

- - THE EDITORS PAGE - -

To know is to care--to care is to share! Seven days of knowing, seven days of caring, seven days of sharing, and on the eight we take off for our many homes in distant places. As we fondly look back upon those seven days recapturing many of the thoughts, feelings, and relationships, we may wonder if they are real or just a wonderful dream. Then we remember that we have a physical object, an object made just for us, not to shatter that dream but to bring reality back to us and to help us remember many of those little intimate things that perhaps may have slipped our minds. To many it may be those Indian stories of Frank's, to others the fish stories of Charlie's, and to others just a recollection of those families and the once familiar names of each family and each child of that family, but whatever it is we hope that we have been able to capture that something that will help you to keep that feeling for years to come by just looking in your notebook.

And to you individuals, the Chatcolabers of 1953, I salute you and wish many fond memories to you, as I shall have, until we meet again.

*****30*****

The Notebook Staff - - - - -

Editor - Dull End

Assistant Editors -

Program Planning - Mrs. Losey

Dorothy Fuller

Camp Philosophy - Genevieve Branch

Music - Gloria Johnson

Families - Lynnette Hawkins

Games -

Square Dances - Margaret Sarrazin

Folk Dances - Minnie Jensen

Outdoor Games - Nancy LaPage

Indoor Games - Nancy LaPage

Crafts - Eleoner Hieneman

J. M. Fuller

Press Operators - Victor Kelley

Rose Hicks

Leila Steckelberg

Linotype Operators - Mrs. Nettie Barber

Nancy Buchanan

Kay Koster

Artists - Ruth Willis

Charlie Scribner

And to the many others that contributed by bringing in material, sorting, counting, etc., and sharing in this experience I wish to personally express my appreciation and also the appreciation of all members of the committee.

Wendell A. Prater

CHATCOLAB

Camp Chatcolet, Heyburn Youth Camp, Chatcolet, Idaho

1953 Committee - - - - -

Larry Thie, Chairman, Coupeville, Washington
George Funke, Vice Chairman, Coeur d'Alene, Idaho
Kim Roberts, Treasurer, Thompson Falls, Montana
Betty Stutz, Secretary, Gig Harbor, Washington
Wendell Prater, Ellensburg, Washington
Hattie Mae Rhoenemus, Eugene, Oregon
Jessalee Mallalieu, Corvallis, Oregon
Jim Glover, Butte, Montana
Charles Scribner, St. Maries, Idaho

1954 Committee - - - - -

Term Expires

Hattie Mae Rhoenemus, Chairman, Eugene, Oregon	1956
Jim Glover, Vice Chairman, Butte Montana	1955
Kim Roberts, Treasurer, Thompson Falls, Montana	1954
Betty Stutz, Secretary, Gig Harbor, Washington	1954
George Funke, Coeur d'Alene, Idaho	1954
Charles Scribner, St. Maries, Idaho	1955
Larry Thie, Coupeville, Washington	1955
Dan Warren, Moscow, Idaho	1956
Glen White, Bozeman, Montana	1956

Resource - - - - -

Mary Frances and Bill Bunning, *Box 1068, Colorado Springs, Colorado (1931 No. Corona)*
Leather craft, silver craft, and peasant painting
Dorothy Stephens - Aluminum craft
Margaret Neiwerth - Table programs
Ruth Radir - Discussions
Frank Guardipee - Philosopher at large
Charlie Scribner - Fly tying, outdoor cookery
Elizabeth Brunson - Textile painting
Grace Paulson - Tin and felt craft
Dan Pyfer - Square dancing
Jim Glover - Pin up lights
Dan Warren - Parties
Jessalee Mallalieu - Game leadership
(Other crafts to be shared and led by campers)

Staff - - - - -

Margery Leinum - cook
Alphilda Leinum - cook
Marie Prime - cook

TO KNOW IS TO CARE -- TO CARE IS TO SHARE.

What finer expression of the spirit of Chatcolab!

We came from many places, interests and activities to meet here on beautiful Lake Chatcolet. We came for varied reasons: a rest, a change, new crafts, dance steps, because someone else was coming or perhaps some one asked us to come. Many of us had but vague ideas concerning the meaning of Chatcolab.

When we arrived, we met folks we had never seen or known previously, perhaps some were names seen on a letter or in a news story, but the name meant nothing to us. During the week those names and the new faces came to have meaning for us as friends. Friends with many talents and abilities. Friends who share their skills with us and who in turn helped us to find new things that we could do. We not only found others sharing, but we shared freely. We shared; serious and silly, we shared stories, experiences and parties. We shared the fellowship of work and the joy of singing around the campfire. As we came to know - we wanted to share, to help others. And so, as we come to the close of the camp and look outward from our small group, we in the spirit of Chatcolab, will go and share freely of what we have, wherever we may be.

That is the Spirit of Chatcolab.

Larry Thie,
Chairman, 1953

FROM FRANK - - - - -

To the campers who are here this year, greetings once more. It has been a pleasure to be with you these few days. For you have shown me every bit of friendship a stranger among you could expect. I have enjoyed every moment of my stay in this camp. I enjoyed the water, the flowers, and the lake. I have enjoyed all of the activities of the meals, all the fun we have had, all of the dances, our ceremonials, and the trips to town that I made with members who had to go. I came among you a stranger. I leave you with memories that will long remain in my life. Whenever I come into a group like this, I look back over the years and realize again that a young Indian boy, bashful, afraid to meet people, looked down upon by White people, has come to his people when I compare that to what my experiences have been since I came to Chatcolab; friendship, understanding, kindness, and many, many smiles. I often wonder why it is that the Maker of all has found it necessary to make people of different colors, and why we the people of the world find it necessary to have different religions. If man had continued his belief in nature, combined it with his religion he would have been a better man than he is today.

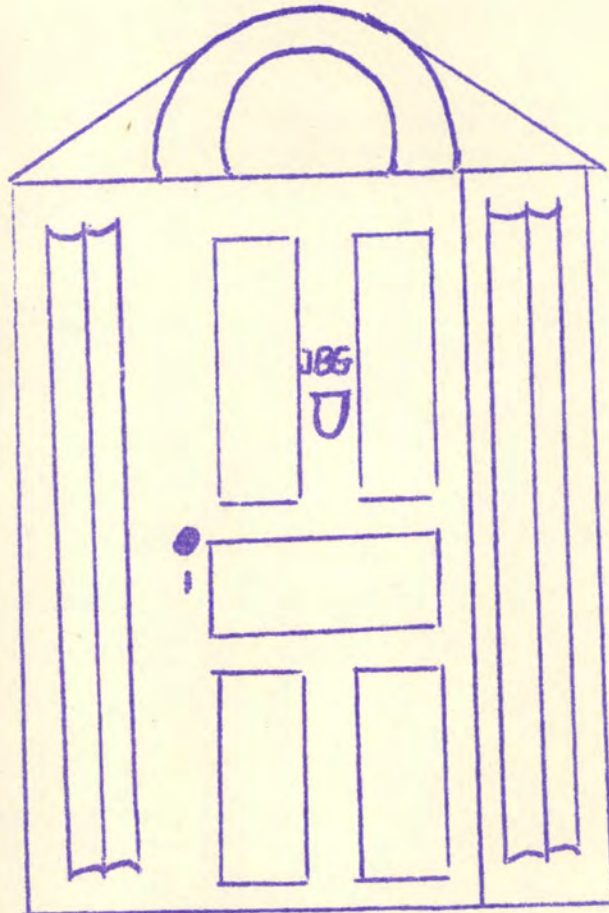
Friendship to me with my neighbors is a wonderful thing, for I feel that I can meet them and greet them, talk over the past, live the present, and look into the future with its promise of success, of sorrow, and of faith. I sit among you and take heart because I know that your friendship is sincere, not only with me, but with all those with whom you come in contact. I will long remember the ceremonials beside the lake, the ceremonials under the trees, the ceremonials in the recreation hall. How you sat and listened to a man a half a generation removed from savagery, telling you of his hopes and his desires for your future and the future of this great land of ours. I speak from the bottom of my heart to friends, whom I know will always remain such. I only hope that the Maker of all will shower upon you the things which you desire and that you will leave this camp of ours to go forth into the world to spread the gospel of friendship, of understanding, of cooperation to all people. When I leave camp this time, it is probable that I will not come back. For I am planning to go to France sometime in the few months ahead, as I have had an invitation which I believe I must accept for it will give me an opportunity to meet with a man I met in France and together we can probably continue the good feeling and understanding that the Boy Scouts enjoyed on that trip to the Sixth World Jamboree, however, if at all possible I will be back again. Once more let me say "OKE". God Speed, Bless you, keep and protect you always.

Francis X. Guardipee
Chief Ah-koo in-stah-mi.

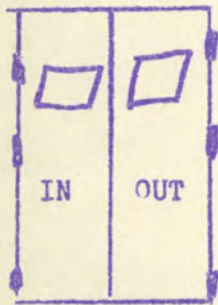
NAME	ADDRESS	OCCUPATION
Albrecht, Francis	Naselle, Wn.	Student
Allgood, Mrs. E. E.	Rt. 3 Box 107, Gig Harbor, Wn.	Homemaker
Anderson, Mrs. M. E.	Rt. 1, Rathdrum, Idaho	Farmwife
Atkins, Edwin D.	Whitehall, Mont.	Col Agent
Barber, Nettie	515 S. Hayes, Moscow, Idaho	Typist
Black, Mrs. C. O.	Oroville, Wn.	Homemaker
Bonnicksen, Mrs. L. E.	Box 613, Okanogan, Wn.	Homemaker - <i>England</i>
Booker, Mrs. Thomas Jr.	Cunningham, Wn.	4-H Leader, Homemaker
Boone, Juliet Mrs.	Twin Falls, Idaho Rt. 3	Farmwife
Branch, Genevieve	2616 E. 11th Bremerton, Wn.	4-H Leader, Homemaker
Briggs, Lane	Rt. 1, West Great Falls, Mont.	Farmer
Brooks, Jean	517 W. 10th, Medford, Oregon	Co. 4-H Agent
Brunson, Mrs. Dan	Rt. 1 Ellensburg, Wn.	Homemaker
Buchanan, Nancy ↓	514 East First St. Moscow, Ida	Typist
Burlison, Prudence	F. St. Moscow, Idaho	Homemaker
Burlison, Vernon	F. St. Moscow, Idaho	Ext. Forester
Cambell, Mrs. Robert	Star Rt. Sandpoint, Idaho	Homemaker
Carnes, Irma	Rt. 4 Newport, Wn.	Homemaker
Cenell, Shirley	Rt. 3 Idaho Falls, Idaho	Student
Dingman, Iva	Rt. 2 Twin Falls, Idaho	Farm Operator
Elliott, Mrs. James	Rt. 4 Box 544, Astoria, Ore.	Homemaker
Ellis, Charlene	Bliss, Idaho	Student
Faust, Margaret	Rigby, Idaho	Home Dem. Agent
Frick, Sonja	Marlin, Wn.	Student
Frost, Darlene	Forney Hall, U. of I, Moscow	Student
Fulbright, Joan	Belt, Mont.	Student
Fuller, Dorothy	South Bend, Wn.	Co. Extension Agent
Fuller, J. M.	South Bend, Wn.	Retired
Funke, Betty	Rt. 2, Coeur d'Alene, Idaho	Student
Funke, George	Rt. 2, Coeur d'Alene, Idaho	4-H Club Agent
Glover, James	1700 A St. Butte, Mont.	Public Relations
Gray, Wanda	Ridenbaugh Hall, Moscow, Ida.	Student
Guardipee, Francis X.	141 Park Ave. Renton, Wn.	Retired Ranger
Gurtle, Dorothy	Box 115, Selah, Wn.	Homemaker
Hamacher, Ruth E. ✓	Rt. 4, Newport, Wn.	Homemaker
Hamma, Bonnie	Rt. 2 Box 545, Gig Harbor, Wn.	Pre-school
Hamma, Mrs. Kathryn	Rt. 2 Box 545, Gig Harbor, Wn.	Homemaker
Hawkins, Lynnette	Sagle, Idaho	Student
Heinemann, Mrs. Gene	Ritzville, Wn.	Homemaker
Hicks, Mrs. Rose	1223 6th St. Clarkston, Wn.	Homemaker
Hoptowit, Mrs. J. "	Rt. 3 Napato, Wn.	Homemaker
Inglis, Verna ✓	Rt. 1 Colbert, Wn.	Homemaker
Jagels, Marvin	Box 25, Moscow, Idaho	Co. 4-H Agent
Jensen, Minnie	Rt. 2, Gooding, Idaho	Homemaker
Johannesen, Lillian	Ag. Sc. Bldg, Moscow, Idaho	Assist. 4-H Club Agent
Johnson, Gloria	3108 Malcolm St. Milwaukie, Ore.	Student
Kelly, Victor	Rt. A, Helena, Mont.	F. B. I.
Keltner, Mrs. F. R.	1228 18th St. Lewiston, Ida.	Homemaker
Kirkland, Eric	Rt. 3 Box 170, Moscow, Idaho	Teacher
Koester, Edward	1217 Calif. St. Gooding, Ida.	Co. Agent
Koster, Kay	728 Lynn St. Moscow, Idaho	Typist
Landis, Clare	3106 S. 1st St. Union Gap, Wn.	Homemaker
Lapage, Nancy	Rt. 1 Box 926, Bremerton, Wn.	Student
Leinum, Alfhild	517 W. Summit, Coeur d'Alene, Idaho	Homemaker
Leinum, Marjorie	Rt. 1 Coeur d'Alene, Idaho	Bookkeeper

NAME	ADDRESS	OCCUPATION
Losey, Nellie	Rt. 2 Box 704, Yakima Wn.	Homemaker
Maki, Al	Deep River, Wn.	Student
Mallalieu, Jessalee	Rm 161 Home Ec. Bldg., Corvallis, Ore.	St. Rec. Spec.
Meeks, Velma	Tensed, Idaho	Homemaker, 4-H Leader
Menke, Al	Sigma Chi, U. of I. Moscow, Ida.	Student — <i>Bavaria</i>
Metzger, Wesley	Rt. 1 Box 70, Elma, Wn.	Student
Miller, Mrs. Tracy C.	New Perce, Idaho	Homemaker (retired)
Mitchell, Mrs. Jess	Rt. 1 Box 22, Ellensburg, Wn.	Homemaker
Murfin, Mrs. Dick	Ilwaco, Wn.	Homemaker
Neiwirth, Margaret	Dubois, Idaho	Teacher
Nelson, Peaches	Rt. 1 Rathdrum, Idaho	Farmerette
Nixon, Eva Jane	Bonniers Ferry, Idaho	Homemaker
Offerdahl, Ida	Lakeside, Mont.	Homemaker
Pederson, Anna	Creston, Mont.	Home Dem. Agent at large
Peterson, Loaine	Marion, Mont.	Homemaker
Perkins, Mrs. Marion	Preston, Idaho, 75 So. 4 E	Homemaker
Poulson, Mrs. Grace	1664 Ressequis St. Boise, Ida.	Homemaker
Prater, Wendell	Rt. 1 Ellensburg, Wn.	Farmer
Prime, Marie	Rt. 2 Post Falls, Idaho	Homemaker
Pyfer, Dan	Montana Power, Missoula, Mont.	Electrical Engineer
Radir, Ruth	College Court, Pullman, Wn.	Ext. 4-H Spec.
Rhonemus, Hattie Mae	Old Post Office, Eugene, Oregon	4-H Agent
Richards, Margaret	57 W. 100 N. Malad, Idaho	Sec. to Co. Agent
Von Rider, Mrs. J. E.	R. R 1 Blackfoot, Idaho	Homemaker
Roberts, Ellen E.	Preston, Idaho	Homemaker
Roberts, Kim	Thompson Falls, Mont.	Co. Agent
Sarrazin, Margaret	Livingston, Mont.	Homemaker
Scribner, Charles	St. Maries, Idaho	Forester
Schreiber, Betty Jo	Coupeville, Wn.	Student
Shryack, Wilma	1050 E. Terry, Pocatello, Ida.	H. D. A.
Skaer, Marcia	953 E. 43 Spokane, Wn.	Sec.
Smith, Eda D.	Preston, Idaho	Homemaker
Space, Hazel	Rt. 1 Orofino, Idaho	Homemaker
Stanford, Helen	Box 74, Latah Wn.	Homemaker
Steckelberg, Leila	Rt. 5 Arlington, Wn.	Homemaker
Stephens, Mrs. Dorothy	P. O. Box 487 Boise, Idaho	H. D. A.
Stutz, Betty	Rt. 2 Box 141 Gig Harbor, Wn.	Bkkpr. Homemaker
Stutz, Linda	Rt. 2 Box 141 Gig Harbor, Wn.	Student
This, Bonnie	Coupeville, Wn.	Pre-school
This, Carol	Coupeville, Wn.	Student
This, Larry	Coupeville, Wn.	Co. Agent
This, Mary Lou	Coupeville, Wn.	Homemaker
Thomas, Mary	Star Rt. Columbia Falls, Mont.	Homemaker
Thurber, Bert	Rt. 1, West Great Falls, Mont.	Student
Walker, Mrs. Lorene	202 Old Court House, Yakima, Wn	Co. Ext. Agent
Warren, Dan	E. 3rd St. Moscow, Idaho	State 4-H Agent
Wayment, Gertrude	Rt. 2 Jerome, Idaho	Homemaker
Wellsandt, Mildred	Ritzville, Wn.	Homemaker
White, Glen	City Hall, Bozeman, Mont.	Rec. Director
Willis, Ruth	Dubois, Idaho	Teacher
Williams, Marilyn	735 E. 8th St. Moscow, Idaho	H. D. A.
Williams, Lonnie	Court House, St. Maries, Idaho	Forester
Wong, Po-Ping	Willis Sweet Hall, U. of I. Moscow, Idaho	Student — <i>China</i>
Young, Ivan	Box 151 Manchester, Wn.	

The Door Family

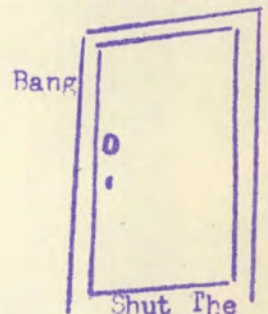


Wanda Gray
IDAHO



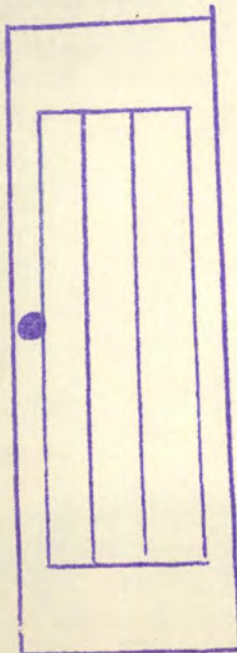
Swinging
Door

MA
Nellie Losey
YAKIMA, WASH.

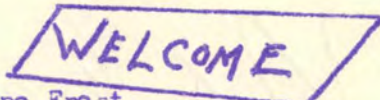


Shut The
Door

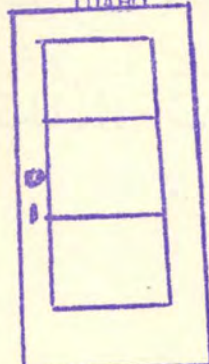
PA
Jim Glover
MONTANA



Hi Door

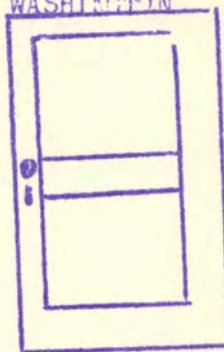


Darlene Frost
IDAHO



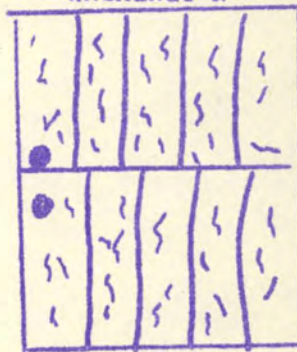
Storm Door

Ivan Young
WASHINGTON



Screen Door

Sonja Frick
WASHINGTON



Barn Door

Gen Branch
WASHINGTON

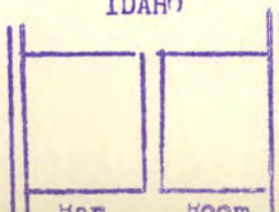


Squeeking Door

Grace Poulson
IDAHO



Little

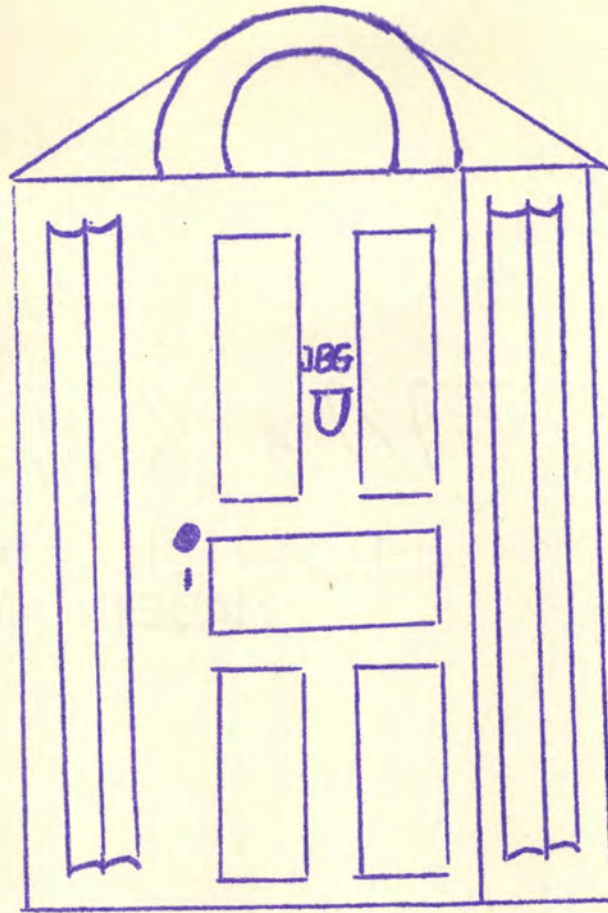


Man Room

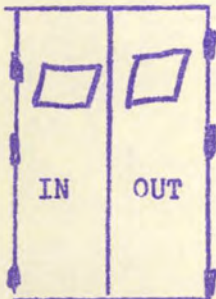
Francis WASH.
Albrecht



Ruth Hamacher
IDAHO

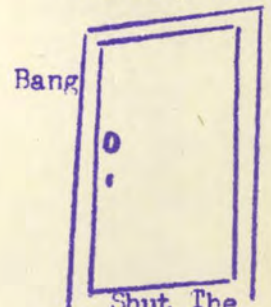


Wanda Gray
IDAHO



Swinging
Door

MA
Nellie Losey
YAKIMA, WASH.

