooters, de Hootees,  
and de labbers and de feet turned into de light (lighters)  
(Sing "You Light Up My Life")

### THE GREEN FLY FAMILY SKIT

The green family color representing nature--indoors and out-  
would like to present their family--the Fly Family. We are  
always found where Mother Nature is.

Burton: is a recreational leader teaching dancing, games, and  
what have you. As father of 8 he's always on the go at home  
and here at Chat buzzing around so much he makes us all tired  
and sleepy. Burton is our "tse-tse fly!"

Monica: is such a dear person, has done well in her 4-H work,  
leaping off to Chicago for Congress. Bounding around here  
and there. Monica is our "Deer Fly."

Jean: as domestic engineer of her household. Community volunteer  
who just received a life membership award in Montana Jaycee-ns,  
still manages to keep house in a semblance of order. Jean is  
our "housefly."

Angie: was so busy with his upholstery business, but business  
was dragging him down, so he sold out and is now concerned  
with his new gold course, so much he's dragging his heels  
about everything else. Angie is our "dragon fly."

Terri: works in a clothing store and had a chance to be  
assistant manager in Havre's Anita Store. She really butters  
people up when they are wearing the right clothes. She's  
got her family involved in Chat, as this year proves. A  
highlight this year was a trip thru Yellowstone Park. She's  
our "flitting butterfly."

## THE GREEN FLY FAMILY SKIT cont'd

B.J.: experienced 2 months in Kodiak, Alaska where all was quite a change from what she's used to--a true wilderness experience. She has been a bus driver for several years, and applied for a change in positions. She does like horses and hoes alot of horsing around. BJ is our 'horse fly.'

Ed: is a lettered man, earning letters in football. This summer he plans to teach swimming. Plans include 6 months next year in New Zealand. Ed is our "letter fly!" (a can of water and he let it fly--all over the crowd!)

## THE ORANGE FAMILY SKIT

The highlight of our family is John's "tying - the - knot" in July; Therefore, our skit was a mock wedding. John's role was switched and he played the part of "Bertha", the lovely blushing bride, attired in a long black dress with toilet paper trim, sweet picture hat adorned with flowers & flowing veil. He carried a bouquet of driftwood. The groom, "Zeb", played by Carol was attired in her best cowboy hat and pink tie. Bertha's flower girl, Geraldine (Ken) was so pretty in her off the shoulder sweetheart dress and picture hat.

The Wedding March (When the Saints Go Marching In) was sung by Joan and Betty B., accompanied by "Spanish Maracas" played by Hani.

Bertha was given in marriage by "dirty old grandma" Bob.

Bertha and Zeb recited these vows:

"I Bertha pledge my furniture polish to your ever present tennis elbow. I will love and protect your puppy and milk your chickens and coop your cows. I Zeb pledge my honor to be home every morning between 3 and 5 and the rest of the day I will do what you want."

in front of preacher Marge and the assembled guests. After reciting their vows Bertha and Zeb were pronounced Permanently Stuck.

The Wedding concluded to the song of "Please Release Me."

## HIGHLIGHTS AND MT. PEAKS OF THE ROYAL BLUE FAMILY

Betty: One of the highlights was one of my first downhill ski races when I was so in tune with the snow, the hill, the moment that I far outdistanced everyone else racing in my class. Even now when I watch a downhill ski race I get goose bumps.

Maureen: The highlight of my life was when my family and I flew to Buffalo, New York for our first Family Reunion. It was a joy to relive with my father his childhood days, and to have all those people and places I had heard about come to be a part of my life. I also was able to see New York City and several of the surrounding areas which helped to broaden my own view of the world. And, something I'll never forget, my first plane trip. Wow! What a thrill!!!!!!

THE ROYAL BLUE FAMILY CONT.

Shaun: I've been helping at Mere camp which is a camp for the handicapped. At this camp we teach them to shoot rifle, horseback riding, and fishing. After working with the handicapped I can now meet them on a street and treat them as equal persons. This is my first year at Chat. I decided to come after hearing about the good times and good friends that come from Chat.

Don: My highlight took place on a hot July day in Nebraska. Our young doctor invited me in to help deliver our first baby. As his young aid I did have to ask to leave for a bit - but I still today recall the high, intense, total ecstasy of that truly blessed occasion and event.

Brad: Pico de Orizaba at 18,600' elevation is the third highest in North America and for several years I had wanted to climb it. I trained by summiting on quite a few Washington peaks and finally arrived in Mexico. The ride to the refugio at 13,600' by four wheel drive vehicle through four or five inches of fine powdery dust was an experience in itself. We left the hut an hour before daylight. The thin, cold air was biting. Even with all my clothes on I was chilled. By flashlight we stumbled through the jumble of lava rock and glacier outwash as we ascended the first thousand feet of elevation. We arrived at the glacier just at dawn. After a brief rest during which we put on crampons and roped together in teams, we started the long climb to the summit. As the hours went by I experienced the unique feeling of oneness with the mountain. I floated rather than struggled up the slope. The summit was almost a religious experience. I have never felt such a feeling of fulfillment and achievement. It was truly a highpoint in my life.

Yahoo: As a zany person I have had a deep interest in religion perhaps through the influence of my mother in that wherever we lived (and we moved often) we always attended a church close by which gave us a sense of home quickly. My life after marriage fell into the normal channels of having family and my concerns were directed to this and youth groups that would give my children a better perspective for living. This brought me to the lab in 1961. All things in my life changed however at the 1970 Chatcolab when during an extreme marital situation I found council at the lab from a labber who could relate to my deep religious background. This lab opened a new dimension when the structurism of the lab was released and we formed into groups according to our personal skills and personal needs. It appeared that God used this setting to provide a haven among beloved friends for a deeper calling to come to Him and walk in a specific way. This awesome awareness took place through the week but culminated the last Sunday morning at the top of Indian Cliffs at 5 a.m. I became so at one in the indescribable brilliance of the entire scene that I could not to this day describe the Glory in words. From this experience alone has evolved the faith to live through what apparently is a divine intuition which impells my immediate direction to travel with an idea of what to expect when I physically and metaphysically reach the point of the idea.

Tuesday night skit.

RED FAMILY:

Ma (Florence) and Pa (Clarence) are sitting on the front porch reminiscing. They start talking about the "kids" and the things they did when they all were young. As they start talking about Leila and when she used to go logging with her Grampa. Leila came in and told her story:

Oh, I remember - and one of my favorite times was when Dad and Grampa were blastin stumps with dynamite. I just couldn't wait after the blast to see how big the hole was and always tried to run out from behind our protective place before everything came back down. They really had to hang on to me but sometimes I got away anyway.

Leila leaves and Ma and Pa mention Howie and the one time he went to church. Howie comes in and tells his story:

My first visit to a Catholic Church was a real treat - it was real and it was nice, but, it wasn't real nice.

My neighbor and her son asked me if I wanted to attend church with them. I said, sure, why not. Joanie said that Tom and I weren't to mess around or they'd run us out.

Well, we got there and I made the first mistake right at the door when I rung the sponge out that was in the holy water. Tom burst out laughing and we were off into a real trip.

Well, we kept on messing around and giggling until this guy came over and got us - we knew we'd had it.

As it turned out he gave us and two other guys these baskets on long sticks - great! What are we doing now? I found out only too soon - we're standing in front of church and all of the sudden I'm the only one standing. Say what? Down I go to my knees, then we get up and walk down the aisle collecting the money - Ah! we're done...but, no, what's this, this guy now hands me this big basket, what's this for? I again found out - the other three guys dumped the money they had collected into it. Oh, boy, now what?? Up to the front I go again behind these two girls. The girls are carrying two trays of really pretty bottles and I got this basket full of cash. And once again I'm the only one standing -- Decisions. I had had enough! The Priest is standing there looking at me - direct eye contact!! I reached over the top of the two girls, handed him the basket and turned, went straight back to my seat and never moved until Mass was over.

Howie leaves and Ma says "remember when Bill got married" and all the people who were there. Bill walks in and begins talking about how his 95 year old Grandmother was able to attend this great event.

Bill leaves and Shelly comes in. Shelly begins talking about how she and her sisters used to fight. "Hey, yeh, I remember, my sister said throw the laundry down the chute. So I hauled over this huge laundry bag, down the chute I throw it, but my sister pushed me down and my Mom tried to push me up with the broom. Boy, did I have a stomach ache when they finally got me out. They told me that's how I got my belly button.

Red family skit, cont.

As Shelly leaves and Ma says "I wonder what Sue has been up to lately," Sue walks in . She talks about the time she got stuck on the T-bar while skiing. While riding up the t-bar one beautiful day on Mount Ashland, I managed to fall and have the bar catch me behind the knees and drag me half way up the mountain. It was only after 2-3 hundred feet and a back full of snow did the t-bar finally stop but my perseverance found myself skiing down that slope and riding back up the t-bar -- this time on my feet instead of my butt.

Sue leaves and Ma and Pa sit and rock for a while then say, "Things sure aren't like they used to be, Are they!!"

THE YELLOW FAMILY has taken on their surname --WYoridawashmon.  
Our colorful family has rainbow hues within its structure.

Our patriarch, Cal, truly belongs to the color yellow -- yellow flowers of springtime -- yellow leaves of fall -- combine to create sunshine which he generously shares with one and all.

Mama B, the matriarch, epitomizes the enduring strength and stability of the tall green evergreens and the soothing, tranquil waters of lakes, rivers and seas.

Ethyl, the eldest daughter, provides the warmth of the sunrise, ushering in a new day. Her favorite color, red, is indicative of days filled with excitement, love and adventure.

Burl, our #1 son, true blue -- probably the least inhibited of our happy crew -- exemplifies the bold vastness of knowledge. He is provocative AND adds fun and variety to each day.

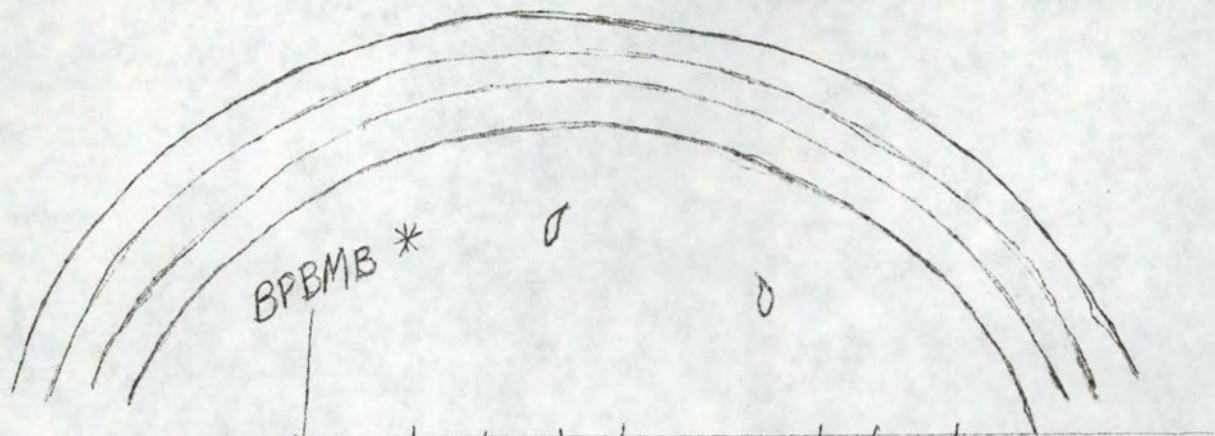
Susan, our true blue daughter, is the soothing, quieting influence in our family. Her gentle smile and sparkling eyes create a calm and happy glow.

Phil -- the #2 son -- typifies the wild BLUE yonder and COMMITMENT TO EXCELLENCE! -- working to protect our way of life, his duties keep him away from the home front more than we might like.

Mary, our little green sprout -- captured by a band of leprechauns at a young age -- escaped and returned home to us. Thus, achieving her great height, despite her early diet of shamrocks and mountain dew -- the year of the crop failure.

Mark -- the baby of our colorfully illustrious family, demonstrates his LOVE of the mysteries of life: blue sea, sky, deep fast waters; the immensity of life's many splendors provides him with invigorating lack of sadness.





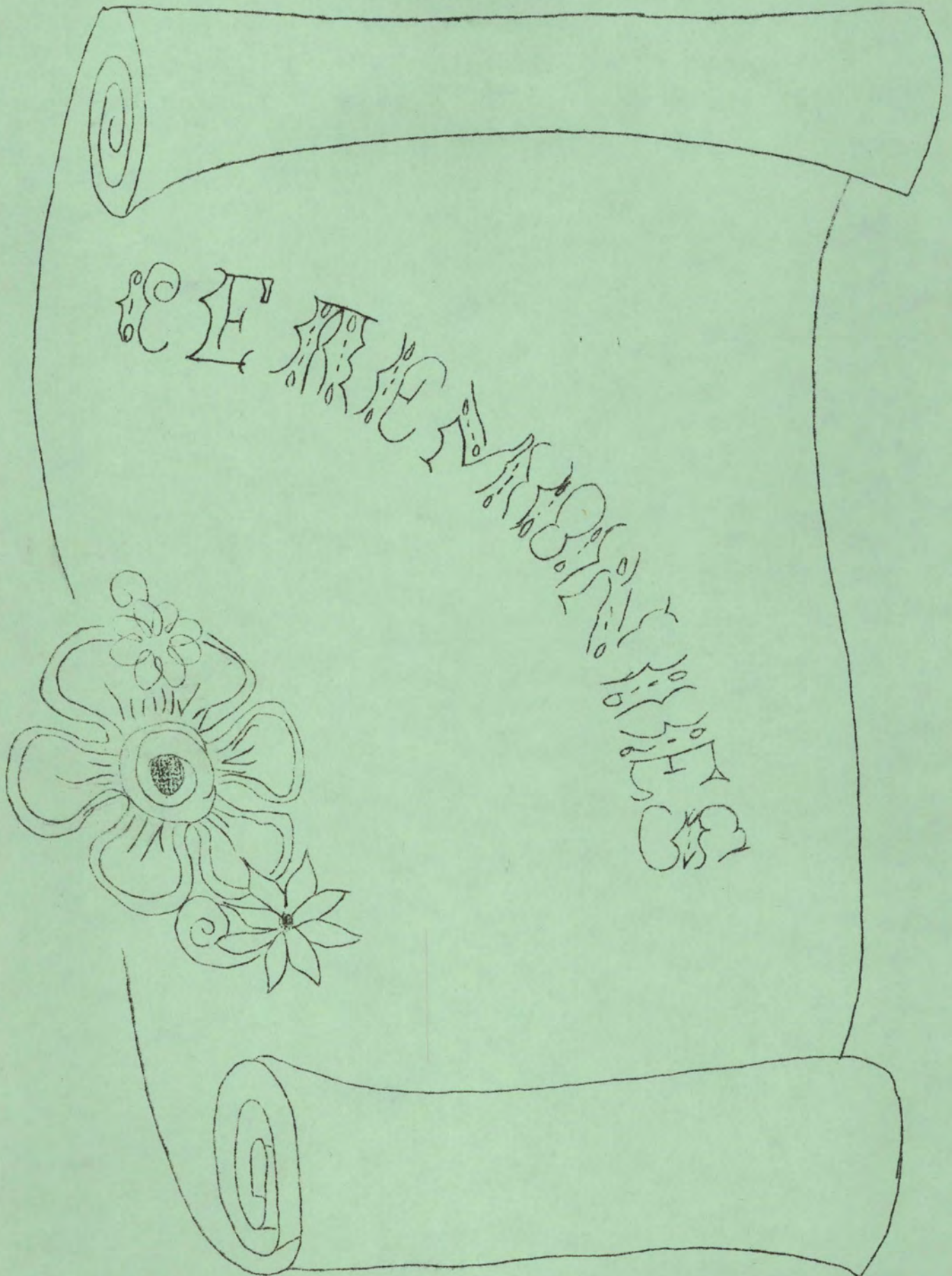
BPBMB \*

MAMA AND PAPA B ARE MARRIED  
 DICK JOINS THE NAVY AND SEES THE WORLD  
 JIMS FIRST  
 LAUREL HAS CHILDREN  
 PAT'S FIRST CHARCOLAE  
 JACKIE GOES TO EUROPE  
 BRIAN GOES TO EUROPE  
 KYM GOES TO DENVER  
 GENIE'S MARRIED 42 YEARS TODAY  
 SEES CALIFORNIA GIRLS

FOR TUESDAY SKIT THE BLUE SPECTRUM  
 OF OUR RAINBOW DID A TIME LINE OF  
 THE IMPORTANT EVENTS THAT HAPPENED  
 IN OUR LIVES!



\* BEFORE MA MA B, PAPA B WERE MARRIED





SUNDAY EVENING CEREMONY

The Candle of Ideas- Pat Davis- I have my ideas, you have yours.  
They make our respective worlds what they are.  
We cannot expect to change anyone else's ideas, but we can share  
them. To be able to share our ideas and go away happy with  
the feeling of having touched another's life in a positive  
fashion---that is the spirit of Chatcolab.

The Candle of Humor- Mary Pancich (Little Buffalo)- Humor is a way to  
release- it is a way to take the tension away to brighten someone's  
day. Humor can be seen through a smile, through a hug, through a  
joke, through laughing so hard it makes your stomach hurt-- or so  
hard that tears fall down your cheeks.  
Humor can be seen through a funny poster.  
We have our tee hee's, our guffaws, our chortles, our ha ha's,  
and our ever present "ark ark's".  
Smile- it makes people wonder what you're up to- Laughter is the  
best medicine.  
Laugh- and the whole world laughs with you.  
Don't leave your humor inside- share it with you and me.

Take time to share  
A laugh and a smile  
With someone who cares.

The Candle of Knowledge- Yahoo- As I light the candle of knowledge...  
There's knowledge gained from books and knowledge gained from  
observation and discussion with others and by doing. The great-  
est knowledge to me is that no matter where I am in his world,  
or what's happening in my family, there is a place I am loved  
and held when I need to be.

The Candle of Philosophy- Howie Low- Real people in an unreal  
situation, learning to cope with unreal problems in a real  
situation.  
I hope as this week progresses that everyone here will take  
off the fake mask that they wear in the real world and open  
up so that they may learn more about themselves, so that they  
can better understand the unreal problems in the real world.

The Chat Candle of Sharing- John Beasley- I have the honor of light-  
ing the candle that represents the sharing of CHATCOLAB. This  
candle represents the sharing of ideas. Ideas that we have,  
that may be different, but we are free to share them. We share  
humor with each other to help us open up. We share knowledge  
we have gained and gain knowledge from others. We exchange  
philosophies and learn new philosophies. I would like to wel-  
come each and everyone of you, because you are CHATCOLAB.

MONDAY NIGHT CEREMONY

Blending the Rainbow

The Labbers were gathered in the dinning hall, from there they walked from the four corners of the world. South (blue sky), North (white with snow), East (yellow rising sun), West (red sun set): to the warmth of our fire. Sonya, Jan, Sally and Dick leading each group, singing the Navajo Happy Song. When all arrived the prayer of welcome.

Jan: OH Wokanda, Great Spirit, Father of us ALL,  
Look down from your lodge in the Above World,  
See this Beautiful Group of Your Children  
Standing here together on the Bosom of Our Mother Earth.  
You have asked us to send our Voice to you.  
We give you thanks for our Beauty.  
We thank you OH Great Spirit for Your Love.

Jan: What have you brought to share with us? Groups respond in turn: Singing:  
PEACE IS FLOWING LIKE A RIVER  
Last verse CHAT IS FLOWING LIKE A RIVER  
Together these things make Chat!

Continuing with Poem rotation of lines, between Sonya, Dick, Jan, Sally, Sue, Marge, B.J.

For now, Together we will feel no rain,  
for each is a shelter for the other.

Now, Together we will feel no cold,  
for each brings warmth to the other.

Now, Together we will feel no heat,  
for each brings a cool breeze to the other.

Now, Together we will feel no arrow of pain,  
for each is a shield to the other.

Now, Together we will feel no weakness,  
for each brings strength to the other.

Now, Together we will feel no ugliness,  
for each brings beauty to the other.

Now, Together we will feel no loneliness,  
for each brings love to the other.

Sonya: Distributing the Labber's Nuggets (each person is to say a silent thought or prayer for the person for which he holds his nugget. While the prayers are being said, Sonya

Monday Night Ceremony Con't.

sings "He's Got The Whole World In His Hands". At the change of each verse we pass our nuggets to the next person.

Conclusion: Returning the nuggets to the Pot of Gold, each person may speak words of thought for whom he holds the nugget for.

Request songs:

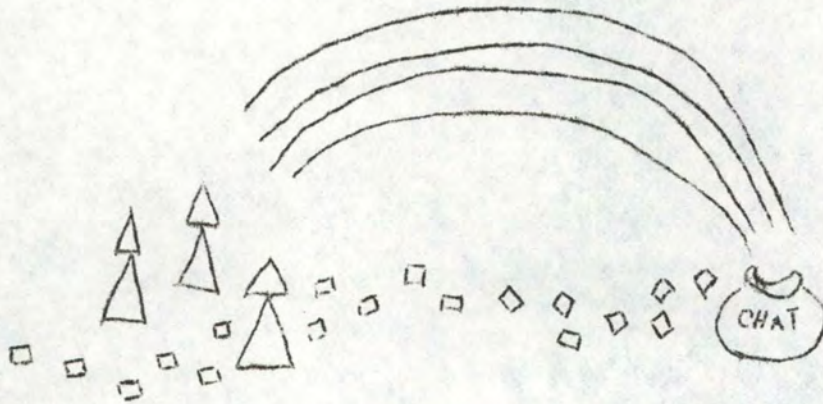
Closing: Sonya; All colors of the Rainbow have been blended. Wokanda has smiled upon us.

WE HAVE SPOKEN.

TAPS:::::::::::::

\* \* \* \* \*

*Leila  
Somebody LOVES you!  
Guess who?!?!*



Dear Feila,  
You have put so much work  
into this lab and you don't always get  
much credit. I would like to take this  
time to thank you for all of your energy  
that you have put into this week and in years past.

Thanks Feila,  
I love you,  
Ed



THURSDAY CEREMONY Candle Lighting

We chose 8 words that would have a special meaning to the labbers--friends, trust, love, understanding, peace, hope, faith, people. Then we allowed everyone to choose the word that had a special meaning to them but asking that there not be more than 5 people in each group. The groups then discussed the meangings the word had for them and wrote it down. We gave each group a candle and after they read their statement the candles were lit.

A minute was spent thinking about the meanings of the words then we asked what would the world be like without each word and as they were spoken the candles were extinguished. With the room dark for a short time a quartet sand Whispering Hope.

FRIDAY CEREMONY

We share this candle light with you

Each flame is a wish that will come true.

As through this week we've shared with you

Laughter, love & friendship, too

It is better to light candles than to curse the darkness.

So, let the glow of our love light the darkness.

-----

Love, Love, Love, Love

Love is warm & burning

bright love thy neighbor

as they brother.

Love, Love, Love.

-----

Sing 1 For the Money

## Saturday Ceremony

Following a super spectacular birthday party for Don Clayton -- celebrating his happy 65th -- the labbers moved from the Fireside Room to the Outdoor Chapel - filing by the members of the Ceremony Committee, each of whom held a lighted candle and sang I CAN SING A RAINBOW. As the Labbers were seated, the committed moved behind them in a rainbow arch inviting the Chatcolabbers to join in singing the song - I CAN SING A RAINBOW.

1. Red and yellow and pink and green,  
Purple and orange and blue.  
I can sing a rainbow, sing a rainbow, sing a rainbow, too.
2. Listen with your eyes, Listen with your eyes,  
Sing every color you see.  
Red and yellow and pink and green,  
Purple and orange and blue.  
I can sing a ranbow, sing a rainbow, sing a rainbow too.
3. Black is beauty in its deepest form  
Black is a thundercloud too.  
But I can sing a rainbow, sing a rainbow, sing a rainbow, too.
4. Listen with your eyes, listen with your eyes  
Sing every color you see.  
Red and yellow and pink and green,  
Purple and orange and blue.  
I can sing a rainbow, sing a rainbow, sing a rainbow, too.
5. Red and yellow and pink and green  
Purple and orange and blue.  
I can sing a rainbow, sing a rainbow, sing a rainbow, too.

Carl Kohut  
Red

The rainbow color of red rests on the arch of the rainbow and it represents the feeling of love. Just as red is the basis of the rainbow, love is the basis for our lives. Our lives without love, is like the rainbow without the color red. If we look to nature, red is in everything we see. I find my association with the rainbow color red, love and nature are best summed up in a poem that I have written.

### Images

The sunrise- a reflection of your smile.  
The horizon- a measurement of your love.  
The wind- a whisper of your laughter.  
The sunset- a shadow of your loveliness.