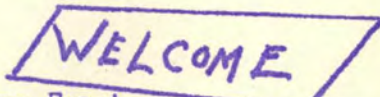


Shut The
Door

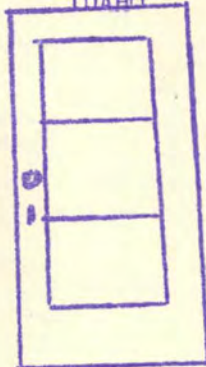
PA
Jim Glover
MONTANA



Hi Door

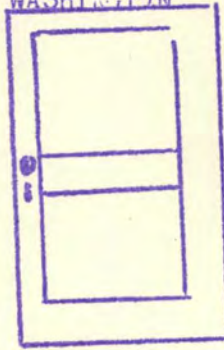


Darlene Frost
IDAHO



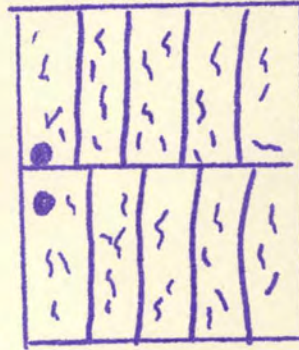
Storm Door

Ivan Young
WASHINGTON



Screen Door

Sonja Frick
WASHINGTON



Barn Door

Gen Branch
WASHINGTON

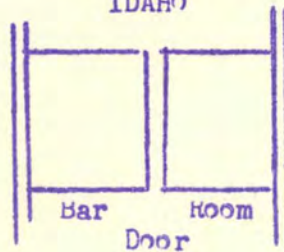


Squeaking Door

Grace Poulson
IDAHO



Little
Door



Bar Room
Door

Francis WASH.
Albrecht



A Door



Ruth Hamacher
IDAHO

Bugg Family



Potato Bugg



Doodle-Bugg



Hum Bugg



Jitter-Bugg



Gold-Bugg



Love-Bugg



Lady-Bugg



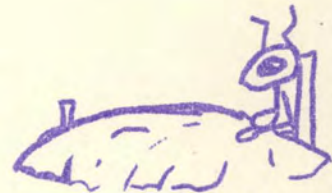
June-Bugg



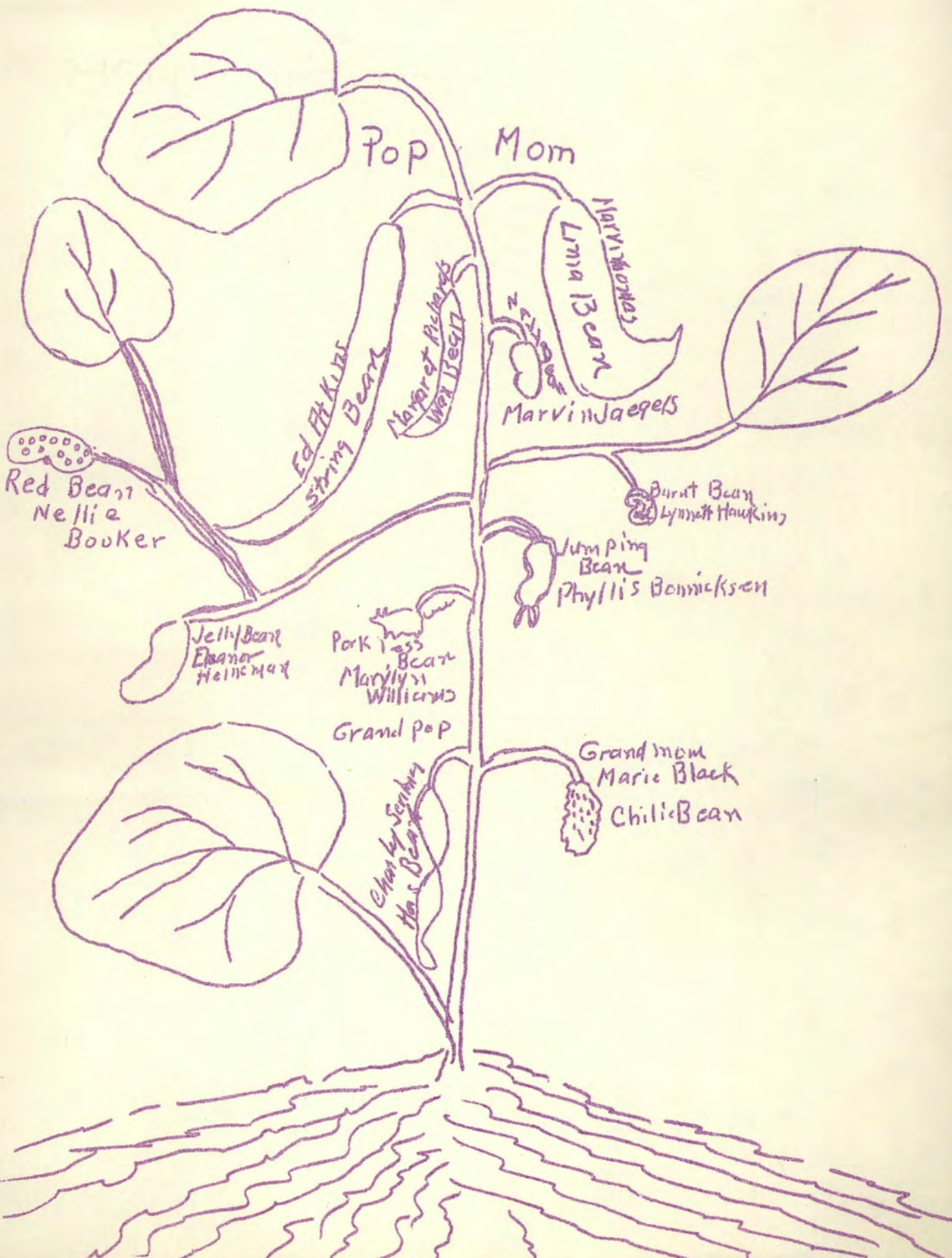
Stink-Bugg
(M)



Spit-Bugg
(P)



Bed-Bugg



Pop

Mom

Marvin Jaegels
Lima Bean

Ed Fitz Kings
String Bean

Margaret Richards
Wax Bean

Marvin Jaegels

Red Bean
Nellie
Bouker

Burnt Bean
Lynett Haukin

Jelly Bean
Eleanor
Helme Max

Pork Loss
Bean
Marilyn
Williams

Jumping
Bean
Phyllis Bonnickson

Grand Pop

Grand Mom
Marie Black
Chilli Bean

Chas by Senchay
Ho's Bean

Wind Family



Ill Wind



Little Breeze



Chinook Wind



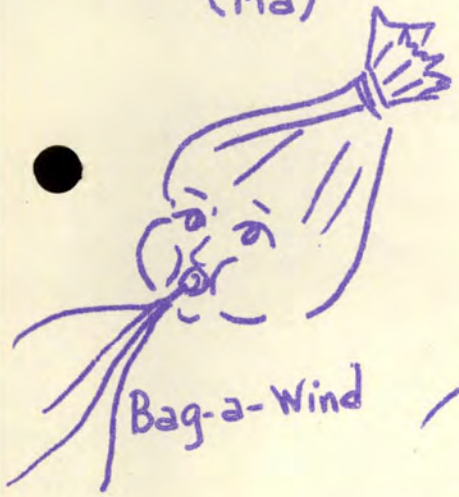
Lot-a-Wind
(Ma)



Big Wind
(Pa)



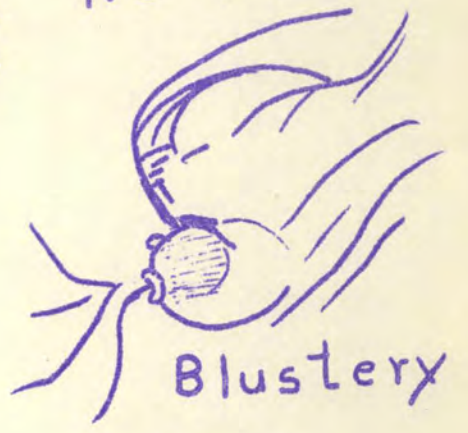
No Wind



Bag-a-Wind



Tail-Wind



Blustery



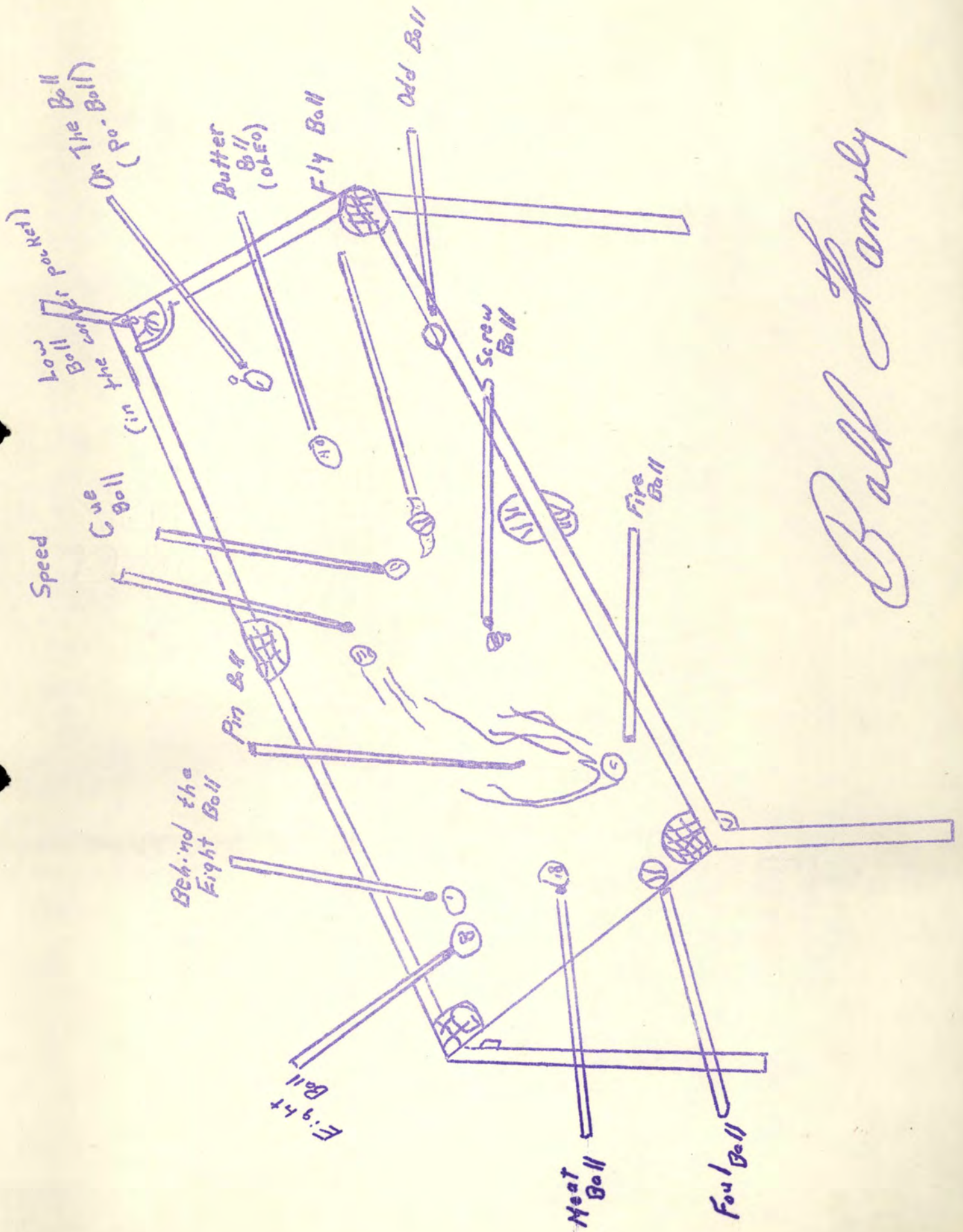
Gust-a-Wind



Long Wind

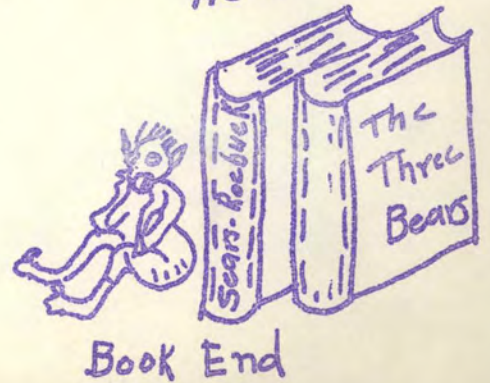


Fresh Wind



Ball Family

END Family



F A M I L Y G R O U P S

ENDS

Head End- - - - - Margaret Faust
Tail End - - - - - Jane Briggs
Deep End - - - - - Lorene Walker
Week End - - - - - Betty Stutz
Book End - - - - - Eleanore Elliot
The End - - - - - Shirley Cenell
Month End - - - - - Gertrude Wymant
Dead End - - - - - Rose Hicks
No End - - - - - Betty Jo Schreiber
Dull End- - - - - Wendell Prater
Bad End - - - - - Bill Bunning
Short End - - - - - Willma Shryack

DOORS

Squeaking Door- - - - Gen Branch
Storm Door- - - - - Darlene Frost
Shut-the-Door - - - - Nellie Losey
Swinging Door - - - - Wanda Gray
Dutch Door- - - - - Sonja Frick
High Door - - - - - Jim Glover
A Door- - - - - Francis Allrecht
Barn Door - - - - - Linda Stutz
Screen Door - - - - - Ivan Young
Tran Door - - - - - Ruth Hamacher
Bamboo Door - - - - - Po-Ping-Wong
Door Mouse- - - - - Prudence Burlison

BEANS

String Bean - - - - - Ed Atkins
Has Bean - - - - - Charlie Scribner
Lima Bean - - - - - Mary Thomas
Chili Bean- - - - - Marie Black
Navy Bean - - - - - Marvin Jaegels
Jumping Bean - - - - - Phyllis Bonnicksen
Wax Bean- - - - - Margaret Richards
Porkless Bean - - - - - Marilyn Williams
Jelly Bean- - - - - Eleanor Heineman
Red Bean- - - - - Nellie Booker
Burnt Bean- - - - - Lynnette Hawkins
Human Bean- - - - - Vernon Burlison

BUGGS

Spit Bugg - - - - - Wesley Metzger
Stink Bugg- - - - - Peaches Nelson
June Bugg - - - - - Kathryn Hama
Gold Bugg - - - - - Leila Steckelberg
Jitter Bugg - - - - - Ruth Willis
Potato Bugg - - - - - Marlete Campbell
Humm Bugg - - - - - Victor Kelly
Love Bugg - - - - - Lessalee Mallaleu

BUGGS cont.

Lady Bugg - - - - - Naomi Perkins
 Honey Bugg - - - - - Julie Boone
 Bed Bugg - - - - - Frank Guardipee
 Lightning Bugg - - - - - Mary Francis Bunning
 Doodle Bugg - - - - - J. M. Fuller
 Sonja Frick
 Frances Allbright

BALLS

Meat Ball - - - - - Margery Leinum
 Screw Ball - - - - - Dorothy Fuller
 Butter Ball - - - - - Martha Murfin
 On-the-Ball - - - - - Bert Thurber
 Odd Ball - - - - - Dan Warren
 Fire Ball - - - - - Pauline Keltner
 Foul Ball - - - - - Helen Stafford
 Speed Ball - - - - - Dan Pyfer
 Cue Ball - - - - - Madge Anderson
 Eight Ball - - - - - Tony Mitchel
 Low Ball - - - - - Minnie Jensen
 Pin Ball - - - - - Jean Brooks
 Behind The Ball - - - - - Eva Jean Nixon
 Fly Ball - - - - - Mildred Wellsandt

CLOCKS

Cuckoo - - - - - Dorothy Gurtle
 O' - - - - - Verna Inglis
 Grandpa - - - - - Ed Koester
 Tock - - - - - Eda Smith
 Big Ben - - - - - Mary Lou Thie
 Little Ben - - - - - Bonnie Thie
 Alarm - - - - - Gloria Johnson
 Repeater - - - - - Ruth Radir
 Stop - - - - - Al Menke
 Tick - - - - - Marcia Skaer
 Nine - - - - - Nancy Buchanan
 Self-Wing - - - - - Kay Koster
 Five O'Clock Shadow - - - - - Nancy Skaer

WIND

Big Wind - - - - - Glen White
 Lotta Wind - - - - - Ida Offedahl
 Blustery - - - - - Velma Meeks
 Ill - - - - - Ellen Roberts
 Little Breeze - - - - - Carol Thie
 Gust - - - - - Margaret Neiwerth
 Fresh - - - - - Nancy LaPage
 Chinook - - - - - Hattie Hoptowit
 Baga - - - - - Hazel Space
 no - - - - - Larry Thie
 Tail - - - - - Iva Dingman
 Long , - - - - - Nettie Barber

GOOD

Some are Good- - - -Loaine Peterson
Good Enough - - - -Al Makie
Very Good - - - - Charlete Ellis
No Good - - - - John Fullbright
Just Good - - - - Ann Pederson
Good for Nothing - - - Hattie Mae Rhonemus
Pretty Good - - - - Tracy Miller
Too Good - - - - Clare Landis
So Good - - - - Kim Roberts
O So Good - - - - Alfild Leinum
Plenty Good - - - - Margaret Sarrizin
All Good- - - - Ellen Allgood
Good Night- - - - Lillian Johanneson
Goody Good- - - - Dorothy Stephens

Sung as a tribute to the instructor of the electric light project,
James B. Glover, Jr., by those who made lamps.

O, Jimmy fits in like a glove
O, Jimmy is a dandy
He electrifies the gals and guys
Tho nary a tool is handy.

He shows us how to make a lamp
He helps step up our voltage
He gets us to light up our camp
With candles from the Stone Age.

Tune: Yankee Doodle

- - - - -

NOTE BOOK COVER

To you, Rosa Lee, (Mrs. Duane Hansen) of Paris, Idaho,
the 1953 Chatcolabor expresses their sincere appre-
ciation of this beautiful cover which shows so well
the beauties of our recreation labratory.

Al Richardson, a former Chatcolabor designed the
dividers which indicate the sections of this note
book.

OUR THEME "TO KNOW IS TO CARE--TO CARE IS TO SHARE"

Time	Wed.	Thurs	Fri.	Sat.	Sun.	Mon.	Tues.	Wed.	
7:30	BREAKFAST (Sign up for outdoor Cookery)" Note"					Everyone			
8:30 to 9:00	Free Time-----					outdoor			
						breakfast			
9:00 to 9:15	Family Council Gathering(important								
	do attend)								
9:15 to 9:45	Assembly(Announcements, day's						singing-----		
	organization, games, group						(Folk Games, group games)		
9:45 to 11:30	Salt Mines(Crafts) Sweat Shop								
11:30 to Lunch	Free time (Who's Free?)-----								
12:00 to 1:15	LUNCH & TABLE PROGRAMS-----								
1:15 to 2:00	Free Time(Good time for a nap,								
	who's napping?)								
2:00 to 4:00	Sweat Shop(Square dancing,						Couple dancing-----		
4:00 to 5:00	Tea Time and Discussion(do						****-----		
	participate)								
5:00 to 6:00	Free Time(Conferences, committees						***-----		
	costume preparation)								
6:00 to 7:30	DINNER TIME & TABLE PROGRAMS								
7:30 to 8:15	Free Time(Frenzy time)-----								
8:15 to 10:30	Party and or Ceremonials-----								
10:30 to 12:00	Free Fun Time(On your own, coffee						dhats, dancing, just relax)		

**Note: Sunday's program varies, Outdoor breakfast on lake for everyone, worship in camp or your choice, sack lunch for everyone, free time all day for everyone, Sunday Buffet Supper at your will 5:00 to 8:00. Sunday Evening assembly and a Ceremony.

CRAFT PERSONELL

Mary Frances and Bill Bunning, Leather craft, silver craft, and peasant painting

Dorothy Stephens, Aluminum craft

Margaret Neiwerth, Table Programs

Jim Glover, Pin up lights

Ruth Radir, Discussions

Dan Warren, Parties

Frank Guardipee, Philosopher at large

Jessalee Mallaliew, Game Leadership

Charlie Scribner, Fly tying, outdoor cookery

Other crafts to be "Shared" and led by Campers.

Father Brown, Indian Priest

JoAnn Prater, Textile painting

Grace Paulson, Tin and felt craft

Dan Pyfer, Square dancing

CAMPERS WORK SCHEDULE

Camp Heyburn

(Numbers correspond to your group No. and tells what your job will be each day.)

	Wed.	Thurs.	Fri.	Sat.	Sun.	Mon.	Tues.	Wed.
Set Tables and Serve Breakfast		1	2	3	4	5	6	7
Clear tables, stack dishes, wash tables, and sweep floor after breakfast. Take care of garbage.		8	1	2	3	4	5	6
Set Tables and Serve Lunch		2	3	4	5	6	7	
Clear tables, stack dishes, sweep floor, and wash tables after lunch. Take care of garbage.		4	5	6	7	8	1	
Set Tables and Serve Dinner	4-5	6	7	8	1	2	3	
Clear tables, stack dishes, sweep floor, and wash tables after dinner. Take care of garbage.	6-2	7	8	1	2	3	4	
After breakfast clean Recreation Hall. Sweep Dormitories, carry trash to burner and return empty boxes.		3	4	5	6	7	8	1-2
After breakfast clean washrooms and grounds. Start fires at 6:30 a.m.		5	6	7	8	1	2	3-4

Last morning Group 8 clean basement of Dormitory #6 and surrounding area.

Last morning Group 5 clean all of cabin #7 and surrounding area.

M E N U S F O R C H A T C O L A B
1953

BREAKFAST

LUNCH

DINNER

Wed. May 13

Roast Pork and Applesauce - Baked Potatoes - Broccoli - Nut, Carrot, Raisin Salad - Bread - Ice Cream Cookies

Thurs. May 14
Fresh Rhubarb - Choice of Cereals (Hot or Dry)
Coffee - Scrambled Eggs
Toast - Jam

Escalloped Corn - Link Sausages
Tossed Salad - Hard Rolls - Butter
Canned Peaches - Cookies
Milk and Tea

Tomato Juice - Pot Roast of Beef with Onions and carrots - Brown Potatoes - Cabbage Salad - Bread
Cherry Pie - Coffee

Fri. May 15
Apple Juice - Hot Cereal
Shirred Eggs - Toast
Jam - Coffee

Split Pea Soup - Deviled Egg Salad
Raw Carrot & Celery Strips
Apple Pie - Cheese - Coffee

Baked Halibut - Steamed Potatoes
Peas - Tossed Green Salad - Baking Powder Biscuits - Fruit Jello
Coffee

Sat. May 16
Tomato Juice - Cereals
Bacon and Eggs
Toast - Jam - Coffee

Chili with Crackers - Peach and Cottage Cheese Salad - Gelatin
Whip - Cookies - Tea and Milk

Roast Beef - Mashed Potatoes - Brown Gravy - Green Beans - Rolls
Coffee - Fudge Cake - Ice Cream

Sun. May 17
Outdoor
Buttermilk Hotcakes
Link Sausage - Fried Eggs
Oranges - Coffee

Sack Lunch
Cold Meats, Cheese, Cookies etc.
Lettuce, Peanut Butter

Buffet Supper
Baked Ham - Escalloped Potatoes
Green Peas - Fruit Salad
Cinnamon Rolls - Coffee

Mon. May 18
Stewed Prunes - Cereals
French Toast - Jam
Bacon - Coffee

Vegetable Soup - Spagetti and Meat Balls - Grapefruit Salad
Gingerbread and Whipped Cream
Milk - Tea - Coffee

Swiss Steak - Creamed Potatoes
Asparagus - Cold Slaw - Rolls
Peach Pie - Coffee

Tues. May 19
Fruit Juice - Scrambled Eggs - Link Sausage
Cocoa - Cold Cereal

Chicken and Noodles - Whole Kernel Corn - Relishes - Canned Fruit
Cookies - Milk - Coffee

Pork Steaks - Mashed Potatoes
Lettuce Salad - Creamed Carrots
Corn Bread - Butter
Cherry Cobbler - Coffee

Wed. May 20
Hot Cakes - Fried Eggs
Cold Cereals - Fruit - Coffee

RECIPE SECTION
(each recipe serves 50)

Creole Halibut: 50 pieces halibut

Mix together: 10 c. tomatoes or puree
3 c. catsup
3/4 c. vinegar
1/3 c. sugar
6 chopped green peppers (optional)
1 1/2 t. dry mustard
1 1/2 t. celery seed
1 1/2 t. sale and pepper
1 T. Worchestershire sauce

Pour over halibut into baking pans to bake at 350° for 2 hours. This sauce may be thickened if you desire.

Swiss Steak:

Pound... ..1 lb. flour
1/4 c. salt into 16 lb. round steak, cut
3/4 inch thick, cut into individual servings
Brown in... ..1 1/2 lb. hot fat
Remove steak
Add... ..1/2 c. flour 1 t. pepper
3 Qt. water 1 chopped onion
2 T. salt 2 bay leaves

Place steak in baking pans or roaster. Cover with gravy. Cook 2 hours at 300°, or until steak is tender.

Fudge Cake:

cream... ..1 1/2 c. (12 oz) fat
4 c. (2 lb) sugar
Add... ..6 well beaten eggs
Mix together... ..5 oz cocoa (4 oz. choc.)
1 1/2 T. soda
1 1/2 c. hot water
1 1/2 pt. milk

Add this liquid mixture alternately with 7 c. (1 lb-12 oz) flour. Bake 25 to 30 minutes at 350°. Makes six 9 inch layers.

Mexican Chili:

Cook 5 lb kidney beans
Mix... ..2 qt. #10 can tomato soup
2 c. chopped onion
10 lb. ground beef--seared
1/4 c. suet
4 oz. chili powder
4 oz. salt
water to make 24 qt. volume.

Simmer together 3 hours, with the beans.

SMORGASBOARD DELICACIES

Rye Rolls for Lovers Knots

By Betty Stutz

2 cakes yeast
4 C white flour
2 C rye flour
3 T butter or margarine
1½ C milk
4 T brown sugar
1 t salt
¾ C molasses
2 t crushed anise seed

Method -

Dissolve yeast in ½ cup lukewarm water. Scald milk, add butter and molasses and sugar when lukewarm add the yeast. Add dry ingredients which have been sifted together and crushed anise. Beat real well then knead for a good five minutes. (You can take time out to rest.) Let rise in a deep narrow bowl until a good doubled in bulk, about 2 hours. Knead down and form into balls about size of an egg. Roll out to pencil like roll, tie simple knot then bring lower end over edge and poke through to form a double twist knot. Let rise until doubled in bulk, about 1 hour. Bake in 400° oven 20 minutes.

Herb Rolls for Lovers Knots

By Betty Stutz

1 cake yeast
3 T butter
2 eggs
1/3 C sugar
4 1/2 C flour
1 C hot water
1 t salt
1 t cinnamon
1 t pdr. sage
2 t caraway, pappy or sessame seed

Method -

Dissolve yeast in 1 C warm water. Add shortening, sugar and salt to hot water and let stand until lukewarm. Add yeast and beaten eggs. Beat in flour spices and seasoning. Beat real well. Then knead five or six minutes. Let rise until double in bulk. Form into lovers knots. Let rise again and bake at 375° for 12 to 15 minutes.

Lefse

By Ida Offerdahl

5 large potatoes
2 C sweet cream
flour to roll out
1 t salt
3 T butter

Smorgasboard cont.

Lefse -

Method

Boil potatoes, mash very fine and add cream, butter and salt. Beat until light and let cool. Add flour. Take piece of dough and roll as for pie crust, rolling as thin as possible. Bake on top of stove or on a pancake griddle until a light brown, turning frequently to prevent scorching. Use moderate heat. When baked, place between clean cloths to keep them from becoming dry. Serve with butter, brown sugar and cinnamon or jam.


Kransekaker

By Ida Offerdahl

4 hard boiled egg yolks
1 C sugar
4 raw egg yolks
2 C butter
a little Almond flavoring
salt
about 7 C of flour



Method -

Mix boiled egg yolks with sugar. Mix butter and raw egg yolks. Then mix together and add flour kneading well, with salt and flavoring. Pinch off a small portion and roll between hands until it is the size and shape of a pencil. Loop over like this . Dip in unbeaten egg white then in sugar for glaze on top. Bake slowly in a moderate oven until a golden brown.

Danish Sugar Cookies

2 c sugar
1 c sour cream
1 1/2 t. soda
1/2 t. nutmeg
1 c. shortening
2 eggs
1/4 t. salt
flour enough to roll.

Cream sugar and shortening, add beaten eggs and mix well. Add cream Sift flour - add soda, salt and nutmeg to flour; add to other ingredients blending well; roll thin, cut with cookie cutter. Sprinkle with sugar. Bake in moderate oven.

OUTDOOR COOKERY

By Charles H. Scribner

Accumulated experience leads to the unchangeable conclusion that cooking over a camp fire has some disadvantages and that the man who invented electric ranges had his head on right side up. If further convincing evidence is required it is quite readily obtainable in much of northern Idaho, perhaps, too, at certain times and in chosen locations along the Washington and Oregon coasts. Merely choose a weeping morning, fuel with a high moisture content and seventeen hungry and impatient customers standing around offering encouraging advice.

True, the glamor is lacking, the eyes are not filled with acrid smoke and as a theorem, the victuals are rarely burned on more than one side. Quite often they are also cooked thoroughly. To some folks this is considered a distinct advantage.

It is also very true that some foods cannot be badly injured over a camp-fire, no matter what conditions develop. Spinach, broccoli, artichokes, and chard might conceivably be considerably enhanced. To my knowledge no investigation of such possibilities has been carried on. It would seem a desirable and laudable project.

If the primordial urge to cook over an open fire becomes completely unmanageable it is well to choose a dry, warm morning, not too early, and procure an adequate supply of dry wood. It is more pleasant if the fuel is from some deciduous tree; the fumes are more fragrant and they convert to a bed of coals more successfully. Beware of any fuel that is unwilling to do anything but blaze.

If you are forced to use a steel pan it is well to have two of them. Fry the bacon, eggs, spuds or what you wish in one. The other should be reserved strictly for the purpose of cooking the hotcakes, otherwise they will tend to adhere to the bottom and the beautiful rhythmic action of flipping the cake to turn the other side to the warming influence of the fire will lead to amazing situations, possibly even to some chagrin.

Another interesting and satisfactory method is to mix the hotcake a little thicker, then instead of putting it in the pan, wrap it in aluminum foil. It is usually more convenient to use Heavy Locker Wrapp, 18 inches wide. It is thicker and the width will accommodate a larger gob of dough. Throw this on the coals, turning occasionally for about 11 minutes. By this time some portions should be well darkened and some should be nearly cooked, almost. One great advantage of this method is that after your fingers have been slightly burned, the corners of your mouth somewhat darkened from trying to eat your creation, there is no dishwashing. All that is necessary is to wad up the foil and bury it.

But, what a thrill! You have prepared and cooked a meal out in the great outdoors. Quite often it is a good idea to follow this repast by going back to the house and cooking another on the old reliable range.

PROGRAM

PLANNING



TABLE PROGRAMS

Dinner - Wednesday

Program -

A good get acquaintance stunt or an ice breaker for the first dinner makes for a happier dinner hour for all the new arrivals. After the dinner gong rang here Wednesday evening we had everyone line up and handed out sheets of paper containing one of the letters of the alphabet. We omitted the letters J, Q, X, Z and added an extra set or two of vowels. Each person then looked for other persons whose letters in combination with his own formed a word. They then went into the dining hall and ate together at one table.

Larry Thie, chairman of Chatcolab, was introduced and he in turn introduced the camp directors and the resource staff.

A stunt was done during dinner building up the party which took place in the evening.

Announcements were made concerning the routine to be followed in the dining room.

One person from every table was asked to introduce the rest of the people at his table and also to give the town and state from which each came. (We discovered Montana is in the United States!)

Breakfast - Thursday

The table chairman was so sleepy (and so was everyone else) that she forgot to have anything ready. Jessalee did come to her rescue and we all sang a peppy little song. After announcements all the families got together to pick out their names.

Lunch - Thursday

Jessalee led us in a couple of songs.

Mrs. Nixon gave us a demonstration on simple supplies for drawing board that younger children (as well as older ones) would be interested in. She had a stand made of plyboard with news print sheets cut in four, tacked on the board. This paper costs about a penny a sheet. She used good quality white Kalsemine with Alpha powder colors added. Each paint cup had a brush. In this way the small fry can use several colors on one picture. She gave some suggestions as to the strokes to use in teaching youngsters.

"Dull End" gave an explanation of the Chatcolab notebook.

All people with the last names starting with A, B, and C were called on to have a stunt ready for Friday morning breakfast. (The table chairman is so tired at breakfasts!)

Each family was asked to have ready for dinner a table decoration or centerpiece symbolizing their family names.

THURSDAY - DINNER

We hope everyone saw the clever table decorations each of the families made for their particular table. We are attempting to reproduce them in drawings in the next few pages.

Letters were given to the Pas and Mas of each family at the beginning of the dinner. In the letters they were asked to present a stunt or skit at the close of the meeting symbolizing the family name. The skits were to be 3 minutes long but the BEAN family got rather involved and therefore their presentation lasted over half an hour. (They must be related to the Wind family.

The following stunts were given:

GOOD FAMILY



The Good Family expertly made their table shine when they arranged a colorful display of red, blue, yellow and gold angels, evergreens, and pine cones as a center piece. (The can angels are described in the craft division.)

As part of the table program the Good Family just had to keep up their good name, so Papa Good, Al Maki, better known as "Good Enough", asked all the Chatcolabers to stand and together they all recited the "Lord's Prayer".

BALL FAMILY

Thursday evening, the 14th of May - the Ball Family put on a very clever skit. It lasted exactly three minutes. They were under the direction of Pa On-The-Ball. They sang "After the Ball was Over" as each member of the family went over the table - when the whole family was over, they finished their wonderfully harmonious song, which went:

"After the Ball was over
After the Break of day
The Ball Family rolled in the clover
And then all hit the hay".

Then they slept for the rest of the three minutes to give it a snoring finish.

Pa Ball

THE BALL OF RIGHTS

We, the people of the Family of Ball, in order to form a more perfect union, establish Ball-dness, insure good Ball-ance, provide for the Taj-Mah Ball, Ring the Liberty Ball, and secure the blessings of Buffalo Ball, do ordain and establish this constitution, and when in the course of human events, it becomes necessary to Ball-ance and swing in the Ball of Fame we shall see to it that each rolling Ball gathers no gloss.

Four score and seven years ago our forefathers brought forth unto this camp a canturbury Ball, dedicated to the proposition that Ball-men were created equal. We are now engaged in a great civil war testing whether Wild Ball Hickock or John Ball Jones will long endure. The World will little note or long remember what BallRevere said here but it will never forget how he bawled here. It is for us the Balls, to be dedicated to the unfinished tasks Grace Baulson and Ball Bunning may have placed before us. It is altogether fitting and proper that we should do this and not get all balled up.

We shall pledge allegiance to that Great General Ball Durham whose immortal words will live forever, "Old Golf Balls never die, they just roll away".

We shall leave no Ball unturned to promote equal rights and secure the blessings of Alexander Graham Ball. For ourselves and posteriors we ask for Liberty and Justice for BALL.

INSPIRATION

When inspiration comes to you,
Divine, poetic, still and true;
When new thoughts flicker and unrole,
Plant them deeply in your soul.

Because such knowledge comes to you,
Don't think it foolish or untrue;
Why let another tell you so,
The thing that you already know.

The mist of thought, that vales the earth,
Awaits for you to give it birth;
So tune in truths that come your way,
And join in Life's Great Roundelay.

Thursday-Dinner cont.

BUGG FAMILY

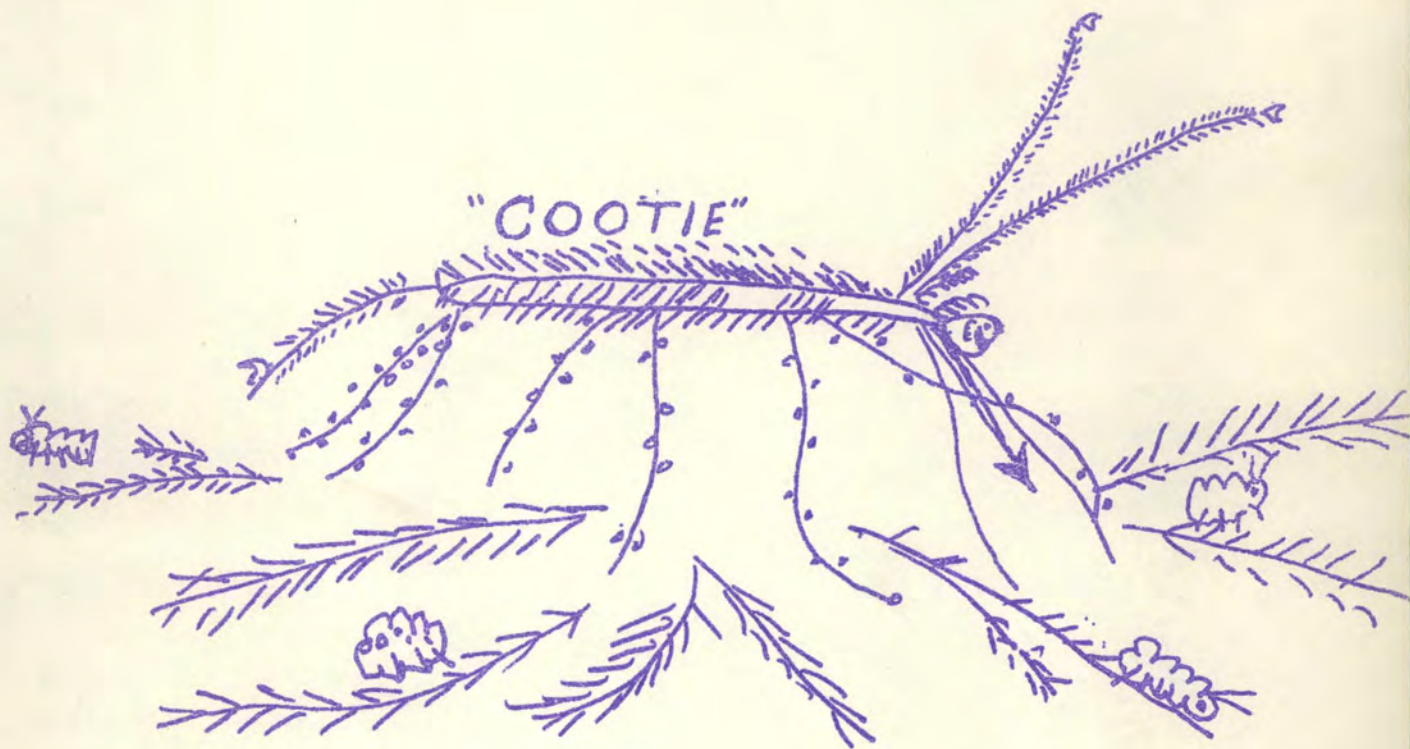
The Bugg family illustrated their buggy name first with a poem by Doodle Bug - describing the high intellect of the Lightning Bug.

The lightning bug is foolish
He hasn't any mind
He goes through existence
With his headlight on behind.

Next, all the little bugs with Mama and Papa stood and dramatized the song Itsy Bitsy Spider:

The Itsy Bitsy Spider ran up the water spout
Down came the rain and washed the spider out
Up came the sun and dried up all the rain
The Itsy Bitsy Spider ran up the spout again.

Our table center piece was made up of one large bug - made from one long bough of tiny pine cones, six legs of tamarac boughs and four pine needle feelers. This large bug was surrounded by tiny pine cone bugs.



Thursday - Dinner - cont.

BEAN FAMILY

Euology of the Bean:

The bean as you all know has been very important in the development of modern civilization. If it had not been for the bean, we would not yet have emerged from the dark ages. Modern science would be greatly retarded - for instance, chlorophyl and deoderants would not have yet been invented.

The bean originated in Mexico where it is used as a food. Therefore, the bean has become popularly known as the Mexican strawberry.

In our own great southwest The Bean played a vital role in the advance of civilization. "Judge Roy Bean" was the first man to bring law and order west of the Pacose and his six gun law and order has been put down in history. Songs have been written about him.

We are justly proud of the Bean family, and feel that we are one of the most close knit of all families and not divided by strife and inner conflict as so many other families are. To emphasize this point have you ever heard of split Bean soup? I doubt it, but every day we hear of split Pea Soup.

Ed Atkins
String Bean

I don't like to dispute Papa Bean upon the question of where beans originated. He claims Mexico, but most Bible students are agreed that the Garden of Eden was a very beautiful bean patch. Also beans have been used as a food since Bible times. You all remember the story of Jacob and Esau - how he traded his birthright for a mess of pottage. It is a well known and undisputed fact that the mess of pottage was not more or less than a kettle of beans.

Wax Bean

Fellow Human Beans:

You have all heard of the most exalted place beans take in the world of affairs. From the beginning of time, I am sure, they have played a great part in clothing man. We read in the good book that Adam and Eve clothed themselves with leaves, in all probability they used bean leaves. Can you think of a Frenchman without a Beanie or, as our Pa has said, Can you have a College fresh man without a beanie.

Beans play a very important part in literature. One of our Children's classics is dependent on the bean and without the bean could never have been written. It is of course, the story of Jack and the Bean Stalk, with which you are all familiar.

Then too, Shakespeare depended on the bean in his famous writings. How could Romeo ever have reached Juliet without the beanstalk to climb on.

Red Bean

Thursday Dinner- cont.

WARFARE

Jelly Bean reported the world shaking with news of a new secret weapon. It is highly confidential, but the Military Service did release the name of the weapon - "THE BEAN SHOOTER".

(Jelly Bean) Eleanor Heineman

SPORTS

The BEAN family has contributed generously to the field of sports. Probably the most outstanding is Pitcher Dizzy Bean of the Cardinals. Bean poles have been a great contribution in the worthy sport of pole vaulting. Bean bags has been a favorite game of the young fryes. The jumping bean is also an interesting phase of sports.

(Lim Bean) Mary Thomas

BEANS, Culinary Aspects of:

The bean lends its virtues to the support of animal life, especially high life, in so many ways that its true value is beyond comprehension. Due to the many derogatory and completely unfounded reports that have been in recent circulation I shall degress from the assigned subject for the moment, while I come to the defense of the much maligned fruit. The sorry state to which the bean has been subjected even moves me to recount an actual happening of recent date.

This illuminating occurrence was induced by an elderly gentleman, one whose experience in worldly affairs should have forewarned him. He suddenly reached the decision that he should cook up a setting of beans. When he put them to soak things began to happen and in a big way, so big in fact that had a cooler head not come to the rescue, the pressure cooker would have been sprung out of shape, the lid would have been forced upward, perhaps even onward, to the general debilitation and disarray of the whole culinary department. This episode plainly points to the fact that never under the most pessimistic conditions should the value, the potential power of the bean be taken lightly.

(Has-Bean) Charlie Scribner

History of Beans:

The Beans are a family of eleven
It's good we don't number 17
If we were real beans, fruit you know
we'd be gone from the cellar long before the snow
There's STRING, HAS, LIMA and CHILLI
Boy, oh Boy, are they ever silly
NAVY, JUMPING, WAX and PORKLESS
Should do more and talk less
JELLY, RED and BURNT are hunting for a scheme
that they can use behind the scene
Although the meals are sometimes a mess
Everyone's trying to be a success
The dining hall is always filled
But us poor beans just have to be chilled.

(Burnt-Bean) Lynnette Hawkins

Thursday - Dinner - cont.

INTERNATIONAL INFLUENCE OF BEANS by Navy Bean

Beans have exerted a tremendous influence on international politics and geography. Every world traveler, as well as every boy and girl who has ever opened a geography book is well acquainted with the role beans have played in world wide events. The Navy, for example, has depended upon beans for food and propulsion. Napoleon claimed that an army traveled on its stomach and since sow-belly and beans were the chief army staples, it is mere deduction that armies traveled on beans. The significance of beans with the military forces is an indication of how beans helped conquer nations and also protect other nations from invasion.

Visitors to the Orient have eulogized the merits of that Chinese Princess Soya Bean. Lima, Peru, was named after the Lima bean. Chili was without a name until they named it after the Chili Bean. Mexican statesmen were frantic for a suitable title for their country until an enterprising peon suggested they name Mexico after the famous mexican Jumping Bean. Ocean voyagers that have sailed the seven seas dwell in glowing terms over the exquisite beauty and romance of the CarriBean Sea.

The darkest and most dire threat to this modern world is exerted by a power that claims control of approximately 800 million people. This threat is wielded by none other than the infamous Red Bean.

American patriots are also well acquainted with the vital role of beans in the shaping of American cities and communities. Boston was a relatively unknown hamlet until baked beans made Boston famous. The Kentucky Derby came into prominence in the wake of the Kentucky Wonder Bean. French Beans have been syntillating to many international gourmets and have thereby helped cement relations between France and the U. S. and consequently were in no small measure instrumental in the famous Louisiana Purchase. The Blue Lakes Bean has made Southern Idaho famous for its production of 65% of the nations' output of vegetable bean seed.

Now you would think, my friends, that the political significance of beans must involve considerable political conniving and skullduggery, but not with the beans, because with beans there are no strings attached, since I'm certain you have all heard of stringless beans.

THE BEANS FAMILY SONG

I'm a teeny weeny bean
Growing in a garden green
If they take my ma away
I will cry for many a day
I'm a teenyweeny bean
Growing in a garden

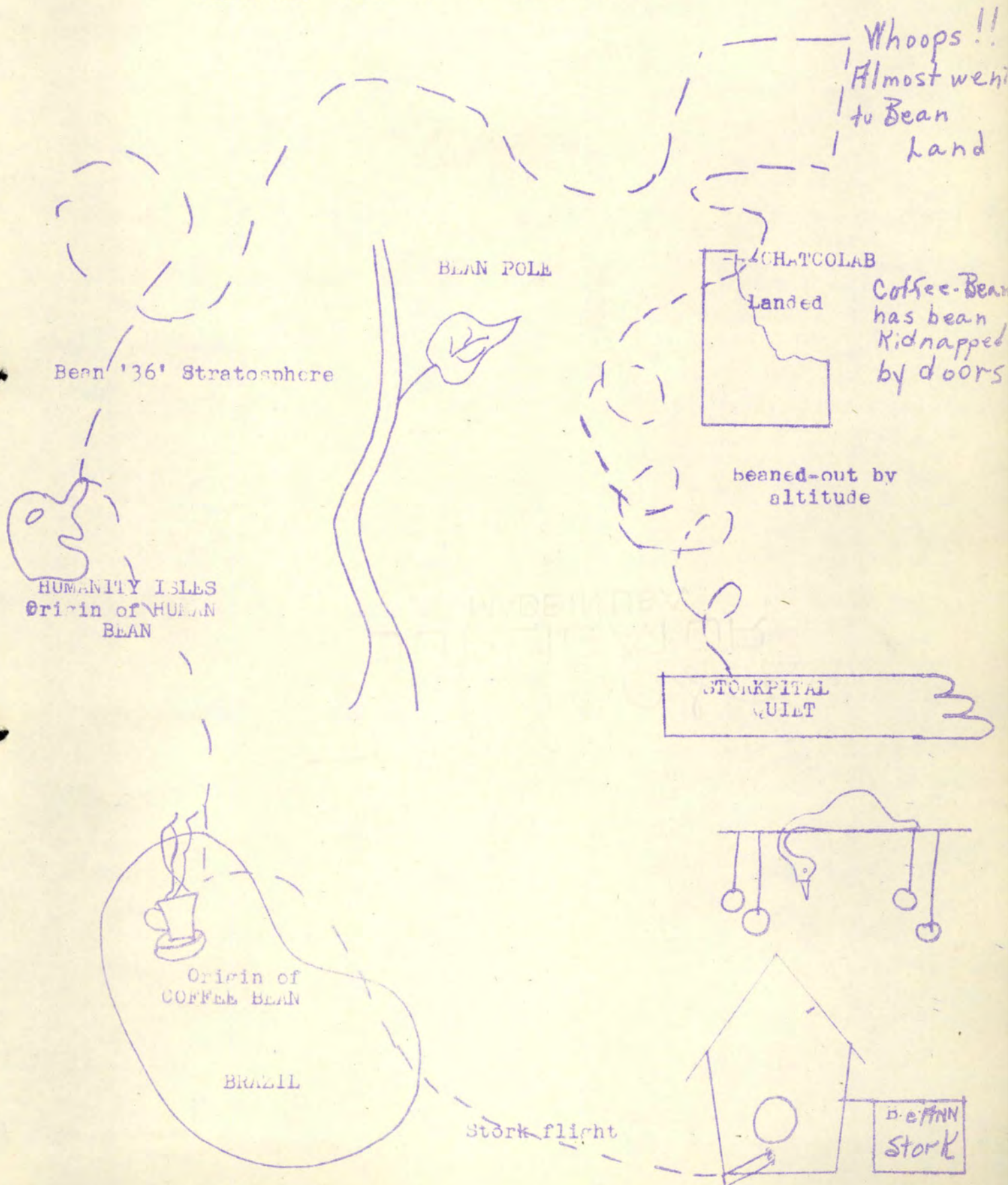
MUSIC

I doubt very much if you all realize how very important beans have been to the development of music in our lives. Beans have been responsible for two of our very well known songs - "I've Bean Working On the Railroad" and "Its Bean a Long, Long Time" and the good old stand-by "Captain Jinx of the Horse Marines Who Fed His Troops on Pork and Beans."

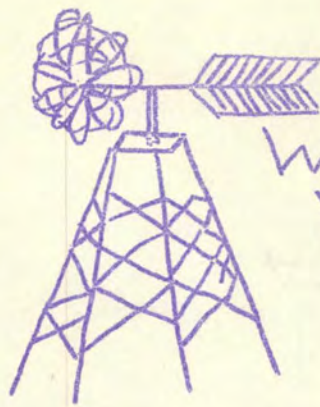
(Porkless Bean) Marilyn Williams

HAVE YOU HEARD??

THERE HAD BEEN TWO NEW ARRIVALS !!!



Thursday - dinner cont.



WIND FAMILY

W-o-o-s-H-
W-h-e-e-e-u

Doing what comes naturally, the Wind family followed the Bean. Pa (Big) Wind in a breezy way presented his family Lotta (Ma Wind), Chinook (Grandma), Blustery, Ill, Little Breeze, Baga, Gusta and No as he distributed paper bags to members of his family to store his wind in while Pa Wind breathed gentle zepthers of poetry to our distinguished families of friends.

We know how windy we are
We know our breeze is no star
But still we don't mind it
Because we're behind it
It's you folks in front gets the jar.

(Lotta Wind) Ida Offerdahl

Accepted by the thunderclap when his family were free to express themselves:

Lotta	Ill
Big	Little Breeze
Gusta	Chinook
Blustery	No
Baga	Fresh
Tail	Long

CLOCK FAMILY

The Clock Family entertained the other families assembled for dinner Thursday night with a song. We sang "The Grandfather's Clock", each one of us helping with a different part--Grandfather Clock by first standing and looking solemn, Big Ben and Little Ben sitting on the table, and our beloved symbol, the genuine original "Cookoo Clock (Brand Mark No-Tick), Tick and Tock popped up and down when their word came up, Repeater started the song once over, Stop Clock stopped it, and Cookoo and Alarm Clock helped with the sound effects. The rest of the Family just sang, more or less beautifully.



Thursday - Dinner cont.

DOOR FAMILY

The Doors had a centerpiece made up of drift wood, moss and forest greenery. When it came time to introduce the family, Pa. Door - (High Door) who comes in handy for tall people) introduced each member. These were:
The Door that is often locked after the horse is gone - Bar-Door
The Door that is better off when it is shut - Trap Door.
The Door that can be shut in the salesman's face, even after he has his foot in the door - Dutch Door.
"The Door swings in, the Door swings out" - Bar Room Door -Swinging Door.
The Door that is built for the convenience of the pooch - Little Door.
The Door that gives away late comers and disturbs one in the night - Squeaky Door.
A very special Door with a special meaning for each individual - A. Door.
The Door that serves as protection against those Bugs - Screen.
Our newest door from Hong Kong - Bamboo Door.
The door to ward off the all bad weather - Storm Door.
The door that is yelled at by everyone - Shut-the-Door.

END FAMILY

Thursday evening dinner party decorated their table with "Odds and Ends" found around camp. When it came time for a stunt they stalled for time insisting their stunt was not ready. Finally as the last one "The End" lead by Ma Head End and Pa Tail End, was a fitting closing for an enjoyable program.

Tick Clock gave her rendition of the

CHATCOLAB BLAB

Volume 1

Edition 1

The solitude and dignity and silence of the first primeval was tempestuously rent asunder last night as 85 eager Chatcolabbers converged upon Heyburn Park for a week of communing with Nature and learning all about the dubious delights of the great out-of-doors. The air resounded with greetings and hellos and also a few hearty slaps at some prematurely defrosted mosquitos who fancied themselves part of the welcoming committee.

Larry This, that ch bby little bundle of masculine vulchritude, was a dynamo of emergy as he made like an executive and rushed to and fro. As he carried out his arduous and exacting duties, his every ounce was in motion; the only trouble was that it looked as if some of it hadn't decided which way to go.

Beth Stutz handled her revoltingly one-way financial traffic very capably and smiled so sweetly that Ed Atkins and Kim Roberts, befuddled and bedazzled, went back to the end of the line to start over.

Hattie Mae looked younger than ever and some of us fear that if she keeps turning Time backward in its flight we'll find her at camp some day in 3-cornered white flannel jeans with a drape shape .

Dinner interrupted the fond reunions and the hungry and omnivorous campers, creatures of many talents, combined their gobbling and gabbling

Thursday-Dinner cont.

with a technique that bespoke long practice. That handsome hunk of plunder, Glen White, who reads and believes all the ads, ate practically a ton of broccoli for he was temporarily out of Clorets. Perhaps we should remind him of the little poem -

"The smelly goat upon the hill
Is also full of chlorophyll"

Jessalou was present to lead us in song with her usual vim, vigor and vibratory vitality. And speaking of the latter - have you ever noticed that when she really gets going, Jessalou has a personal juba that is simply fascinating - her front is $\frac{1}{2}$ beat ahead of her rear.

The party in the Recreation Hall - the Barnyard Follies of '53 - was a gala occasion and the elite of the lower forms of animal life were out in force.

The Ducks won first prize for finding all their members. They used an open mouth, hip-swinging technique that was highly unethical but easily identified. The three adolescent male members of the Duck family looked askance at such goings-on and scathingly referred to the bum-b-a-daisy dames as a bunch of "quack pots"

The stunts were very educational and thought provoking and we still are wondering what happens South of the Border to bring on such complete amnesia of the mind and paralysis of the lip.

Kim Robert's tight pants rather hampered his bunny leaps, but at least, he didn't have a speaking part to louse up the way he did last year.

Dorothy Gurtle, star performer for the chickens, added a little more corn to her part that originally planned. Her open-mouthed consternation and extemporaneous remarks greatly to the general air of informality.

Everyone had a ripping good time making cut-outs of their animals. A couple of funny bunnies making eyes at each other caught the romantic fancy of the prejudiced judges, but, to make things look good, they announced the cats as co-winners. Some of the other objects of art were really awe-inspiring - the bears looked like refugees from the Stone Age, the pigs like really awful boars, and the cow artists were obviously thinking of udder things.

The horse race episode brought out the worst in Al Mackie. When he was asked which horse he wanted to bet on, he viewed the assembled matrimonial line-up and sourly announced "Aw, they're all too old". Let us hope that time will mellow his mood and attitude.

Sleepy time brought on an outstanding array of sleeping apparel, ranging from the sublime to the ridiculous. One gal, seeking comfort, and not glamour was the cynosure of all eyes as she slithered into long underwear. However, her delight was short-lived when she discovered that a button in a strategic rear position was missing. So, if you watch to see who backs up to the stove these cold mornings, you'll know who wears the air-conditioned union sleepers. Francis Allbright is quite

Thursday - Dinner cont.

worried about talking in his sleep. It seems his father does and Francis is afraid that he might have inherited this tendency. I wonder what Francis knows that he is afraid we'll find out.

FLASH! If Frank Guardipes ever wants sound effects for his Warri talks Margaret Sarracen can oblige with a repeat performance of the war-whoop with which she electrified Cabin 6 in the still of the night. If she does any better awake than when asleep, Warri can have his radar off and still hear her.