By Carl Kohut

Kym Peck  
Yellow

Hope is the ray of sunshine in our lives. That is why yellow stands for hope in the rainbow. At the beginning of this camp, I had the hope of really having a great time and to have a special time with the Chatcolab people around me. It's really important for us to set our hopes high so that we have something to reach for and to achieve. I feel that I have reached the hopes that I had at the beginning of Chat.

Theresa Kraus  
Pink

Pink is the glowing color of faith. Although it may not always be distinctly visible, it is always there. It is a soft but strong foundation of life. When I think of pink, I think of new life. With a faith in yourself and others, you can experience a new life of excitement and fulfillment.

Betty Schuld  
Green

Green is for understanding.  
With the coming of spring, new growth begins. The land turns green. There is a rebirth, an awareness of being alive. To understand is to become aware, to sprout new growth, and our spirits open up and begin to flower like the spring turning our world a beautiful green.

Miriam Beasley  
Orange

Orange is a blaze of color  
-- Strong and true.  
Creating trust in nature  
-- and in me and you.  
We know each morn, the sun will rise --  
-- though sometimes we can't see it  
We TRUST that when the clouds do part  
-- an orange glow will warm our hearts.  
Sun's rays will warm and light our way  
And orange sunset signals  
-- "End of Day".

Monica Whalen  
Blue

In the colored arch of the sky, blue symbolizes sharing. Sharing is what sets Chat above all my other experiences, and makes it especially unique. People unselfishly share their time and knowledge, but mostly they share themselves.

Shelly Riback  
Purple

My color in the rainbow scheme is purple.  
Purple in the early dawn of a new day and the  
sunset at the close. To me purple is more intense  
as seen in the clouds of a storm and the shadows.  
This very intenseness is in my word FRIENDSHIP in  
which both parties have deep feelings. A song I know  
expresses much of it.

Friendship is a shiny thing  
a steady beam of light.  
A lantern on a lonely street  
a song far in the night.  
Gentle touch of a loving hand  
an out post on a hill.

Chorus

And oh a happy little child  
bringing home a Daffodil-----Repeat once

Friendship is a binding tide  
of one soul to another.  
A gentle tender relationship  
like a child to a father and mother.  
Sparkling rain drops on an autumn leaf  
a quiet moment on a hill.

Chorus  
Repeat twice.

These colors form our rainbow of faith and hope and love--  
of understanding, trusting  
sharing friends.  
This treasure found at rainbow's end--  
A prized and special blend.

Simple Song - Shared by Theresa Kraus

Chorus: Just a simple song before you go your way,  
To say I sure wish that we could stay.

Verse One: Hello my friend  
It sure is good to see you again  
How has your life been treating you?  
It sure is good to hold you.

Verse Two: Stay for awhile  
And we'll talk of times of past.  
Stay until tomorrow  
And we'll talk of times to come.



To conclude the ceremony, a poem was written and shared by Carl Kohut.

You Are

The fruit of life,  
after the blossom has been dismantled-

The rainbow of love,  
after the destruction of a storm-

The dew on a rose petal,  
after a chilling autumn evening-

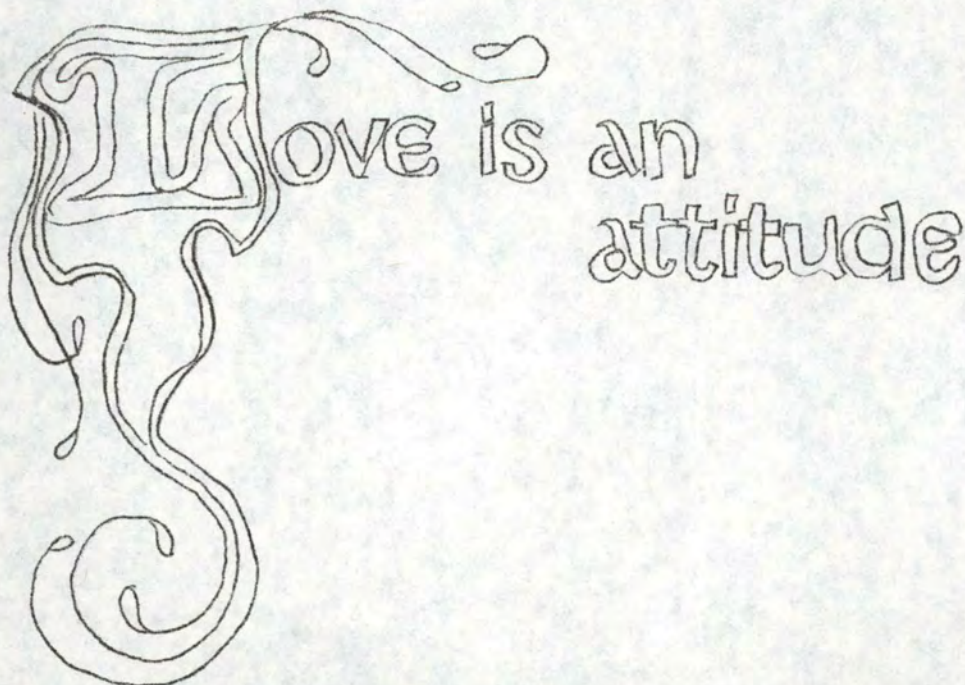
The sparkle in a snowflake,  
after a cruel winter blizzard-

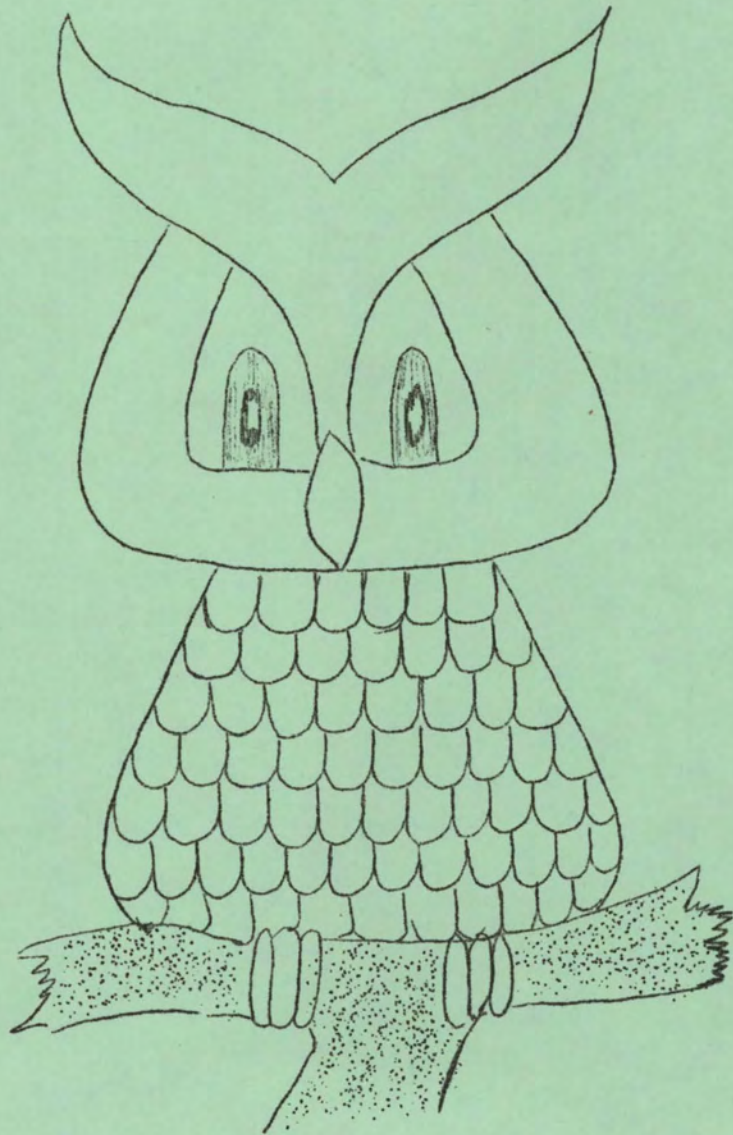
The reality in my mind,  
after the dream has escaped-

The sunny smile of success,  
after I cry cloudy tears of failure-

The friend nearest my side,  
after I am no longer able to lead.

This poem was dedicated to a very very special lady, Nancy Eusterman.





HOOTERS

Sila,  
It was very  
enjoyable being  
here at Chat even for  
a few days. I thank you  
for helping make it that way.  
I hope to see you next year.  
God Bless you. A Big Hug.  
Jeri H.

HOOTERS



HOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOT!

Greetings to all you real Hooters from your Grand Master Hooter!

I am pleased to announce that all hooting Hooters that hooted have successfully hooted their ways into Hooterdumb! Although there were several instances of hooter failure, especially at some breakfasts, I am most hooty to note that there were no cases of over-hooting. Burton provided an excellant source of hooting resource for those whoo desired to harrowingly hoot with the best flock of happy hooters ever to hauntingly hoot these heretofore unhooted shores. Foot stomping, floor polishing, Amos Mosesing, story telling, backrubbing, slime stamping, ring and stache kissing, and that good old fashioned happy hooting all brought a mass hoot on Friday night to accomplish the recording of what may make the Guinness Book of World Hoots for percentage of attendance! My congratulations and exstension of my best Hoots to you all.

May the HOOT be with you,

Not-so-grand Master Hooter

HAPPY HOOOOOOOOOOTING!

Each person should become the person he is uniquely capable of of becoming.

When you believe in people, accept them as they are, then they can change and grow.

When I see how hard it is for me to change then I can accept others a lot easier for what they are.

Seek a Rainbow, color it you, color it with your own special hue.

Tomorrow is not promised, So let us take today  
And make the very most of it The once we pass this way.

Just speak aloud the kindly thought And do the kindly deed...  
And try to see and understand Some fellow creature's need.

Tomorrow is not promised us, Nor any other day,  
So let us make the most of it The once we pass this way.

Louise Mae Hogan

I shall pass through this world but once. Any good therefore that I can do or any kindness that I can show to any human being, let me do it now. Let me not deter or neglect it, for I shall not pass this way again.

Stephen Grellet



CHAT HOOTERS (HOOOOT, HOOOOOOOT!)  
 (10:00 pm to Midnight)

by Burton Olsen

Schedule:

Sunday: Individual Bedtime Stories

Monday: Folk, square, and round dances  
 (see descriptions and write ups under "Dances")

- |                               |                       |
|-------------------------------|-----------------------|
| 1. Blame it on the Bossa Nova | 8. Slaunch to Donegal |
| 2. Bingo                      | 9. Teton Mt. Stomp    |
| 3. Seven Jumps                | 10. Spanish Flea      |
| 4. Virginia Reel              | 11. Ruby Baby         |
| 5. La Raspa                   | 12. Le Bal de Jugon   |
| 6. Miserlou                   | 13. Greensleeves      |
| 7. Doublska Polka             |                       |

Tuesday: Ballroom Dances

- |            |          |
|------------|----------|
| 1. Lindy   | 4. Tango |
| 2. Waltz   | 5. Samba |
| 3. Cha Cha | 6. Rumba |

Eight basic steps for each dance:

- |          |             |
|----------|-------------|
| 1. Walk  | 5. Chassé   |
| 2. Rock  | 6. Pivot    |
| 3. Cross | 7. Arch     |
| 4. Wheel | 8. Hesitate |

Disco Dances:

1. Amos Moses
2. Disco Duck
3. Lab Clap - Queen: "We'll Rock with You"
4. Elephant Walk

- Wednesday:
1. Tape-slide presentation on the Blackhills Recreation Leaders Lab - by Jackie Baritell
  2. Slides of past Chats - by Brad Bradley
  3. Tape, "The Rights of Kids", by Ron Kinnaman. Shared by Mamma B.
  4. Jitterbug Steps

- |                         |                                  |
|-------------------------|----------------------------------|
| a. Round the World      | O. stoop and slide               |
| b. Twin Cities          | p. Twist and Hard Arch           |
| c. Puzzel               | q. Double Hand Exchange          |
| d. Octopus              | r. Pepsodent (4 Backward Arches) |
| e. Sugar switch         | s. One and Two Hand Walk-Arounds |
| f. Double Gong          | t. Double Arch                   |
| g. Four Kicks           | u. Triple Dish Rag               |
| h. Drop Back            | v. ½ Dish Rag                    |
| i. Eight Arches         |                                  |
| j. Double Backward Arch |                                  |
| k. Spin Whip Variation  |                                  |
| l. Hat Rack             |                                  |
| m. Hat Rack Variation   |                                  |
| n. Drop and Slide       |                                  |

Thursday: Story Telling (see elsewhere, or somewhere, maybe)

Friday: Song Recording

Use what talents you possess: The woods would be silent if no birds sang but those who sang best.

The joy of singing comes with knowing many songs well so that they may flow freely from the heart.

HOOTERS--THURSDAY

#	Name	Title	Type
1.	Mama B	Warm Fuzzies	Inspirational
2.	Teri Heard	Hope for the Flowers	Inspirational
3.	Brian	The Rabbit and the Horse	Inspirational
4.	Cal	"Real vs Hope"	Inspirational
5.	Patrick	The Chatter & the Dervish	Inspirational
6.	Howie	Song - "Rose"	Inspirational
7.	Joan Smith	Personal Experience	Humorous
8.	Roy Main	Personal Experience	Humorous
9.	Clarence	Angelo and Elaine	Humorous
10.	B.J.	School Bus Experience	Humorous
11.	Howie	The Birthday Suit and The Horses	Humorous
12.	John Beasley	A Scary Song	Scary

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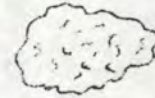
IT'S UP TO YOU

Have you made someone happy - or made someone sad?  
What have you done with the day you had?  
God gave it to you to do just as you would  
Did you do what was wicked or do what was good?  
Did you hand out a smile - or just give a frown?  
Did you lift someone up or push someone down?  
Did you lighten some load or some program impede?  
Did you look for a rose or just gather a weed?  
What did you do with your beautiful day?  
God gave it to you - did you throw it away?

-copied



## "WARM FUZZIES"



Long ago only little people lived on the Earth. Most of them dwelt in the little village of Swabeedoo, and so they called themselves Swabeedoo-dahs. They were very happy little people, and went about with broad smiles and cheery greetings for everybody.

One of the things the Swabeedoo-dahs liked best was to give warm fuzzies to one another. Each of the little people carried over his shoulder a bag, and the bag was filled with Warm Fuzzies. Whenever two Swabeedoo-dahs would meet, each would give the other a Warm Fuzzy. Now, it is an especially nice thing to give someone a Warm Fuzzy. When you have a Warm Fuzzy held out to you, when you take it and feel its warmth and fuzziness against your cheek, and place it gently and lovingly in your fuzzy bag with all the others, it's just extra nice. You feel noticed and appreciated when someone gives you a warm fuzzy, and you want to do something nice for them in return. The little people of Swabeedoo loved to give Warm Fuzzies and get Warm Fuzzies, and their lives together were very happy, indeed.

Outside the village, in a cold, dark cave, there lived a great green troll. He didn't really like to live all by himself, and sometimes he was lonely. But he couldn't seem to get along with anyone else, and somehow he didn't enjoy exchanging Warm Fuzzies. He thought it was a lot of nonsense. "It isn't cool," was what he would say.

One evening the troll walked into town, and he was met by a kindly little Swabeedoo-dah.

"Hasn't this been a fine Swabeedoo-dah day?" asked the little person with a smile. "Here, have a Warm Fuzzy. This one's special, and I saved it just for you, for I don't see you in town that often."

The troll looked about to see that no one else was listening. Then he put an arm around the little Swabeedoo-dah and whispered in his ear.

"Hey, don't you know that if you give away all your Warm Fuzzies, one of these Swabeedoo-dah days of yours you're gonna run out of them?"

He noted the sudden look of surprise and fear on the little man's face, and then added, peering inside his fuzzy-bag: "Right now I'd say you've only got about two hundred and seventeen Warm Fuzzies left there. Better go easy on handin' 'em out."

With that, the troll padded away on his big green feet, leaving a very confused and unhappy Swabeedoo-dah standing there.

Now, the troll knew that every one of the little people had an inexhaustible supply of Warm Fuzzies. He knew that, as soon as you give a Warm Fuzzy to someone, another comes to take its place, and that you can never ever run out of Warm Fuzzies in your whole life. But he counted on the trusting nature of the little Swabeedoo-dahs, and on something else that he knew about himself. He just wanted to see if this same something was inside the little people. So he told his fib, went back to his cave, and waited.



Well, it didn't take long. The first person to come along and greet the little Swabeedoo-dah was a fine friend of his, with whom he had exchanged many Warm Fuzzies before. This little person was surprised to find that when he gave his friend a Warm Fuzzy this time, he received only a strange look. Then he was told to beware of running low on his supply of Warm Fuzzies, and his friend was suddenly gone. That Swabeedoo-dah told three others that same evening: "I'm sorry, but no Warm Fuzzy for you. I've got to make sure I don't run out."

By the next day, the word had spread over the entire village. Everyone had suddenly begun to hoard their Warm Fuzzies. They still gave some away, but very very carefully. "Discriminatingly," they said.

The little Swabeedoo-dahs began to watch each other with distrust, and to hide their bags of Warm Fuzzies under their beds for protection at night. Quarrels broke out over who had the most Warm Fuzzies, and pretty soon people began to trade Warm Fuzzies for things, instead of just giving them away. Figuring there were only so many Warm Fuzzies to go around, the Mayor of Swabeedoo proclaimed the Fuzzies a system of exchange, and before long the people were haggling over how many Warm Fuzzies it cost to eat a meal at someone's house, or stay overnight. There were even some instances of robberies of Warm Fuzzies. Some dark evenings -- the kind the little Swabeedoo-dahs had enjoyed for strolling in the parks and streets and greeting each other to exchange Warm Fuzzies -- it wasn't even safe to be out and about.

Worst of all, something began to happen to the health of the little people. Many of them began to complain of pains in their shoulders and backs, and as time went on, more and more little Swabeedoo-dahs became afflicted with a disease known as softening of the backbone. They walked all hunched over, or (in the worst cases) bent almost to the ground. Their fuzzy bags dragged on the ground. Many people in the town began to say that it was the weight of the bags that caused the disease, and that it was better to leave the bags at home, locked up safely. After awhile, you could hardly find a Swabeedoo-dah with his fuzzy-bag on.

At first the troll was pleased with results of his rumor. He had wanted to see whether the little people would feel and act as he did sometimes when he thought selfish thoughts, and so he felt successful with the way things were going. Now, when he went into town, he was no longer greeted with smiles and offerings of Warm Fuzzies. Instead, the little people looked at him as they looked at each other -- with suspicion -- and he rather liked that. To him, that was just facing reality. "It's the way the world is," he would say.

But as time went on, worse things happened. Perhaps because of the softening of the backbone, perhaps because no one ever gave them a Warm Fuzzy (no one knows), a few of the little people died. Now, all the happiness was gone from the village of Swabeedoo, as it mourned the passing of its little citizens. When the troll heard about this, he said to himself: "Gosh! I just wanted them to see how the world was. I didn't mean for 'em to die!" He wondered what to do. And then thought of a plan.

Deep in his cave, the troll had discovered a secret mine of Cold

Pricklies. He had spent many years digging the Cold Pricklies out of the mountain, for he liked their cold and prickly feel, and he loved to see his growing hoard of Cold Pricklies, to know that they were all his. He decided to share them with the Swabeedoo-dahs. He filled hundreds of bags with Cold Pricklies and took them into the village.

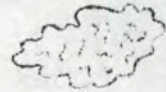
When the people saw the bags of Cold Pricklies, they were glad, and they received them gratefully. Now they had something to give to one another. The only trouble was that it was just not as much fun to give a Cold Prickly as a Warm Fuzzy. Giving a Cold Prickly seemed to be a way of reaching out to another person, but not so much in friendship and love. And getting a Cold Prickly gave one a funny feeling too. You were not just sure what the giver meant, for, after all, Cold Pricklies were cold and prickly. It was nice to get something from another person, but it left you confused, and often with stung fingers. The usual thing a Swabeedoo-dah said when he received a Warm Fuzzy was "Wow!" but when someone gave him a Cold Prickly there was usually nothing to say but "UGH!"

Some of the little people went back to giving Warm Fuzzies, and, of course, each time a Warm Fuzzy was given it made the giver and receiver very joyful, indeed. Perhaps it was that it was so unusual, to get a Warm Fuzzy from someone when there were so many of those Cold Pricklies being exchanged.

But giving Warm Fuzzies never really came back into style in Swabeedoo. Some little people found that they could keep on giving Warm Fuzzies away without ever having their supply run out, but the art of giving a Warm Fuzzy was not shared by many. Suspicion was still there, in the minds of the people of Swabeedoo.

You could hear it in their comments:

"Warm Fuzzy, eh? Wonder what's behind it?"



"I never know if my Warm Fuzzies are really appreciated."

"I gave a Warm Fuzzy, and got a Cold Prickly in return. Just see if I do that again."

"You never know about Mabel. A Warm Fuzzy one minute, a Cold Prickly the next!"

"If you won't give me a Cold Prickly, I won't give you one. Okay?"

"I want to give my boy a Warm Fuzzy, but he just doesn't deserve it."

"Sometimes I wonder if grandpa has a Warm Fuzzy to his name."

Probably every citizen of Swabeedoo would gladly have returned to the former days when the giving and getting of Warm Fuzzies had been so common. Sometimes a little person would think to himself how very fine it had felt to get a Warm Fuzzy from someone, and he would resolve to go out and begin giving them to everyone freely, as of old.

But something always stopped him. Usually, it was going outside and seeing "How, the world was."

# hope for the flowers

by Trina Paulus

Told by Terri Heard  
at hooters story telling

My story is to long to write down but I would like to summerize it as best I can. Hope for the Flowers is a book about a caterpillar named Stripe. When Stripe began his life he was very content with just eating and getting bigger. But later on he fond he was seeking more. So he set out finding new things and places but nothing satisfied him. One day he found a pile of squirming, pushing, caterpillars. They were all climbing up a pillar leading up into the sky. Stripe felt new excitement thinking maybe he'd find what he was looking for. So he climbed. While climbing this pillar Stripe met another caterpillar named Yellow. Together they decided that this climbing wasn't really what they wanted so they climbed down. When they got down they started a life together and were very happy - for awhile. Stripe still found a mystery about the pillar leading to the sky and yearned to find out what was up there. He decided he had to find out. Yellow did not feel this way and although she loved him she could not go with him. So Stripe went back and climbed again. Yellow really was lonely without Stripe. One day Yellow came upon a caterpillar up on a branch who looked in trouble-- caught up in sticky string. She asked if she could help and he said he was doing what he had to do - become a butterfly. Her whole inside leaped. Is this what they were looking for? Was this their purpose? Yellow wanted to go get Stripe but she knew she was too late. Making a hard decision Yellow surn her cocoon and became a butterfly. In the meantime Stripe had reached the top of the pillar and found there was nothing up there. He was lost. Yellow now a butterfly set out to find Stripe hoping some how she could get Stripe to come down, let him know what their purpose was. She circled the pillar. Stripe seeing comotion looked to see what it was all about. He saw a beautiful winged creature flying, who seemed to know who he was, bekoning him. Excitement grew in him. Was this a butterfly? What did it mean? Making a big decision he climbed down. He was so tired he fell asleep. When he awoke the beautiful yellow creature was fanning him with her wings. Was this a dream? The creature acted really real. Stroking him with her feelers and looking at him. Stripe began to trust that what he had said about becoming a betterfly might be true. He followed the creature to a tree where two torn sacks hung. The creature kept on inserting her head, then her tail, into one of them. Then she would fly to him and touch him. Slowly Stripe understood and knew what he had to do. And Yellow waited till they both flew into the air together.



A Tale-----

Partly about life  
Partly about revolution  
and lots about hope

Given by Roy at Thursday Nights' Story Telling Session

Kelling the Bat

In a hairten souce there lived a ky slat who just noted an dice. Every-time the mice'd try to havd a good time, the spat would coil it. So the dice decided to cold a hourt to fix it so they would know when the keeline was fummng so they sould camper safe to aftey. " If you will allow ME to be Dean for a Quay" said a maidy louse, "I sould suggest that there's buthing netter to warn us of the prat's a-coach than to bang a hell around his neck". At first they leened chustily, considerieng this a papital clan. "However, though" added onather, "now that we're abseed on the grill, who is the maime brouse who is going to cold the hat, while we put it around the nat's keck?"