If Madge Anderson looks unhappy, it's because she has a bad taste in her mouth; she forgot her tooth brush and finds that twigs, bunches of grass, and the "ordinary little finger" are not very efficacious in the dental cleaning department. So keep an eye on your toothbrush and on Madge or you'll be the one with the food-bound bicusps and she'll be the one with the satisfied and sanitary smile.

POETRY CORNER

Here we are at Chatcolab, amidst the forest primeval,
Where life is simple and free from care and our rooms are a grand
unheaval.

Where our beds are rumped and tumbled, and piled on every chair
Are socks and dresses and stockings and slightly used underwear.
The bugs and flies all welcome us and greet us as old-time friends
And the mosquitos twitter and flitter with joy as they view those
shapely ENDS.

The wash-room line-up at 6 a. m. is our daily matutinal treat
And until you've seen this assembly, your education just isn't complete.
For there we stand all bleary-eyed, every size and shape and kind
Some over-emphasized in front and some likewise behind.
Some of us feel young and spry and as frisky as a pup
Some of us are all pooped out and carry our teeth in a cup.
As the mountain zepthers frolic around, we shiver and shake and cower
And regretfully think, we'd just as soon stink as freeze to death
in the shower.

Some stout souls get up at dawn and gambol down by the lake
Bubbling over with joy and life 'til they've got everyone awake
They beat their chests and practically ooze vim and vigor all
over the hall
'Til we wonder what Charlie serves down there - coffee or Hadacol.

So here we are at Chatcolab, where we learn to care and share
And some of us more timid souls will learn to do and dare
And the week speeds by on rapid feet and much too quickly ends
And we leave with many memories and a host of wonderful friends.

FRIDAY BREAKFAST

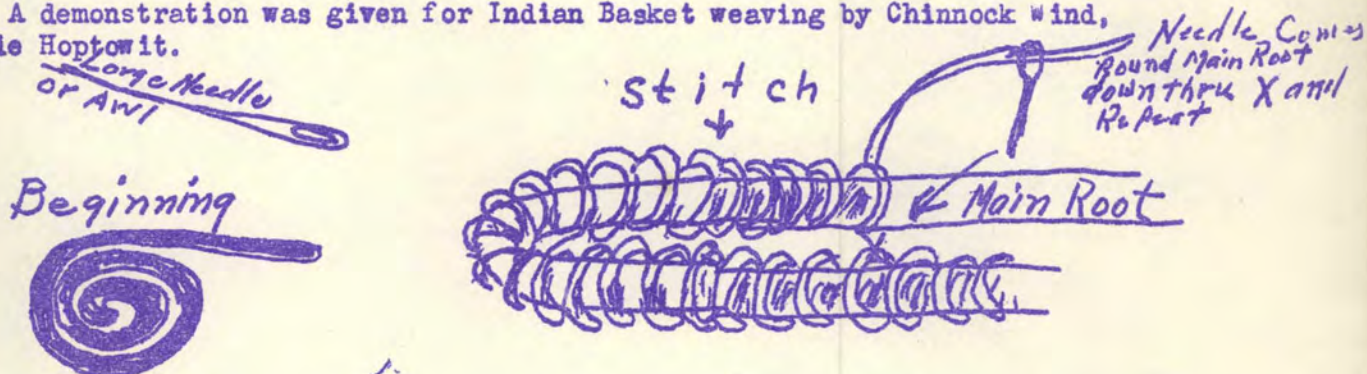
In order to wake up the sleepy breakfasters, the ABC's presented some waking up exercises, touching toes, stretching eyeballs and such.

FRIDAY LUNCH

Group singing was lead by Jessalee.

Book End, Eleanor Elliot, gave a Forestry demonstration in making corsages from cones, seeds, etc.

A demonstration was given for Indian Basket weaving by Chinnock Wind, Hattie Hoptowit.



Start with cedar roots in center, work around. Cedar roots must always be made flexible by splitting and working with dull end of knife. Always keep materials damp. It is tedious and it needs a lot of patience to finish a basket.

Hattie Hoptowit

Each person was given a slip of paper and a straight pin. On the slips were put the name of each one and the town and the state. Maps of Washington, Oregon, Idaho, and Montana were on the dining hall wall. The slips were pinned on the maps.

FRIDAY DINNER

Several families had new additions to their families. The Clock family had twins as did the Winds. There was a new Good, "I'll Be."

Parlor Football was played at the tables. Here's how it is done:
Parlor Football - Divide into two teams around table. Chins on table and hands under table and a goalkeeper at each end, one team tries to blow ping-pong ball or blown out egg to one end while other team blows it other way.

We adjourned in order to costume ourselves for the Party.

STRONG SILENT MEN

The doorman is a stirring sight-
He greets the lowly limousine
And helps the ladies to alight
With Haughty and majestic mien.

NATURE CORSAGES

by
Eleanor Elliott

When planning to make nature corsages, start collecting the dried flower seed pods, cones and any suitable material that might be used, during the summer and early fall or whenever you see something that might be used. The pumpkin seeds used for the petals on the flowers are taken from the pumpkin, washed and dried several days before using.

To make the pumpkin seed flowers, punch a hole near the pointed end of the seed - make five or six petals for each flower. If you plan to use glitter in the center, take an acorn cap and thread a wire through it, one end longer than the other. Arrange the 5 or 6 petals around the cup and twist the long wire around all the petals to fasten securely. Tape the stem with green corsage tape. Buttons may also be used or you can use the center of a Dogwood blossom, wire and finish like the acorn cap center.

Wire several hemlock cones, acorns, catkins or anything you might want to put in the corsage; tape with green tape, paint with silver, gold or copper paint and let dry. When dry arrange in any shape desired. Cut the wires off so the stem is about 1/2 inch to 3/4 inch long and tape with green tape.

To make a bow: Make a small loop and hold between thumb and finger. As you make each loop, twist the ribbon under your thumb. When you have the bow as big as desired, take a little wire and fasten the bow to the corsage.

If you use an acorn for the center in the pumpkin seed flowers, paint the center with clear household cement or clear finger nail polish, and sprinkle glitter over it. (Shake the loose glitter back into the bag). The flowers can also be painted with different colored Tempera or Dope paint, making red, yellow and other colored flowers.

When taping flowers or other materials for corsages, never cut the tape; always tear it from the roll, since a cut edge leaves a ridge. Stretch the tape slightly as you twirl it down the stem.



SATURDAY BREAKFAST

An announcement was made that the party for the evening would be a Dandelion Festival. A queen will be chosen at the party from candidates to be presented from each family.

SATURDAY LUNCH

The various candidates for queen were presented by the heads of the different families. Pa On The Ball was blackballed during his presentation by a "Very Little End."

A new arrival, Lonny Williams, was auctioned off and brought the high price of "An Open Door of Opportunity." Other bids were "Time On His Hands", "A Bag of Wind", an offer of "Love By The Love Bug", and that he would get the "Very Best in the End".

A demonstration was given by Pauline Keltner on doll making.

HOMEMADE DOLLS IN FOREIGN DRESS

By Pauline Keltner

(taken from Nine R. Jordon's book by the same name.)

These dolls are suitable for intermediate age girl's groups. It is much more fun to make your own Story Book dolls. Each has a special meaning of its own. Collecting the materials, too, is fun. The materials can be picked up in scrap bags, discarded gloves, old stockings, rayon underwear, etc.

Twenty five feet of stove pipe wire at a cost of 15¢ will make arms and legs for a dozen or more dolls. We need pliers for wire cutting, needle and thread of suitable colors. Knit materials in colors suitable to the particular nationality of doll: Light flesh color makes Swedish, Dutch, Swiss, and Scotch dolls. Medium tan color makes Chinese, Japanese, French, and Italian dolls. Dark tan color is used for Mexican, Eskimo, drab, South American, Hindu, and Pueblo Indian dolls. Black is for the African Jungle Boy.

Cut a smooth close knit piece of stocking 4 inches by 7 inches. Sew up side, length-wise. Gather at one end. Pull up and tie tightly. Turn right side out. Stuff firmly with cotton. Sew up bottom. Tie off neck.

Leg wire, 18 inches

Arm wire, 12 inches

Use two lengths of stove pipe wire twisted together.

Wrap hands and feet, pad slightly. Cut long strips of knit material, start wrapping in a spiral fashion--narrow at centers. Bend leg wire in center and wire on arms. Next fasten to stuffed body at back. Sew securely at shoulders and hips. Pad as necessary and rewrap the entire skeleton smoothly, padding to give shape where necessary. Stitch in place to prevent the wrappings from slipping.

Faces may be drawn in and painted or embroidered. Bright beads can be used for eyes. Wigs can be made of stockings or yarn or wool, according to the nationality of the doll planned.

Old gloves make excellent boots and jackets. Bits of lace and ribbons enhance the ladies. Bits of suede and chamois make fine Eskimo coats. Scraps of fur, felt, net, feathers, beads, tiny buckles, glass headed pins, all can find a place in a collection of dress materials. They can be simple or as elaborate as you wish. Most public libraries have these helpful books:

American Dolls in Uniform

Homemade Dolls in Foreign Dress

American Costume Dolls

- - - Nina R. Gordon

Saturday - Dinner

Saturday evening we celebrated the fifty birthday of Chatcolab. On each tray was a square of cake with a lighted candle on it. Some of the first Chatcolabers that were here this year were Frank Guardipee, Kim Roberts, Julia Boone, Ruth Radir, the Bunnings and Dan Warren.

As the Chatcolabers came into the dining room they sat at the table of their birthday.

Another edition of the Chatcolab Blab came out again. "Tick Clock" read the following:

CHATCOLAB BLAB (Second Edition)

When Pauline Keltner was out in the dank, dark and dismal dawn this morning attired in bathrobes and bobby pins and on the prowl for some badly needed bathroom supplies, she ran into a couple of sleepy and surprised gentlemen in the commissary. Even tho their slumber was so unceremoniously interrupted by her search for the morning paper, they were polite and helpful and told her just where to go.

A couple of the more addle-pated of the adolescents - Betty Jo and Burt went swimming yesterday. After it was all over and the temporary rigor mortis had subsided, they went through a series of contortions, they called Mumbledy Peg. However, most of us who have reached the age of discretion and mature wisdom, decided they were just getting in position to let the water drain out of the holes in their heads.

OVERHEARD IN THE LADIES' WASHROOM

"Just look at that shin. The big tall blonde guy sure just turns himself loose and lets his feet fall where they may" Somebody please pass the Band-aids to Peaches Nelson and somebody teach Glen to trip the LIGHT fantastic.

Ed Koester in his carnival characterization of a lady wrestler from Slobovia was nothing but a big bust. His ego and bosom were deflated simultaneously when the Fortune Teller gazes at him soulfully and said, "I see by your hand, you're a gentleman." And Ed was counting on a free trip to Denmark.

On-the-Ball's speech on behalf of his queen candidate was a sadly wrecked and heckled affair. The under-age malefactor was blissfully unconscious of the havoc he was creating, but Burt was furious and bristling and it was at least 5 minutes before he could get the fur on the back of his neck to lay down.

Blush! Blush! Betty Stutz was right out in front this morning in the breakfast line. However, a quickly borrowed safety pin took care of both her pink shirt and her equally pink face.

There has been a great deal of complaint concerning the nocturnal yodeling with which some of our heavier sleepers are assaulting our unwilling ears. Kim Roberts and Frank Guardipee, drunk with power from last

night's party, have formed a posse and volunteered for "Snore Patrol" duty at Cabins 6 & 7. Any other volunteers are NOT welcome.

Eileen Allgood joyously celebrated the renewed supply of water by luzzing out a few unmentionables. Her laundry activities were not entirely successful and if you watch closely, you'll probably see her squirming and scratching without hands. In order to excuse her spasmodic and sedentary hula, you should know that on the way to the clothesline, she dropped a pair of her hylon knickers and the ants found it before she did.

The Bean Family is running true to tradition in making everyone revoltingly aware of their presence. String Bean's egotistical mumblings were bad enough but the borborhythmic rumblings produced by his country cousins (served as lunch) are almost unbearable. Let's keep the beans where they belong - in the can.

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Monday - Lunch

The songs were led by Wesley Metzger.

Charlie Scribner made a presentation to Chinnock Wind, Nattie Hoptowit for her fishing ability on the boat trip, Sunday. She was presented a metal fish on a small fishing pole.

Mrs. Brunson gave a demonstration on textile painting. Turn to the crafts for the information.

We witnessed the adoption of Dan Warren into the Blackfeet Tribe. Chief Frank Guardipee, Ah koo in stah mi, with the consent of the only other tribal member present, Ruth Radir, Nah tah yahki, honored Dan Warren by naming him a member of the tribe. Don's new name is Ki yi sois ki, meaning "Curly Bear".

The reason that he was given the name "Curly Bear" is the fact that he reminded Frank of one of the leaders of the Blackfeet tribe who was noted for his modern ideas and followed them so much at the time of his death that he owned a large well-equipped ranch. In the old days, he was considered a very brave warrior.

Among those whom Dan can claim as members of his tribe are the following: Lord Rowallan, Chief Scout of the British Empire; Jefferson Caffery, at one time Ambassador to France; George Cardinal Griffin, Archbishop of West Minister, London, England; and Sir Arthur Ward, New Zealand.

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At Last?

We have found the oldest lady in camp. She is none other than our congenial Dorothy Stephens. She was heard to say she wished that she could remember the chemistry she studied one hundred years ago.

MONDAY DINNER

Since this was nation night, the group sat at tables of their states. During the dinner state songs were sung. Eric Kirkland led the singing.

The Bean family brought action against the Door family for Beannaping. Frank Guardipee was asked to be judge. Charlie Scribner was the prosecuting attorney. Ma Door was the defense attorney and the missing corpus christi delecti was Coffee Bean, alias Cupboard Door. The slightly biased jury consisted of Pa Door. Here is some of the evidence that the plaintiffs presented.

CERTIFICATE OF A LIVE BEAN SPROUT

Place of Birth - Brazil
City of - Beanero
Full Name of Child - Coffee Kaffein-Free Bean
Sex of Child - Female
Twin, triplet or other - one from a cluster
Father - Koff A. Bean
Mother - Kaster Bean

Physician - Pat A. Bottom



Other evidence was an announcement of arrival of Human Bean and Coffee Bean and also an empty Coffee cup!

The jury verdict was, as expected, not guilty.

Neck Pieces of Corn demonstration cont.

mildew or too much swelling. Use waxed thread or small fish line for stringing. Different kinds of seeds such as squash, watermelon and canteloupe seed may be used. Use your imagination for color combinations. Use scrap suede leather for ties.

Belt

oooooooyoooooo
oooooooyoooooo watermelon
corn

Two other people were asked to step forward. They entered into a talking contest. At the word "Go" each tried to ignore the other and speak right along without hesitation. If you are curious as to the subjects we used for this wordy battle, read these: "Why the United States should kill off its women," and "Why women should wait on men."

TEXTILE PAINTING

by

Mrs. Dan Brunson

Tri-Chem, the tube paint that anyone can use. There is no mess, fuss mixing or brushes and the washable colors flow all ready to use right from the tube with the ball point tip. It can be used on fabrics, paper, wood, metal, glass, leather or plastic.

The tube is self-sealing and with reasonable care will last a long time. There are eleven colors, black, white, gold and silver.

Fabrics - with filler, should be washed. Thumb tack fabric to a drawing board covered with blotting paper. Design may be freehand, traced or transfer pattern.

Wooden articles may be varnished and allowed to dry for 24 hours, then lightly sanded before being painted.

Glass articles to be washed often or with detergents should have design baked on, by placing in a cold oven, turn heat to 250°, and bake for 20 minutes. Turn off heat and allow to cool in oven.

A catalog of designs for textile painting can be obtained for 25¢ by sending to Margaret Merritts Studio, 214 E. Franklin, Bend, Oregon. In Spokane, Tri-Chem paints are available at John W. Graham, or write to Mrs. Wendell Prater or Mrs. Dan Brunson, both on Route 1, Ellensburg, Wash.

NO YOUNG SPRIGS...

Boards are not made of living wood;
No young sprigs on a board are fitting.
Sap makes things grow, you know, and could
Disturb a Board's perpetual sitting.
Creative youth makes change and motion
And many a Board prepared to sit.
It ists on youth, without a notion
That youth instead should sit on it.

TUESDAY LUNCH

As each person came into the dining room, they were given a playing card. If you use more than one deck of cards, be sure to take out all the other aces of spades leaving only one, since this is the lucky card. After all the members are assembled the one holding the Ace of Spades is called upon to be chairman for the rest of the dinner. Jim Glover was the lucky person and when he got up a group sang this little song to him.

O Jimmy fits in like a glove
O Jimmy is a dandy
He electrifies the gals and guys
Tho nary a tool is handy.
He shows us how to make a lamp
He helps step up our voltage
He gets us to light up our camp
With candles from the Stone Age.

Jim then started calling different numbers and asked them for a contribution to the program. The following was read.

VISION OF MOTH EATEN PIANOS FALLING TO PIECES

By Cesar Moro

INCEST represented by a frockcoated gentleman

Receives the congratulations of the hot wind of incest a fatigued rose supports
the corpse of a bird
Leaden bird where is your basket of song
And provisions for your brood of clock serpents
When you stop being dead you will be a drunken compass
A halter on the bed awaiting a moribund gentleman from the isles of the Pacific
who sails on a musical turtle divine and cretinous
You will be a mausoleum for victims of the plague or a passing equilibrium between
two trains in collision
While the square fills with smoke and straw and rains down cotton, rice, water,
onions and vestiges of high archaeology
A gilded frying-pan with my mother's portrait
A lawn settee with three charcoal statues
Eight sheets of paper written in German script
Some days of the week in cardboard with blue noses
Hairs from the braids of different presidents of the Republic of Peru nailing
themselves like stone arrows into the causeway and producing a violent
patriotism in those with ailing bladders
You will be a minuscule volcano more beautiful than three thirsty dogs bowing to
one another and recommending a method of making wheat grow on disused pianos.

Julia Boone gave the following short demonstration.

NECK PIECES OF CORN

Take white corn which may be bought from a seed store; put into various tin cups or containers of dye. Any kind of food coloring or tintex, etc. may be used for coloring. Add a teaspoon of vinegar to each cup to set the dye. Let stand about 20 minutes to $\frac{1}{2}$ hour then drain on newspaper until dry enough to handle. Store while using in a small jar. As the corn must be damp enough for a needle to penetrate the small end. Do not leave in a moist jar because of

TUESDAY DINNER

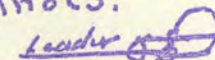
Each person got a slip of paper with the name of a country. They then sat together at the table which were designated as different countries.

Each table was given a proverb to act out. The other groups then tried to guess what the proverb was. Some of the proverbs given out were: "Every dog has his day," "A fool and his money are soon parted," "Two heads are better than one," "All that glitters is not gold," "A bird in the hand is worth two in the bush," "The early bird gets the worm."

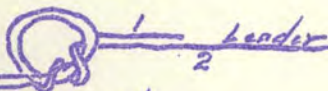
NAME THE PICTURE

Each person writes the title of a picture at the top of the paper and passes it to the right. He then makes a simple drawing to illustrate the title that is handed him. Then before passing it on again, he folds the paper down so as to cover the original title but leaves the drawing exposed. Under the drawing he received from his left he writes a title. He then folds the drawing under, leaving only his title and passes it again to the right. This can go on as long as the paper lasts. The last title is a far cry from the one at the top of the paper and the drawings with titles have to be seen to be believed.

Knots:

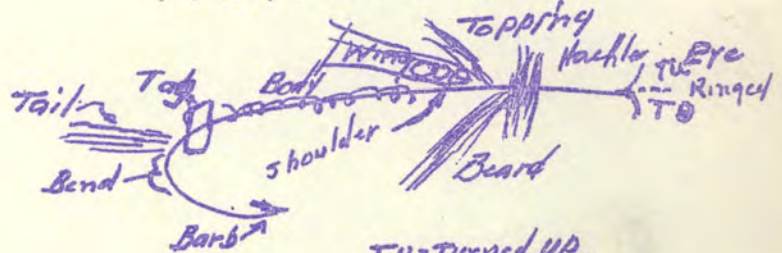
Leader 
 Turtle-But Leader only
 Nylon too hard + slippery

Leader Loop



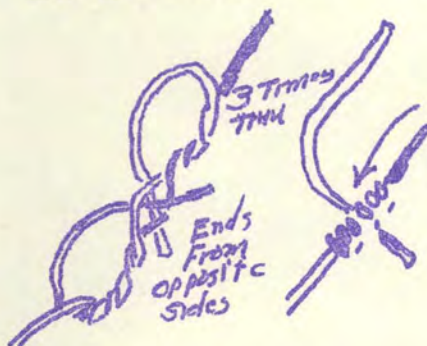
Splice Knot.
 Loop can also be made this way

Parts of Fly



TU = Turned up
 TD = Turned down

Make up tapered nylon Leader;
 Take 20 inch sections of leader material -
 10#, 8#, 6#, 4# and 30 inches of 3#. Tie
 together with either of splice knots at
 left. This will make up into approximately
 7 1/2 feet of tapered leader



Pull up tight - for dropper leave end
 about 8 inches long, otherwise trim off
 close.

Wednesday night Party

1. Alphabet Autographs:

Each person writes part of alphabet represented in crowd (may be no I's - x's etc.) They must then get one autograph for each letter present (last names) and first one finished and returned to leader receives a prize.

2. Group Division:

Each person was given a slip with one of ten animal names in it. They were to find all of their group, without making a vocal sound. (Rabbits had to thump). First group complete, received animal crackers.

3. Bean Hunt:

Leader or "mama" only one who can pick up beans which members of the group find or locate. They make their own noise to attract mamas attention. Winner is the mama who has the most beans at end of an announced time. Be sure to announce only one bean can be picked up at a time because some people take the supply sack and some swipe the prize of a sack of jelly beans.

4. Horse Race:

Six people from the horse group line up at a starting line. All other groups are told they have \$100.00 to bet on a winner and their bets are turned in to the leader. The group which bet the most on the winner receives a prize as does the winning horse. Prizes: Candied wheat or corn cereal for the group, a flowery horseshoe with real horseshoe pendant to the horse winner. The horses were allowed to cross the starting line one step, when the dice shakes shook a double. Allow a definite number of steps to the halfway line when doubles must be shaken again, for the start back, and a doubles again to cross the finish line and win. The steps between the doubles, are taken every time the horses no. is called, as double 6 is called, one step across starting line. a 4 & 6 are rolled and six may take another step, double 2 is called and then a 2 and 5 are called and 2 takes another step, etc.

5. Old McDonald:

The leader indicates each family to make its own sound each time, and only those respond to their name in turn in each repeat

Camper: Is anyone teaching psycho-ceramics at Chatcolab?

Dead-end Prater: What's psycho-ceramics?

Repeater Clock Radir: Therapy for crack pots.

Friday night Party

COUNTY FAIR

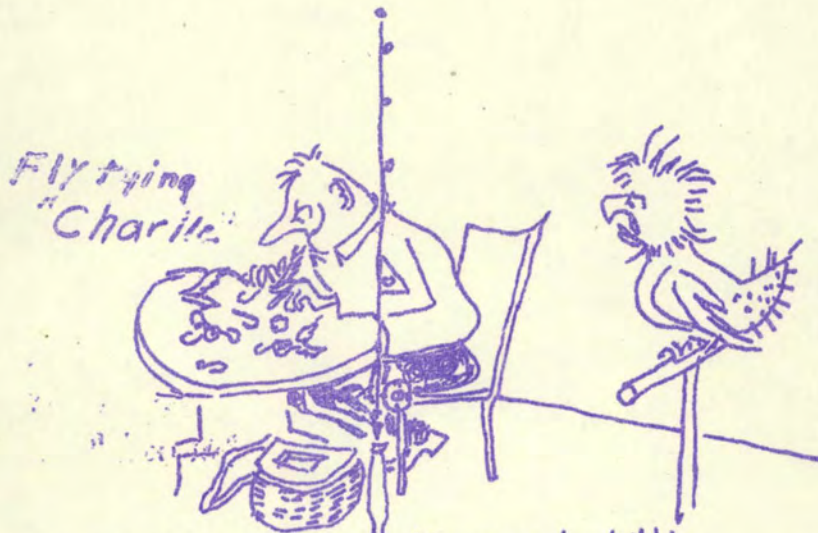
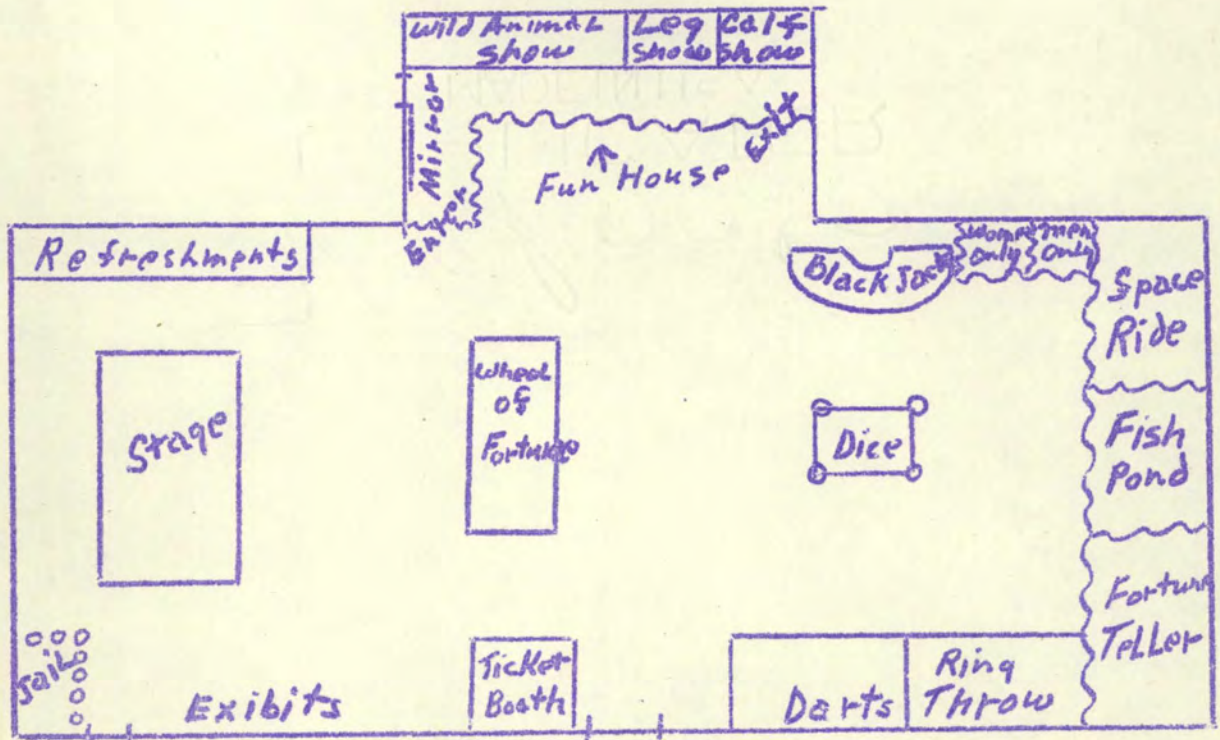
Introduction: After a rousing buildup for this activity all participants arrive at the county Fair in some appropriate costume. They are greeted at the ticket office and receive \$20.00 in paper money of \$1.00 denominations. Those losing or spending their money may borrow more from the bank and if they do not pay back, are to put on some act of a forfeit. Exhibits are put on display to be judged later and prizes or ribbons will be awarded. Participants are allowed to mill around and take in any of the concessions of their choice.

Concessions:

1. Darts--Throwing darts at balloons or some type of target make up this game of skill and prizes are awarded for those skillful enough to meet the set requirements.
2. Ring throw--Rubber jar rings or their equivalent are thrown over bottles or pegs and prizes awarded for meeting the requirements.
3. Fortune Telling--Telling of fortunes may be played with either cards, palm reading or what ever talent is available. Groups that pay may be allowed to watch the proceeding or have this own fortune told.
4. Fish Pond--A string fastened to a pole is thrown over a curtain and some little trinket or prize is attached and retrieved by the customer.
5. Space Ride--Customers are blindfolded and are asked to step into the space ship which is no more than a plank which is then raised and gently tilted back and forth creating quite a sensation.
6. Men only--Booth with personal articles belonging to women.
7. Women only--Booth with personal articles belonging to men.
8. Black Jack--Or 21 is a card game where the customers try to receive cards totaling a closer count to 21 than the dealer or house man.
9. Dice--Any type of dice game that may be successfully set up.
10. Wheel of Fortune--A spinner or pointer is turned and what ever color or number it finally settles on receives the odds that are offered if you the customer, had placed his bet on that particular color or number.
11. Fun House--Side show which included: A calf show (display of a person's ged calves)
12. Leg dance--Person sitting on chair with faces printed on their knees and cloth around their lower legs to represent dancing girls--Dancing is performed by just moving feet up and down.
- c. Wild Animal Show--Made up of paper cut out animals and such things as ground hog (ground pork), longest dog in the world (String of weiners) and such other items as can be arranged.
- d. Magic Mirror--Two persons stand at either end of a mirror and one blows across the mirror as the other raises his hat (gives the impression of blowing off a person's hat).

Special entertainment--Have a jail, sheriff, deputy and judge. Any person out of line or operatives of cheating concessions may be picked up and put in jail. In order to be bailed out the prisoners must put on some type of act of their own choice or the choice of the judge.

Costum parade--End fair with costume parade with prizes being given to the winner.



"Don't think she won't hear about this
When she gets home"

Friday Night Party

A SUGGESTED PARTY COMMITTEE ORGANIZATION WORKSHEET

PLACE - Recreation Hall DATE - Fri, nite TIME (Start) 8:30 No. Expected
(Close) 10:30

PARTY THEME - County Fair - Whoop'em Up County Fair

GENERAL CHAIRMAN - Marcia Skaer

THEME SUGGESTIONS

Frank Guardipee
Helen Stanford

WORK COMMITTEES: (Each committee does its own cleanup
Interest Promotion: (Invitations, buildup, posters, etc.)

Marcia Skaer
Glenn White

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

Glenn White

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

Verna Inglis

Refreshments:

Singing

Closing Fellowship: (For a more elaborate closing)

OTHER NOTES:

ORDER OF EVENTS	LED BY	MATERIAL NEEDED
1. Bank at door	1. Margaret Faust	1. Colored paper
2. Dart Game	2. Dorothy Gurtle	2. Darts - balloons - board
3. Jar Ring Toss	3. Madge Anderson	3. Bottles - wire rings covered with crepe paper for rings
4. Fish Pond	4. Ann Pederson	4.
5. Men & Women Only	5. Ruth Willis	5. Just booth
6. Wheel of Fortune	6. Marcia Skaer	6.
7. Leg Show	7. JoAnne Fullbright	7.
8. Space Ride	8. Helen Stanford	8. Board or bench
9. Wild Animal Show	9. Lane Briggs Verna Inglis	9. Paper Animals
10. Jailer	10. Wilma Shryack	10.
11. Sheriff	11. Kim Roberts	11.
12. Deputy Sheriff	12. Frank Guardipee	12.
13. Deputy Sheriff	13. J. M. Fuller	13.
14. Fortune Teller	14. Shirley Cenell	14.

Friday Night Party cont.

ORDER OF EVENTS	LED BY	MATERIAL NEEDED
15. Black Jack Dealer	15. Glen White	15.
16. Dice Games	16. Dan Pyfer	16.
17. Costume Inspection	17. Margaret Faust	17.
18. Calf Show	18.	18.
19. Magic Mirror	19.	19.

YOU

Sometimes the whole world seems against me,
Everything is lost;
The things I need and want the most,
I weep about the cost.
Others gain fame, and position;
Fill their lives with things worth while;
Have their friends and bank accounts,
Live and dress in proper style.

No matter how I try to gain,
nothing comes my way;
Others laugh and have their fun;
I am seldom gay.
Than all at once, I see your face;
You smile, and start to sing;
Right then, I own the whole wide world,
For you are everything.

YOUR LIFE DEPENDS ON YOU

If you do an act dishonest,
You are branded as a thief;
And when you mix with honest folks,
You feel so far beneath.

If you let your temper rule you,
Call a friend an ugly name,
It slaps back, and will annoy,
Until your heart will burn with shame,

But if you live a better life,
Do all the good you can,
Your soul will be contented
Glad that you're an honest man.

If you forgive one who has wronged you,
It will warm you through and through;
you'll feel noble, elevated;
The life you live, depends on you!

Saturday Night Party

A SUGGESTED PARTY COMMITTEE ORGANIZATION WORKSHEET

PLACE - Recreation Hall DATE - Sat. TIME (Start) 8:00 No. Expected (Male) 20
(Close) 9:30 (Female) 80

PARTY THEME - Dandelion Festival

GENERAL CHAIRMAN - Dorothy Fuller
THEME SUGGESTIONS

Ed Atkins
Darlene Frost

WORK COMMITTEES: (Each committee does its own cleanup
Interest Promotion: (Invitations, build-up, posters etc

Marlene Campbell
Meredith Skaer

Atmosphere: (Decorations, costumes, facilities etc.)

Marilyn Williams
Ed Koester
Vernon Burlison

Program Events: (Games, dances, entertainment, leaders

Marie Black - Chairman
Darlene Frost
Martha Murfin

Refreshments:

Eda Smith
Vernon Burlison
OTHER NOTES:

Closing Fellowship: (For a more elaborate closing)

TIME	ORDER OF EVENTS	LED BY	MATERIAL NEEDED
1. 8 min.	1. Band	1.	1. Elephant March
2. 2	2. Drum Majorette, Mayor, Chairman	2.	2.
3. 10	3. Float Parade	3.	3. Blossom festival floats
4. 1	4. Introduction of Judges	4. Mayor	4. Dark glasses, white cane
5. 10	5. Judging by special score card	5.	5. Style, conformation, complexion
6. 10	6. Selection of Queen	6. George Funke Kim Roberts	6. Measuring devices: axe and hatchet handles
7. 5	7. Indian Square Dance exhibition	7. Marie Black	7. Dance dresses
8. 5	8. Circle Mixers:	8.	8.
9. 5	9. Alabama Gal	9. Bert Thurber	9.
10. 5	10. Red River Valley	10. Al Maki	10.
11. 5	11. Oklahoma Mixer	11. Gloria Johnson	11.
10	RECESS		
12. 15	12. Refreshments: Dandelion punch, pop corn, and apples	12.	12.

Saturday Night Party cont.

TIME	ORDER OF EVENTS	LED BY	MATERIAL NEEDED
13.	13. Circle Mixer	13. Thurber	13. Give out candle lanterns sit around fire
14.	14. Fireside singing a. Vive L'Amour b. Springtime in the Rockies c. Long, long Wraill d. Home on the Range	14. Eda Smith Vernon Burlison e. Let Me Call You Sweetheart f. You are My Sunshine g. I'll Sing When the Spirit Says Sing h. Climbing Jacob's Ladder	14. Candlelight
15. 9:45	15. Evening Ceremony:	15.	15.
16.	16. Yakima Indian Legend	16. Hattie Hoptowit	16.
17.	17. Thoughts of Man's Place in the Universe	17. Chas. Scribner	17.
18.	18. What Chatcolab has meant to me	18. Juliet Boone	18.
19.	19. Responsibility to our Democracy	19. Frank Guardipee	19.
20.	20. Indian Prayer	20. Guardipee	20.
21. 10:30	21. Jacob's Ladder	21. Burlison & Smith	21.

INDIAN PRAYER

Maker of All!

Give Wisdom and Understanding to My leaders,
Protect My Warriors, and bring them back safe.

Give to the young, love and contentment,

Give health to my old people, so that they will remain with us a
long time.

Make my enemy, brave and powerful, so that if defeated, I will not
be ashamed.

Give me knowledge, so that I may have kindness for All, and let me
live each day so that when the day is done, my prayer will not
have been in vain.

Francis Guardipee

Saturday night party, cont.

SCORE CARD FOR JUDGING QUEEN:

Measurements	30 points
/ color	10 "
General conformation	10 "
Appeal	20 "
Silhouette	10 "
Smile	10 "
Temperament	10 "

Deductions for:

Artificial equipment	50 points
Influencing judge	10 " (after contest, add 20 points)

Prizes: Queen - dandelion crown;
To all contestants: dandelions

Floats: Loving Cup (light bowl, painted for occasion)

HURRY-HURRY-HURRY, Breakfast with Charlie

A camper hurrying for the kitchen stopped briefly to
get her course chartered.

Have they gone down to the lake yet for outdoor
cookery????

Oh! yes, came a helpful reply from a fellow
Chatcolabor

Gee, I must hurry then if I'm going to take part
in that, and make it back in time for breakfast.

WORK

If all our life was song and play,
How could we pass the time away?
Life would be drab, and time would irk,
Without that blessed thing, called work!
Working with body, the mind and the soul,
Finding there, happiness, health and a goal!
What a miserable life, we would have to go
through-
If God hadn't given us work to do!

SMORGASBORD

The Smorgasbord is a Scandinavian type of buffet meal. The menu is variable and contains a great variety of food. Fishes of all types are served. They may be served as appetizers on small sandwiches pickled herrings or fish prepared in hot dishes. A large variety of relishes are served in attractive ways. They may be stuffed celery and pickles, eggs with anchovies, olives and stuffed fruits. There is always a molded salad as well as potato salad, fish salads, etc. Also all types of cheeses are served as attractively as possible. One or two hot dishes may be included. These may be potatoes, a meat dish or some hot fish dish. Desert usually is a rice pudding in very gay dress. A surprise such as an almond may be hidden in one of the servings. The guest receiving the surprise is specially recognized.

The important part of a successful smorgasbord is to serve it as attractively and gaily as possible, using ordinary every day things, and available greens for decorations. Home made candles and small bonnets for the women and caps for the men add to the spirit of the occasion.

Lucia Dagen is a feature that may be used for added interest.

LUCIA DAGEN

The celebration of the Swedish Jul opens on December 13, Lucia Dagen - Saint Lucia's Day. In Stockholm, Lucia is chosen by popular vote reigns over the city as queen. In the homes however, Lucia is usually one of the daughters of the family. She rises early in the morning to don her long white gown with a red sash about the waist. On her head she wears a crown of seven lighted white candles. Singing of traditional songs, sometimes alone and sometimes with the help of her brothers and sisters, she awakens the family. She serves them hot coffee and fresh buns. Lucia Dagen is so dear to the Swedish immigrants that it is still observed in many Swedish communities in America, far from the land from which it originated.

The Smorgasbord is more economical than an ordinary meal, when served to a large enough group to make it worth while getting such a large variety of food.

At our Smorgasbord served at Chatcolab, only dishes and equipment found in our kitchen were used. Large lids from the cooking kettles, tin platters and crockery dishes were covered with aluminum foil and trimmed with greens. Candles made and decorated in camp were used to decorate the tables. Benches were placed on top of the tables against the wall. Tables and benches were covered with whitepaper. Tempera paint was used to decorate this paper in colorful Scandinavian designs. Bonnets for the women were made of construction paper and shelf paper. Crepe paper made the red caps for the men. The tables were trimmed with candles in holders made from juice cans.

The food served were all type of appetizers, olives, pickles, peppers, stuffed celery, eggs, anchovies on egg slices, pickled herring pickled pigs feet, lefse, many small sandwiches and rye lovers knots,

flavored with anise seed. Many types of cheese served as dips, spreads, wedges and balls were prepared on colorful trays and plates. There were large platters of ham surrounded by stuffed uncooked prunes. Hot dishes of potatoes, fish and meat were served as well as large molded fruit salad in bright colors. Dainty ~~cookies~~ cookies and colorful mints were offered as a finish to the meal.

Because it was their wedding anniversary, Larry Thie and his wife were honored. Because the cooks had prepared such bounteous meals, they also were honored.

Dan Pyfer with Ruth Radir and Dorothy Fuller presented two dances suitable to the theme. Julie Boone sang two songs very beautifully.

The work for this Smorgasbord was done by camp members under the able leadership and direction of Mary Francis Bunning.

- - - - -
WANT TO BE GOOD

How empty the soul of a man must feel,
When the man, will a falsehood tell,
Instead of the truth, that will do no harm,
And perhaps sound just as well.

What a hypocrit a woman must be,
Who will slander her friend to disgrace,
Then smile congenially, when she meets
The same friend face to face.

He borrowed my money, then said to me,
"You are my very best friend."
Now I ask for it back, we are enemies,
and our friendship old, must end.

Why are people uncouth and unfair;
Why cause so much worry and strife?
When it's just as easy to be on the square,
And live a contented life.

But I must confess, that sometimes in haste,
I stretch the truth to a lie;
But it pops in my brain before I can think!
So I flinch and let it pass by.

And there is one person with whom I find fault,
But I'm not to blame, you can see,
When I tell you she's quarrelsome, paltry and bold,
And terribly hateful to me.

I wonder, if those, who are steeped in sin
Go to prison misunderstood?
That under that tough, hard shell they display,
That they really want to be good?

Tuesday Night Party

PARTY COMMITTEE ORGANIZATION WORKSHEET

PLACE - Rec. Hall DATE - 5/19/53 TIME (Start) 8:00 No. Expected (Male) 20
(Close) (Female) 80

PARTY THEME - Swinging Around the World

GENERAL CHAIRMAN - Ellen Roberts

THEME SUGGESTIONS

Tony Mitchell
Dorothy Stephens
Betty Jo Schreiber

WORK COMMITTEES: (Each committee does its own cleanup)
Interest Promotion: (Invitations, build-up, posters, etc.)

Atmosphere: (Decorations, costumes, facilities)

Dorothy Gurtle
Mary Thomas
Dan Pyfer

Program Events: (Games, dances, entertainment, leaders

Ann Pederson
Eleanor Elliott

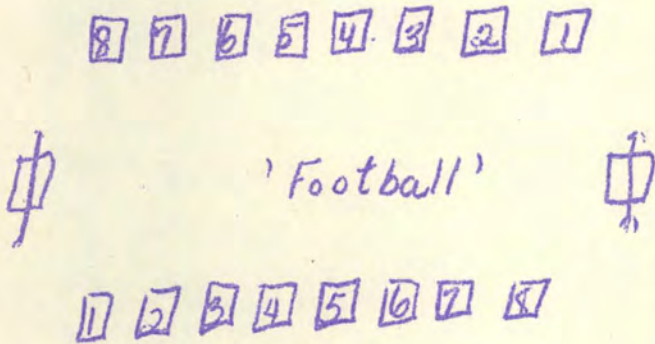
Refreshments:

WORLD TOUR	LED BY	MATERIAL NEEDED
1. Germany - German Football	1. Margaret Neiwirth	1. Orange Beer
2. Italy - Balloon Game	2. " "	2. Grape Wine
3. India and China - Elephant Record	3. " "	3. Lion Cookies
4. British Isles	4. Marie Black	4.
5. England - Exhibition Dance Phyllis and Husband	5. " "	5. Tea Cakes
6. Scotland - Scottish Reel or Progressive two-step	6. " "	6. Scotch Short Bread
7. Ireland - Irish Washerwoman Mixer	7. " "	7. Shamrock Cookies
8. Swiss - Folk Games	8. Julie Boone	8. Swiss Cheese
9. Scandinavia - Scandinavian Dances	9. " "	9. Anchovies and Ritz Crackers
10. France - Song: Alcuette	10. " "	10. Wind and cookies
11. Mexico - Exhibition Dance Corrido - Dorothy	11. Dan Pyfer Eda Smith	11. Tomato Juice
12. Russia	12. " "	12. Vodka
13. Southern States	13. Mary Thomas	13. Peanut Butter Cookies

Tuesday Party cont.

WORLD TOUR	LED BY	MATERIAL NEEDED
14. North Pole and Canada	14. Mary Thomas	14. Corn Bread
15. Indian - American - Indian Song	15. Hattie Hoptowit	15. Corn Bread
16. Refreshments	16.	16.
17. Friendship Sing	17.	17.
1. Side Walks of New York		
2. I'm Going to Leave Old Texas Now		
3. I have a Ship on the Ocean		
4. Every Time I feel the Spirit		
CLOSING 5. America the Beautiful		

GERMAN FOOTBALL



Line all the players up in chairs in two long rows--an equal number on each side. At each end, between the rows of chairs, place a single chair, making a goal for each team, and on each chair place a broom. In the middle between the teams put a rag (old sock) at least a foot long. This is the "Football". Now, have the players number from "1" on up the line on one side, and just the opposite on the other side. When any number is called, players on both teams with that number run to get their own broom (which is just at the opposite end as their goal), and with the "stick" end try to push the rag under their own "goal" chair, scoring a point each time they do it.

SURE 'NUFF

I'm leaving here in a mental haze
 So much has happened in six short days!
 Learned how to sing in time to the beat
 Learned how to dance with my two left feet,
 Planned out program and did my part
 Filed out a two-colored plastic heart,
 Stacked thousands of dishes and etched a tray,
 And tooled me a billfold later that day,
 Kind of suspect one brain is too small
 To grasp so much knowledge and hold it all!!

WOODENHEADS

PHILOSOPHY



DISCUSSION

First Winnowing

"Discussion is a little method of winnowing wisdom out of experience." We don't want to be like Columbus who didn't know where he was going; he didn't know where he was when he got there; and he didn't know where he'd been when he got back. So our discussion today is on "As We Look Forward," so we can see if, at the end of camp, we reached our goals or maybe beyond.

Today Nellie Shut-the-Door Losey from Yakima; Martha Butterball Murfin from Ilwaco; Al Stop Watch Mencke from the University of Idaho and Bavaria; Mildred Flyball Wellsandt from Ritzville; and Gloria Alarm Clock Johnson from Portland met with Ruth Reporter Clock Radir, to plan for today's discussion. They are the panel to spark discussion.

Ideas from the panel and the group on What I Want to Get at Chat:

- Ways of conducting camp program so we can change from "the way we always do it" at home.
- What you can actually do with a group instead of just talking about it.
- Help a newly started recreation program at home, and to learn all I can to help train leaders there.
- Leadership in crafts to share with clubs at home.
- Fun and fellowship and a realization of what I might not contribute much and even think I didn't get much out of it. But to understand that many things will come to one during the year.
- Getting along in the world starts with getting along with and giving a helping hand to the person next to you. Each can make this contribution.

What will we put it

- Putting in has already started in a big way--with the members of the panel, with those who joined discussion from the floor; with all who are working on planning groups; entering skits; making table decorations in their families and doing KP, etc. The feeling of kindness, sharing, helping is best of all. Each being his best self; each helping others to be their best selves.

THE SPIRITUAL TYPE

I cannot steal, I cannot lie.
Indeed, my sins amount to naught,
Though candidly, the reason why
Is, I'm afraid of getting caught.

CAMP PHILOSOPHY

What Makes a Good Party?

This was the title of our afternoon discussion for Saturday. Al Menke, Chairman, used the "buzz" group technique. At the beginning of the session, he explained that we would number off into groups of seven. The buzz groups would then choose a chairman and recorder. We would have a five to seven minute discussion, during which time everyone would have a chance to discuss his views. He appointed Gen Branch recorder for the discussion group.

The first question was "What makes a good party?" Buzz group recorders brought out the following points:

- | | |
|------------------------------|------------------------------------|
| 1. Cooperation in planning | 10. Plan well, but delegate duties |
| 2. Enthusiasm of planners | 11. How about mood of people? |
| 3. Get everyone acquainted | 12. How advertised |
| 4. Theme | 13. Break up any clannishness |
| 5. Time to start and stop | 14. Intersperse games and dances |
| 6. Refreshments | 15. Chairman should be experienced |
| 7. Get participants involved | |
| 8. Plan for age group | |
| 9. Bring party to a climax | |

After the first reports, buzz groups reconvened to evaluate the previous night's party in the light of points brought out. These ideas were expressed:

- | | |
|---|--|
| 1. Good party, but dragged out | 10. Offered excellent ideas to take home |
| 2. Should have stopped at peak | 11. A lot was done with little equipment |
| 3. Good cooperation | 12. Many involved |
| 4. Good build-up | 13. Variety of interest |
| 5. Good greeting | 14. Mystery idea good |
| 6. General activities should be where all can enjoy | 15. Costumes good and added much interest |
| 7. Suggest booth for refreshments at any time, for family party | 16. If this party were given in the community, the dragging could be taken care of with a bingo table. |
| 8. At Chatcolab, could limit party to 30 or 40 minutes | |
| 9. Add grand march to show off costumes | |

Ruth Radir summed up the buzz groups' value as:

- (1) everyone has a chance to talk
- (2) a new idea may be created that is not in the mind of any one individual.

CAMP PHILOSOPHY

What makes a good productive Group?

This was the topic of the Planning Committee, who came up with the following points:

1. A good chairman
 - a. Permissive attitude - not autocratic
 - b. Knows when to climax
 - c. Knows when to summarize
 - d. Brings out all ideas
2. Good physical set-up
 - a. Group in circle
3. Positive approach
 - a. Suggestions rather than "have to".
 - b. Don't allow one person to cause another to "lose face".
 - c. Bring out everyone.

- - - - -

The Discussion Group met Friday afternoon to observe the Camp Committee in action. This served a two-fold purpose:

1. To answer the question - How is Chatcolab conducted, and by whom?
2. To serve as a basis for discussion on what makes a good committee.

Observers comments were:

1. Chairman
 - a. Permissive
 - b. Kept committee on subject.
2. Group worked for decision together rather than majority overpowering the minority.
3. Everyone contributed
4. Constructive humor (Humor can be destructive)

Chatcolab was founded five years ago by a group of individuals, who attended a similar Recreation Laboratory in the Black Hills, South Dakota.

Feeling there was a real need for a laboratory in this area, they formed a committee to carry on this work. Each year three new members are elected from the group who attends. Members serve three years. The camp is financed solely from campers' fees. Resource people volunteer their time.

Camp is open to anyone who is interested in recreation. It is hoped that campers will share their leadership skills with their communities.

CAMP PHILOSOPHY

Monday Discussion

Three members of the Chatcolab Committee explained the attributes and responsibilities of committee members.

1. Repairs--plumbing, water, etc.
2. Program planning committee must find out and know what Chatcolabers want.
3. Must be flexible in thinking to be able to change at moments notice.
4. Must make arrangements in advance for camp site, resource people, etc.
5. Meets in January to choose theme and formulate plans.
6. Keep Lab so that it is not dominated by one group, either age or occupation. Need representation from all areas.
7. Committee members have two responsibilities.
 - (a) to create a feeling of friendliness
 - (b) to create a willingness to share
8. Records must be kept by secretary
Bulletins sent out
9. Pay is the satisfaction of the job.

No group or organization is needed to sponsor members. Chatcolab is open to anyone interested or active in recreation.

Candidates must be selected from the membership who have attended Chatcolab the current year. Re-elected members must have been off the committee for one year after serving one three year period. If a member is appointed to committee to fill unexpired vacancy, he is eligible for re-election. Committee members pay same camp fee as other members.

Final Winnowing

The planning committee for the last discussion decided to use buzz group technique again for the afternoon session on evaluation of this year's camp.

Chairman--Wesley Metzger

Recorder--Dorothy Stephens

Questions-- (1) What do you feel is most valuable or outstanding about Chatcolab?

(2) What would you like to see changed or improved next year?

Note: The notes from this meeting will be used by the planning committee for Chatcolab 1954.

THE DEEP SECRET OF DECEIVING A FISH

by

Charles H. Scribner

It is very simple; all that is essential is to be certain that you are more intelligent than the fish. There are a few simple little adjuncts that can be picked up most anywhere, that are of some assistance. Of course they must be assimilated after a fashion but there is nothing very difficult about that either.

The first, and very handy it is too, in fact almost a necessity, is a piece of wire of proper size and shape. You can make this yourself, with a little practice, but it is far more convenient to go down to the Sport Shoppe and purchase it, ready made. If this is out of the question you can whittle a reasonably effective substitute, (your ancestors did it) out of bone or hard wood. This gadget serves to keep a line on the fish when he discovers that he has been deceived.

Next, sneak up on a sheep and grab off a handful of wool; any complexion of sheep will do. However, it is often more convenient to secure a few scraps of yarn, and further, you may be able to choose a shade that is more compatible with your personality.

Next, or perhaps even before you approach the sheen, (the sequence is unimportant) run down the old Dominic rooster; if he plays hard to catch the old red one will do as well. For best results this operation should be performed in November or December. If the rooster is destined for the pot the preferred method from here on out is to remove the entire skin from his neck, stretch it out and dry it. This method has the disadvantage of stopping production for this particular bird, but there are some qualifying advantages too. If however, it is desired to maintain the source of supply one merely removes a few of the neck feathers and returns the rooster to his flock. Usually it is less painful if the feathers are cut off fairly close to the rooster with scissors. His dignity will suffer, temporarily, and ever after he will eye you with a certain suspicion, but think nothing of it. He has been also duly compensated; you have furnished him with much base material for impressing his admiring harem with his valor and importance to the world.