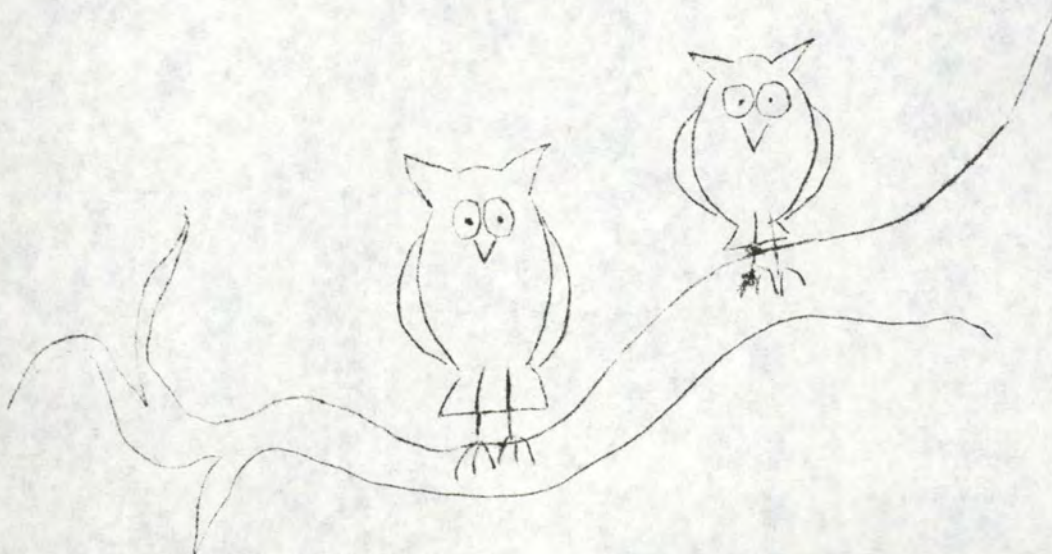
But there was mo one naive enough to kell the bat.

And the staral of this mory is: A small tell binkles and a large tell bowls, but what's the difference if you're a douse?

Given by John Beasley at Thursday's Story Telling Session too.

A Scary Song

A lady went to the church one day -- oo-ooo-oo  
A cadaver on a board there lay ---oo-ooo-oo  
The lady to the preacher said ---oo-ooo-oo  
Will I look like that when I am dead ---oo-eee-oo  
The preacher to the lady said ---oo-ooo-oo  
Yes, you will look like that when you are dead ---oo-ooo-oo  
The lady to the preacher said ---oo-ooo-oo  
SCRRRRRRRRREEEEEEEEFAAAAAAMMM!!!!!!!!!!!!!!



## HUMOROUS PACK TRIP

Told by Howie Low at Thursday night's Hooters

David Maurer, John Prybil, Joe Parono, and I decided to make the pack trip down into Smith River Canyon to fish for a couple of days. We got our horses all together and took off for a beautiful fishing trip.

When we arrived at our destination we pickatodour horses and immediately went fishing. Well, dinner time rolled around and we set about cooking. Great; forgot to bring any eating irons. David did bring a skillet and coffee pot, somebody else brought some instant cocoa, WOW now we're cooking with gas.

We got the fish all cooked up and we got water out of the creek and added the chocolate. We got chocolate water, oh please, then we added and added and finally ended up with a Hershey bar.

Now what to eat with -- rocks and sticks made great eatin' irons.

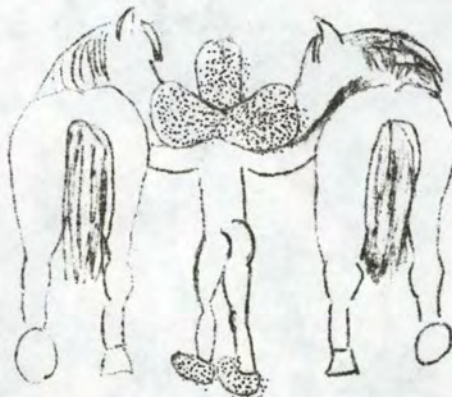
Well, we were tired of fishing let's go for a swim. Nobody else around, we'll skinny dip. Here's a picture of four guys with big floppy cowboy hats and two of us with tennis shoes on. We found a large log and all four of us crowded on. Four naked butts going down the river on a log.

When we ran aground we started our trek back up the creek. About half way back I see our horses going up the creek. The horses are loose! Instantly, I started running up the creek -- Cowboy hat and tennis shoes. I was just about to the horses when they bolted up this embankment completely covered with rose bushes.

Standing there pondering what to do now, I decided to get on it or you'll never catch them -- up the bank I went, nothing on but a cowboy hat and tennis shoes. OH! PLEASE!

Well, I finally caught the two horses and was trucking back down the trail when here comes John with his boots on.

Here is a picture of Howie out in the middle of this open park in the middle of this huge forested, mountain canyon a horse in each hand with nothing but tennis shoes and a cowboy hat on.




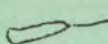
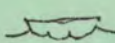
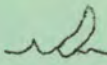
Taped song Session - Tri Nite Hooters

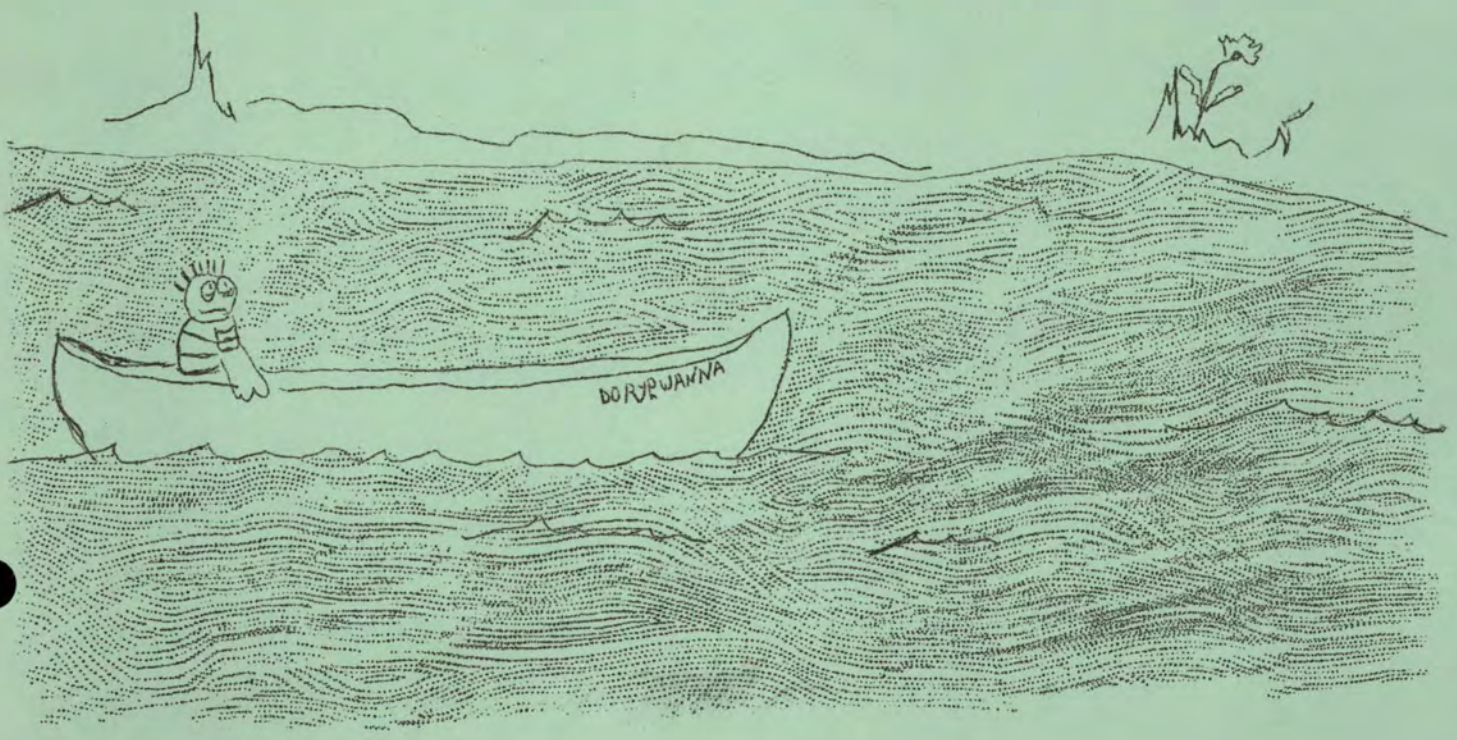
1. I'm On My Way to Find a Friend - Marianne
2. The Cat Cam Back - Marianne & Jackie
3. Corn - Marianne
4. One For the Money - Marianne
5. Circle of Caring - Marianne & Jean
6. Reach Out in Love - Jean
7. Special Lady - Teri Heard
8. Prayer of St. Francis - Teri & Shelly
9. Here We Are - Theresa, Steve, Carol
10. Dum Dum Da Da - Theresa, Maureen, Shelly
11. Sing a Rainbow - Shelley
12. I Have Feeling - Mama "B" & Howie
13. Sarasponda - Stew
14. Ging Gang Gooley - Stew
15. Magic Penny - Marianne & Mama "B"
16. I know a Place - Stew
17. Peace of the River - Stew
18. IF - Stew
19. Blessing Song - Sally and Teri
20. Peace is Flowing Like a River - Sally, Teri
21. A Boy & Girl in a Little Canoe - Theresa
22. Navaho Happy Song - Stew
23. Dicky Bird - Stew
24. Anne Marie - Jean
25. Sing Your Way Home - Stew
26. I am the Mountain - Jean
27. Cuchoo - From Out the Battled Elm Tree - Stew & Jean
28. Ram Sam Sam - Stew
29. Today - Stew
30. Rose - Marianne, Carol & Stew
31. Barges - Marianne, Carl, Stew
32. Land of the Silver Birch - Marianne, B.J. & Stew

FOLLOWED BY DANCING TILL 2:00!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

# CHAT COLLEGE

ELEMENTARY CANOEING

-  ← CANOE
-  ← PADDLE
-  ← RIGHT
-  ← WRONG



## ARTS and CRAFTS

\_\_\_ by Jean Baringer

Using your ingenuity and creativity!

Games and dancing are to develop skills in muscle development and coordination, social inter-action, and thought processes. The Arts and Crafts can do all that too, and help develop one's *sense* of creativity and reasoning, eye-hand coordination and control.

Craft projects can be used to catch fish, wear, decorate rooms, eat, sell for a profit, be useful other than decoration. They can be made from specific and expensive materials and from items otherwise thrown away and cost little (tin cans, egg cartons, pheasant feathers, potato chip cans, plastic jugs, glass bottles, etc.) so we help by recycling. They can be a therapy of muscle and mind, help a person relax, a change of pace from the routine of things, give its creator a feeling of accomplishments in being able to make something, and have an object to show for their efforts and their talents. Some can become a very good source of income or a regular business and can last a lifetime. Examples: Dan Bailey's fly-tying, World-Wide Games and the Baileys, candle-making, rock polishing, leatherwork, Barbie doll clothes, rock people, photography, oil painting and many more.

It is a natural instinct for man to shape something with his hands, giving expression to thoughts and ideas. The ability to create and produce a craft object with your own hands is not limited to age, sex, or anything -- it is universal for all people.

Show-and-Tell is often thought of in relation to grade school classes, but not many a day goes by when you don't find yourself explaining a process of some kind, telling how to get somewhere, giving directions while using your hands. Just try to tell your friend how to tie a shoe or teach a child how to tie shoes, a necktie or such, without using your hands. Or have you



had an occasion to talk to a blind person or tell someone over the phone about making a reversible vest, or how to change a diaper or a tire! You need to make sure directions are very clear and explicit. This is so true with any craft project. Directions need to be clear.

Craft projects have a definite place in a 4-H program or any other program. People use a craft they know well (knitting, painting, macrame', fly-tying, etc.) to introduce themselves to other people by sharing ideas. Or they use the craft to strike up a conversation with a new person as a basis for getting to know them. This inter-action also helps develop a person's self-confidence, to overcome shyness, improve vocabulary and speaking abilities.

Most any of the camp programs include craft time or classes of some sort or duration. Why is it in the program? Is it just for a time-killer to keep campers busy; is it to fulfill Mommy's wish that her child bring something home; or is it really some of these reasons, plus to develop skills in comprehending how to do, using creative abilities, eye-hand coordination, learning to be resourceful. Are your camp crafts from kits where anyone can do all the same thing, color flowers by number to a prescribed pattern, or is there a little more leeway and self-expression and an opportunity to show one's real abilities? Kits can be expensive, too.

Here are some ideas you may use for regular club meeting or camp craft ideas. A supply of Elmer's glue, Mod Podge, Plaster of Paris, yarn, felt markers, sequins, rope, used wrapping paper and ribbons, jars, paints and brushes, and rocks can do a great many inexpensive projects. Very briefly, here are some ideas for projects. Some need specific equipment and materials and may not be ideal in all camps.

ARTS AND CRAFTS

BY Sally Heard  
and Jean Baringer

My idea of crafts of any kind is that they should always be creative and leave room for each to bring out his or her own individuality. So, the following is a list of the materials that I have found effective to take to camps, youth retreats or anywhere a group is that wants to be creative.

old, magazines, religious gift and poster catalogs, etc.  
small pieces, scraps of wood, old shingles, moss, driftwood, etc.  
seashells, smooth rocks, birch bark, pinecones, etc.

plastic container lids, old or leftover window shades (from local Department stores), used cards, calendars, wrapping paper,

pipe cleaners, colored yarn, colored paper of any kind (crepe, tissue, poster, construction), contact paper, pieces of cork, glue, scissors, air dry clay (Pendo), Mod Podge and Decal-it, decals roller (can use glass) colored markers, label maker,

paints of any kind (acrylics are better for short classes because of drying time involved)

brushes of various sizes, something to mix paint on, paper towels, end rolls of newsprint, shelving or white freezer paper,

resource materials like books with inspirations, sayings, etc.  
Betty is starting a card file with ideas to add to all the time.

A RAINBOW GIFT WRAPS THE SKY

Happy creating,

Sally and Jean

ANYONE WHO IS INVOLVED WITH CRAFTS DOES NOT THROW ANYTHING AWAY!!!

MONDAY AFTERNOON HIKE



After lunch Brad Bradley led a hike on the Indian Vliiff's Loop Trail near the old campsite (Heyburn). So many people wanted to hike that Betty, Jean, Brad and Howie all drove a van, camper or wagon full of Hikers over to the trailhead at the park headquarters. At this point Howie's vehicle had problems so, while most of us hiked, he and a few friends worked on the truck (it does not run well on water.).

At the beginning of the hike Brad passed out some wild flower reference books. As we proceeded along the trail we identified as many of the multitude of flowers we saw as possible. The view from the top of the cliffs was excellent. We also saw some osprey while up there.

When we returned to the cars some of us went across the road to visit the old campsite. An additional bonus from the trip--muchrooms for Angelo to fix. It was a great day for hiking with ideal weather and everybody seemed to enjoy themselves.



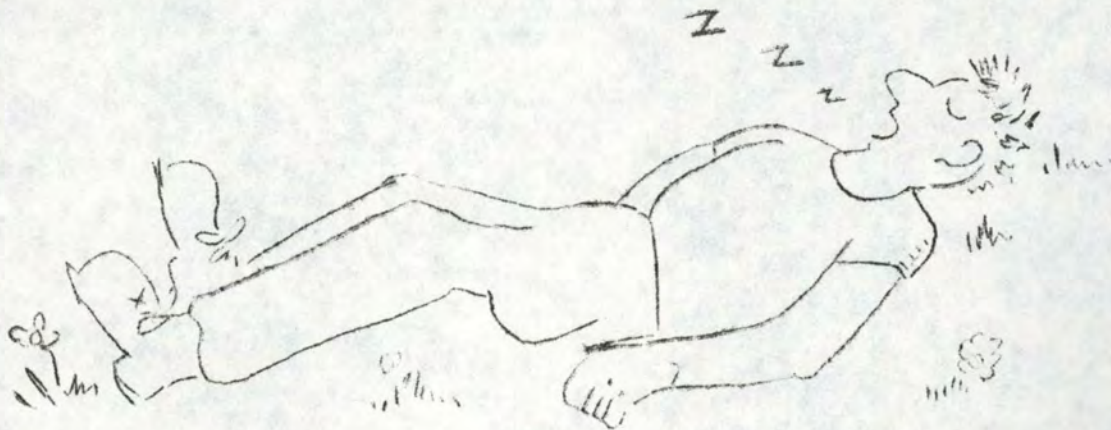
TECHNIQUE FOR ACHIEVING  
THE RELAXATION RESPONSE

1. Find a quiet place--preferably alone.
2. Get physically comfortable.
  - a. To sleep--lie down
  - b. To focus your mind or just to become more aware and open--sit with spine serving as center of gravity; head body well-centered and balanced.

NOTE: You may wish to loosen tight clothes.  
Don't cross arms or legs.  
Don't put hands together.
3. Reduce the sensory input to your brain.
  - a. With the eyes open technique--stare at some bright object: a light, vase, etc.
  - b. With eyes closed--repeat subliminally some non-stimulating word or phrase.

NOTE: When unwanted thoughts come to your mind, gently push them aside and proceed to meditate.
4. Relax systematically all muscle area in your body. Many people find it useful to tense a group of muscles first then relax half-way--then all the way. The important thing is to become aware of the good feelings that accompany each new level of deeper relaxation.
5. Practice relaxation for about 20 minutes shortly after you awake and before you go to sleep.

NOTE: a. Don't try too hard--just allow yourself to relax.  
b. Don't drink coffee, tea or any stimulant prior to relaxing.  
c. Don't relax for 1½ hours after a meal.



CARVING --!  
Wood, Soap Stone, Wax or soap

by Angelo Rovetto

TOOLS: A sharp pock  
A pointed Stick  
Pocket Knife  
Chisel

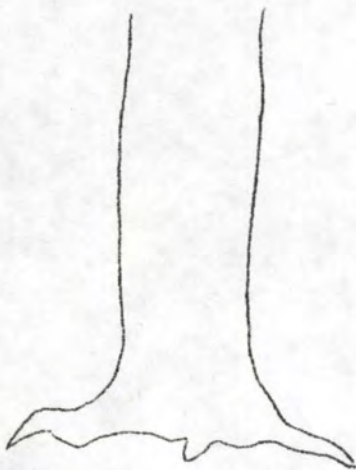
Many materials can be carved or formed simply by scrapping of cutting.

Soap stone lends itself beautifully for the beginner because simply rubbing it gives it a polish -- it is enduring and gets finer with age.

Don't plan to carve something; just whittle, carve and polish and something will come of it. Doing something special will come in time.

Youngsters enjoy this and adults produce surprising results and without a goal it is tranquil relaxation and a perfect atmosphere for fine conversation or discussion.

Use it at any time!



## Fly-tying by Burton Olsen

FLY-TYING is the art of building up successive layers of materials on a hook, by placing them in such fashion that they will imitate nymphs, insects or minnows as desired by the tyer.

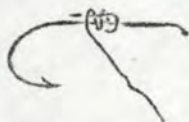
The following instructions outline the material and tools required to make a wet fly using Bruder & Sorg fly-tying vises.

Materials Required: Eyed, rather large hook--silk or nylon tying thread--feather for tail--wool yarn or silk floss for body--tinsel for ribbing--hackle--feathers with straight quill and webbing alike on both sides of quill-sticky wax--cement.

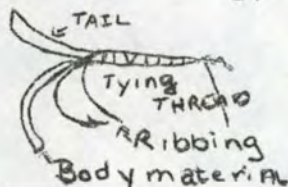
Tools: Vise, hackle pliers and bodkin.

### MAKING A WET FLY

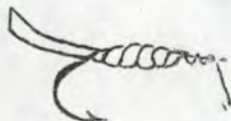
1. Hold hook in vise, and firmly attach about eighteen inches of well waxed thread to the center of the hook shank by winding its end under back towards the hook bend. This tying thread is the foundation binder of the entire fly and its unused portion must be free to work with at all times. A pair of hackle pliers or other weight applied to the free end of the thread will help to keep it from unwinding when not being held or tied by a half-hitch.



2. Place wisp of feather on top of hook towards the bend to form a tail. Wind the thread over wisps of feather as shown in the diagram. Attach the ends of the body material and ribbing by a few more turns of thread. Wind the tying thread tightly towards the hook eye so that the body material can be wound over it.



3. Wind the body material over the tying thread to form a smooth body of good shape and size, leaving the front third of the hook bare. Bind the loose end of the body to shank with tying thread and trim off excess material. Wind the ribbing forward over the body in evenly spaced helical turns. Bind the free end of the tinsel and trim it.



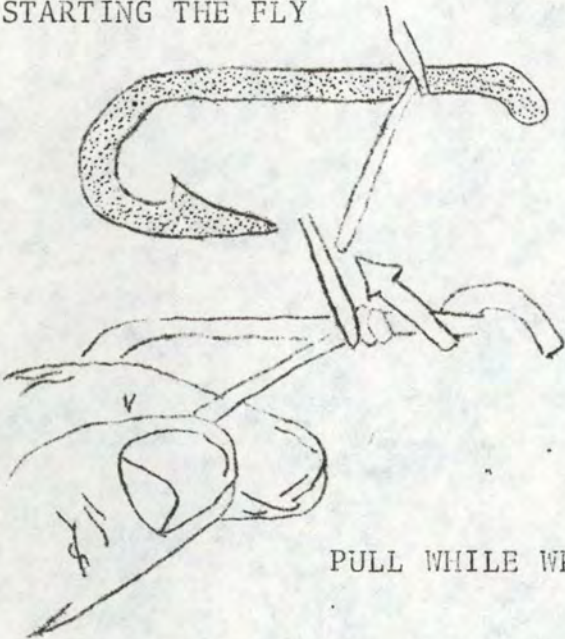
4. Draw a hackle between thumb and finger to make the fibers stand out at right angles to the quill. Bind the tip of the hackle to the shank close to the end of the body with the shiny side of the hackle toward you. Wind the hackle edgewise around the shank, using care to keep the fibers free and radiating nicely from the shank. Bind the hackle with thread and cut off any excess hackle. Finish off the head with a few more turns of thread and a drop of cement. You have now built a hackle fly.



5. Adding a pair of wings. Take a large feather that has a straight quill and webbing the same size and shape on both sides of the quill. Cut equal pieces of webbing from each side of the quill. Make these pieces the proper size for the wings. Hold them between the left thumb and finger with the tips even and the concave sides together in perfect alignment. Place these over the hook shank in proper wing position and bind them firmly, close to the hackle. It will take practice to keep the wings flat and upright while tying in, but it can be done beautifully. Now, trim off the excess butts of the wings and form a neat head with a few extra turns of thread. Fasten the tying thread permanently with a few half-hitches and a drop of cement. Cut off the tying thread and you have a fly. Preen it up a bit with the bodkin if necessary.



STARTING THE FLY

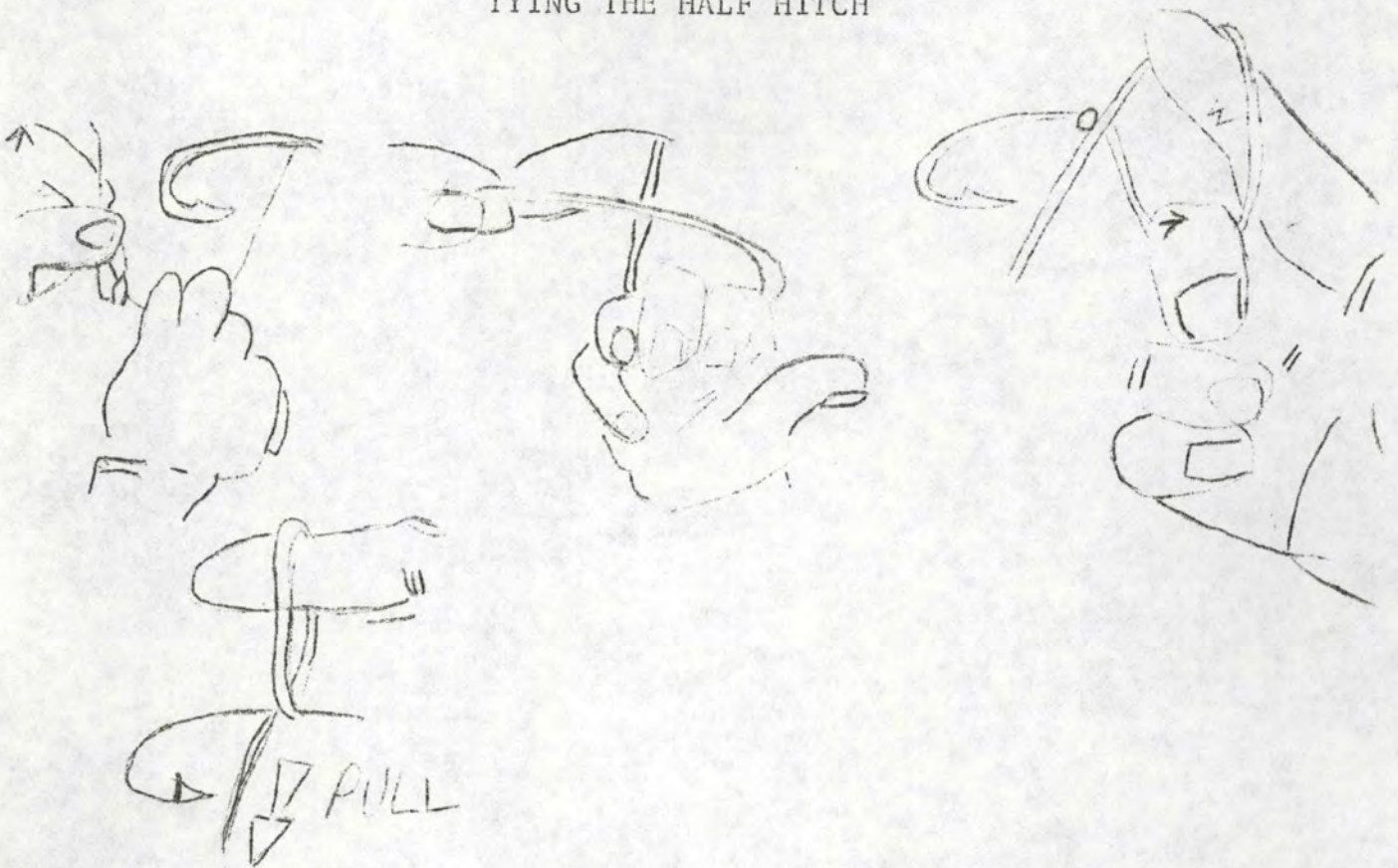


PULL WHILE WRAPPING

To attach the thread to the hook, simply put the thread over the hook, and start wrapping the thread over itself.

To make the windings as even and as close together as possible, pull the end that is being wrapped over out to the side of the hook at a 45 degree angle. This will cause the windings to slide neatly into place and form a solid foundation upon which to work from. If you have problems with your materials slipping around the hook, try this and it will help.

TYING THE HALF HITCH



Half hitches are necessary to prevent the tying silk from becoming loose at any time while tying and during actual use. To tie this knot, pull the thread out tight with the left hand (if left-handed --reverse). Form a loop by turning hand over, and then bring the thread that crosses on top under the eye of the hook. Keep the thread tight, and remove the second finger. Then use the second finger to keep the knot solid while the first finger is removed and the knot is pulled tight.



KAYAKING --

Brad brought a Klipper folding two-person flat-water Kayak to camp. Each day one or two persons have taken a paddle.

Brad asked me, David, on the first day to help him put the Kayak together and go for a short trip. Well, putting the Kayak together was quite an experience considering Brad had never done it without the instructions. But, by the time we were through assembling it, about 8 other people had put in their "two cents worth". All very helpful to the cause. I was the first one out with Brad and he had many interesting things to tell me about it and his travels, all intriguing me.

Maureen had opportunity to go Kayaking with Brad on Tuesday. After breakfast, he came and asked me if I would like to take my camera, and go out in the Kayak to take pictures of the Osprey, which are now resting, either along the shoreline in the trees, or on pilings in the lake.

Since I had never Kayaked before, it became a very rewarding experience for me. It was beautiful to be able to glide along the water with little effort or noise and to ravel on the water without disrupting the beauty of the make with a motor, engines. etc. Also, we could get fairly close to the osprey's nests, to photograph them and to get a close look without binoculars. That was neat!

I also got to talk with Brad, and learn more about him. He is a beautiful person and I had a wonder ful time.

Thanks Brad!-----

Friday was Mama B's lucky day -- interacting with many BEAUTIFUL PEOPLE throughout the day--from early morning until late at night "Watch out, jHOOTERS, here I am again!"

Intertwined between committee meetings, meals, songs and discussions, Mama B was out on the water's of Coeur d'Alene Lake in a Kayak--learning another form of water furn skills--under the expert tutelage of our world-traveler and guide--BRAD BRADLEY! Tomorrow may be SORE MUSCLE day, but Oh wonder of wonders --the lake is accessible to water fun, other than swimming--  
OH JOY! Many thanks, Brad!!

Thursday was a super special day. Right after breakfast Brad took me Kayaking. It was the first time I'd ever done it. I thought thr ride would be tipsy and have no balance. But, once we were settled, we just slipped through the water. The Kayak rode low in the water and my bare feet could feel the vibration of the water rippling against the canvas shell. I felt very safe and warm snugly stuffed inside. The paddle was beautiful. It took less energy than when you're in a canoe. The feeling was so free and smooth. The wind blowing, waves splashing, the sun in my eyes. I couldn't ask for a better way to start a day. I'll never forget it. Thanks for the memory Brad----Shelly  
-----

Skila,

Your sweet lady  
and I know will always  
be that way. Thanks for  
making my 1st year at  
Chat. fun and exciting.  
Remember I love you,

Friends

Forever,

Karen Biggs

Kayaking - Cont'd

A special memory I will cherish for a long time is the Kayak ride Friday morning with Brad. I always had doubts (and fears) about Kayaks, but soon alleviated all those fears and enjoyed myself thoroughly. The only thing I wonder about is how do you keep from bruising those bhumb knuckles? I, hopefully, will have an opportunity to Kayak again and will look forward to it due to Brad's initiation. Thanks Brad--I love ya.

Sue Yeoman

P.S. Thanks for the breakfast too!!  
-----



## GOLD PANNING

Equipment: Gold Pan, small shovel, wide-mouth jar, folding camp stool, fishing boots.

Burn gold pan upside-down over campfire to blacken. This is necessary so the gold will show better in pan.

Gold is where you find it, so pick anyplace near stream or a lake and fill pan heaping full of dirt, sand, gravel, grass, roots, etc.

Begin panning off by completely immersing in water and with a side-to-side and round motion wash out largest rocks and roots, washing these off IN the pan as they may contain gold particles. Keeping the pan nearly covered with water continue washing, using same motion. When larger objects are dispersed begin by tipping pan away from you and slightly dipping outer edge so as to bring in a small wave, in and rapidly out so as to wash away pea gravel. Wash out all larger sand, being cautious now.

Going into the final and most fun stage, now shake the remaining ore to the corner of the pan away from you, tipping the pan slightly away from you. Covering this sand with only a little water and the pan tipped away from you with a rotating motion gently causing a swirl around the lower corner of pan. Keep the sand in the corner and with each gentle swirl wash larger particles toward back of the small sandbar which forms.

**IMPORTANT--**Black sand is an element compatible with gold, so you should begin to see black sand appearing on front edge of sand bar. Continue until most large pieces are washed to back of bar. Now look for heavy gold dust or nuggets near the front edge of the bar. Fools gold, or mica will have washed to the back with the lighter material. If there is no black sand in the first pan, there will be no gold, so move to a new place. If you see color up front pour entire contents in pan into a wide mouth specimen jar, to be separated out by mercury later.

Panning is "prospecting" and is used to direct you to a find, but should not be considered practical as a source of great income. When a find has been indicated it is practical to use a sluice box.

When sufficient amounts of gold dust or small nuggets are collected in specimen jar, you make a nugget in the following way.

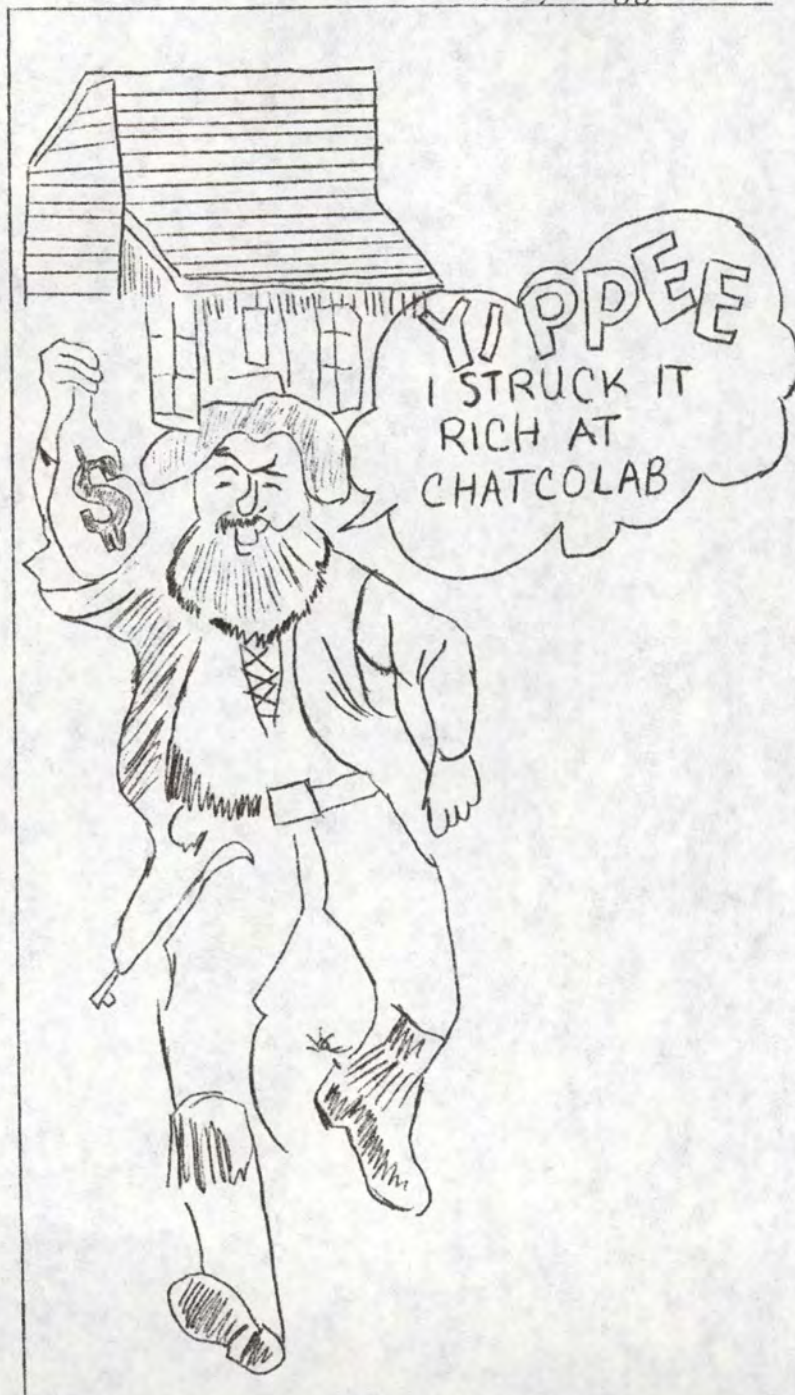
- a. Purchase a small amount of mercury from a pharmacy. This will be used over and over. Roll mercury through specimen covered with small amount of water. Real gold will collect into the mercury, fools gold will not.

gold panning - cont'd

- b. Cut a raw medium sized potatoe half crosswise. Hollow out one half, leaving a thickness of about e/8" forming a dome.
- c. Place gold pan over campfire. Place gold laden mercury in pan. Place potatoe dome over gold, merc. ball. Cook over fire 5-10 min.; peek to see if any mercury has condensed up to potato dome, leaving only nugget reaming. If so, carefully remove potatoe which contains mercury droplets. Now you have made a nugget. An ounce would appear about the size of a small marble.

Hope you all find gold at your rainbow's end.

Betty Biggs



Thanks,  
Betty!!

# FIRST AID KIT - - for Travelling, camp, or car, etc.

By Sue Yoeman

## MATERIALS NEEDED:

- |  |  |
|--|--|
| 1. One 5lb. coffee can                               | 23. Tea + Bullion Cubes                                  |
| 2. Plastic Bag                                       | 24. Packages of Honey                                    |
| 3. Dime and nickel                                   | 25. Pen Light Flashlight                                 |
| 4. One, Two, and Three in. sq.<br>Bandages - sterile | 26. Batteries + Steel Wool<br>(This will ignite a fire!) |
| 5. 1/2" and 1" adhesive and<br>paper tape            | 27. Bee Sting Stuff                                      |
| 6. Sm. pair of scissors                              | 28. Alcohol Pads (antiseptic wipes)                      |
| 7. Methyolate  | 29. Blistex  |
| 8. 1 or 2 triangle ban-<br>dages                     | 30 Safety Pins   |
| 9. Neosporin ointment                                | 31. String, Small Rope                                   |
| 10 Band-aids, various                                | 32. Wire   |
| 11 Salt Tablets                                      | 33. Nail Clippers  |
| 12 Aromatic Ammonia                                  | 34. Aspirin  |
| 13 Pad of paper, pencil                              | 35. Throat Lozenges                                      |
| 14 Mirror  | 36. Camphor Phenique                                     |
| 15 Whistle   | 37. Ace Bandages - 2 + 3 in.                             |
| 16 Sterile 4x4's and<br>2x2's gauzes                 | 38. Nuts of some kind                                    |
| 17 Eye Cup   |  |
| 18 Oval Eye Pads                                     |  |
| 19 Small Knife                                       |  |
| 20 Needles + Thread                                  |  |
| 21 Matches + Pitch Wood                              |  |
| 22 Candle  |  |

Plus any other materials that you may find useful - add them to your kit. This is just a starter.

A first-aid Kit is always a necessity when on the road or at camp. Put the plastic bag into the 5lb. coffee can and fill it with the other materials. Tape the dime and nickel on the lid for an emergency phone call.



THURSDAY CHAT CLASSES

	<u>WHAT</u>	<u>WHO</u>	<u>WHERE</u>
1:30-2:45	Copper beads oil painting God's eyes ribbon fish	Leila Sally Jean "	by book room Fireplace room dining room "
	<u>discussions:</u>		
	brainstorming	Mama B	past boat house
	stages of develop.	Dorothy	campfire ring
	how to moderate	Joan	
	discussion on	Diana	twin cedars
	religion & politics		
	<u>Activities:</u>		
	Techniques of teaching dancing	Burton	by record player
3:00-4:15			
	<u>Crafts:</u>		
	fabric crayons	Susan	fireside room
	<u>Discussions:</u>		
	leading hikes and	Brad	twin cedars
	outdoor cooking		
	fantasy	Pat	boat house
	<u>Activities:</u>		
	Basic dance	Karen	dock
	sq. dance	Poy & Co	record player
	basketball	Ken	court
	singing and		
	songleading	Jean	campfire ring
	techniques of		
	teaching games		
	and game kits	Burton	dining hall

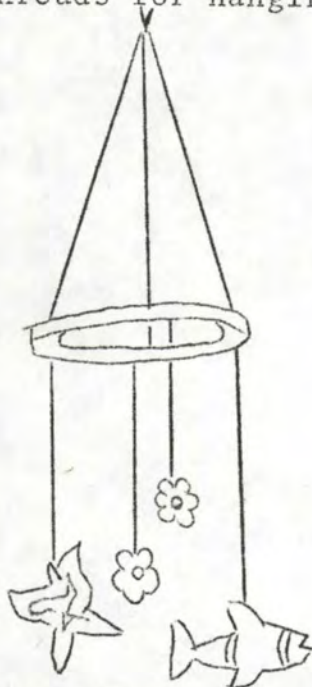
BUTTERFLY & FISH MOBILES  
by Jean Baringer

MATERIALS

Clear plastic wrap or baggie  
Black construction paper  
Permanent dye felt markers  
Glue  
Sharp scissors  
Thread & needle  
Wire or Plastic lid

STEPS

1. Trace desired pattern (Butterfly, Fish, Flower, Star or Church Window) in duplicate. Each figure needs 2 pieces\*.
2. Carefully cut out silouettes, using sharp scissors or exacto knife on protected surface.
3. Cut off a pieve of plastic wrap a little larger than the pattern. Lay on protected surface so ink doesn't go through.
4. Use felt markers to fill in colored areas of design.
5. Glue on black outline to back of plastic wrap design and other design to front of wrap design.
6. Trim off excess plastic wrap.
7. Get ready the mobile hander--if using plastic lid (from butter tub, frosting, etc.) cut out center and put holes in rim.
8. Use needle and thread to attach mobile figures to frame. Add additional threads for hanging.

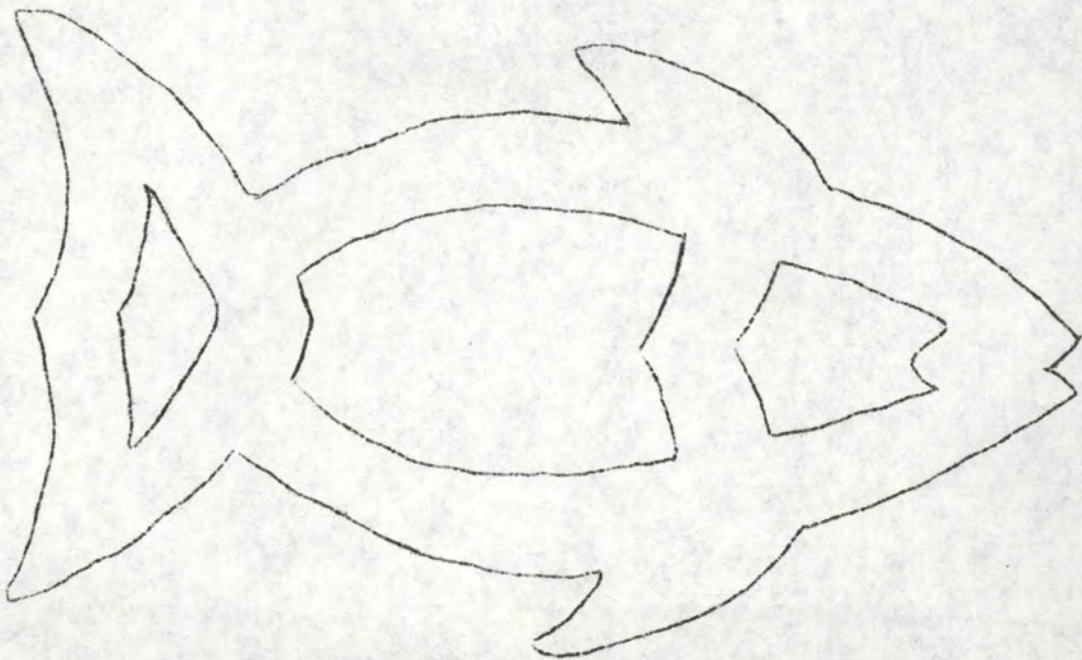
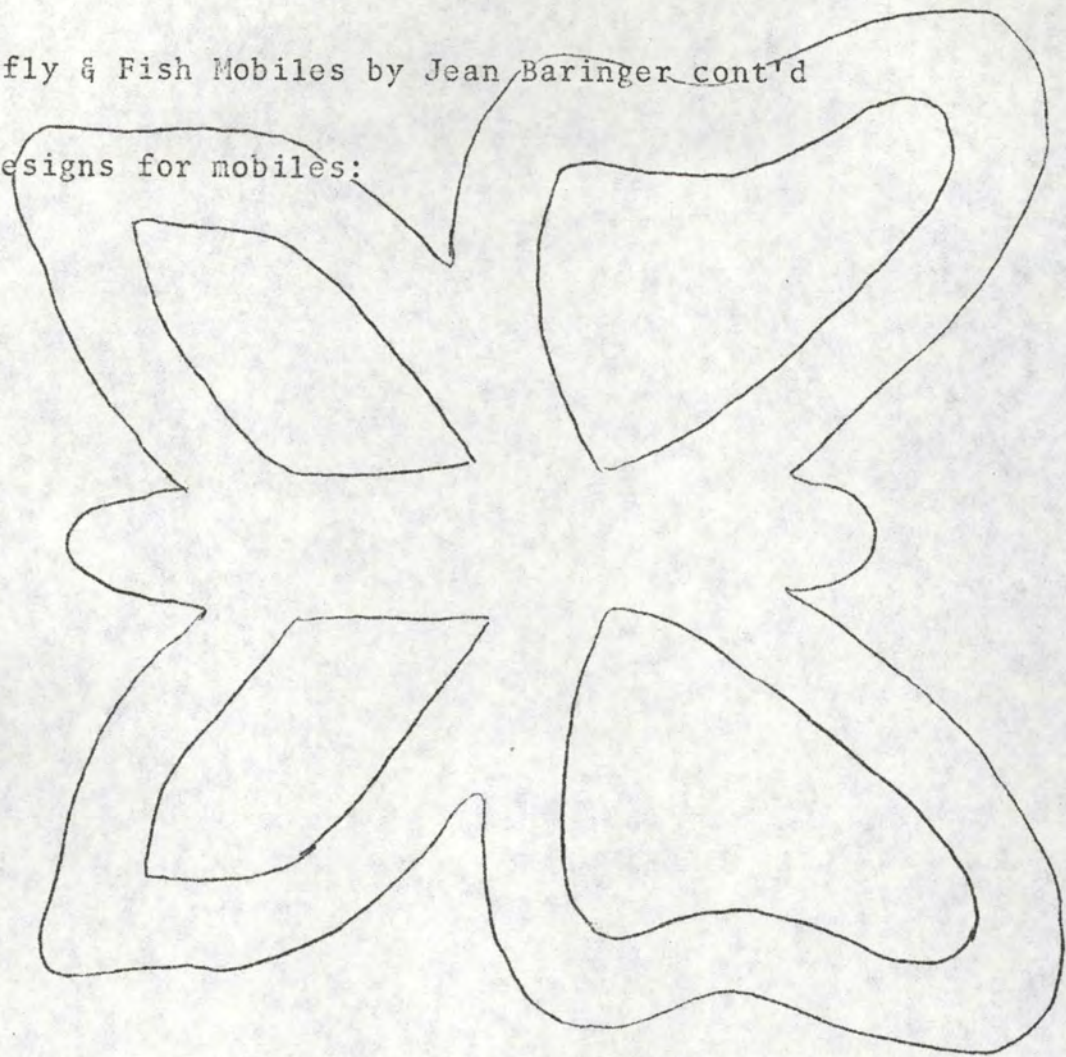


\*PATTERNS-For smaller children, use simple patterns. These were used for 1st & wnd graders. Older persons can handle more complicated designs - Some designs for mobiles follow.

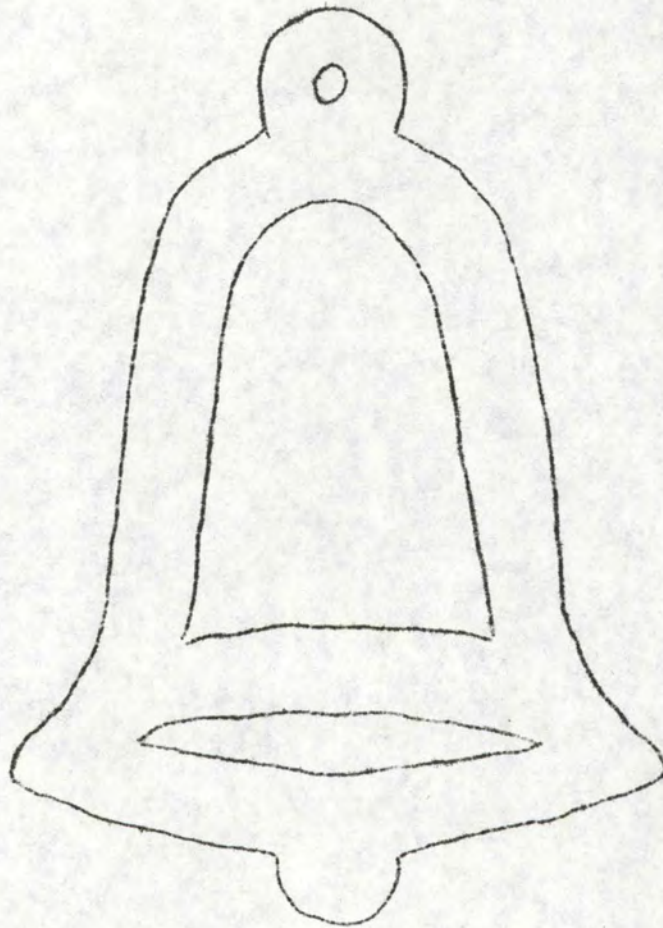


Butterfly & Fish Mobiles by Jean Baringer cont'd

Some designs for mobiles:



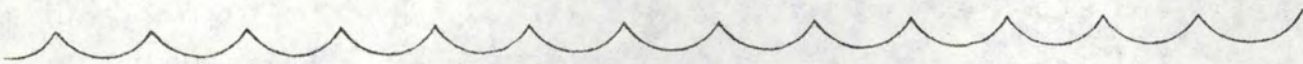
Some designs for mobiles:



Readers may be divided into four classes:

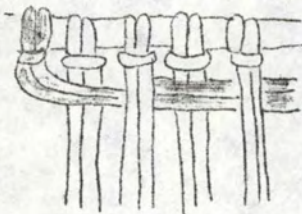
1. Sponges, who absorb all they read and return it nearly in the same state, only a little dirtied.
2. Sand-glasses, who retain nothing and are content to get through a book for the sake of getting through the time.
3. Strain-bags, who retain merely the dregs of what they read.
4. Mogul diamonds, equally rare and valuable, who profit by what they read, and enable others to profit by it also.