You are now in possession of all the essential parts and ready to go to work. Place the piece of wire between a couple of rocks, or board, your knees, or hold it in your fingers, any place where it can be held fairly firm; A fly vise hold it quite well too. Wind the wool around the wire, then wind a feather around the wool and tie them both down. A thread works well for this but real ingenuity can surely devise acceptable substitutes.

Individual fancy may indicate certain variations from the foregoing, and you may be assured that fancy will take over at times, but the creation resulting from these instructions will deceive fish. It was described in the first published book on fishing in 1497 and was probably old even then. Fish have not changed with the passing years. Fishermen, although they will hotly disagree with this statement, really have not improved much either.

STORY OF NAPI

Before there were any people in the country, there was only one person in the land of the Blackfeet. That one person was Napi who according to the stories told by the Indians was responsible for everything that happened in the country, the shape of mountains, streams, lakes, flowers, birds, and the animals of the wilds. Napi being by himself found it very lonesome and talked to whatever or whomever he came in contact. One day when Napi was going down the trail he saw a little bit of smoke in the distance. Being curious like all animals of the wild he went to see what it was. After he had gone a short distance, perhaps a quarter of a mile, he came to a little mound, beyond which the smoke was arising. He looked over and saw a number of squirrels seated around a fire. About the time he got there, he heard this noise: "Kriss, Kriss, Kriss," and the squirrels jumped up and started to pull away the ashes from the fire. Out jumped a number of squirrels shaking themselves to get rid of the ashes with which they had been covered.

"Well," Napi said, "what are you doing, little brothers and sisters?" The squirrels looked at Napi and one of them said, "Oh, it's you, Napi." You know, in those times, no one ever asked who Napi was for they knew that it was Napi, as in the case of the squirrels. "What are you doing, ^{little} brothers," he asked again. "We are playing a game." "Well, what is it?" "We take turns getting in the fire, getting covered with the ashes and when it gets warm, we "Kriss, Kriss, Kriss" and they uncover us and we take turns getting in the fire. "Can I join you?" "Sure, Napi, come on in."

You can imagine Napi being covered up by the squirrels. A small fire perhaps 10 or 12 inches long, ^{was} Napi a man of perhaps 6 feet tall, weighing about 180 or 190 pounds. Napi ^{was} different from the squirrels. He wasn't as good a sportsman as they were, for he had no sooner than gotten into the fire when he began to "Kriss, Kriss, Kriss" just as strongly as he could, not like the gradual sounds made by the squirrels. The squirrels, being good sportsmen, uncovered Napi and he came out shaking himself. "How long do you keep this up, little brothers?" "Oh, sometimes all day, from the rising to the setting of the sun, and it sometimes ends when we get tired. "Well, I'll tell you," Napi said, "let's make it fast. You all get in at once, and then I'll get in, taking turns." Well, the squirrels hesitated but finally agreed, so they all got in and were covered by Napi, except one old mother squirrel and the Indians say that she is the mother of all the squirrels who are in the world today.

Well, the game went on and as soon as it began to get warm the little squirrels began to "Kriss, Kriss, Kriss," and when the sound ceased, Napi began to uncover the squirrels and found that they had been done to a nice brown. That is what Napi had been working up to all the time. He wanted to play a trick on the squirrels because he was hungry. So he took the squirrels out, but as it was a little bit soiled around the fire, he did not want to take the squirrels and put them there. So he went in the bushes and cut some branches of the red willow and on these sticks he put the squirrels, and to prove that this is true sometime when you are in the woods use the red willow to start a fire and you will see the grease frying out of the bark. Then Napi, of course, began to eat the squirrels.

While he was eating, a beautiful white bird, with a lovely voice came along side of Napi. You know in those days everything could talk, except grass. Grass was the only thing that didn't have a voice, and you can readily see why. Suppose you were a half mile away, and you said something about some person whom you knew. As soon as you started speaking, the grass would repeat it, and in no time at all the person whom you were talking about, something perhaps not very nice or good, would hear it and you would be found out, and that is the way it was. "Little Brother," he said, "I have finished eating and now I am getting sleepy. I wonder if you would stay around and call me if anyone wants to eat the squirrels. "Of course, Napi, I'll do anything for you." So Napi went to sleep.

STORY OF NAPI, CONT.

In a short while along came an animal that ate up the squirrels. The little bird tried his best to awaken Napi, but he kept on sleeping, and the bird finally gave up. Napi finally awakened and found the squirrels all gone. Of course, he was very angry at the bird. "Come here, ~~little bird~~, didn't I tell you to awaken me if anything disturbed the squirrels?" "Oh yes, Napi, I did my best, but you never awakened." Well Napi, of course, had to do something about it. So he took the bird and held it in the fire. Strange, of course, that Napi did not get burned, but the little bird was burnt black. His white feathers were black and his voice was no longer a lovely, singing voice, but out came "Kaw, Kaw, Kaw." So came the crow. Napi went on then to follow the animal that had stolen the squirrels. After he recognized the tracks and they became plain, he began to run. And as he started running pretty fast, along came an animal and almost tripped him. A short distance further it happened again, and then a third time. Napi said, "that is the way it always is. Whenever I am enjoying myself, having a good time, something always tries to stop me, or get in the way." Just then, as Napi was at top speed, the animal almost knocked him down, by running into his legs once more. Without stopping, Napi reached down, picked up the animal and jerked off its tail, stretched out its body to twice or three times its original length, lengthened its legs both front and back, and got it by the head so that the eyes bugged out, grabbed it by the ears, gave them a swing and threw it, and there you have the jack rabbit.

That wasn't all, Napi went on to the edge of the hill where, on a rock ledge, lay the animal that had eaten the squirrels. Napi used every bit of his skill to get close to the animal, and then when he ~~got~~ ahold of it, and when it awakened it began to plead, "Napi, Napi, don't hurt me. I couldn't help eating the squirrels. I was hungry and I have a large family." Napi said, "that is not going to save you." He took the animal and did the same thing to it that he did to the rabbit, lengthened its body, lengthened out its legs, pulled off its tail, shortened its ears, and left three hairs sticking up, and grasping the animal by the hind legs and the front legs, he pushed it into the wall, drove its face in and there you have the bobcat.

Francis X. Guardipee.
Chief Ah Koo in stah mi.

MUSIC



LEADING GROUP SINGING

by

Jessalee Mallalieu

In order to lead singing you must have a good sense of rhythm. A voice that can stay on a tune is helpful but only necessary when an accompaniment is not available. To know a little bit about reading music is a big help also, but not required if you can learn easily by ear. It is important to enjoy singing and have a feeling for all types of music, but it is not necessary to be an accomplished musician.

The job of the song leader is to keep the group singing together on a variety of songs so that everyone has a good time. To start a song, first announce the number. Then give the group the tone on which to start. Hold hands high enough to get attention and give the signal when to start. Beat time to keep the group on the tempo needed for the song. The heavy beat of each measure is always a downbeat, but motions generally can be varied to fit the song and mood of the occasion. Sometimes the last beat of a measure is called the 'up-beat', and if a song starts on this note, the first hand motion should be up, followed by the down beat. At the end of the song, make a sideways motion which suggests 'cutting off' the note so everyone will stop together.

There should be a variety of songs selected on any program. The first song should be familiar or one easily taught to start the group singing freely. Other songs should vary in tempo and mood to make a sing interesting. If a new song is taught, it should come in the middle of the program. Sometimes use part-songs, harmony songs or rounds to make a well-rounded program. Sometimes a song is used to set a mood, especially if the singing preceded another program.

The singing itself should be varied by singing faster and slower, louder and softer. To encourage the group to sing louder, turn the hands palm up and make larger motions. To sing softer, turn the hands palm down and make smaller motions. When the music indicates a note should be held longer, make the preliminary motions large and stop the hand on the held note. To start the song again, make a preliminary motion to bring the group in on the correct downbeat.

To lead a round, first teach the round to the entire group. Then practice once or twice to be sure the entire group can stay on key. To start each section properly, the leader should sing the first phrase of the song with that section in turn going to the beginning section when the last is started for as many times as you wish the group to sing the round.

SONG DITTIES

Never make love in a buggy
While riding around in the moonlight
You must be wise
Potatoes have eyes
You're watched from the orchard
By great northern spies.
The corn having ears
It might hear you
While riding o'er hill and dale
So never make love in a buggy
Cass horses carry tails
Great Long Tails

- - - - -

O, I had a little chickie
And she wouldn't lay an egg
So I poured hot water up and down her leg
O, you ought 'er hear her yell
For that naughty little chickie
Laid a hard boiled egg.
Pup in a radiator - - Hot Dog.

- - - - -

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

And when the embers die away
We wish that we might ever stay
But since we cannot have our way
We'll meet again some other day.

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

"An Old Prayer for Now"

The food that I share with others
Is the food that nourishes me.

The strength that I spend with others
Is the strength that I retain.

The freedom that I seek for others
Shall take away my pain.

The load that I lift from others
Makes my load disappear.

The good that I see in others
My greatest good shall be.

PERENNIALS



Ceremonial
Wednesday May 13, 1953
Jim Glover

Opening Night at Campfire

Master of C.

Our first night at camp we wish to bring out the camp theme which will be used in camp for the entire week. Our theme this year is, "To know is to care, to care is to share."

We are meeting at one of the most beautiful times of the year springtime in the Rockies, so lets have for our opening song, "When It's Springtime in the Rockies."

As we set before the fire this evening;

This fire with it's flames of white,
Will guide us as a beacon light,
As paths of fellowship this night,
And keep our lives forever bright.

With our beautiful theme, "To know is to care, to care is to share," here are some of your councils thoughts of care and share.

Council member

A log in the fireplace which falls away from its fellows usually dies out. We do not come to Chatoo Lab just to have a good time-- though that is an enjoyable by-product. We come for what we can learn, the growth we can attain, to carry new ideas back to our homes, communities, and our clubs.

Council member

While we are here we should not only evaluate the camp but we should also analyze ourselves--instead of always asking, "What did the camp give to me?", we should ask "What did I give to the camp?" By living for a week with a mixed group of people with similar interests, but of many different personalities, we learn a great appreciation of their good qualities and a greater determination to always do what we can to help and give more of ourselves.

Council member

Another thing we can do is to not only act as a sponge and learn as much as we can to take home but to give out what we have acquired. We have an opportunity to try new things and to practice them in a friendly atmosphere, gaining confidence with our trials as we are all here learning together.

Council member

Four things come not back;
The spoken word;
The sped arrow;
Time past;
The neglected opportunity--

This week we have the opportunity of sharing--may we share with those who have rhythm and song within their hearts--and remember that the woods would be silent if only those birds sang that sing best.

Ceremonies 2
Opening night at campfire

Council member May we share a little knowledge and a great love of crafts,
together with the creative joy of working with one's hands--
the spirit of the folk dances and games to keep our hearts
young and feel nimble and keep alive our interest in our
neighbor's way of life--far and near in order that we may
share in a larger fellowship.

Council member May we share the ceremonies with those who love the joy of
lifting lives from the commonplace to the highest planes of
thought and gracious living and to those who in the hush of
a campfire program will discover that the greatest values of
life are found in humility, service, and brotherhood.

Master of C ~~Yes, may we not neglect our opportunity for sharing this week--~~
and as we do all these things the council members have mentioned--
let us not forget the many, many, people all over the world that
do not have this opportunity.

At this first campfire of camp we have only the light of the
campfire for fellowship as we are meeting for the first time--
we will see by camp ending how large our fellowship of learning
to care and to share has really grown.

With these thoughts in mind as we watch the fire, let's sing our
favorite campfire song.

"Each campfire lights anew."

Not what we give, but what we share
For the gift without the giver is bare;
Who gives himself with his alms feeds three,
Himself, his hungering neighbor, and me.

The deepening shadows in the east
Slowly change from blue to gray
The golden sun, low in the west
Is ready now to close the day.

All nature seems to pause awhile
In silence before an Unseen Power
Suggesting to the heart of man
To worship at the Vesper Hour.

May 14, 1953

"YOU"

M.C. Everyone has an inner desire for self preservation, recognition, and security. The methods of trying to obtain these aims in life depends greatly upon the start we receive in childhood through the period of adolescence.

The ceremony on "YOU" was dramatized in the depicting of you in three different scenes.

Scene One

The first scene was a get acquainted party at college, where young men and women are meeting for the first time. How the different individuals reacted at this first meeting, some shy, bold, retiring, self assured, etc., were dramatized, bringing out the why of their actions.

Scene Two

The next scene was a meeting called by a club chairman in regards to progress on a play ground and building program. Here we have the reaction of individuals, before, during and after the meeting. How some are braggards, others willing to take responsibility, the complainer, the organizer, the do nothing. Here again the actions of and reactions of each was studied and why they reacted in the manner they did.

Scene Three

The last scene being a business office, where a personnel manager is interviewing people for various jobs. Here the appearance, approach, confidence of each applicant is studied.

In every scene the audience was asked to pick out themselves and try to improve themselves through care and share during this week.

You look at others as a camera and we form a mental picture. You are in every picture when the other fellow looks at us, are we helping to make that picture impressive?

"SERVANTS of MAN"

Have you ever heard a person say,
That he has had a busy day;
That no one helps him on his way,
He never had a servant?

He never stops to figure out,
How many servants are about,
To plan for him and help him out,
A thousand faithful servants!

He rides home for a small car-fare,
A table spread is waiting there,
He sits right down without a care,
Ne'er thinking of his servants!

Sometimes his food comes packed in cans,
Someone has made his pots and pans,
Someone has killed his feefs and lambs,
For they are all his servants!

A house is built, a chair, a bed,
A cushion soft to rest his head,
Wheat changed to flour, and then
to bread,
By still more of his servants!

A button fills his room with light,
Books are there to read at night;
The preacher tells him wrong from right;
Another worthy servant!

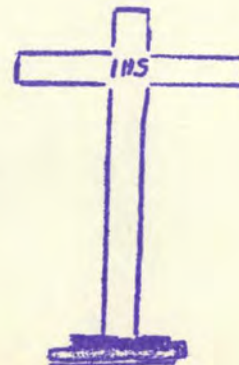
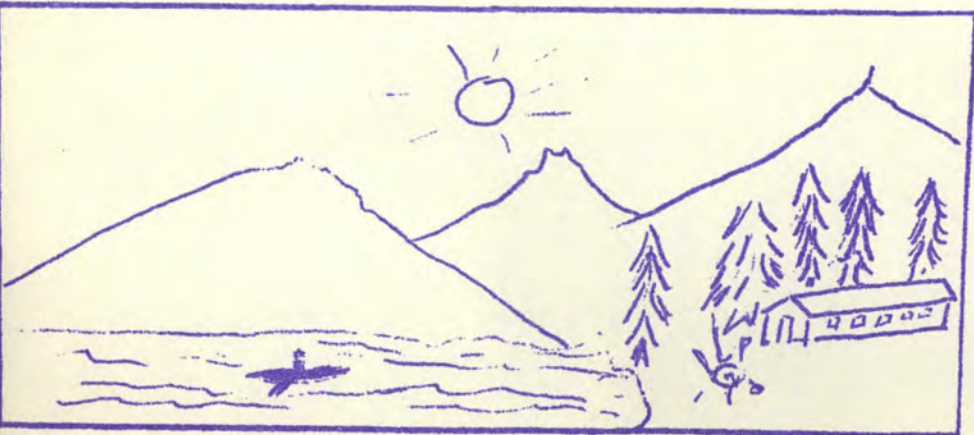
How can a person be so small
To say, he has no help at all,
When thousands answer to his call?
Those staunch and ready servants!

It is man, with his ideals so fine,
Has been improving, all through time,
Until he has things right in line,
A world of helpful servants!

FOR AN OUTDOOR CHAPEL

Bless this chapel, Lord, We pray,
Keep it lovely night and day;
Bless these trees so straight and tall
Spreading sheltering arms o'er all;
Bless the sun whose friendly rays
Bid us lift our hearts in praise;
Bless the birds that sing above
Telling of the Father's love.

Bless this outdoor chapel, Lord.
May we listen for Thy Word;
Guide us on the upward way,
Keep us faithful day by day.
Bless us in Thy open air
As we lift to Thee our prayer;
Now and in the years to be
Keep us ever near to thee.



THE CROSS

(This is only a suggestion. Do not memorize. Have members express the thought in their own words. Make seven crosses of any available out of doors materials such as twigs. This is also good for a candle lighting ceremony.)

Evangel: Who will come and carry a cross for Jesus Christ? This will mean work, but a good life. Friends may be few, but the ones who are your friends will be true. I have many crosses. Who will come and take one?

First Disciple: Yes, I'll take a cross. I want to do something for Christ.

Evangel: Here is a little cross. It means you should do little acts of kindness such as being kind to your family, helping a younger club member with his project, or building toward a larger life.

First Disciple: Oh, no! I don't want to do little things like that. I want a big cross. I want to be President of my organization, sing in the choir, do big things. I don't want to do little insignificant things. Give me a big cross.

(Evangel shakes her head, withdraws, keeps the small cross)

Second Disciple: Yes, I'll take a cross. I want to pick my own. I want to do as I please, at home, in my club and at school. I'll take this cross if I may do as I please always.

Evangel: No, it is not for us to pick our cross. As Disciples of Jesus the Christ, if we lead a life of happiness, we must do for others and forget ourselves. In this world we cannot always do as we please.

(Second Disciple goes away sorrowful)

Third Disciple: (Comes forward with the air of a well-dressed person.) Yes, I will take a cross; one that I may wear so that everyone may see. I want everyone to know that I'm doing good work for Jesus the Christ.

Evangel: No, I'm afraid I cannot give you a cross which you may wear so that all may see. The Christ said "Let not the right hand know what the left hand doth. When thou prayest--pray in secret." Jesus knows a pure heart.

A Widow: (Comes up from the audience--very tired; says in a complaining voice:) I'm giving my cross back to you. It's too heavy. My troubles are too great for me. I've lost friends, home, family. What's the use?

(Evangel looks sad)

Fourth Disciple: (Comes forward shyly) Yes, I will take a cross. (As soon as it is given to him, he hides it under his coat.)

Evangel: Why do you hide the cross?

THE CROSS, CONT.

Fourth Disciple: I do not want anyone to know I believe in the Christ. The crowds I go with do not go to church, so I'll use this only on Easter and Christmas, maybe, and will confess my Lord only to myself. I want the advantages of the cross but do not want to give of myself or let others know I carry the cross.

Evangel: I must keep the cross because it should be shared with all. One who carries this cross must learn to withstand ridicule. Carrying this cross builds strong character.

Fifth Disciple: (Comes forward as though he is better than other people) Give me my cross. Of course, I'll carry the cross. One who attends to his religious duties each day as I do should have a beautiful cross.

Evangel: It seems you have the wrong attitude. We do not receive the cross for attending to certain religious duties alone. There must be Faith and Love in your heart.

Sixth Disciple: Give me my cross. My parents say I must take it. I don't know why. They seem to enjoy carrying their cross, but I want to have a good time. I see no need of a cross. But I'll take one and carry it so my parents may see.

Evangel: No, that will not be possible. You must carry the cross because you, as an individual, want to carry the cross. Your parents will help you, give you training and opportunity to enjoy the cross, but it must be happiness in your heart which makes you want to carry your own cross.

(All who have refused their crosses, stand to one side.)

Evangel: (talks sadly) Is there no one who will take the cross for Jesus Christ, living a simple life of helping others, forgetting himself. This type of life leads to contentment, happiness, a joy not found otherwise.

Spirit of Youth: I represent youth. I will carry the cross, be it large or small, beautiful or ugly. I have faith there will be a way. The beauty of the world teaches me that springtime follows the hardship of winter. The lakes which supply water to thirsty acres, are works of God. The tall trees, the beautiful flowers grow as He wishes in His well-organized world. I, as youth, will do my part to help man have an organized world; a place free from wars and strife.

Evangel: You have indeed spoken well, and are deserving of a cross.

(Others come forward, one member is spokesman)

Disciple: Spirit of Youth has given us new hope--as we see the beauty of the world, we too would like to take a cross. We will put our faith in a higher being who has such an orderly world. We will do our share to make man's part of the world peaceful and a place each person, no matter his race, creed, or color, may live in happiness, the Lord being our Helper.

All sing: "When I Survey the Wondrous Cross" or "The Old Rugged Cross."
Prayer of Benediction--Campers leave singing "Follow the Glean" or "Onward Christian Soldiers."

SUNDAY EVENING PROGRAM

Chairman: Betty Stutz

Enroute to Lake

Led by

Springtime in the Rockies

Eda Smith

There's a Long, Long Trail

Eda Smith

In the Evening by the Moonlight

Roberts-Smith

We're on the Upward Trail

Introduction of World Citizenship Idea--Peace Through World Friendship

(Prayer in song--Peace of the River. Led by Betty Stutz)

Al Mencke (Bavaria)

Phyllis Bonnicksen (England)

Po Ping Wong (China)

Songs: Tibetan Merchant Song

Northern China Love Song

Chinese Shepherd Song

Group Singing

Folk Songs: Weggis Song (Swiss)

Jessalee

Kookaburra

Jessalee

Tell Me Why

Betty Stutz

I'm Gonna Sing When the Spirit Says Sing

Eda Smith

Finlandia

Indian Legion

Hattie Hoptowit

Citizenship Begins With Youth

Frank Guardapee

Friendship Circle

Taps

Betty Stutz

Sing Your Way Home

Betty Stutz

With Someone Like You

Mrs. Roberts and Smith

I Was Seeing Nellie Home

Roberts and Smith

Monday Night Ceremonies

The ceremonies begin with a campfire ready to be lighted. A torch bearer enters after the song "A Campfire Lights Anew", and touches his torch to the fire. A group follows with luminars--paper sacks filled a few inches with dirt, with a slow-burning candle in center.

The reader gives the following:

This firelighting is a symbol. Four years ago, with hearts aglow and minds kindled, three people brought the spirit of the Black Hills Recreation Laboratory to Chatcolab, just as this torch has brought fire to our hearth tonight. Year by year Chatcolab has grown in the spirit of sharing, each of us carrying the creative flame to all parts of the Pacific Northwest. We look to the day when our warmth of fellowship and spirit of sharing, will kindle a new fire on another hearth in a neighboring state... Thus we have learned and shared by

1. A broader appreciation of the beauty of nature.
2. Kindliness toward the races of mankind.
3. Tolerance for the shortcomings of others.
4. That all have something worth while to offer.
5. A new appreciation for the ability of people to cooperate if properly informed and stimulated.
6. That it takes time to change habits, customs and not to expect change of attitude too quickly.
7. That many groups and organizations are working toward the same goals.

What have you learned at Chatcolab?

There is need for improvements.

There is a response as everyone wants to achieve something.

The leaders are willing to listen to amateurs and give them encouragement.

I am amazed at how much can be done with so little material.

My help has been in getting ideas for leadership.

It provides a proper friendly setting to try new things.

For the enjoyment and learning by doing, I wouldn't trade this week at

Chatcolab for any other week in the year if it contained Christmas,

Valentines, my birthday and Easter all combined.

I have learned by joining in this and other ceremonies how important it can be.

A CEREMONY

A ceremony is a gathering of goodly folk,

They sing the old songs together and the stars sparkle closer.

They tell old tales and legends.

And the beasts of the field, the birds,

And people from olden times and far away places are near.

Their faces glow in the leaping light of the fire

And each reveals his own inner light and his longing.

They sit silent and the murmur of the trees

And the tongues of the waves on the shore

Speak to their hearts while thoughts too deep for words are shared

A ceremony is a gathering of goodly folk

Where each heart beats with the glory that is in us all.

TAPS
EACH CAMPFIRE LIGHTS ANEW
GOD BLESS AMERICA
THERE'S A LONG LONG TRAIL
I'LL TELL YOU MY DREAM
LET THE REST OF THE WORLD GO BY
ALL THROUGH THE NIGHT
NOW THE DAY IS OVER
PEACE I ASK OF YOU, OH! RIVER
TELL ME WHY
I'LL SING WHEN THE SPIRIT SAYS SING
JACOB'S LADDER
LET ME CALL YOU SWEETHEART
SING YOUR WAY HOME.

CLOSING CANDLE LIGHTING CEREMONY

This ceremony may be used at the close of a camp. To be effective, the group go quietly to the ceremony grounds, singing as they go. At the edge of the water the group forms an arrow. To secure this formation - lime may be placed on the ground ahead of time. People stand on an imaginary arrow. Each one has a candle to light.

The leader talks of the challenge of campers to take the knowledge gained at camp back to their communities and the world. Symbolizing that the thoughts are like arrows show into the air - falling to earth, we know not where but lodging in the hearts and minds of our friends. The leader reads the following poem:

The Arrow and the Song

I shot an arrow into the air,
It fell to earth, I know not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I know not where;
For who has sight so keen and strong,
That it can follow the flight of song?

Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

The leader asks the camp committee to light their candles, and in turn, everyone lights a candle. As the candles are being lighted the group sings "Follow the Glean". At Chatcalab boats were stationed on the lake equipped with candles prepared for floating. As the "arrow" was lighted, the people in the boat light candles, and place them on the water, symbolizing our thoughts being carried out to the world.

✧ CRAFTS ✧



WOOD PAINTING

By Mary Frances Bunning

Hand-decorated wooden articles have always had a place in the home. What would otherwise be a strictly functional item, becomes a thing of beauty and a joy to use when you add hand decoration. In the Scandinavian countries, and our own early America, it also served to pass the long winter nights happily and creatively. Remember that the simple things are most beautiful, and the little touches that you give, humble though they may seem to you, are really beautiful and express YOU. The early Pennsylvania German designs that make you stop and sigh in the museums today, are only the honest efforts of a homemaker, not an artist.