Samuel Taylor Coleridge



### FINGER WEAVING

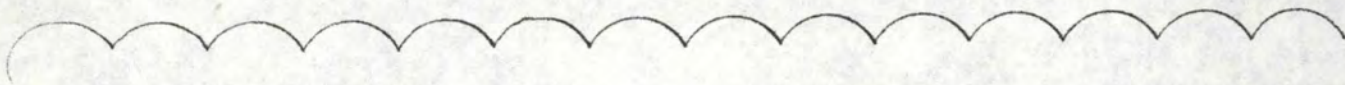
Take an odd number of cords (preferably 5), measuring 3 times as long as desired length, and larkshhead them on rings, or stick.



Take first, 2 strands on leaft and weave - over, under, over, under, etc. You should end by going under.

Continue in this manner always starting with the far left two strands. Then tie off with a knot or macrame wrap.

Shared by Teri Hodgins



BRAD'S BREAKFAST OUTDOORS (mmmmmmmm)

A Small Group of Chatcolabbers enjoyed breakfast and fellowship in the serene, peaceful sitting of the chapel on Wednesday, Thursday, and Friday mornings. Each morning Brad cooked eggs while assistants provided fruit, coffee, and other food to complete the menu. The cooking was done in a teflon coated frying pan over a small backpack stove (Optimus Svea 125 UR) using a tourist cook set. All the food served with the eggs was by courtesy of the GRREAt chat cooks.

Margaret's Eggs

In a teflon coated backpacking frying pan, melt a couple of tablespoons of margarine. I use liquid margarine as it is so easy to backpack. Break two eggs per person into a separate pan and stir just enough to break the yolks, and blend with the whites. For nine people, I used 18 eggs, 1/5 pound of fresh mushrooms, 1/2 pound of cheddar cheese, two green onions, salt, pepper, and paprika. You can either brown the onions and sliced mushrooms before pouring in eggs, or, as I do it, start with the eggs. Stir sparingly; when eggs are about half ( or less) cooked I add mushrooms, green onions, and cubed cheese. Keep the heat low and mix all the ingredients together as they cook. Salt and pepper to taste. Cook to desired consistency, and top generously with paprika and serve hot.

The weather cooperated perfectly all three mornings and the helpers or assistants performed with excellence. These helpers were:

Wed. - Carol Lakey, Laurel Wallbaum  
Thurs - Sue Yeoman, Angelo Rovetto  
Fri. - Karen Biggs, Phil Schwartz

Guests were:

Wed. - Dorothy Clayton, Cal Wallbaum, Maureen Murphy,  
Burton Olsen, Burl Winchester; Sally Heard  
Thurs - Florence Wells, Susan Mc Nall, "Doc Rock" Stephens,  
Lisa Staigmiller, Terri Heard, Bill Heard  
Fri. - Dick Schwartz, Betty Biggs, Shelly Rybach, Marge  
Santeford, Leila Steckleberg.



## "RECYCLABLE" CRAFTS

by Jean Baringer

Here are some ideas you may want to use in your programs. Is your camp program on a low budget with no funds for crafts? Need some ideas from church school crafts program. Is your group having a money raising craft sale (no expenses needed for supplies)? These crafts are based on "throw-away items" which can be made into interesting items.

Please add your ideas to this list.  
What can you do with these items?

Plastic Aerosol can lids (caps)

Bottles, jars

Butter Tubs

Baby Food Jars

Corn Husks

Egg Cartons

Egg shells

Foam Meat Trays

Greeting Cards

Knit scraps

L'egg Eggs

Lids (plastic) from cans

(coffee, ice cream buckets)

Napkins

Potato Chip Cans

Ribbons

Rocks

plastic spoons

pop top pull tabs

pine cones

soap bottles, broom sticks

window shades

wrapping paper

yarn

Aeresol Can Caps - make Easter baskets using pipe cleaner handles, decorate with paint or felt markers, fill with grass and candy

-make recipe holders by filling with plaster of paris and upright fork or clothes pin

Bottles, Jars - make vases by painting outside, cover with masking tape, etc., make hurricane candle by cutting jar, decorating outside, add candle, or cut and make drinking glasses, candy dishes, ash trays, etc.

Baby Food Jars - use as paper weights by filling with water, plastic flowers, glitter or make handy rack with lids nailed to boards, fill jars with screws, nails, buttons, paperclips, rubber bands, etc., use for storing paints, clay, etc.

Butter tubs-flower pots by decorating with masking tape and shoe polish.

Corn husks-make dolls, wreaths, etc.

Egg Cartons-make flowers (tulips, iris, etc.) using stamens, wire, flourist tape, use for fire starters (paper mache kind) filling cups with rolled up newspapers with wick (string or) in center and fill with wax. Separate cups.

Egg shells-flowers, egg tree (decorated with sequins, trims, etc.)

Foam meat trays - cut out shapes for refrigerator decor, picture frames, or little kids mecklaces.

Greeting cards - make placemats by glueing on construction paper, cover with clear contact,

-decoupage on wood, coffee can lids for nametag or tie ornaments or wall plaques

Knit scraps - make soft toys (dolls, balls, blocks, quilts, stuffing toys)

Flat Plastic Lids - frames for mobiles, yarn holders by punching holes and looping yarn through, tree decorations by glueing wrapping paper or trims on.

Festive napkins - mod podge or glue on plaster or wood plaques for pictures, make rock weights, candles (jars)

Potato chip cans or oatmeal boxes - knitting needles or yarn holders (punch holes) in lid, attach handle, decorate outside.

Ribbons - make flower coursages or make fish mobiles

Rocks - make paperweights, people-animal creatures, small rocks for mosaic pictures

Pine cones - flowers on boards or stems, make turkeys by adding features

Pull tabs - chains for curtains, pictures or wall hingings, use for picture hangers (nail to back of plaques)

Soap bottles - making hobby horeses, cut forms to crochet together for purses or bags, make blocks, napkin holders

window shades - make posters, carry-all bags, locker holders, map holders, place mats

wrapping paper - glue on glass jars for candles, on rocks for paper weights, pictures, plaques

yarn - make "Eye of God", corchet into afghans, plastic egg covers, weave into belts, book marks, macrame, mobiles or plant hangers

These will get your list started - add more!!!

## RECYCLABLE ITEMS

### A. Bottle-Jar Cutting

Recyclable bottles can be cut and used for many things. Such as vases, drinking glasses, wind chimes, terrariums, candy dishes, and many other things.

There are many possibilities for this project, as many of the materials cost nothing and others are minimal. Those on the ecology kick should enjoy this project.

#### Materials needed:

1. Some type of bottle cutter (there are many kinds)
2. Glass jars, bottles.
3. Candle
4. Running cold water
5. Knife or a "tapper"
6. Sanding equipment
7. Modge podge, fun podge, etc.
8. Paint brush
9. Used gift wrapping, paper napkins
10. 3-D beads, glo beads
11. Hair spray

#### Steps in making the candle containers:-

1. Wash labels off jars or bottles
2. Adjust cutter to desired position for cutting bottle
3. Score bottle by twisting or turning glass against cutter--makes the sound of tearing tissue paper.
4. Use a knife handle, screwdriver or stick and gently tap the scored line
5. Hold jar in both hands and slowly turn (scored line on bottle) over candle flame -- about 3-4 slow turns.
6. Immediately hold jar under cold running water and turn slowly. Hold both ends with both hands as you may otherwise drop and break one of the two parts.
7. The glass should separate without forcing. If not, repeat the candle flame-cold water treatments again.
8. Sand down edges of cut glass. This can be done by using graphite paper, sand paper, or if available an electric sander.

### TO MAKE CANDLE HOLDERS

9. Cut out wrapping paper size of jar
10. Paint jar with 1 coat of Modge Podge, Fun Podge or similar substance (This is not the same as Elmers glue.)
11. When first coating has dried (10-20 minutes) paint on a second layer of Modge Podge and put on wrapping paper. Smooth out wrinkles, clip bottom edge of paper every 1/2 inch to fold around curved portion. Trim excess off top edge.
12. Paint on 3rd layer of Modge Podge, pour 3-D beads onto painted jar before it dries. Make sure this is over a pie pan or something to catch the excess beads to be re-used.

13. When this layer has dried lightly brush off excess beads. Spray candle holder with hair spray or clear plastic to keep beads on longer.
14. Add a candle and enjoy it.

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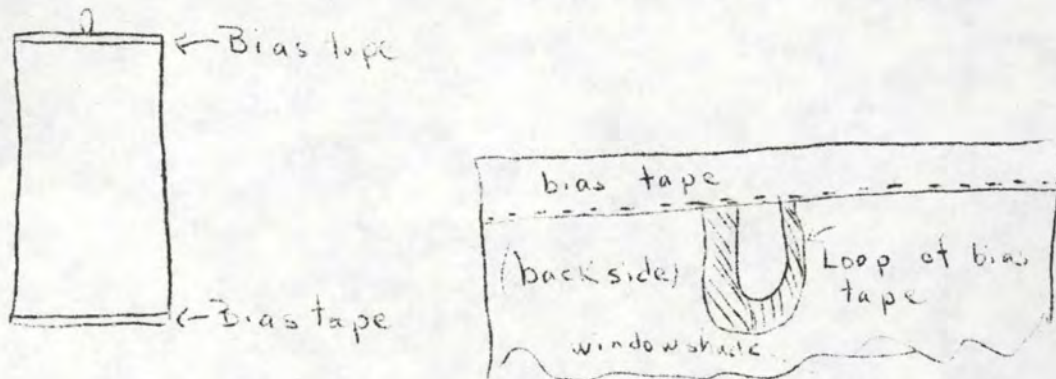
KOHAT

BY  
JEAN BARINGER

RECYCLABLE ITEMS + BOTTLE CUTTING

1. Recyclable bottles can be cut and used for many things.. such as vases, drinking glasses, wind chimes, terrariums, candy dishes, and many other things.. This is on another page in detail.
2. Window shades

Raid the stores that sell window shades, ask clerk if it is ok if you take the cut off ends that are in the barrels. These are cut in various lengths and you can cut these in various lengths too, depending on the size of poster you want. These can be used for mini posters. Paint the shade with acrylic paints (tempera, water colors and some felt markers rub off easily) and or MarksA Lot felt markers. Use remnants of bias tape to sew on the top and bottom of the poster, attaching a loop for a hook.



Some sayings you might use are:

- \* If you see someone without a smile give them one of yours.
- \* Bloom where you are planted.
- \* When life gives you lemons, make lemonade.
- \* A journey of 1000 miles must begin with a single step.
- \* People are lonely because they build walls instead of bridges.
- \* Nothing would be done at all if a man waited till he could do it so well that no one could find fault with it.
- \* Today is the tomorrow you worried about yesterday.
- \* To love someone is to give them room enough to grow.

These can be decorated with appropriate designs, flowers, etc.



# RIBBON FISH MOBILES

by Jean Baringer

**NEED:**

Ribbon - self-stick is best, but any kind will work

Glue - like Elmers, Tacky, etc.

Sequins - small or medium size, or moving eyes

Scissors, needle, thread, wire or twigs for mobile, ruler or tape measure.

The length of the ribbon depends on the width.

Wide ribbon can be split in two pieces.

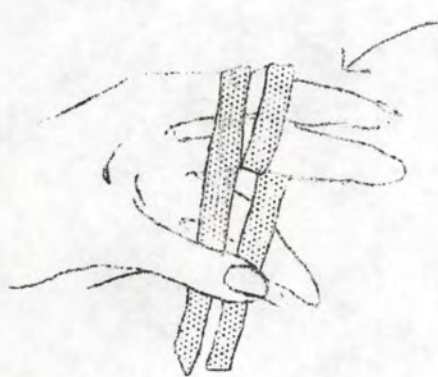
	Width →	7/8"	3/4"	5/8"	1/2"	3/8"	3/8"	1/4"	1/4"	less than 1/4"
Length	Long	2 3/4"	18"-20"	15"	13"	12"	10"	8 1/2"	8"	7 1/2"
	Short	6"	5-6"	4"	4"	3 1/2-4"	3"	3"	3"	3'-2"

**FOR EACH FISH**

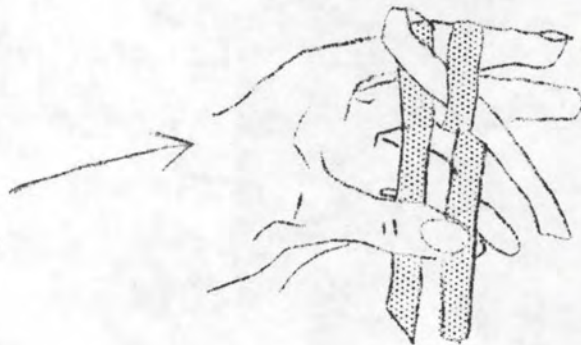
Out 2 long pieces for the body. Out 2 short pieces for the tail.

If fish is one color cut all ribbons one color.

For 2 tone fish cut 1 long and 1 short piece of each color.

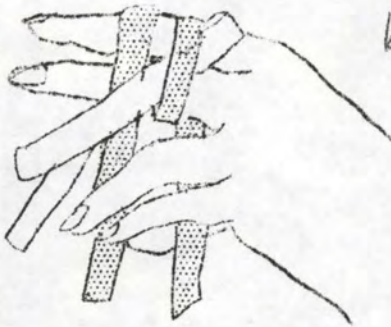


1. Take one length of ribbon and wrap it around fingers twice-from front to back. Spread loops apart and hold tight.

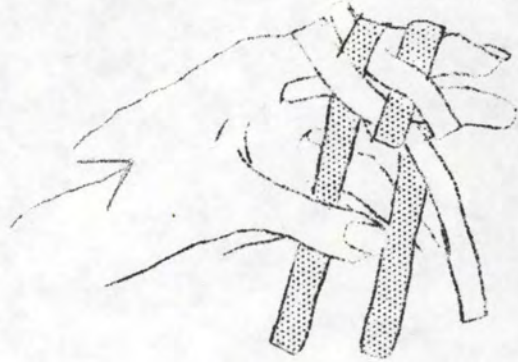


2. Take other ribbon and weave it under the first loop, over the back, around to the back-

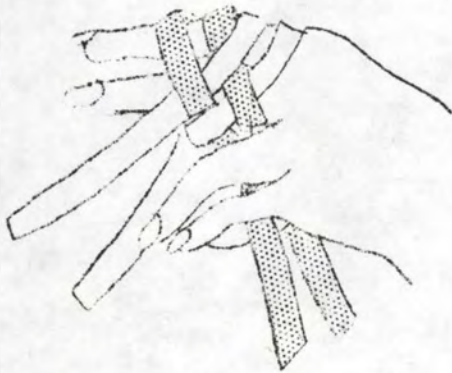
Ribbon Fish Mobile continued



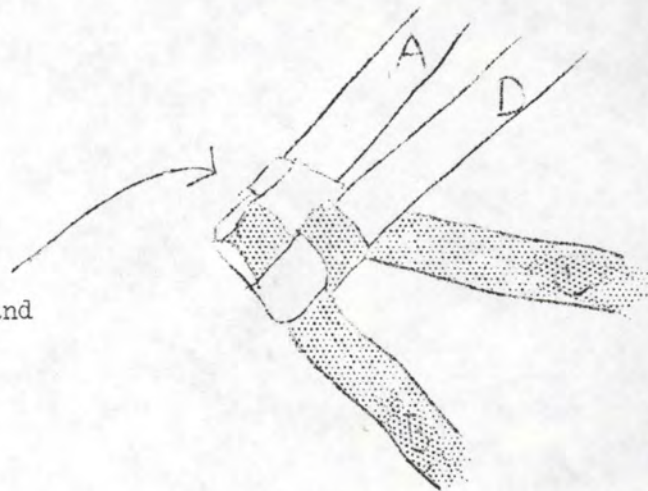
3. Under loop and over the first end. Bring it around under middle finger to the front. This is the "bottom" loop.



4. Continue weaving "top" loop over first, under the second loop to the back-

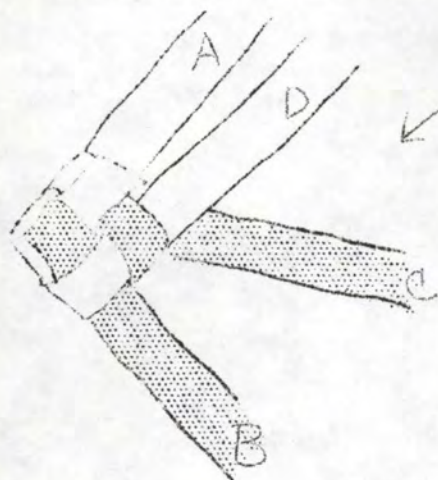


5. Over the loop and under the first loop.



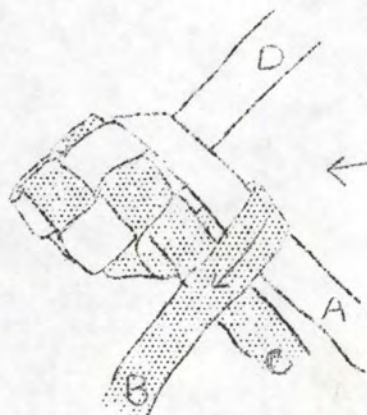
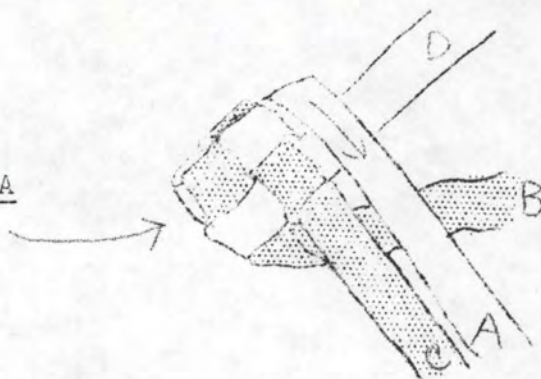
6. Carefully, remove fingers and pull loops to tighten.

Ribbon Fish Mobile continued



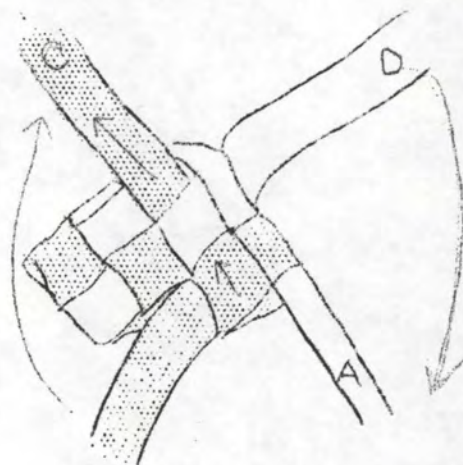
6. <sup>Picture</sup> (repeat)  
Pull loops to tighten. Mark tips of ribbons as shown.

7. Fold A over D and C  
Bring B under C and A

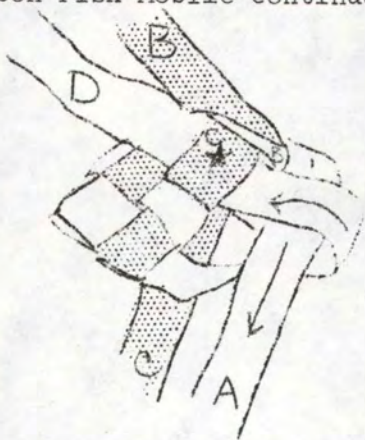


8. and back over A and C.

9. Fold C over B under D and out.  
Pull ends to tighten.  
Flip fish over- top to bottom.

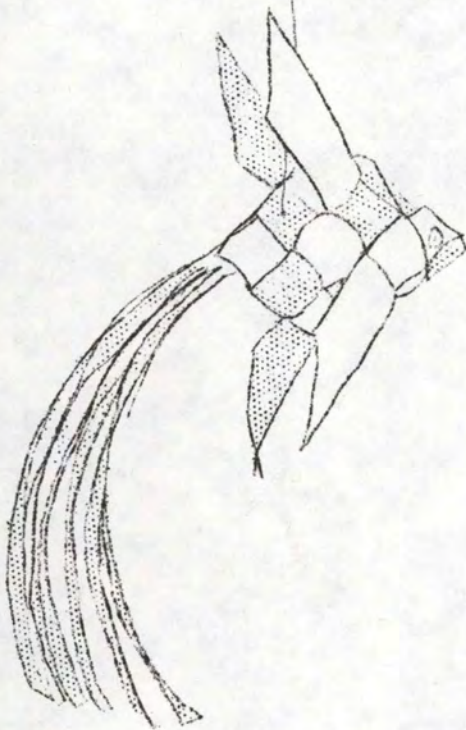
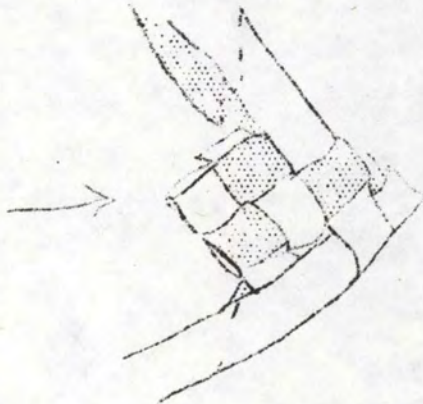


Ribbon Fish Mobile continued



10. Bring (fold) A over D. Fold D over A and through C. (See \* as C) down under B

11. Clip ends of fins. Tighten fish all over.



12. Cut 2 strips of ribbon. Insert and fasten in tail folds. "Shred" to within  $\frac{1}{4}$ " of fish. Add eyes.

Insert thread to back and attach to others for a mobile of your own design.

## COPPER WIRE BRACELET OR NECKLACE

Leila Steckelberg

### MATERIALS AND EQUIPMENT

1. No. 18 or 20 copper wire, preferably lacquered.
2. Pointed nose pliers.
3. Snips or scissors for cutting wire.

Wire is cut 7" lengths. Twenty to twenty-four links are required for a bracelet.

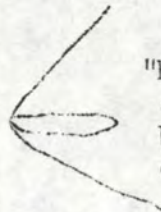
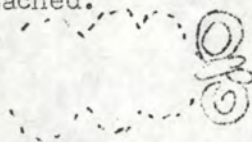
Diagrammatically they are constructed as follows:



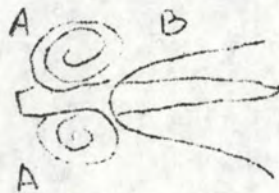
### SUGGESTIONS:

- 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.

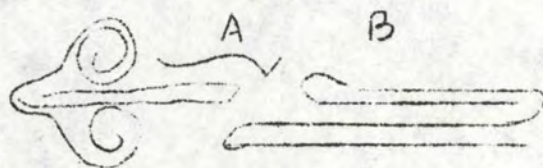
After the bracelet has been assembled, the "hook" links is attached.



"hook" links 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.

These bracelets, necklaces, and matching earrings are sometimes called Egyptian because a similar kind of jewelry was made of wire in Egypt about 2,000 B.C. each bracelet or necklace (cont.)

## 2. Coiled-Wire Jewelry (cont.)

consists of a series of sections equal to the desired length of the finished piece. Each section is formed as follows:

Bend a loop in the center of each piece of wire with the long nosed pliers and then make the concentric circles in each end of each piece, winding to the outside. It is a good idea to make a full-sized drawing of one section to serve as a guide since each section must be identical.

When all the sections are made, place each one on top of several layers of newspaper and pound it with a small wooden mallet or the heel of a shoe, (do not use a metal hammer, since it will mark the wire,) to flatten and stiffen it if desired.

Using the pliers, bend down the loop of each section until it forms a right angle, move about 1/8" and make another right angle and then push the loop down toward the coils with your fingers. The sections are then linked together by inserting the loop of one section down through the loop of another section. Pinch the loop of the section you have added until it is flat against the first section.

When you have joined enough sections to make the piece the desired length, add a hook to one end and a jump ring to the opposite end. The hook is best made by a coiled section similar to the other sections, but with a much longer length of wire between the two coils to form the hook.



8 Earring

## SPIRAL COIL JEWELRY

This is one of the easiest kinds of coiled-wire jewelry to make. Use 16 or 18 gauge copper wire.