Here are a few suggestions for you to build from:

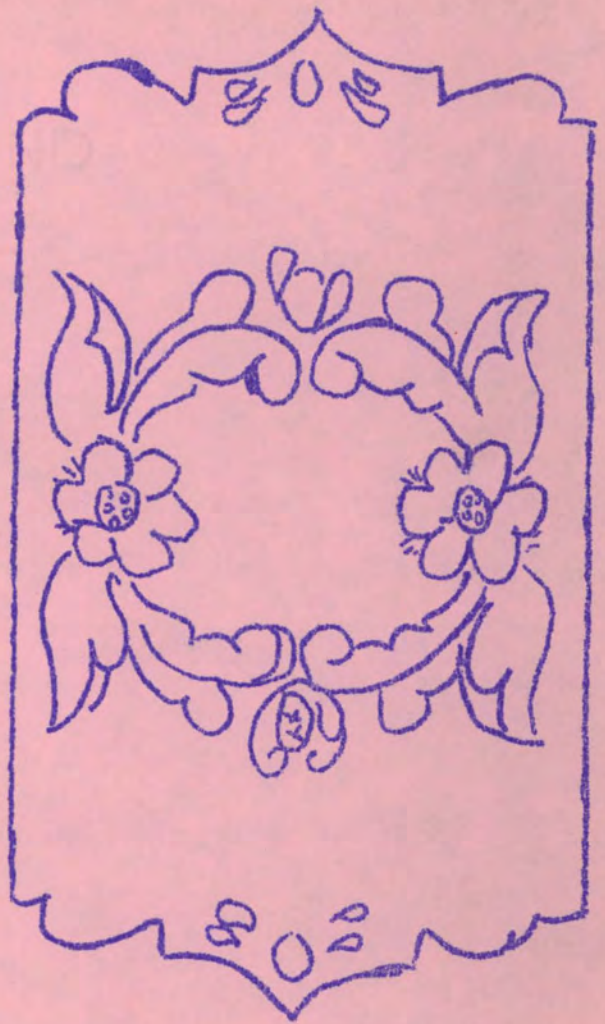
First, always sand the article to be decorated. If the designs are to be used on natural wood, it is easiest to paint with showcard colors. They are easy to blend, quick-drying, and after being protected with varnish, are just as durable as any paint. If the article you plan to decorate has a painted background color, then it is best to use oil paints thinned with a mixture of turpentine and varnish. Transfer the design you wish to use on the article to be painted by retracing the lines of the design on the back side of the paper with a carbon or charcoal pencil. Then lay the design, charcoal side down on the article to be painted, and using a spoon or similar object, rub gently. Do not let the paper slip. When you have gone over the entire design, remove tracing and you are ready to paint.

When using showcard colors, always stir the paint well. Take a little of the colors you plan to use out on a plate or piece of glass. Dip into more than one color at a time for shading. For example, if you are making blue leaves, dip also into the white, which will shade the petals, make them round and more interesting. Another suggestion on leaves is to paint them yellow, and then go over them with green, touching lightly in spots to give highlights. It is also interesting to use a touch of red in the leaves. You will experiment and add your own individual touches in the leaves. A design is enhanced by the use of some outline. Black is good when you are working on natural wood or light background; light colors or white if your background is dark.

When paint is dry, tempera takes only about one-half hour, but oil requires several days, clean any smudges with a little art gum, and you are ready to varnish your article. Use any good clear varnish. Brush the first coat on rather quickly to avoid any bleeding. Use three coats of varnish, and finish by rubbing with a little powdered pumice and waxing. Do not use shellac next to the wood, as it tends to cause tempera to bleed. Some of the new plastic clear finishes are very satisfactory and quick drying. Test first by painting on a small sample.



Original
Pennsylvania Dutch Designs
By Mary Frances Bunning



Original
Scandinavian Designs
By Mary Frances Binning

Colo-Craft
1425 Market St
Denver.

MAKING A BELT
By M.F. Bunning

Mr. Belisle -

1. Make a tracing or draw a pattern corresponding to the width of the belt on tracing paper.
2. Dampen strap leather by immersing in water and removing immediately. Leather should be damp, but not soggy. No water should ooze out when pressed with a modeling tool. (Leathers vary—so experiment with your piece of leather first)
3. Secure pattern to leather with scotch or masking tape. When damp your leather will take impressions readily, so watch your finger nails and jewelry. Steady work with pads of fingers.
4. Use a tracing tool (usually one end of a modeling tool) to impress your pattern lines into the leather. Use little more pressure than you would with a pencil. Use care in this operation. A well traced design usually results in a well done belt. A poorly traced design is never a pleasure to work on
5. Removing tracing paper. Check design and deepen any lines that did not trace clearly.
6. Use a swivel knife and cut each line of the design.
7. Edge crease and bevel the edges of the entire belt.
8. If you wish a stamped background, use a line background stamp around designs. Use a cluster stamp for larger areas. Strike the background at a uniform depth. Stamping is more even if the strap is uniformly but only slightly damp.
9. Shade the design with the spoon end of a modeling tool to bring out the desired effect of design.
10. Use shading tools, veinners, etc. according to pattern and personal taste to bring out the design, and to give "roundness."
11. Centers of flowers, backgrounds, etc. may be colored if desired. Use any good regular leather dye, india ink, or lacquers.
12. Use edge dressin. (sole and heel dressing) on all edges.
13. Punch necessary holes, turn back and to attach buckle.
14. Saddle soap and apply dressing if desired.
15. If belt is unduly soiled it may be cleaned with 10% solution of oxalic acid.

Materials may be obtained from Mary Frances Bunning, 1931 N. Corona,
Colorado Springs, Colorado.

MEMORY JOGGERS FROM THE LEATHERCRAFT DEMONSTRATION

By Mary F. Bunning

Leathercraft is both fascinating and functional. The joy of becoming skilled in Leathercraft is increased by the usefulness of the articles that can be made. Belts, bags, coin purses, keytainers, billfolds, etc., are always a welcomed gift and a satisfaction to give.

Supplementing my demonstration here are a few memory joggers:

Always ask for tooling leather, which means that it has been vegetable tanned. Chrome or chemically tanned goods will not tool.

A good versatile weight of cowhide for carving belts, purses, etc., is 7/8 oz. Unglazed leather responds to the tools a little better than glazed leathers.

Don't worry about a few imperfections on the leather. They may add interest!

Leather must be damp to hold an impression. It is usually not necessary to case leather which you are using for craft purposes. Dampen the leather with a sponge or by immersing in water and removing immediately. Allow the leather to stand until all moisture is absorbed. **A LITTLE PRACTICE WILL BE YOUR BEST TEACHER.**

A few little suggestions which will help you determine the dampness are:

If the beveled line seems dirty looking, or black, or wrinkles when you are using the tool, in all probability your leather is too wet.

If you have difficulty in getting an impression at all, your leather is probably too dry. Leather at its proper dampness will respond nicely to your tool, leaving a clean and shiny or burnished impression. **WORK FOR THIS!**

Leather may be dampened as often as necessary.

If leather becomes soiled during the carving or tooling operation, it may be cleaned with a 10% solution of **OXALIC ACID**, available from your druggist.

Finish with any good leather dressing. I prefer the wax types such as **Felbings' Tan Kot** or **Treeing compound** to the lacquer types. A highly lacquered leather article seems to lose its rightful characteristic of softness and pliability. **"The skin you love to touch."**

MAKING A SILVER RING

By Bill Bunning

There are any number of ways of making a finger ring, but generally speaking they are variations of the same thing, using more decorations, stamped designs, raindrops, etc.

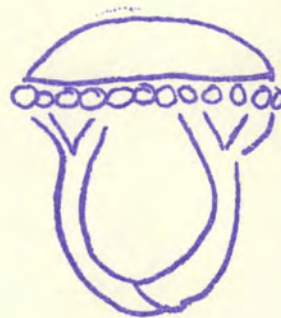
During the course of the Lab, rings were made following the method herewith. The ring was started by polishing a stone, in this case a turquoise, which is particularly suitable for camp work because it is not too hard to be polished by hand work. The rough grinding was done with coarse emery cloth, establishing the size and shape of the stone, and working to a bezel. This was followed by grinding with finer emery, until the final polishing was done with jeweler's rouge on leather.

After the stone has been completed, a shank with 14-gauge square sterling wire was used. After smoothing these with steel wool, and crocus cloth, ends were spread and centers were soldered together to make a double width shank. This preliminary soldering was done with high melting point silver solder.

The next step was to make a bezel for the stone. This was made of 26-gauge silver strip, and after it had been cut and filed to correct size, the ends were soldered together. For decorative purposes lengths of silver bead wire were cut and soldered into a loop for a snug band around the bezel.

The base of the bezel and bead wire were flattened by filing, and these pieces were then soldered to a plate of 20-gauge sheet. The shank which had been rounded to ring shape was then soldered to the underside of the plate. Final step was to set the stone, and turn the bezel with a burnishing tool.

Ground and polished turquoise.
Notice that sides are beveled so
bezel can be closed around it.



The bezel is a strip of silver
forming a girdle around the stone.
It is annealed, shaped to a nice
fit and soldered into a ring.

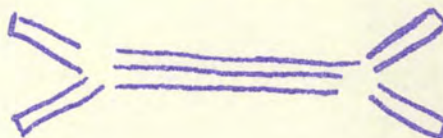
Bead wire trim is shaped to fit
snugly around outside of bezel.
It is likewise soldered together.



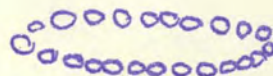
The lengths of 14-gauge sterling
square wire about 2 or 2½ inches
long are bent as shown at the
ends and soldered together at the
middle of form shank.



After filing and polishing the shank
is bent to ring shape on a mandrel.



This is a flat plate of 20-gauge silver
sheet which forms base of ring.



After pieces are all formed, bezel and
bead wire ring are soldered to the top of the
plate, and then with a lower melting point,
solder the bent shank is soldered on the lower
side of plate.



After suitable dressing with fine
abrasives and jewelers' rouge, stone
is set and the bezel crimped around it.



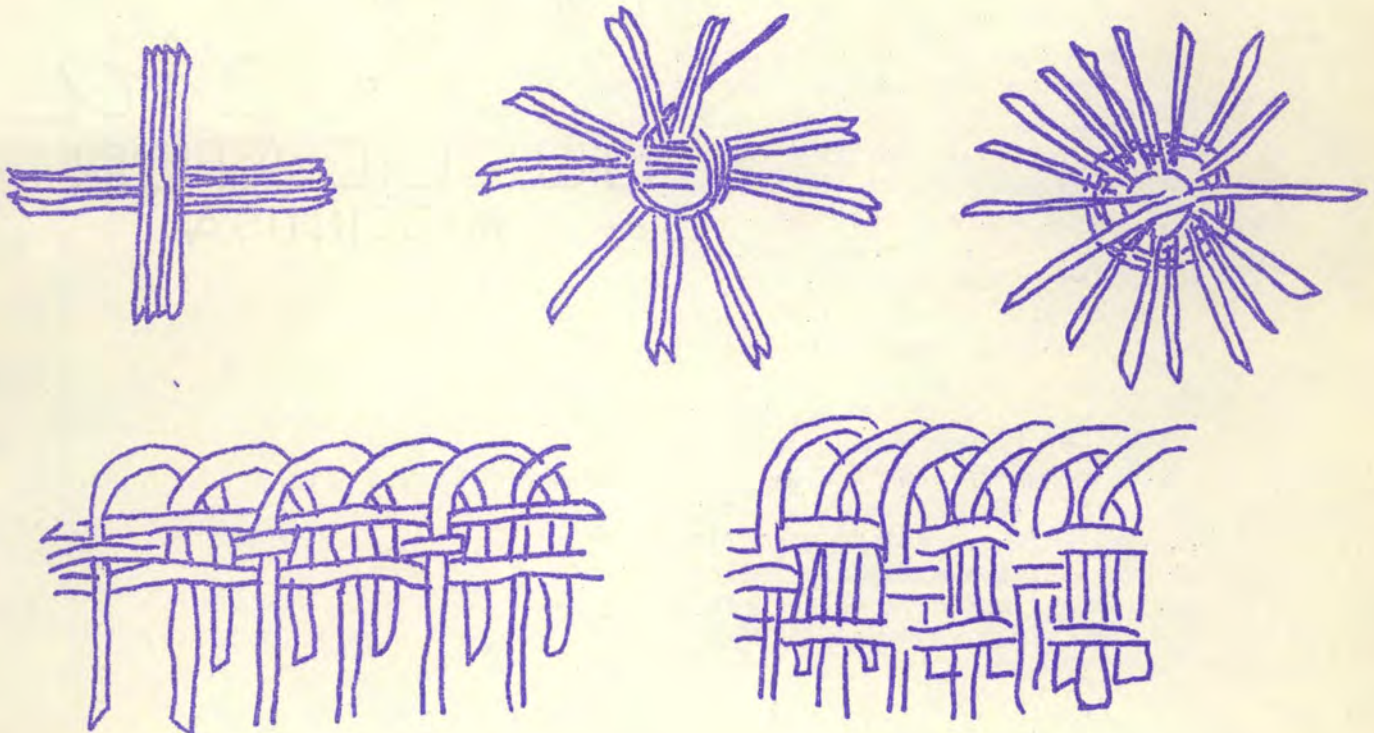
Reed Basket Weaving
by
Bill Bunning

Weaving a basket or mat with round reed is an excellent camp or group project for quite young age groups. If kept to simple weaving youngsters can do it well, and still it offers various possibilities to develop the interest of any basketeer.

A simple beginning project would call for 8 spokes of #4 reed about 20 inches long, and enough #2 reed for weavers to complete the basket of desired size. This will call for several yards.

Soak the reed well in warm water until it is quite pliable. From time to time while working pass it through water or a wet sponge to keep it thoroughly damp. Four of the spokes can be slitted at the center and the other four spokes passed thru these slits. Or, simpler, just cross four spokes over four. For an even number of spokes use two weavers (or one weaver doubled). If you can insert a half spoke so as to make an uneven number, the weaving can be done with one weaver.

Assuming you are using an even number, double a weaver of #2 reed over one set of four spokes. Weave over and under with one strand until you overtake the ~~weaver~~ length of weave. Then start with that and weave round, changing weavers each time you overtake the other. When you have firmly tied the spokes together with this weaving, separate them into groups of two and continue weaving. After a few rounds, separate the twos into ones and continue over and under, using the weavers alternately.



Basket Weaving cont.

When it becomes necessary to splice, bend one end of the run-out weaver and tuck it down alongside a spoke. Make a sharp bend in a new weaver and tuck it on the opposite side of the same spoke and continue.

If you pull the weavers tightly, your mat will tend to dish up. A slight dishing is desirable in making a basket bottom, but in a flat mat it must of course, be avoided. Cut the ends of all weavers and spokes at a diagonal with a pair of side cutting nippers. An awl is a helpful instrument in working ends into tight weaving.

When you want to bend up the sides for a basket, simply bend up the pliable spokes as you come to them and continue weaving tightly, which will presently result in a vertical bend. Loosening the weaving will tend to make the sides slant.

When the mat is the right size, or the basket is the proper height, the spokes should have an excess of some 6 inches. Make the border by placing this excess spoke length back of the next spoke to the right (or the second to the right, or even the third if you choose and have length enough) and inserting it in the weaving alongside a spoke.

If your reed when dry has gotten a little fuzzy, you can singe off these pinfeathers over an open flame. A brushing or spraying with shellac will complete the project.

BE YOURSELF

Have you ever watched a person
That you liked extremely well?
Admired her voice, her smile, her poise,
And knew that she was loved so well?
Have you tried to imitate her,
Copy things that she would do;
Then discouraged, you soon discovered
That your actions seemed untrue?
Be Yourself.

Have you ever heard a sermon
That you could not understand;
But tried to live the preacher's way
Because he said, 'twas God's command?
Then sometimes when you were alone,
You didn't feel quite sure,
But still, you followed his advice,
Content that you could do no more?
Be Yourself.

Have you listened to a great man,
Explaining well, of some new fame?
You agreed with him at once,
Because you long, had thought the same?
But somehow you had kept your secret,
Afraid to speak, or show your hand,
For fear the world might ridicule,
Or some friend might not understand?
Be Yourself.

Don't you know that unseen power,
Is resting deep down in you too?
And sometimes whispers something fine
That you are sure is very true?
Now if you know 'twill do no ill,
And you can give it birth;
Shout it to the house-tops!
Improve this Good Old Earth!

In case anyone should feel the urge to try some metal enameling, here are some abbreviated instructions that will enable one to at least get started.

The enamels which can be obtained from craft or ceramic houses will come either in lump form or powdered. The lump form which is a fusion of silica sands and suitable oxides for color, must be ground with a mortar and pestal to the consistency of fine sand. It is ground with a little water and the fines or dross poured off.

The powder is mixed with a little water to a creamy consistency, and applied to the clean metal--preferably silver or copper--with a brush or a small suitable spatula.

This application is dried by a low heat until all the water is evaporated. Then it is ready to fire, which must be done in a hot kiln. The glass sand quickly melts--two to four minutes at a red hot heat--and must be cooled slowly so the glass will not fracture.

If unlevel the glass surface can be wet sanded smooth, and re-fired for gloss. Likewise any imperfections can be filled in or corrected for a second or third firing.

GLASS ETCHING

A quickie for camp crafts is glass etching. This can be done most conveniently with "Etchall" a prepared etching cream which comes in tube form.

Application can be made freehand, but the usual method is to cut a stencil out of foil (paper can be used as a substitute). This stencil is adhered to the glass and the etching cream is applied. It takes only three or four minutes to get a light etching. Deeper etching can be had by a second application of the cream. When done it is thoroughly washed off with water and the stencil removed.

DECORATED CANDLES

Materials needed:

1. Candles - any size desired and any color. Most any brand may be used; however, the Colonial candle does not crack as pins are used to attach decorations
2. Bank Pins - short, sharp pins. These should be ordered through a stationery store
3. Pearls - (white or pastel shades) very tiny size) maybe secured at
4. Star sequins - (gold color are effective) (variety store
5. Round sequins - variety of colors)

Directions:

Starting near the top of candle place a pearl and sequin--around this place
 4 stars . Three or more designs may be worked with pearls, stars and
 sequins * * * down the front of candles.

PORTRAITS AND FIGURE DRAWING

By Eva Jane Nixon
Bonners Ferry, Idaho

When you need to portray figures or faces, do you skip them because you think you can't draw them? Want a "fool proof" method, or should we say "lack talent" proof?

Start with the inch as the unit and you can increase or decrease the unit length to fit your needs and space. Use seven units and use ovals to designate body units, one inch space to the head, two inch units to the body, two inch units for the upper leg, and two units for the lower leg.

Sitting---



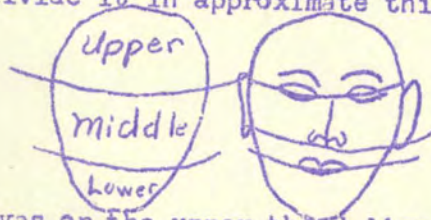
Standing---



Now check on yourself, to be sure that the elbow comes to the waist, the wrist midway between hip and knee, and you can do this.

Now according to your skill, you can cover the skeleton in whatever position you have drawn it, and make sure that it is as thin or fat as you desire. Face features are not necessary for poster portrayal.

Some pointers on drawing faces: Draw an egg shaped oval and divide it in approximate thirds.



Draw the eyes on the upper third line, the mouth on the lower third line, and the nose is drawn in the lower third of the middle third. Place eyebrows, and following the eyebrow line on your own face, you'll discover the top of your ear, and following a line from the base of your nose you'll find the base of your ear so you can easily place the ears on your drawing. Now add detail and charm as your talent permits, but with no talent, you still have a face that can be recognized as such.

Stick figures with skirts or pants are especially good for posters.



LEADER OUTLINE
STEPS IN MAKING ALUMINUM TRAYS

by

Dorothy stephens

First Day

1. SELECT DESIGN SUITABLE TO TRAY

Size - Border
Placing

Consider:
- Balance
- Rhythm
- Proportion
- Up & down

(Interesting to compare results)

2. TRACE DESIGN ON PAPER CIRCLE

3. WASH TRAY - Soap & water - rinse dry
Avoid finger marks - wear cotton gloves
or use soft cloth

4. DETERMINE SIDE OF TRAY TO USE
Shiny side best - consider scratches, too

5. TRACE DESIGN

Hard pencil
Place design with grain of tray
Slip carbon under design
Tape to tray

6. LUNCH

7. PAINT DESIGNS

- a. Cans ready - (Share)
large table - card table
for small trays
Right consistency - no brown spots
- b. Dries quickly
- c. Strokes
- d. Errors - use toothpick & cotton
- e. Observe paper pattern as guide
- f. If paint thickens dilute with little turpentine

THIS IS WHAT YOU'LL NEED

1. Aluminum - Circles or rectangles - circles easiest to shape
18 gauge satisfactory for small, 16 for medium size trays.
14 gauge better for large trays.
 Mirror or satin finish available
2. Safe-TOEtch - \$1.00 a can.
One can makes one gallon, amount needed depends
 on number and size of trays made.
3. Hi-Temp Craft Black - Dries in four hours - 60¢ pint, \$1.00 quart.
 Can use black asphaltum but requires 12- 24 hours
 to dry.
4. Metal Carbon Paper - Three sheets 26" X 19½", costs 25¢
5. Tracing paper - For copying and transferring design
6. Designs - Bring your own or order:
 Art metal designs 35¢
 More Art metal designs 50¢
7. The New Way to make Aluminum Trays and coasters - no charge

EACH INDIVIDUAL SHOULD BRING

1. Newspaper to work on
2. Sharp lead pencil
3. Household pliers (jaws well taped)
4. Fine camels hair brush
5. Ruler
6. Small tin cans for paint and turpentine
7. Rags

LEADERS NEED ON HAND

1. Porcelain or enamel pan
2. Tea kettle
3. Measuring cup and spoons
4. Turpentine for cleaning brushes
5. Tooth picks
6. Cotton
7. Kerosene for cleaning trays

Second Day

8. SHAPE TRAY

Fold paper circle (nick corner on folds)

Mark tray at nicks for shaping (or

leave paper circle on tray)

Pliers well taped

Shape GRADUALLY

Know your own strength

Work to opposite sides

9. CLEAN - Kerosene - cheapest. Use soft cloth

SUMMARY - As Leaders

1. Evaluate - compare results - edge (
 - design)
 - border(
 - etch)
2. Any New Craft - use sparingly
 - gifts
 - loose identity and interest if there are too many
3. Opportunity to teach art principles applied to every day living.
 - comes slowly to some.

"No great thing is created suddenly, any more than a bunch of grapes or a fig. If you tell me that you desire a fig, I answer you that there must be time. Let it first blossom, then bear fruit, then ripen" --

TIN AND FELT CRAFT

by
Grace Foulson

Stars from tin can lids

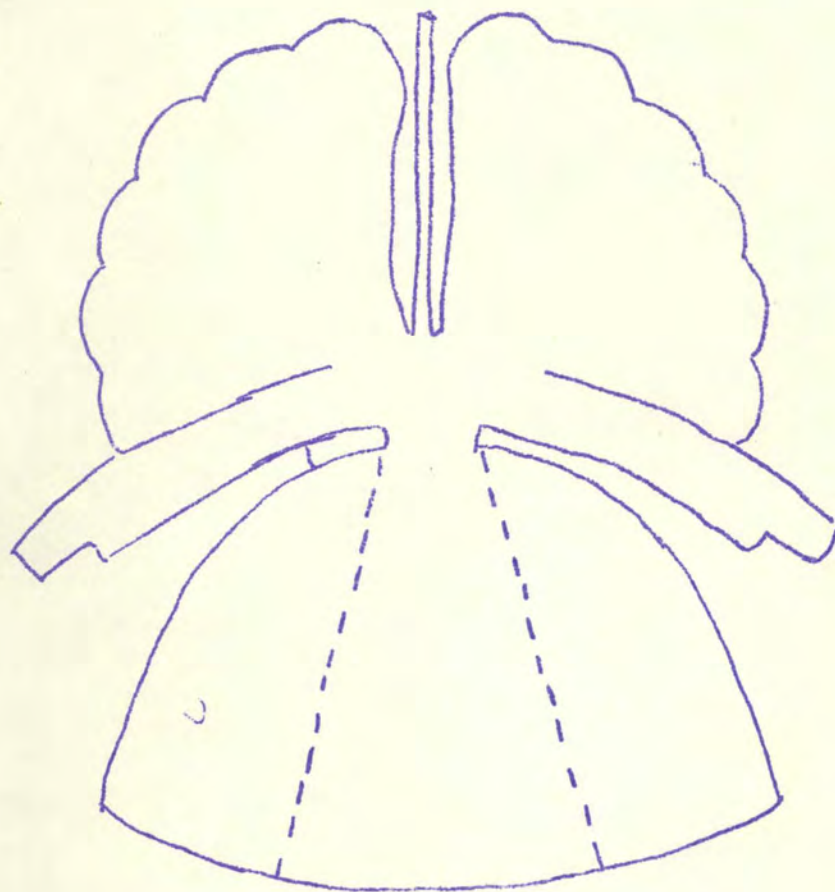
Cut 4 strips into center, always cutting A line before B (tin will then curl up instead down). Roll piece into center with sharp nose pliers or old tweezers. Turn tin can lid over and cut each of the 4 sections in half in same way and curl ends up into center. Now one has 8 sections. Imagine each section having a line in the center (c--c) and cut in same direction.