The wire is wound around a pencil, coils close together. When most of the pencil is covered, remove the coiled wire and cut it into short sections. Each section contains four complete rounds or circles of the wire. To cut the wire easily, bend each section away from the rest of the coil.

For a bracelet, about 22 sections will be needed. When these have all been coiled and cut, they are joined together by the end of one section being passed down through the center of another section and then wound through the other one by turning it around and around. When the bracelet is long enough, make a jump ring of 14 gauge wire and insert it through one of the end sections.

A necklace is made in exactly the same way, but is much longer. Earrings are made by cementing one or more four-circle sections to earring backs.



Bead Making  
Leila Steckelberg

The ultimate in fashioning your own jewelry.

The bead making process is not at all complicated and you probably already have the required tools. The process is one which is easy to master and allows you to be creative as you like, turning out beads at the rate of one every three or four minutes.

Tools and materials:

Propane Torch  
1/8" Stainless Steel Rods- 8" to 10" long (bicycle spoke)  
Old Paring Knife  
Heavy crockery dinner plate or oven -wear pie dish  
Sheet of hard asbestos to work on  
Aluminum foil  
Copper tubing- 1/8" to 3/16" inside diameter  
Powdered glass  
Glass lumps and threads

1. Cut the copper tubing into 1/2" to 5/8" lengths.
2. Place powdered glass lumps and threads on 3" square piece of foil.
3. Insert stainless steel rod into copper tube base for snug fit. Make sure rod extends a bit beyond the end of the tube (about 1/8") to assure a nice clean hole from one end to the other.
4. With copper bead base on rod, copper heats quickly when placed over propane torch flame. Have torch laying in a cradle slightly elevated at nozzle end- it is easier to use this way then if the torch is setting upright. Hold copper 1 inch from the darkest part of the flame, rolling rod until copper is red hot.
5. Dip red hot copper base into small pile of A/O flux (transparent powdered glass) on foil- half a teaspoon is plenty and roll until copper is covered. Work on a heat-resistant surface such as hard asbestos sheeting.
6. Roll rod continuously in the flame until melted flux appears bright and shiny ("orange peel" surface). You probably will want to put on a second coat of powdered glass since this is the base coat and you want an even covering. The second (or third or fourth) coat may be a colored glass rather than the flux. Melt all coats after the first one until the glass appears bright, smooth ( not "orange-peel") and shiny.
7. Now roll the hot flux or colored glass covered copper into a small pile of fine glass grains and / or threads, again making sure it is evenly distributed. Do not get glass stuck to rod because it is hard to remove.
8. After you've picked up the glass particals, return work to flame and begin rotating. You've an almost unlimited choice of glass colors to use, so you can be as creative as you know how.



Bead Making Cont.

9. At this point you can control the texture of the bead to suit your taste. Just a small amount of heating will leave it rough, a little more will smooth it, and more will make it all smooth.

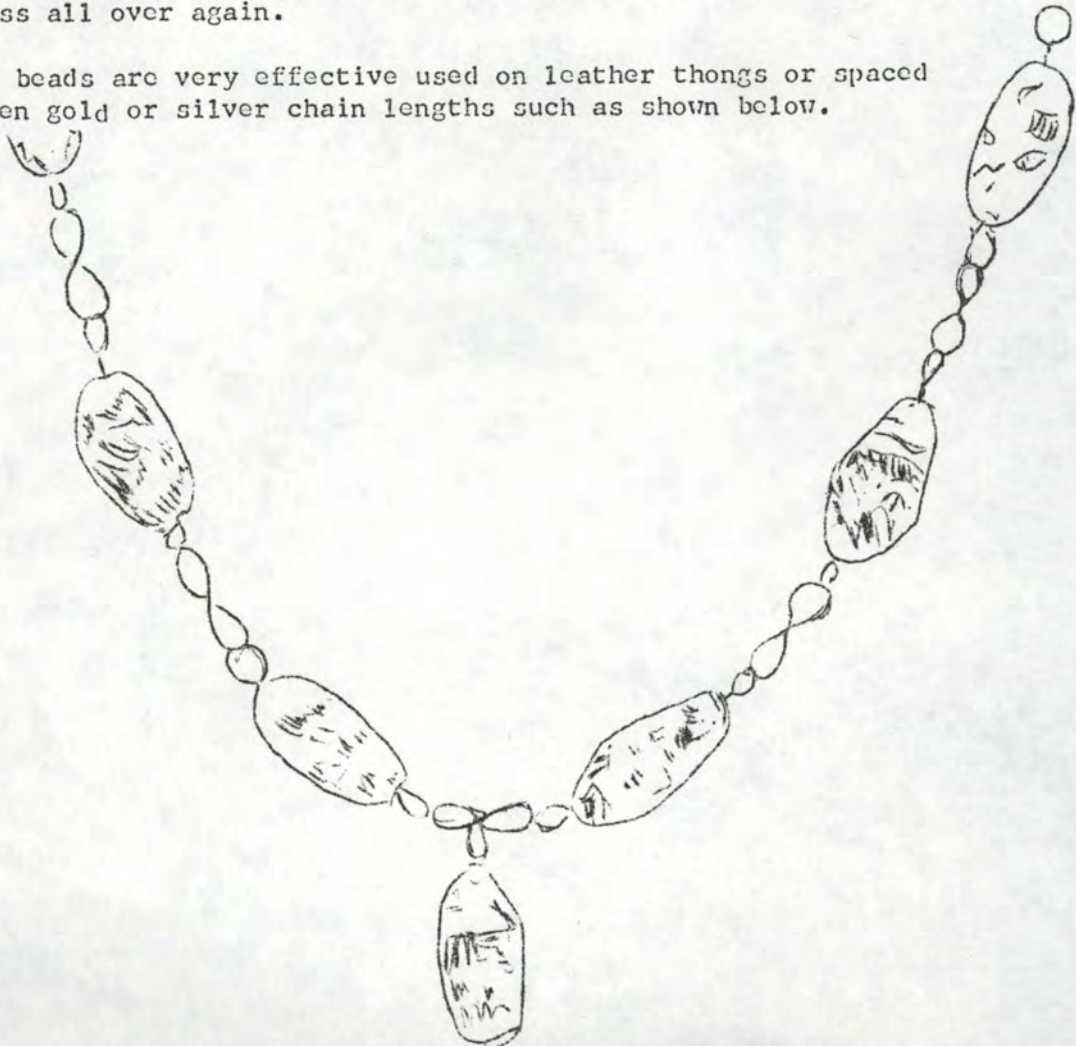
10. Steady rotation of the work over the Propane flame will result in a glass bead that is round or oval and amooth. Working position of the hands is one hand used to turn the stainless steel rod, while the other controls the work and places it carefully in the flame.

11. While in the malten state, the glass bead can be given a variety of shapes with very simple tools. The tip of a discarded ball point pen may be used to create artistic grooving. The paring knife may be used to create flat surfaces.

12. After the bead has reached the state of perfection you desire, remove it from the rod with paring knife you've cooled by dipping in water (cool knife will not stick to glass). The glass bead is still super hot so remove it on the crockery plate, oven-wear pie dish, or on the asbestos pad. A dish is best because the hot bead may roll. Do not touch for some time - it takes a few minutes for the bead to cool.

13. After bead is remove, place rod in flame to soften and clean up residue. Dip rod into beaker of water to cool it and you can begin process all over again.

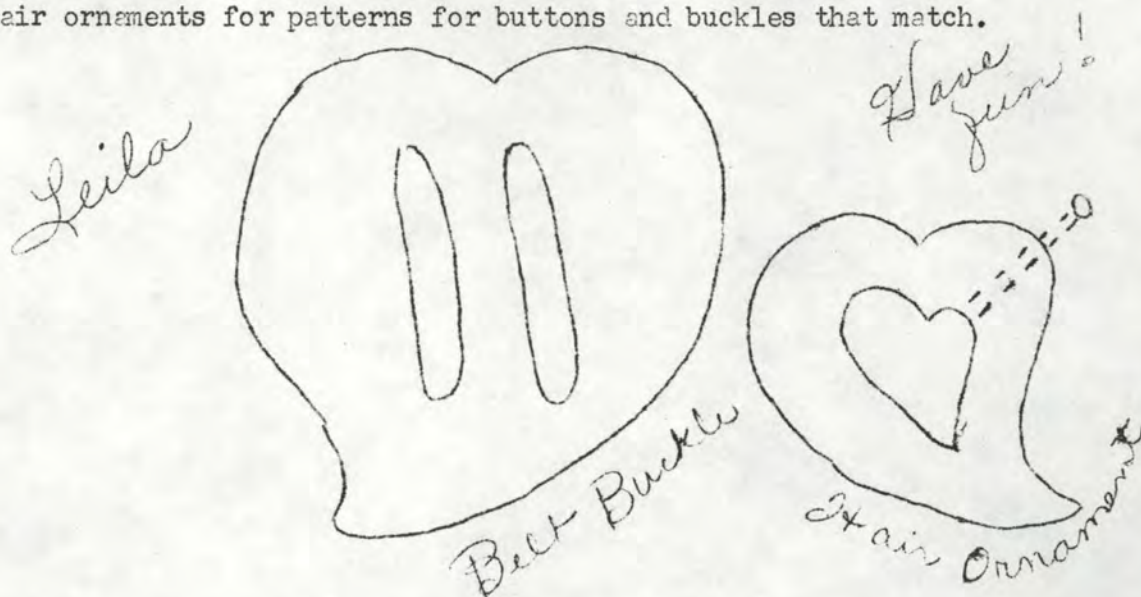
These beads are very effective used on leather thongs or spaced between gold or silver chain lengths such as shown below.



Beautiful jewelry, buttons, etc. may be made from coconut 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! Half shells may be used for hanging baskets and string holders.

Use hair ornaments for patterns for buttons and buckles that match.



## COCONUT SHELL ORNAMENTS

(a recipe from the 1962 notebook, demonstrated by Alura Dodd.)

### COCONUT CANDY

Slice thinly, meat from one coconut. Then make a syrup of 2 cups sugar and 1 cup water, stir until dissolved and boil until it spins a thread. Add sliced coconut and stir, let boil, stirring occasionally until the moisture is used up and sugar has started to crystalize. Spread out on a cookie sheet.

\*\*\*\*\*

A lot of people are like wheelbarrows--  
not good unless pushed.  
Some are like canoes--  
they need to be paddled.  
Some are like kites--  
if you don't keep a string on them they'll fly away.  
Some are like a good watch--  
open face, pure gold, quietly busy and full of good works.

## OJO DE DIOS or EYE OF GOD

Talismans (hangings or mobiles)  
by Jean Baringer

Originally, these were made in North America by the Pueblo and Mexican Indians, and are reputed to bring good luck, good fortune and bodily protection to the owner. A gift of an ojo to a friend would be a way of saying "I wish you all the good things of life." The Cunos (Indians of South Central America) have the custom that when a child is born, the relatives make the baby an ojo of his own, and it is given to the child at puberty. The eye, representing the baby's purity, is usually white, and other colors are added as the child grows, dark for unhappy times, bright for happy.

Ojos were first made by primitive people by winding reeds and fibers in a cross shape - forming a square to seek protection from adverse elements. Now they are collectors' items, colorful, artful decorations, a way of self expression.

They come in all sizes, shapes, colors and textures, and are one of a kind. Fibers used can be exotic threads, wool, mohair, rug yarns, silk twist, crochet thread, and made on wood sticks - popsicle sticks, toothpicks, dowels, hors d'oeuvre sticks, bamboo skewers. Their use may be a wall hanging, mobile, necklace, earrings, gift wrap decor, Christmas tree decor, greeting card enclosures, or used on Indian horst bridles.

### MATERIALS NEEDED:

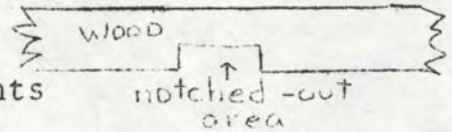
1. Sticks - at least 2 of equal length, narrow, flat, 1/4-3/8" diameter or width. More than 2 for the more complicated designs (not explained here). Rough surfaces are best (dowels, willows, etc. let yarn slide and slacken) or surface can be scratched and roughened up or glue applied to hold yarn in place.
2. Yarn - wool, orlon or mixtures are best (linen & hemp or other unusual fibers cause tension problems). Use nylon for outdoor use. Variety of colors. Traditional ojos are of earthy colors, but modern day ojos are woven in any color scheme. The eye is usually dark (unless for baby). They can pick up color schemes of a certain room.
3. Glue - white household glue
4. Scissors
5. Clothespins

BEFORE YOU START:

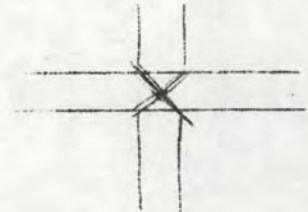
- A. Tension is important - too tight and sticks may break; too loose and ojo looks "sloppy."
- B. Don't use same sequence of colors - change order when used more than once for variety. And, don't have same number of wraps for each color - some wide, some narrow - avoid repetition.
- C. To change color of yarns, glue end of one and start of another to back side of "arm" stick. Let them be snugly twisted or pushed together to avoid unwanted or uneven spaces. (Tied threads lessen the quality of work and are harder to get the knot just where you want it.) Hold glued end in place by hand or clothespin until set.

PROCEDURE:

1. Mark the center of the two sticks and place these 2 points together, causing sticks to form a cross - corners at  $90^{\circ}$  angle. If sticks are thick, these may be notched by using a small hacksaw, X-acto knife or chisel to remove half the depth of the wood at the points where they meet.

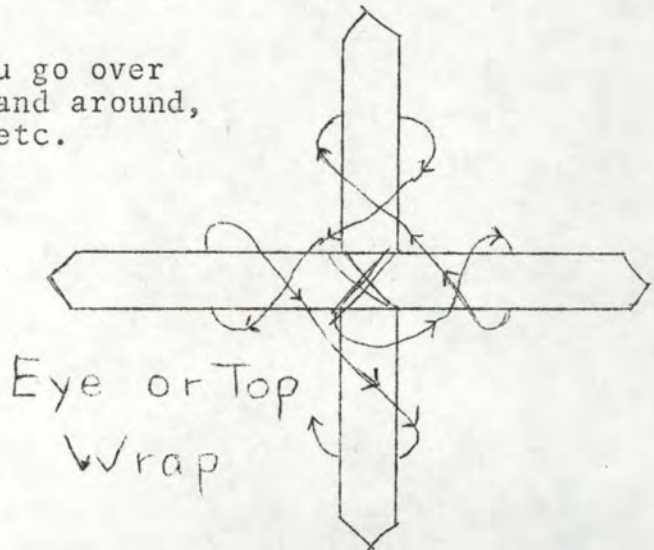


2. Start wrapping yarn around sticks diagonally, several times, forming an "X" over the sticks where they meet. Hold tail end of yarn in place till it is overlapped, or may use a dab of glue.



3. After several wraps to hold sticks in place, start eye - or top wrap. In a counterclockwise direction, wrap yarn over top of stick, under and around on top to next arm of cross.

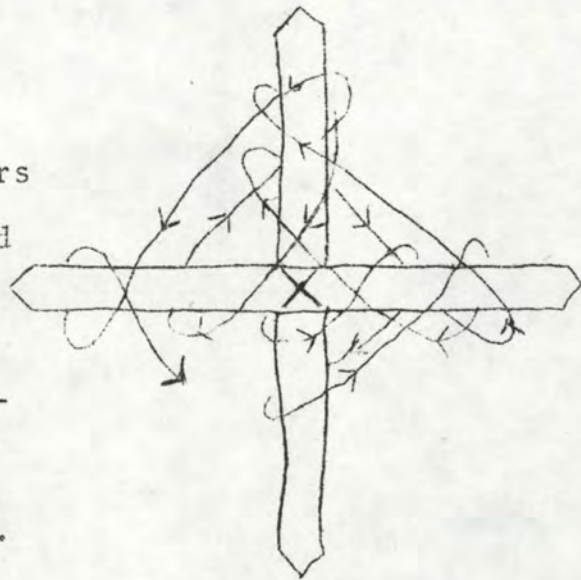
As you get to each arm, you go over and around, next one over and around, next one over and around, etc.



page 3  
hangings or mobiles cont'd.

4. Continue design, changing colors and types of wrap as desired. A few other wraps are explained here.

Double Eye Wrap - when viewed from both sides. Wraps both sides at the same time by passing over 2 sticks (rather than around one), returning to starting point, over the next arm in rotation as in eye wrap.



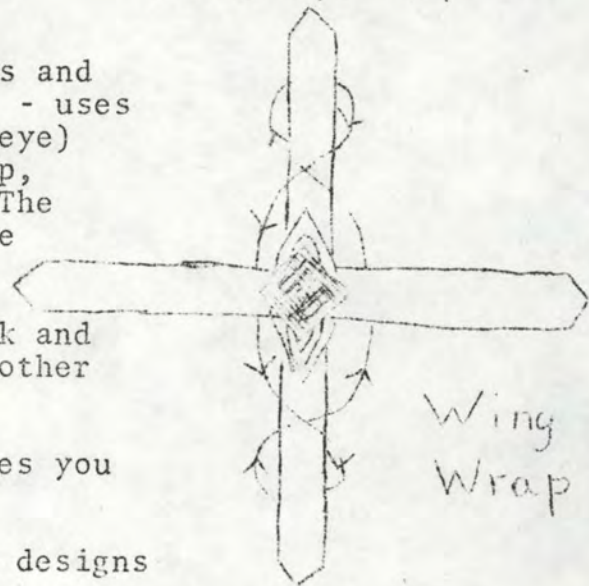
Double Eye Wrap

Wing Wrap - (represents arrows and denotes protection from evil) - uses 2 opposite arms (not 4 as in eye) in the design using a top wrap, going under the other arms. The yarns must lie smoothly on the back.

Work this several times, break and end yarn. Repeat pattern on other 2 arms.

There are others but this gives you a few.

You can make up your own wrap designs as you go- trial & error!



Wing  
Wrap

5. To finish ojo, wrap yarn around ends of sticks, glueing as you go (to cover stick completely on all points). May want to bevel ends of sticks to a point or tie pompoms, tassels, or feathers on ends of sticks. If to be hung, attach a piece of matching yarn to one arm securely.

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This information was taken from "The Creative Ojo Book" by Diane Thomas, 1975, Hunter Publishing Company.

## TELLING STORIES TO CHILDREN

### Basic Principles for Selecting Stories:

1. The story must be interesting.
2. It must be understandable.
3. Does it meet the mood of the age group?
4. Does it teach a Bible truth?
5. Does it fit the social circumstance?
6. The length of the story must consider the attention span of the age group.
7. If it is a Bible story, it must be true to time, place, custom and probability.
8. It must have familiar elements which will give meaning to those who hear it. Does it lead from the known to the unknown?
9. It should inform, entertain, provoke questions and challenge.
10. What does the story mean to you?

### The Presentation of the Story

1. See your story.  
If you are to make anyone see it, you must see it yourself.
2. Feel your story.  
If it is to touch your class, it must first have touched you.
3. Shorten your story.  
It is too long often. Brevity is more desirable. Study the age interest-span of your listeners.
4. Expand your story.  
It is probably meager in necessary background, in details.
5. Master your story.  
Practical repetition is the mother of stories well told; readiness, the secret of classes well held.
6. Repeat your story.  
Don't be afraid of retelling a good story. Everyone loves a "twice-told tale."

### Hints for the Storyteller

1. Be natural
2. Have poise--"the outward expression of inward ease."
3. Use natural gestures such as a cultured, vivacious person would use if he were telling an interesting incident in his own life.
4. Stand erect before your audience.
5. Maintain eye contact with your entire audience.
6. Cultivate a pleasing voice. Avoid monotone of tone.

7. At times make use of a slight pause before or after an important statement of truth or fact.
6. Tell only those stories which have in them a message for you. Tell the story without making an application. Permit the excellent presentation of the story itself to do the work involved in an application made in a lesson taught.

From:

40 Stories for You to Tell by Gladys M. Talbot. Chicago: Moody Press.

Stories I Love to Tell by Gladys M. Talbot. Chicago: Moody Press

### Dramatization of the Story:

1. Story told with particular emphasis upon the dramatic features.
2. Asks children for suggestions as to how best to divide it into scenes.
3. Determine what action should take place and how many actors there should be in each scene.
4. The group decide which suggestions shall prevail.
5. Select players for first scene and ask for volunteers, or better, let group determine.
6. Have cast act out scene according to their conceptions, using their own words and spontaneous gestures.
7. Ask for criticism; appreciate good points, get suggestions how to improve action, characterization and dialogue.
8. Ask group to decide on what suggestions are to be used, taking pains to express appreciation for unused offerings.
9. Have scene acted again, embodying approved suggestions.
10. Following same procedure in dramatizing other scenes, using different persons for roles or shifting them to other parts. See every child has an opportunity to try several.
11. Let group select characters for playing all scenes.

From:

The Dramatic Method in Religious Education by W. Carleton Wood.

## COMPOSITION OF THE STORY

### INTRODUCTION:

- a. Answers three questions: who, when, where.
- b. Thru conversation or narrative must give vivid word picture.
- c. Should be short, two to five sentences.
- d. Should arouse curiosity, have an attitude of expectancy.
- e. May employ sense appeal - cold, hunger.
- f. Should introduce characters and get them into action.

### Purpose:

1. To win attention
2. To introduce problem
3. To arouse interest
4. To create atmosphere
5. To set stage
6. To introduce characters

### BODY:

- a. Interest must rise with definiteness and directions.
- b. Must be a succession of events leading to climax (some sort of conflict)
- c. Suspense must grow to climax.

### Purpose:

1. To develop plot
2. To prepare for climax
3. To sustain interest thru suspense

### CLIMAX:

- a. Secret revealed; difficulty solved.
- b. Simple, quickly told.
- c. Moral issue satisfied.
- d. Determined by purpose.

### Purpose:

1. To focus point of story
2. To solve problem
3. To demonstrate the moral

### CONCLUSION:

- a. Short and pleasing.
- b. Must usher characters off in a way which leaves mind at rest.
- c. Mind should be at rest on a higher level than at beginning of story.
- d. Unity of story upheld without moral.

### Purpose:

1. To set mind at rest.
2. To show story has arrived.
3. To dispose of all the characters

## CHILDREN'S STORY INTERESTS

### Preschool (0-5)

#### REALISTIC PERIOD

Nature - birds, flowers, animals, pets  
Other children, babies  
Home life  
Self-centered relations  
Neighbors  
Rhythmic stories  
Familiar experiences

Length: 3-5 min.

Hints: Simple sentences  
" vocabulary  
Repetition  
Rhythmic form  
Direct discourse  
Concrete (no symbolism)

### Primary (6-8)

#### IMAGINATIVE PERIOD

Fairy tales  
Supernatural stories (miracles)  
Imagination feeders  
Problem-solving stories (helping, sharing, giving, bravery, goodness)

Length: 8-10 min.

Hints: Plot more complex (suspense)

### Junior (9-12)

#### HEROIC PERIOD

True stories  
Adventure  
Hero Tales-Biography  
Action  
Achievement-Missionary  
Sequence stories  
Service stories  
Travel-Speel  
Historical interest  
Sense of law and order  
Length: 10-12 min.

### Avoid:

Trash (comics, dime novel)  
Sentimental love  
Divorce and scandal  
Disrespect  
Fear - Gruesomeness  
Femininity - Profanity  
Impossibility  
Overuse of humor

### STUDYING THE STORY

1. Read to get the general perspective.  
Read to get the author's purpose.  
Read to grasp the essential unity.
2. Analyse
  - a. Write down characters, place, rhythmic phrases, plot incidents.
  - b. Determine: Beginning  
Climax  
Conclusion  
Steps to climax
  - c. Establish your purpose in use of story
3. Visualize
  - a. See actions of story as moving pictures (avoid monotony of bare facts)
  - b. Build around each event necessary conversation, supplemental action and description (fill in background without too much detail.)
4. Vitalize for your group
  - a. Rework introduction, climax and conclusion to fit your group needs.
5. Read critically revised story, unify.
  - a. Does it have lots of sense appeal - opportunity for experience?
6. Memorize--beginning, ending and choice passages.
7. Rehearse aloud. Tell. Reread. Retell  
Master story through practice
8. Present story to group.

### PITFALLS TO AVOID

1. Failure to appreciate spirit of story.
2. Lack of definite thinking, relating theme to group.
3. Self-consciousness (message not self important).
4. Memorization of text is dangerous (limits imagination).
5. Limited or unfamiliar vocabulary.
6. Failure to enunciate and articulate.
7. "I forgot." Weave forgotten things in or leave it out.
8. Poor preparation - use of notes.
9. Patronizing air (talking down to audience.)
10. Added moral.
11. Imitation of actions of characters rather than letting voice be eyes, ears, hands and feet to hearers.

### TELLING THE STORY

1. Forget yourself
  - a. Be well prepared
  - b. Be careful of dress and manners.
  - c. Be in tune with God.
2. Live your message.
  - a. Be natural--breathe deeply.
  - b. Be clear and graphic in expression.
  - c. Be unhurried.
  - d. Be versatile--cover mistakes by inventing another detail
  - e. Be confident, "Live with the story before you tell it and you will live it when you tell it."
3. Reach your audience.
  - a. Be in eye contact with entire audience. Your message is for each one.
  - b. Be aware of group interest and response through use of pause, change of tempo, etc.
  - c. Be sure to follow up story with opportunity for expression.

### TECHNIQUES TO CULTIVATE

1. Short, concise sentences.
2. Direct discourse.
3. Pleasing voice, tone variation.
4. Distinct enunciation; good English.
5. Rhythmic phrases.
6. Varying time, pause for emphasis.
7. Influence of time of day in creating atmosphere in story-telling.
8. Use of natural gestures.
9. Use of sense appeals.
10. Use of pictures before or after telling; it is possible to draw while you tell a story.
11. Keep company with great stories.
12. Outline good stories as you hear or read them.
13. Cultivate spiritual life so that the Holy Spirit may use your stories to point to Christ, and growth in Him.

### BASES FOR STORY

#### BASES FOR STORY SELECTION

1. Is it a good story?
2. Is it suited to the group?
3. Does it fit the storyteller?
- r. Is it suited to the purpose intended?



## USING SKITS SUCCESSFULLY

### WHAT ARE STUNTS?

"An original brief dramatic production which is purely for pleasure is called a stunt. It may be a published production or original. Dramatic productions can be used as well for fun as for worship. The difference is in the subject matter. Original stunts are best. It is difficult to find prepared material that has not been used again and again. Creative dramatics or making your own production is an answer to this difficulty."<sup>1</sup>

### SOURCES OF MATERIAL

"There are several sources of material from which humorous dramatic productions can be made. Happenings of the past, local and national, offer challenging opportunities for humorous skits. Of course dramatic license is always permitted. Recent happenings which are familiar to all present never fail to give enjoyment to participants and audience."<sup>2</sup> (See attached list of suggested books for helps.)

### TYPES OF SKITS

1. Song stunt - leader leads song with different motions.
2. Audience response - Directions by leader beforehand: When certain words are mentioned, audience gallops, hisses, sighs, swoons, laughs, etc., as a story is read.
3. Audience participation - Audience member is goat of stunt (ping-pong blowing.)
4. Letter reading - such as at camp a make-believe love letter highly perfumed read for benefit of campers at the expense of one camper.
5. Echo skit - used mainly for warm-up of the audience.
6. Pantomime skits.
7. Short plays written by campers - let the laugh be on the leaders.
8. Readings and reading choruses
9. Reading rehearsals - assign parts and act spontaneously.
10. Ballad dramatizations.
11. Shadow plays
12. Tableaux
13. Dialogue

### WHERE CAN SKITS BE USED?

1. Training Union
2. Sunday School
3. Special programs of the church
4. Parties of different classes
5. Sunday evening services
6. Family socials
7. Vacation Bible Schools
8. Woman's Missionary Union
9. Church clubs
10. Youth camps and assemblies
11. Banquets
12. Conventions

### WHY USE SKITS?

1. Appeals to all ages
2. Affords maximum participation
3. Makes information vivid
4. Develops imagination and personality
5. Helps develop other desirable qualities such as understanding
6. Creates friendships
7. It is a means of letting loose and relieving tension.
8. Establishes unity in a group.
9. Relaxes both participants and the audience
10. Gives opportunity for self-expression
11. Develops leadership ability, confidence and poise.
12. Takes away feeling of inferiority

### PRODUCTION HINTS

1. Avoid long, difficult plays or pageants that require memorization.
2. Find the proper setting. The effect may be lost if it is given in a spacious, open area, but very impressive at a campfire. Use hill-tops, valleys, shores, outdoor chapels.
3. Have simple costumes - strive for effect rather than elaborate characterization
4. Use a lot of action and little talk for best results
5. Let imagination help the setting. If a tree is needed, don't cut a real one, use a person from the audience
6. Use the crudest props for best effect - the outside curtain may be members of the cast who stand.

<sup>1</sup>Barnard, Floy Merwyn, Drama in the Churches, Broadman Press, Nashville

<sup>2</sup>Ibid.

- close together in a straight line at the front of the platform. When the curtain is ready to open, the line divides in the center and files out in opposite directions.
7. Encourage small, everyday actions and events in the preparation of skits.
  8. Encourage originality, but discourage lampoons or stunts that are too personal or that might hurt or ridicule anyone.
  9. Inject an element of surprise or suspense into camp activities. A new twist to an old idea often lifts it from the commonplace.
  10. Be careful not to mock sacred things.
- b. Relax the throat and jaw muscles.
  - c. The sigh and yawn are the ideal situation for a good tone.
  - d. Stand up straight! Good posture helps in breathing.
6. Cooperation with the director imperative.
    - a. Punctuality
    - b. Full attention
    - c. Cheerfully accepting suggestions

DO'S AND DON'TS  
FOR PARTICIPANTS

HELPING TO INTERPRET CHARACTERS

1. Director should stimulate the thinking of the group by challenging their imagination - get them to visualize the character they are portraying.
  2. Each player should understand the meaning of the lines - a general discussion with ideas from the group may be helpful.
  3. Utilize pantomiming - all gestures should be meaningful, seek for naturalness.
  4. Seek to make the voice adequate.
    - a. Do not allow voices to die out at the end of sentences or phrase. The last phrase may be the most important part of the thought.
    - b. Emphasis is important and should be utilized on ideas that need pointing up
    - c. Pauses are necessary for clear speaking.
    - d. Variety in speed and pitch aids in making the words more meaningful
    - e. Pronunciation should be correct and uniform - or purposely otherwise.
    - f. Actors should be thoroughly familiar with what they are to say, then think and feel it.
    - g. Avoid sounding deliberate - strive for spontaneous and natural tones.
  5. Practice correct breathing.
    - a. Control the breath by the muscles of the abdomen rather
1. Do not apologize for your material, either by word or gesture. Assume it is the funniest, most original material in the world.
  2. Show enthusiasm for the skit throughout the entire performance
  3. Make plain gestures or movements - avoid wild, meaningless motions which leave the audience baffled, rather than edified.
  4. Don't appear to the audience in costume either before or after the skit. (half the fun is the surprise)
  5. Don't cover the face by newspapers, hands or props.
  6. Conceal nervousness by simple self-control. Don't let your head and eyes move about. By keeping your head and eyes steady, you will appear perfectly at ease.
  7. Wait until the audience has stopped laughing before proceeding with your lines.
  8. Do not look directly at any member in the audience - keep eyes on a level with the hair of your viewers

FOR DIRECTOR

1. Draw attention to specific characters by use of contrasts - a tall player by all shorter ones, vivid colors on one and drab ones on others; all of the cast look at one player's motions.
2. Cue players somewhere outside the wings so that they are already moving naturally when they enter
3. Let principal characters dominate movements - keep minor players from distracting.
4. Watch for slowness in dialogue - the attention of the audience wanders easily.

5. Don't expect perfection - comedy is often sharpened by mishaps.
6. Analyse your skit when finished and see how it can be improved.

FOR SOUND EFFECTS

1. Add a violin to sad scenes. Any musical background adds to comedy effect. Keep musicians unseen.
2. Let people imitate needed sound effects. (from cast)
3. Use the audience.
4. Use records - even if they don't exactly fit the situation.

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EXAMPLE OF PANTOMIMES

"The Hunter"

Player: A hunter  
 Scene: Outdoors

A hunter enters, stalking game. He finally spots a small (imaginary) animal in the bush. He takes careful aim, then lowers the rifle and shakes his head. He holds out a hand about six inches off the ground to indicate the height of the animal. He again shakes his head and smiles indicating that the animal is too small to shoot. This action is repeated twice more, though each time the game is a bit larger and his hand a bit higher than before.

The hunter finally stops cold in his tracks to bend backward as he looks way up at a mammoth (imaginary) animal. He raises his gun and is about to shoot when he suddenly frowns and lowers the rifle. He holds his hand out to the low level of the first animal, then brings it up to the levels of the second and third animals, then stands on tiptoe and attempts to reach level of the present animal.

He goes to the wings, drags out a step-ladder, climbs it, and raises his hand to a level with the animal's head. He shakes his head in calm wonderment at the immense height of the creature. He descends, drags the stepladder off stage, picks up his rifle and again points it at the animal.

Again as he is about to shoot, he frowns, sets down rifle, drags out stepladder and measuring stick, climbs ladder and holds up measuring stick at animal's head. Once more he shakes his head in wonderment at the immense size of the beast. Now he shrugs, descends, puts away ladder and stick, raises rifle to animal.

Once more he lowers it and places a palm a few inches from the floor as he considers the height of the first animal he saw. Next he raises his hand a bit to the height of the second animal, and finally to the height of the third. He now stretches on tiptoe to as high as he can reach as he attempts to measure the height of the present beast. His face suddenly clouds with the realization that he is confronted by a monster. He throws down his rifle, cups his hands, yells, "H-e-e-e-elp!" and races off stage. (Laugh-Awhile Skits and Stunts, Vernon Howard)

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EXAMPLE OF STUNT

"The Peanut Stunt"

Tune: "We Won't Go Home until Morning" or "Farmers in the Dell"

1 (name of one singer) has peanuts

" "

And he's going to give them to you!

2 \_\_\_\_\_ has some candy, etc.

3 \_\_\_\_\_ " " confetti

4 \_\_\_\_\_ " " flowers

5 \_\_\_\_\_ " " chewing gum

6 \_\_\_\_\_ " " rotten eggs.

(use name of each finger)

Singers line up on platform and sing the song indicated with great eclat. As they come to the line "And he's going to give them to you," the singer whose name has been mentioned tosses

what he has to the crowd. The eggs are saved to the last and one egg should "accidentally" fall just before this line is sung. The eggs thrown are mere egg shells with the inside blown out, but use real egg for dropping. (The Fun Encyclopedia, E. O. Harbin)

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#### SUGGESTED SOURCES FOR SKITS

- Barnard, Floy Merwyn, Dramatics in the Churches, Broadman Press, Nashville, TN  
Bryant, Religious Plays that Click, Zondervan Pub. House, Grand Rapids, MI  
Depaw, Arthur M., The Cokesbury Stunts Book, Abingdon-Cokesbury Press, Nashville TN.  
Duran, Clement A., The Program Encyclopedia, Association Press, N.Y.  
Eisenberg, Helen, The Handbook of Skits and Stunts (793 E 36)  
Hammett, Catherine T. and Musselman, Virginia, The Camp Program Book, Assoc. Press, N.Y.  
Harbin, E.O., Phunology, Abingdon-Cokesbury Press, N.Y.  
Howard, Vernon, Laugh Awhile Skits and Stunts, Zondervan Pub. House, Grand Rapids, Michigan  
Howard, Vernon, Quick Comedy Skits, Zondervan Pub. House, Grand Rapids, MI  
Marsh, Nellie E. and Poovey, W.A., Hymn Dramatizations, Standard Pub., Cincinnati.  
Meyer, Jerome S. (Ed.) The Big Fun Book, Halcyon House, Garden City, N.Y.  
Miller, Catherine Athingson, Stunt Night Tonight, Doubleday, Doran & Co, N.Y.  
Miller, Catherine Athingson, Stunts of All Lands, Doubleday, Doran & Co, N.Y.  
Mulac, Margaret, Playleader's Manual, Harper & Bros., N.Y.  
Santa, George, Short Dialogues for Young People's Groups, Zondervan Pub., Grand Rapids, MI  
Santa, George, Plays with a Purpose, CWSB Library of Youth Helps, Vol. 3, Christian Workers' Service Bureau, Redondo Beach, Calif.  
Santa, George, Teen Age Youth Packet (268.352 Sa 5 7G)  
Taylor, Gertrude, Religious Readings, Lillenas Pub. Co., Kansas City  
Trover, Harry, "Act 'Em Out!" Stories for Children's Programs, Zondervan Pub. Co., Grand Rapids, Mich.

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Harbin, E.O., The Fun Encyclopedia  
Howard, Vernon, Laugh Awhile Skits and Stunts, Zondervan Pub. House, Grand Rapids, Mich.

Presented for notebook by:

Marianne DuBois

## The Curtain Goes Up In Thirty Minutes

OR

Skits and how to put one on

--Florence

The key to a good skit is informality. Unlike plays, skits do not have to be professional or polished in order to be successful. It is not necessary to memorize lines, sew costumes or construct scenery. It is necessary to have fun. If the players can relax and let their collective sense of humor guide them, the audience will soon get into the spirit, too.

Part of the audience's fun comes simply from seeing friends and acquaintances on stage, "hamming it up." They do not expect to see professional performances. They ask merely to enjoy a good time....to laugh a little and grin a lot at the antics of the performers.

The best skits are improvisational. Guidelines are worked out and lines suggested as a framework around which to build a skit. These lines should be "broadened" and "padded" by the players. The action is exaggerated with a lot of "hamming" done by everyone. The casts for these skits are flexible to accommodate the number of people who want to participate. The audience may be drawn in or used as part of the skit too. The more participation you have the better the skit.

Other skits are completely written, with specific players and definite lines. These are useful where a little more rehearsal time is available. Even these complete skits, however, should be done very informally. It is perfectly alright for the players to carry the scripts with them and even lines that are specifically written are not necessarily unalterable. If, by changing a few words, the scene seems funnier or more appropriate for your particular situation, by all means go ahead and change it.

In some skits a prop or two is suggested, they are not completely necessary. If you don't have it don't worry. Use your imagination instead. If you don't have it don't worry. Use your imagination instead. If you can visualize a make-believe volcano, your audience will be able to see it with you.

Because skits do not have "start", each participant is as important as every other. Some players will never speak a line but they can still throw themselves whole-heartedly into the action.

If your group of players is inexperienced, it may be helpful to have a leader for each skit. The best skits are cooperative group efforts but if one person in the cast is responsible for seeing that the performance is ready when the allotted preparation time is up, he may help to draw out the group's ideas more quickly.

Forty-five minutes is usually adequate for getting an improvisational skit ready. The longer, complete skits will require more time. But whether your group spends half an hour or several days rehearsing, the main thing to remember is to enjoy what you're doing. If you have a good time, your audience will have a good time too. And that's really what skits are all about.

Here are a few skit guidelines if you need them. But it is best if you can make up your own.

Skits and how to put them on continued

Grand Finale at the flea circus

scene: flea circus

players: announcer  
dog  
flea owners

props: table

ANNOUNCER: Ladies and gentlemen'. The moment you have ...etc.

flea owners enter, bow, show of fleas..each does act in turn with  
much applause and cheering.

francis walks tight rope  
beulah bit trapeze act  
sammy scratch and Ichabod itch clowns  
others you can think up

Have grand finale as dog walks on stage and puts paws on table.  
Owners try to call fleas back as dog goes of scratching itself.

\* \* \* \* \*

Starving Poet

scene: street  
cast: poet  
passersby

Poet tries to sell verse getting more desperate with each turn down.  
Keeps saying if only-----(someone in group) were here they would buy.  
When that person not buy either poet dies. Saying "I guess its true rhyme  
does not pay"

\* \* \* \* \*

The Immigrants

scene: elevator  
cast: father  
son from old country  
fat lady  
thin lady

Fat lady gets on elevator. It goes up. When it comes down thin lady gets off.  
Father says to son, "We're going to have to bring manna here".

Skits and how to put them on continued

Vacation tour

Scene: station wagon

cast: father  
mother  
children  
friends

Family get into station wagon and leave on vacation.

Children all read comics all the time

Mother and father comment on scenery Mt. Rushmore, Grand Canyon etc.

Kids never look up.

When they get home kids jump out and start to tell there friends about every thing they saw.

\* \* \* \* \*

Shrink

scene: Dr's office

cast: Psychiatrist  
visitor  
patients

Visitor walks in with arrow in his head dressed funny. Tries to talk to Dr. Dr. comforts him not letting talk makes him lie down etc. Gets history all the time visitor does odd things. Finally Dr. insists on his name and he says what for, I only wanted to tlak to you about my friend who has been acting strange lately.

\* \* \* \* \*

Drama Class

scene: stage

cast: teacher  
visitor  
class

Class is learning to act..start by imitating animals

chicken..flap elbows, cluck, etc.

duck

dog

elephant..snake..whatever

Last one for class to act out is baboon

Visitor wlaks on saying "I always knew you were a bunch of monkeys but this is ridiculous

\* \* \* \* \*

Skits and how to put them on continued

Lady on the bus

scene: Bus  
cast: boy  
lady  
riders

Several people standing all seats taken. Boy stands up to look out window. Lady pushes to take seat. Boy tries to tell her something, she lectures, boy argues. Finally he shouts, but lady you're sitting on my eggs.

\* \* \* \* \*

Back trouble

scene: Dr. office  
cast: Doctor  
patient, bent over  
other patients

Dr. greets patients, takes most serious first.  
Patient, complains about back, can't straighten out.  
Started this morning when he got dressed.  
Dr. helps get undressed and finds he zipped his sock into his zipper.

\* \* \* \* \*

Parents night open house

scene: school  
cast: father  
mother  
teacher  
students

Teacher welcomes parents to school, explains they will get to see a few classes in action.  
First class comparative religion students. Do yoga, meditation, etc.  
Next class social studies, studying Indians. Students do war hoops etc.  
Math. Studying measurements...students measure everything  
American literature..studying Frankenstein  
Music..contemporary trends..wild rock dances.  
Parents leave saying..."whatever happened to reading, riting, and rithmatic"?  
Let's leave before its time for sex education

\* \* \* \* \*



Skits and how to put them on continued

The mailman comeith

scene: street of houses

cast: narrator

mailman

housewives

housewives each busy doing chores

mailman trudging toward them

Narrator: neither rain (mailman rained on)

nor snow

nor sleet or hail

nor dogs

etc.

can keep the mailman from his appointed rounds

Mailman hands each housewife letter. Each looks at it  
all together "nothing but ads" and throw them away

\* \* \* \* \*

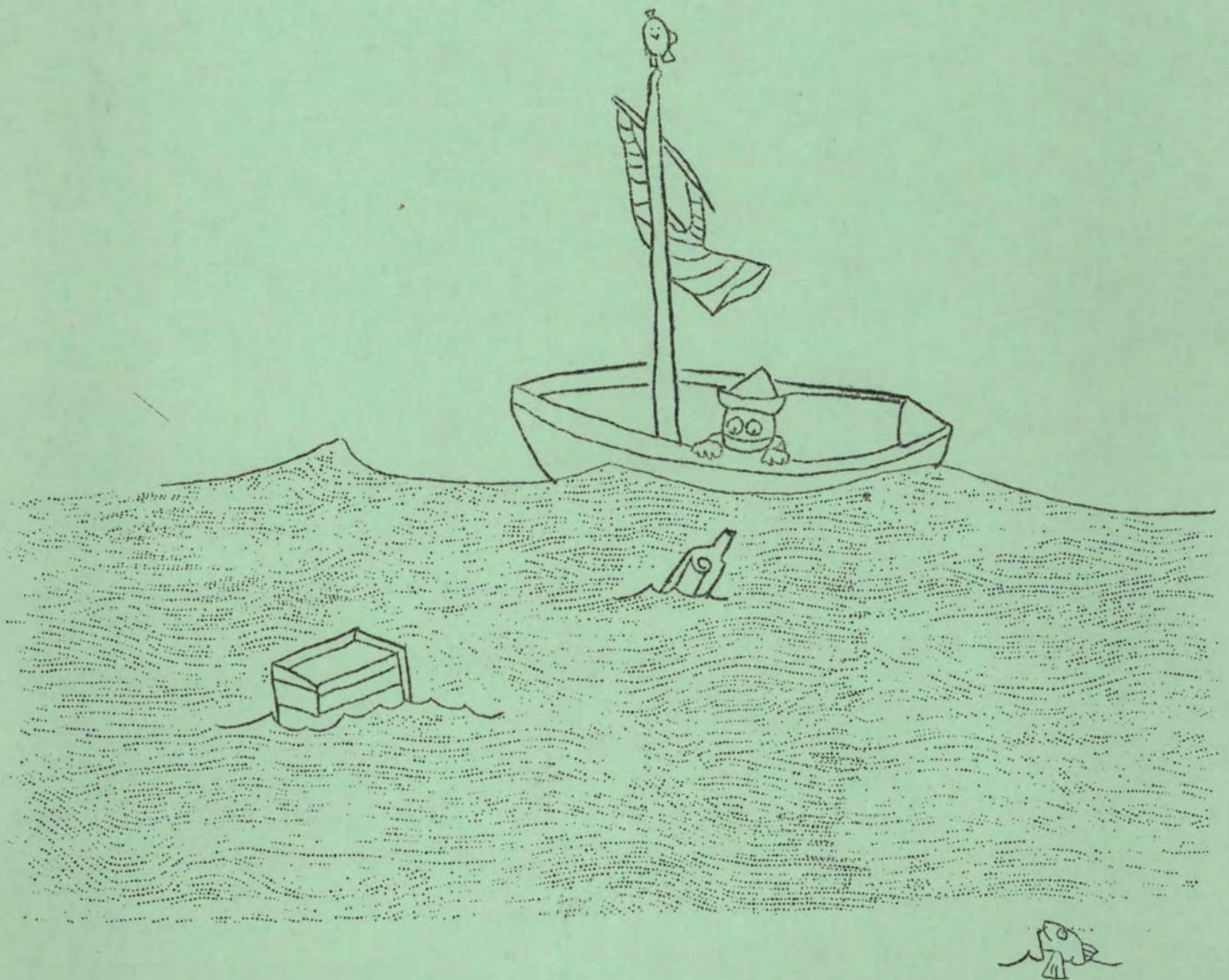
MAKE UP YOUR OWN SKIT!

Some things you could base your skit on are.  
Songs-events-stories-dances-hobbies-history-  
countries-poetry-jokes

Have your group brain storm for ideas then agree on one.

When you have your guidelines get one person to be "leader".  
To keep things coordinated, let each individual develop  
their own part. Be sure to practice several times so  
everyone will know what to expect from the others.  
Keep it short. Have fun!

# BOTS AND POEDCES



Auction - Saturday

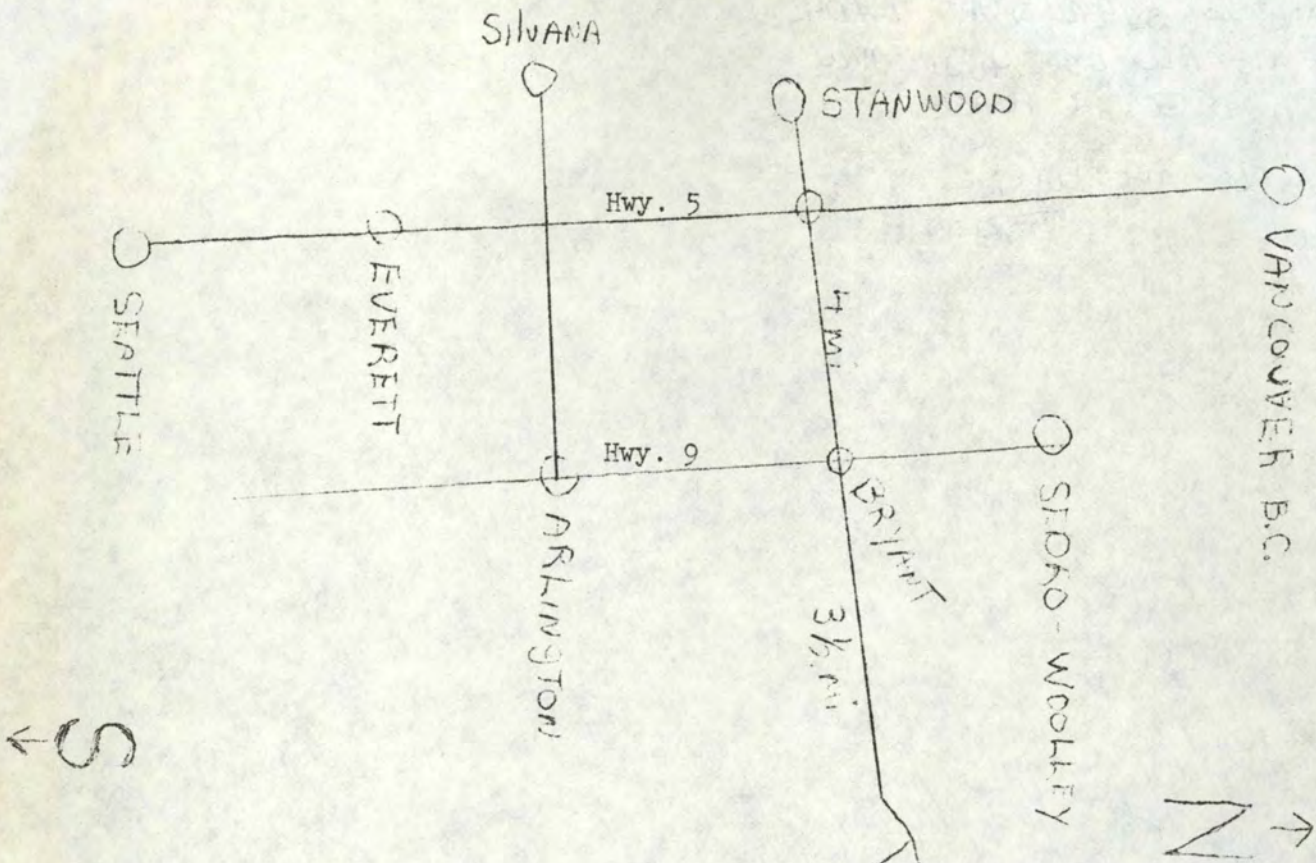
Chairman, Joe Mateo  
Caller, Howie Low

- Lot 1. Backrub by Theresa.....Phil, \$4.75
- Lot 2. Dick's Fishing Trip.....Stewart, \$21.00
- Lot 3. Shelly's Buble Gum Holder....Lisa, \$3.00
- Lot 4. Brad's Hike and Camp  
Tour on Maui, Hawaii.....Dorothy, \$180.00
- Lot 5. Betty's Decoupadge.....Jackie, \$7.00
- Lot 6. Sue's tickets to the  
Ashland Shakespeare Festival,  
w/ Ed's tour of Jacksonville,  
Crater Lake, and Oregon Caves....\$102.00, Florence
- Lot 7. Hand tooled Belt by Howie.....Papa B., \$41.00
- Lot 8. B.J.'s Bus Driver "t" shirt.....John, \$7.00
- Lot 9.. Betty's Decoupadge.....Jim, \$7.00
- Lot 10. Angelo's Necklace.....Betty B., \$3.00
- Lot 11. Jea n's Little Brown Jug.....Joe, \$6.00
- Lot 12. Jea n's Songs on Canvas.....Hani, \$10.00
- Lot 13. Jackie and Mark's Tour of  
San Francisco.....Carol and Theresa, \$101.25
- Lot 14. Fishing Fly's from Burton.....Marianne, \$13.25
- Lot 15. Another Belt from Howie.....Carol, \$42.00
- Lot 16. Carl's Backrub.....Roy, \$7.00
- Lot 17. Sally's special tour of  
Graat Falls, MT.....Maureen, \$81.00
- Lot 18. Terry's Backrub.....Phil, \$9.25
- Lot 19. Typists for the Bookroom.....Jim, \$35.00
- Lot 20. Copper Enamel Beads.....Roy, \$21.00
- Lot 21. Tape of Ten Dances.....Susan, \$6.00
- Lot 22. Trip to Betty Biggs' in Bozeman..Phil, \$36.00
- Lot 23. Candle .....Jackie, \$16.25
- Lot 24. Rainbow Suspenders.....Monica, \$21.50
- Lot 25. Pat's Backrub.....Terry, \$10.00

GRAND TOTAL OF THE AUCTION.....\$\$\$791.75  
Grand Total of the Raffel.....\$\$\$ 66.50

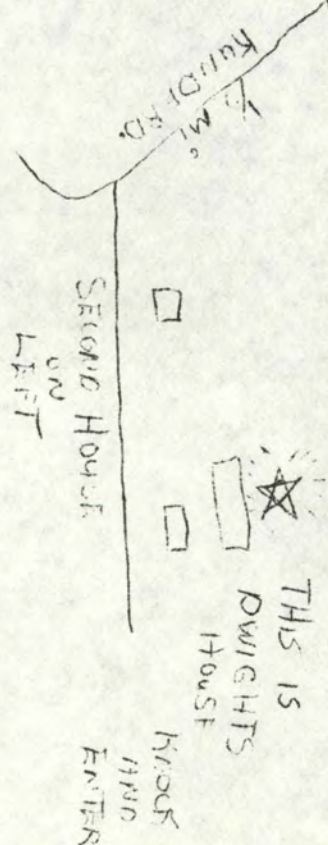
YEEEEEEEEEEAAAAAAHHHHHHH!!!!!!!!!!!! WHOOOOOOOPPEEEEEEEEEEE!!!!!!!!!!!!

A U C T I O N



Dwight says:  
 "The pool is finished - come anytime!!"

Yea!!  
 Call me when you visit Dwight - I'd love to see you, too!  
 Leila



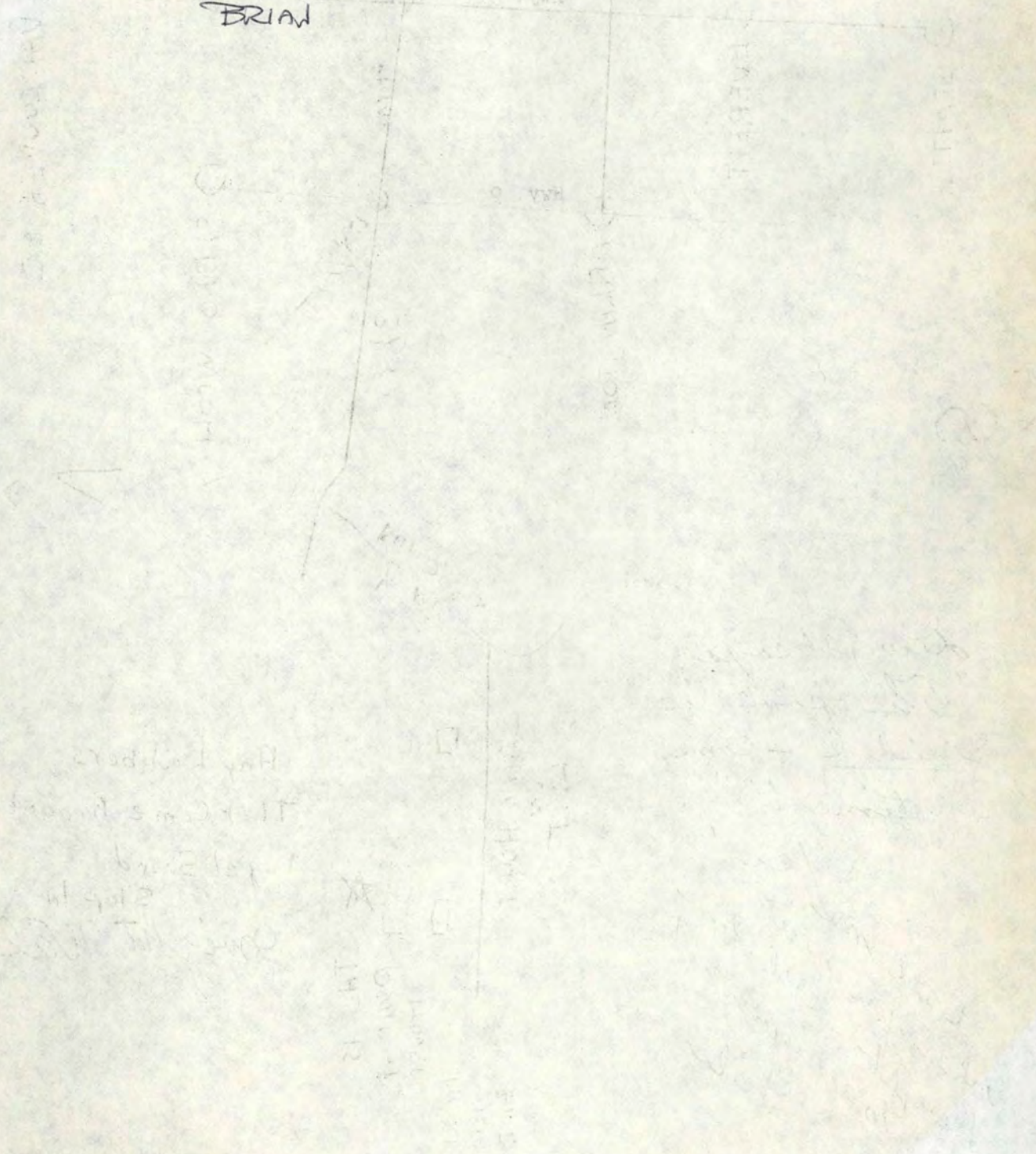
Any Labbers  
 That Come Around  
 Puget Sound  
 Stop In  
 Dwight Wales

LEILA-

THANK YOU FOR BEING YOU.  
YOU ARE A SUPER NEAT LADY,  
AND WE ALL LOVE YOU. SMILE  
NOW AND GO IN PEACE.

ALL MY LOVE,

BRIAN



A woman  
has to do twice as  
much as a man to  
be considered half  
as good.  
If obtaining it  
isn't difficult.

Joe Mallett

Maurice Murphy

Burton K. Mann

Carol Labisz

Theresa Kraus

Mark H.C. Rowlett

Little Mary Buffalo  
Betsy Schuch Jean B

BB

Laurel Wallbaum

Stevie "Pink"

Carol Kohut

Sue Yeoman  
Dorothy

Clarence Stephens

Linda  
Linda

Mama B.  
Mrs. Patterson

Susan McNall

Yours Truly,  
Notebook Elves

THE TYPOGRAPHICAL ERROR

The typographical error  
is a slippery thing and sly  
You can hunt until you're dizzy  
but somehow it gets by.

Till it's run through the duplicator  
it's strange how still it keeps  
It shrinks down in a corner  
and never stirs or peeps.

The typographical error  
too small for human eyes  
Till the ink is on the paper  
when it's grown to mountain size.

The editor stares in shock;  
she grabs her head in terror  
She'd read the copy o'er and o'er  
and never saw the error.

The remainder of the issue  
may be clean as clean can be  
But that typographical error  
is the only thing you see...

---

We the willing, led by the  
unknowing, are doing the impossible.  
For the ungrateful we have  
done so much for so long  
with so little.  
We are now qualified to do  
anything with NOTHING.

\*\*\*\*\*SPECIAL THANKS\*\*\*\*\*

To ALL who helped the Notebook Room Elves keep WARMED  
with hot coffee and loving ENCOURAGEMENT!!

*Love  
and*

*Peace to All*

"BLESS YOU ALL"

*Jerry Coxson*



## CAMP CLEANUP

Saturday morning

So now we wander over camp,

The happy clean-up crew.

We picked up more than we have left

Among the pine and yew.

Along the trail, what's this I see?

Gum wrappers, candy too,

A paper plate and cup and foil,

Was that left there by you?

Ah, no, some of it's really old.

From last years camp? you say?

Well yes, there is a little mold;

But let's clean up today.

If everyone in all the world

Cleaned just a little more,

It wouldn't be long before each park

Would be cleaner than before.

And then the Green of flow'ring vine

And grasses, and the trees,

Would be more beautiful to us

Kissed by summers breeze.



Leila

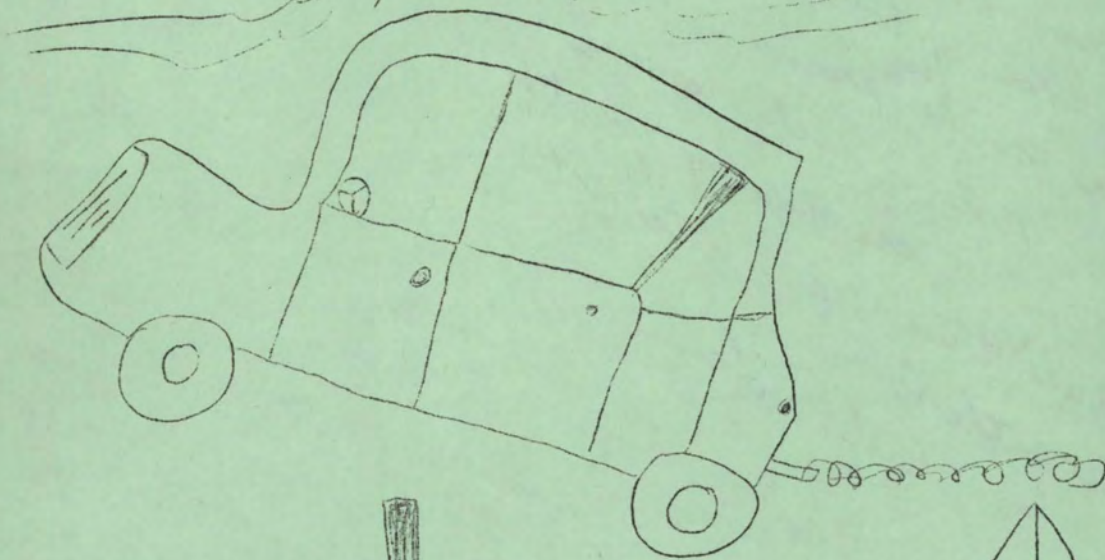
Never seen you so quite - No Napping  
Amazing - And still you are the back  
bone of this organization in my estimation.  
Thank you for being you. God Bless you  
Love Anne

Leila:

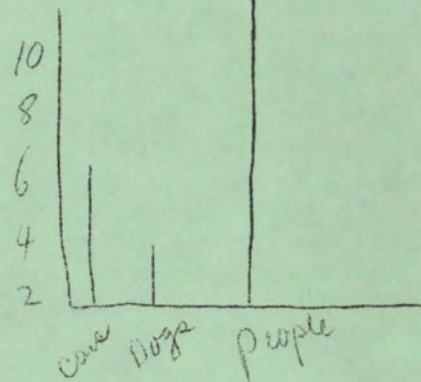
Thank you, for a lovely week,  
It's been a pleasant  
pleasure to know you,  
next year we'll continue.  
Look for the job you want  
learn what you like in it;  
go tell the boss and you'll  
get it. Good luck

Dorothy Clayton

AUTO



★ STARS  
△ 3Ls  
○ side  
☀️ Rainbows



GRAPHS

Leila —  
YOU ARE APPRECIATED!  
Remember — little do  
we know of tomorrow — we  
live for the present — make  
the best of each moment.  
Hope to see more of you (&  
Dale) this year. Lets get  
together!  
Cal n Laurel

Dear Leila,  
Thank you for being  
so friendly and helpful to  
me at Chat. I hope I didn't  
hurt your feet too much while I  
was trying to learn to dance.  
See ya next year!

Love,  
Susan McWall

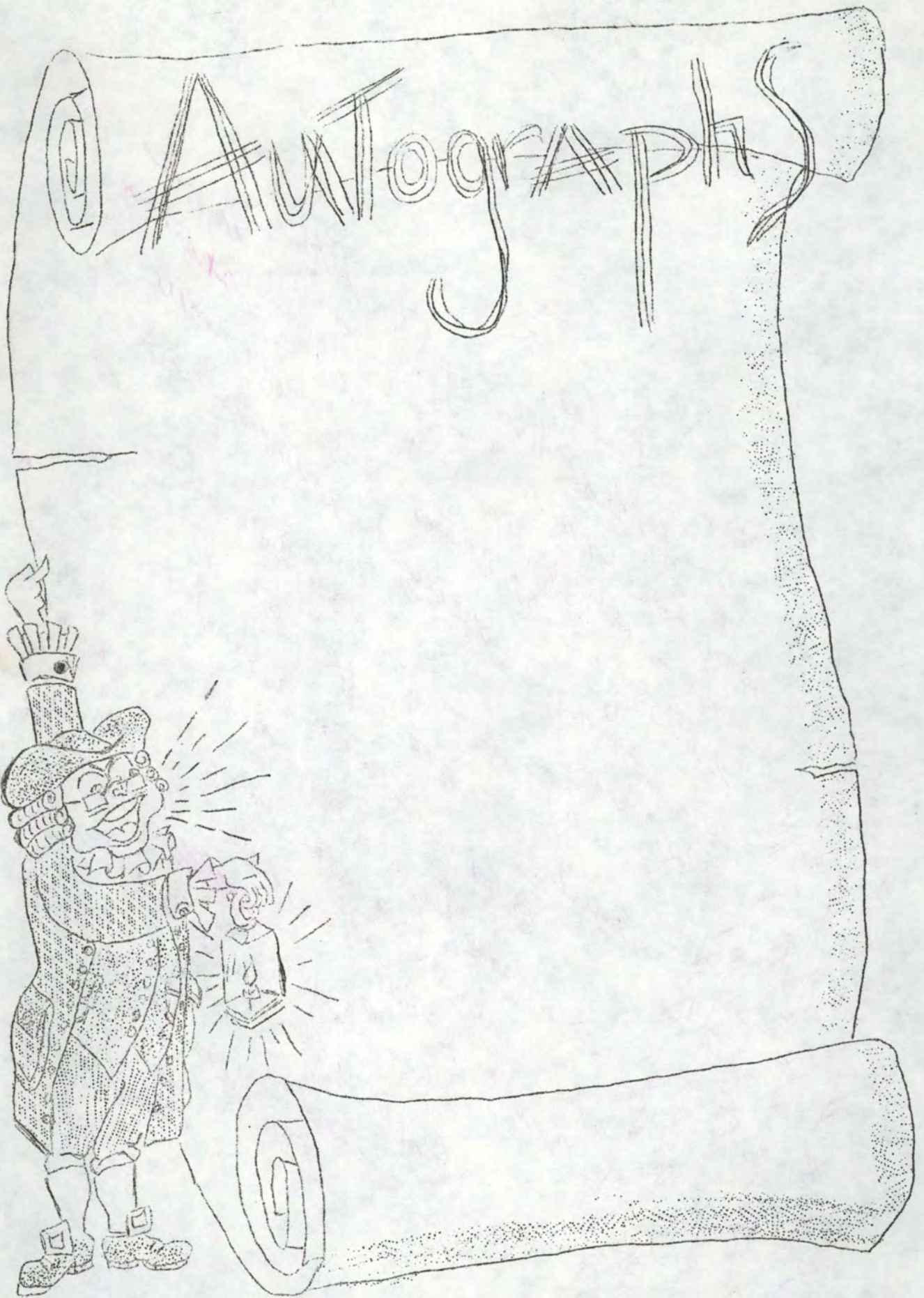
Hi! ☺  
HAD A FUN year  
this year Great time  
For me  
Shaun

Dear Leila,  
Really enjoyed Chat  
with you, and being  
your room-mate in  
our nice warm cabin  
Rainbow wishes,  
Love,  
Marge

Leila —  
Learning and sharing  
with you has been one of  
the best things about Chat.  
Love you.  
Dorrence.

Dear Leila,  
You are  
I love you. You have  
given me so much and  
helped me to grow. Thank  
you —  
Shaun  
Scott's

TERRIFIC!!!



P.S. & thoroughly enjoyed  
watching you & Don  
had in dancing!  
waltz" or enjoy that!  
You did enjoy  
the joy the I was.

Dear Leila,  
Wards here can't adequately  
say how much I enjoy your work  
and working, growing, loving & sharing  
with you at Chat. We have much  
in common - thoughts, interests and  
concern.

I'm glad you accepted being  
assistant treasurer for next year.  
Our rainbows have been colored  
so many times here. May we always  
remember Chat when we see a rainbow.  
And I will remember you!

I'm so happy ~~to~~ knowing  
we'll meet again in September, if  
not sooner.  
May God be with you,  
Love,  
Jean

# Autographs

John Hancock  
H

*[Faint, illegible handwriting covering the lower portion of the page, likely bleed-through from the reverse side.]*

Peace & Hope  
for you my  
friend  
Steve  
CW

Leila, you are great -  
That spirit truly shines  
in you -  
See you soon -  
Rainbow Days till then  
Love Sally -

Leila  
at wouldnt be  
chat with out you  
and your smile. Have  
a good year love  
Elly L.

Leila, sweetness, ~~something~~  
your & hard work has inspired  
me to higher goals year. We have had a wonderful  
& heights, ~~always~~ friends share and I'm glad we can  
Benton I don't do it often. I hope will  
I don't care - I know the  
addiction is permanent, but  
keepin on. I'm gonna keep on  
Love you,  
Dain

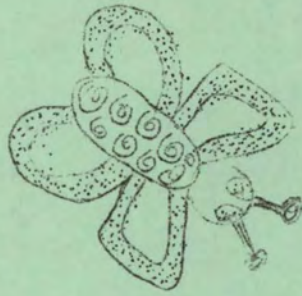


Dear Lela  
an other beautiful  
chat Thanks to efforts  
such as yours.  
Love you Dick

SEE YOU  
NEXT YEAR

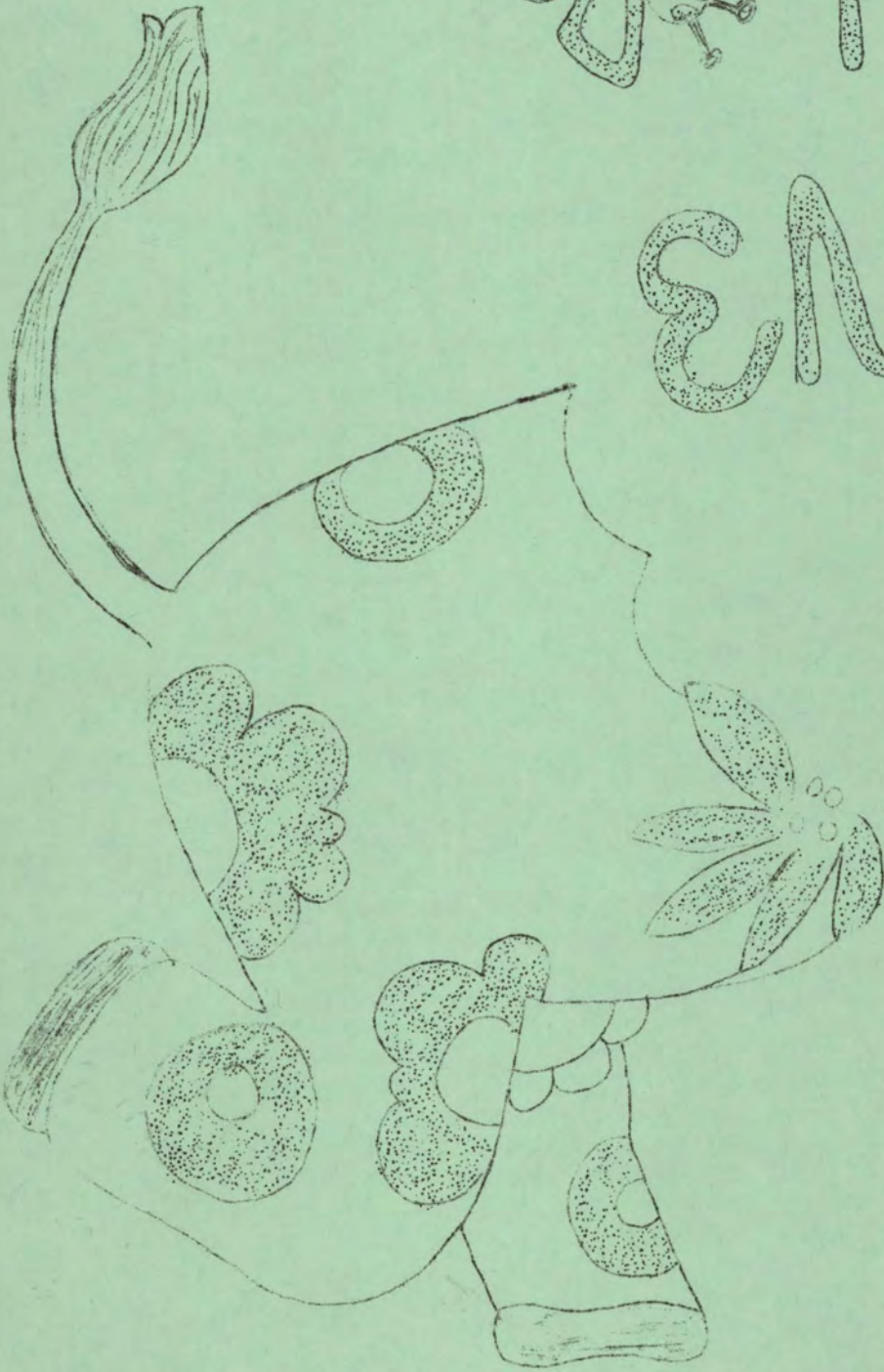






THE

END





Heila -  
We've had another  
good year - did we know  
a little dance time too -  
Being Bd/Emeritus we must  
find more time to ease it  
and do some walk/talking  
and other together things -  
Bless you special friend -  
Love DM

Sela 1979

It was a wonderful  
week. Thanks for everything  
Bet Johnson.