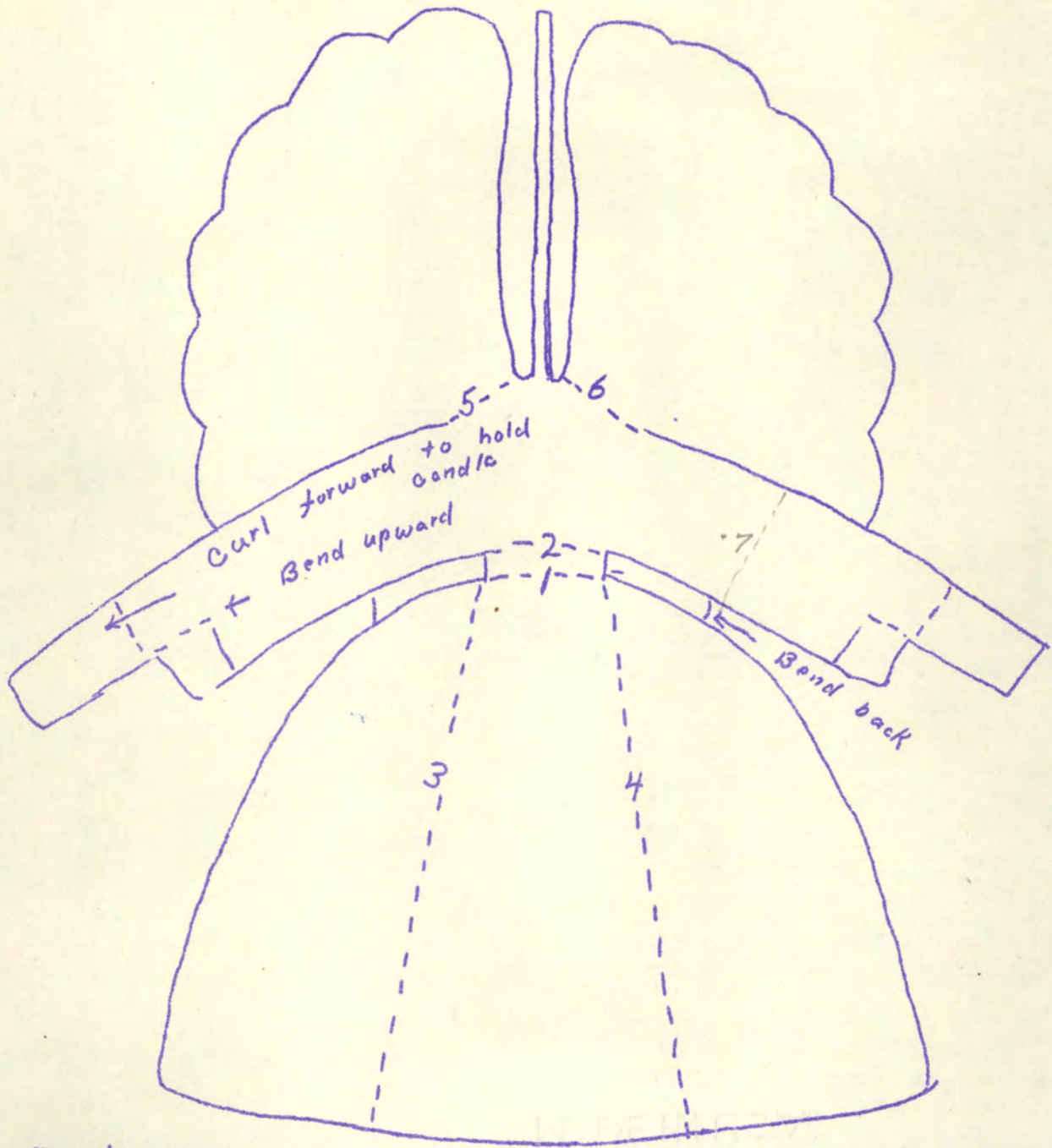


Cut lines parallel to side edge and only up to imaginary line $c--c$. Cut half section and reverse lid and do exactly same thing to other side. Always use gold and silver tin can lid. Attach to tree with wire or yarn.

Small Angel

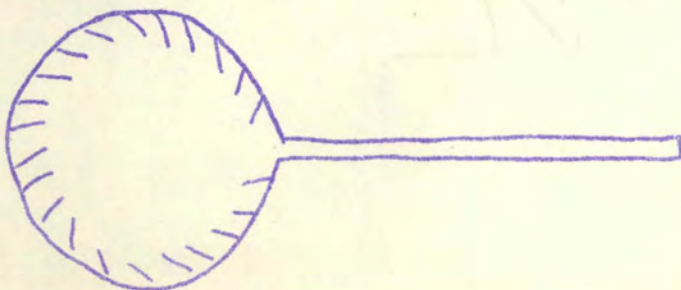
Directions for making the same as for large angel.



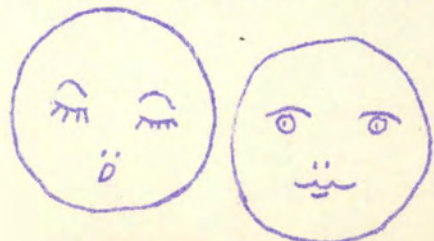


Use 3/4 inch size wooden bead for head

Bend on dotted lines in order numbered. Bend #1 forward-the rest back. Use 1" size wooden bead for head



Designs for faces

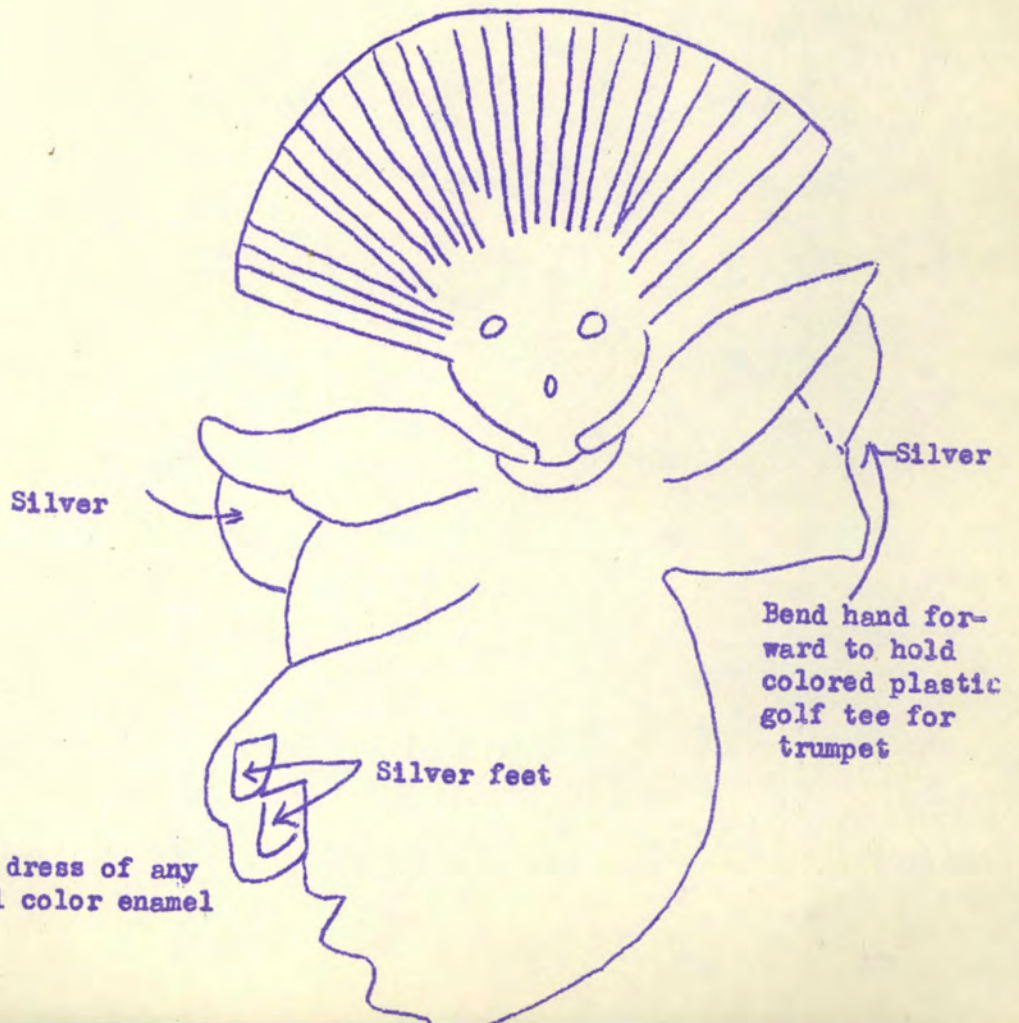


Clothes pin angel of shiny paper and
child's clothes pin

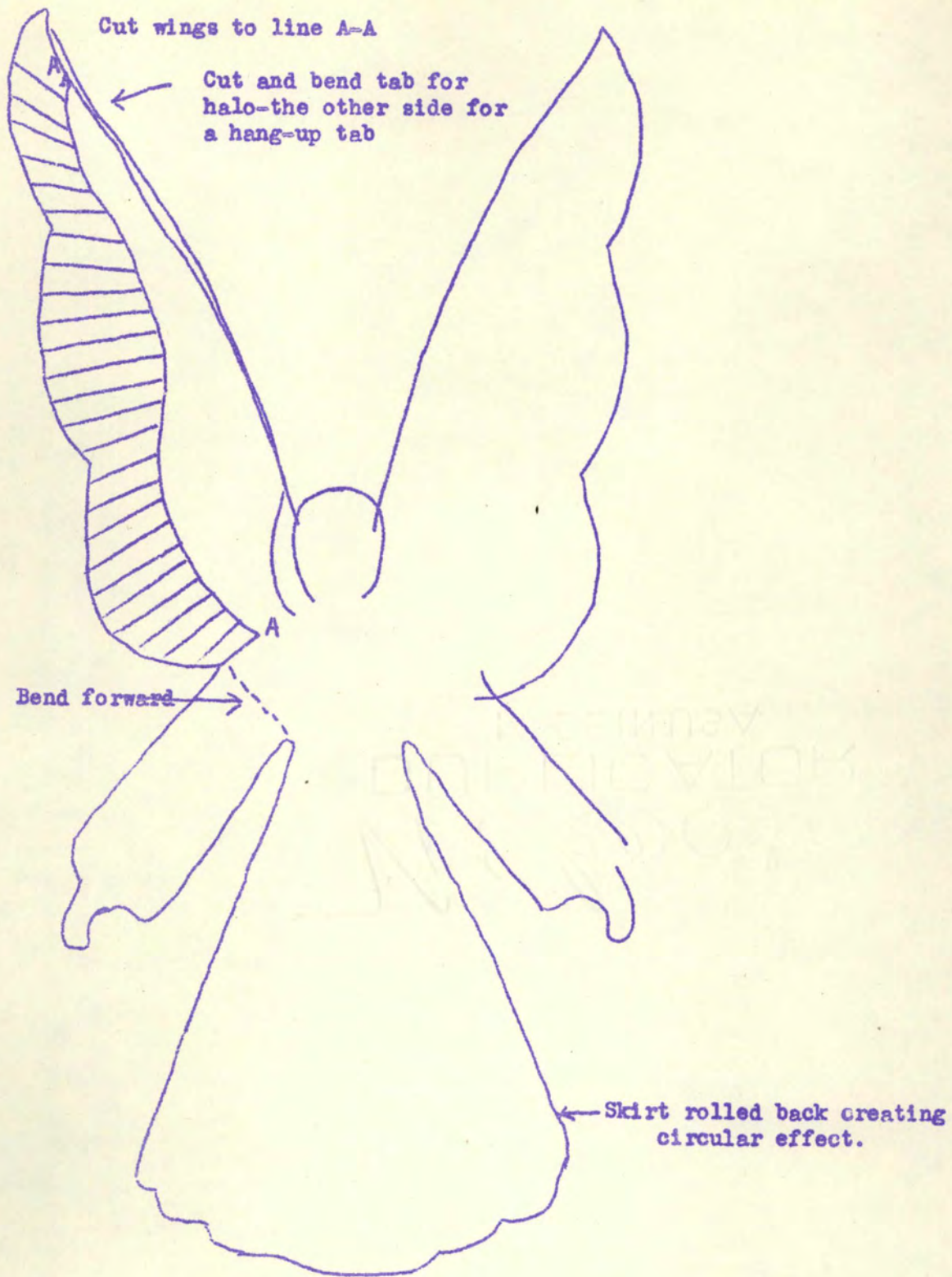


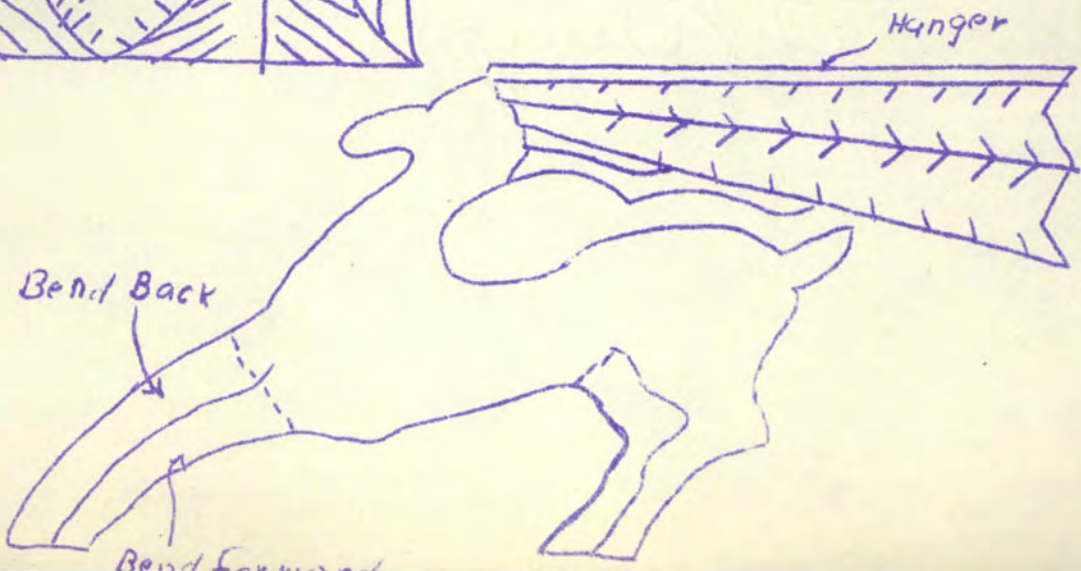
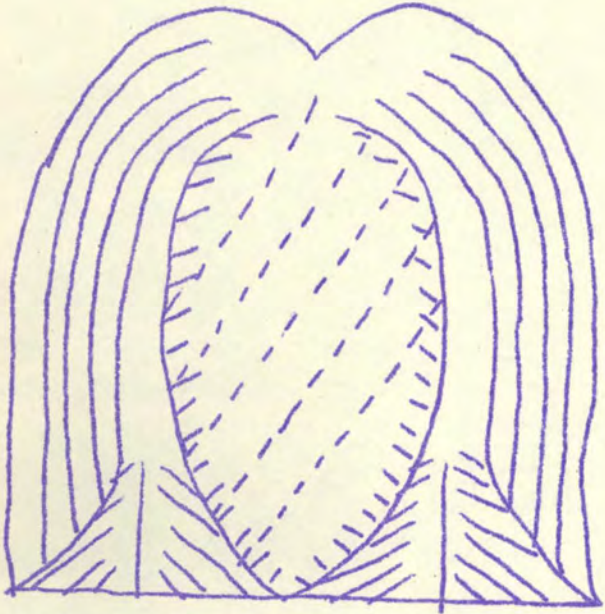
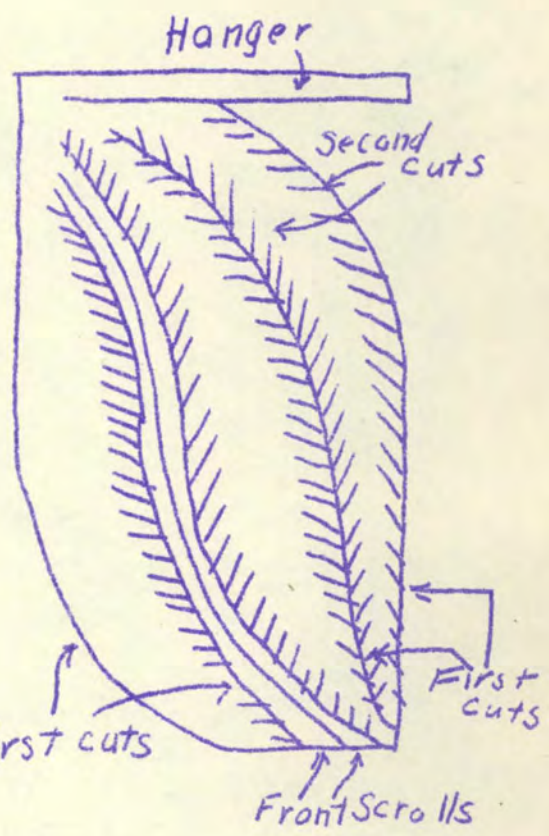
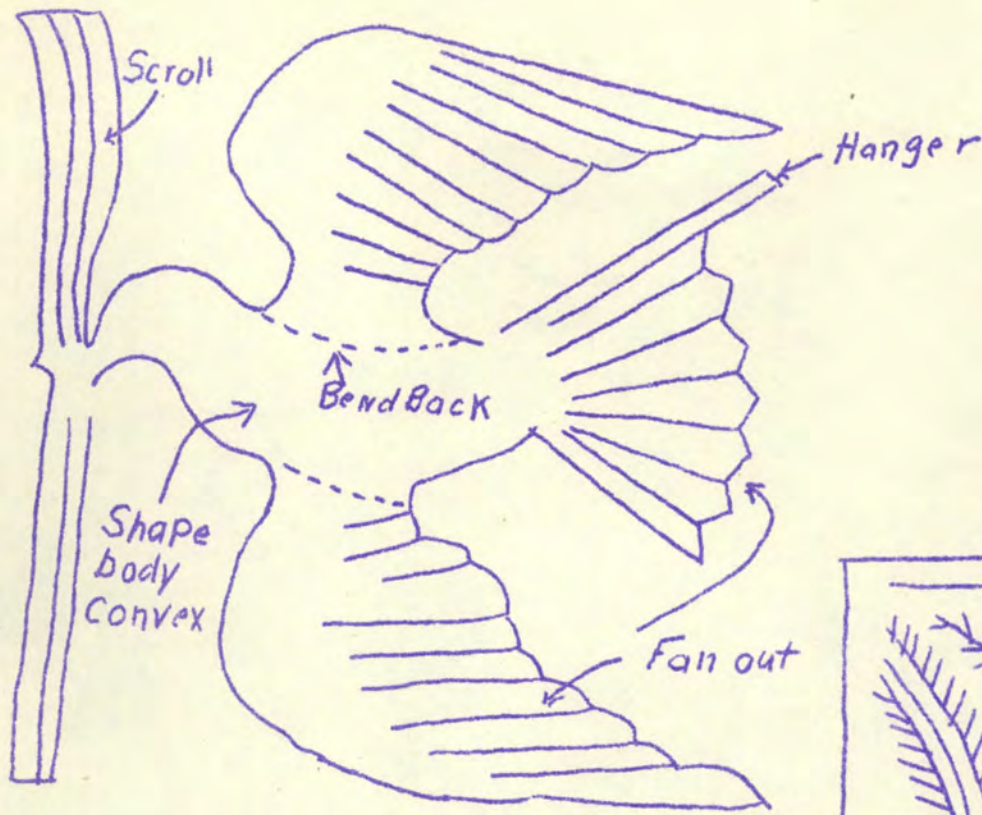
Ribbon tied around neck of clothespin and through
little holes with bow in front. Few christmas
ornaments that fit on top of branch

Use gold enameled tin for angel with
gold on back so that strips of hair can
be curled forward with long-nosed pliers.



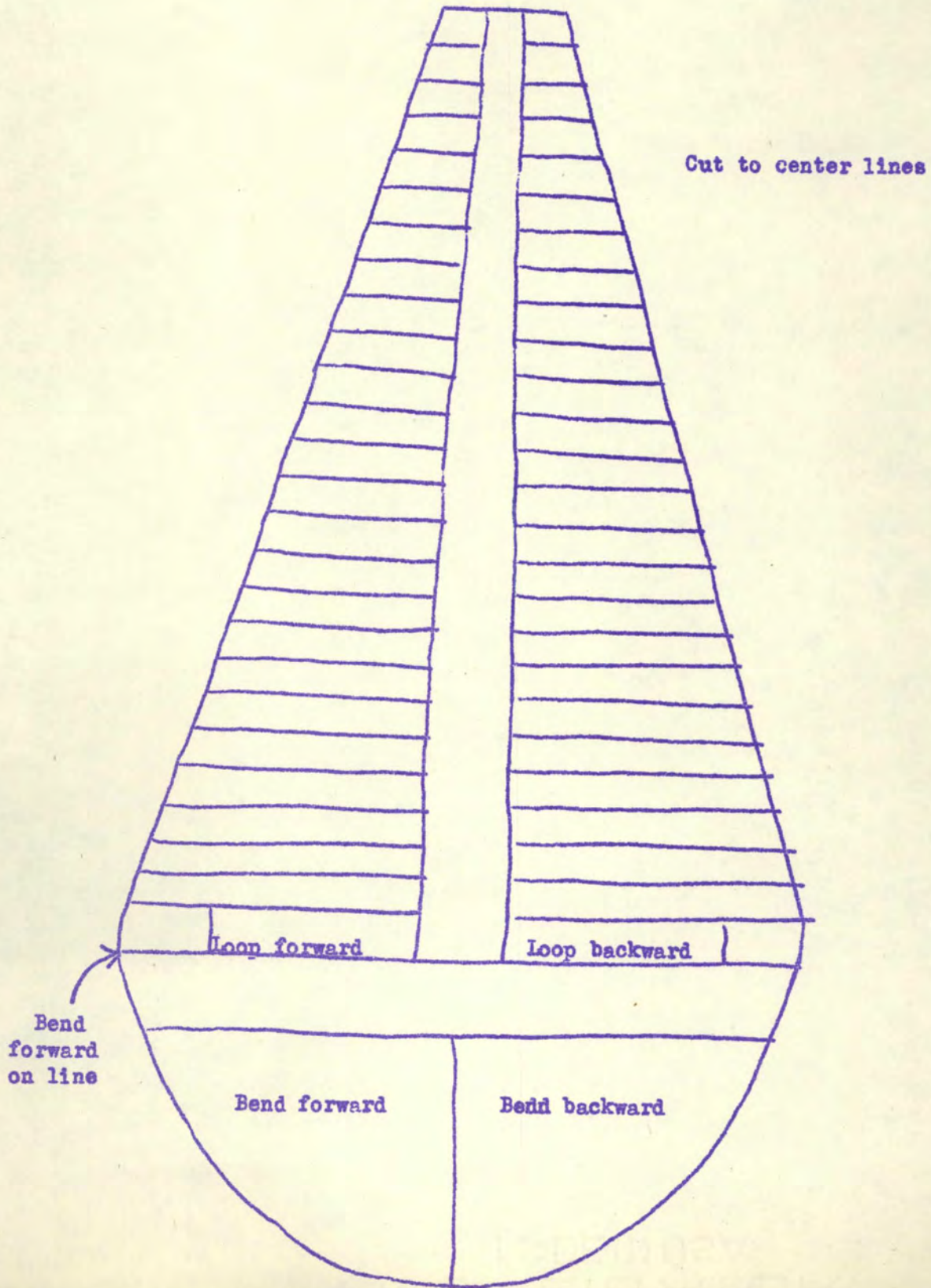
Paint dress of any
pastel color enamel





Tin Can Craft Trees

Crisco cans are excellent. Furnace pipe tin is available in sheets, some with gold enamel on one side. Equipment--compound pattern tin snips, long-nosed pliers, leather gloves, lava soap to clean tin.



PRINCIPALS OF ELECTRICITY AND SIMPLIFIED WIRING

With all of our daily activities interwoven with electricity, no one yet fully understands it. We know that it operates our radios, gives us light, runs our motors, cooks and refrigerates our food, without knowing exactly what it is.

Many theories have been advanced over the years in an attempt to explain the nature of electricity, but the theory of electrons alone remains after the test of time and experimental research. It is on this theory that our knowledge of electricity is based. According to this theory all substances are made up of molecules and atoms and within the atom we find the heavier positive PROTONS, which form the fixed nucleus of the substance, and the lighter negative ELECTRONS which are in motion around the protons in a manner similar to the revolution of the planets around the sun in the solar system.

Some substances such as silver, copper and aluminum the electrons are loosely held within the atom and can be shifted from one atom to another thereby establishing a flow of electrons within the substance. Such substances are called CONDUCTORS and this movement of electrons, or negative charges, through a conductor is known as an electric current. However, in substances such as glass, porcelain, plastic and rubber the electrons are more firmly fixed within the atom and it is only with great effort that they can be forced out of their orbits within the atoms. These are known as NON-CONDUCTORS, and therefore can be used as insulators.

According to the electron theory electricity is not made or generated but is set in motion by moving a conductor or coil in a magnetic field, as in an electric generator, or by the interchange of electrons between different substances by a chemical means, as in a dry or wet cell battery. This flow of electrons is an electric current. It is neither a gas nor a liquid, although in its habits and actions it resembles a liquid, and we speak of it as a flowing through a wire.

There are two kinds of electric currents, direct and alternating. As the NAME implied, direct current flows continually in the same direction. It flows out one wire of the circuit and returns on the other, never changing its course. It is the kind produced by batteries and the kind that is set in motion by automobile generators.

ALTERNATING CURRENT, or "AC" flows in one direction through the circuit for a definite period of time, then reverses itself and flows in the opposite direction for the same period of time. For instance, 60-cycle current, the type most generally used, flows in one direction for $1/120$ of a second at the rate of 186,000 miles per second. During this ($1/120$ of a second) it will flow around the complete circuit a great many times, especially if the circuit is a small one. At the end of this ($1/120$ of a second) the current reverses itself and flows in the opposite direction for $1/120$ of a second. Thus, in $2/120$ or $1/60$ of a second the electric current flows in both directions, thereby completing a cycle. In one second it will complete 60 cycles. Such an electric current is said to be 60-cycle current, or to have a FREQUENCY OF 60 cycles.

ELECTRICAL TERMS AND MEASUREMENTS

There are four electrical terms and units of measurements with which all students of electricity should be familiar. They are relatively easy to grasp and keep in the memory when it is realized that each of them is a unit of measure.

AN AMPERE is the unit of measure of the rate of flow of an electric current.

A VOLT is the unit of measure of the electric pressure or "push" which causes the current to flow.

A WATT is the unit of measure of the electric power that is being developed or used.

AN OHM is the unit of measure of the resistance to the flow of current.

Electricity cont.

In measuring the quantity of electrical energy used the total Watts are multiplied by the time such Watts are actually used to determine the Watt Hours. This is also too small a unit for practical use so the larger unit called KILOWATT HOUR is used. One Kilowatt Hour is equal to one Kilowatt for power used for ONE HOUR, as measured by a clock. The KILOWATT-HOUR, then is the unit of measure of the electric energy consumed by customers, and is denoted as KWH.

EXAMPLE: A farmer installed six 50 watt bulbs in his poultry house. How many kilowatt hours will he use in 30 days if they burn 3 hours per day?

$$\begin{aligned}30 \text{ (days)} \times 3 \text{ (hours per day)} &= 90 \text{ hours} \\6 \text{ bulbs} \times 50 \text{ watts (each)} &= 300 \text{ watts} \\300 \text{ watts} \times 90 \text{ hours} &= 27,000 \text{ watt hours or 27 KWH.}\end{aligned}$$

OHM--The ohm bears the name of the German scientist who developed a formula for explaining the relation between resistance and the flow of current in an electric circuit. If there were no such thing as friction, perpetual motion would be possible. If there were no such thing as friction or resistance in the wires through which electric current flows, small wires would carry maximum loads satisfactorily to almost any distance. But resistance is present in all conductors and this furnishes one of the greatest problems in electric wiring. Of course, it has its advantages, too. For if there were no resistance there would be no such thing as electric heating elements or the electric light, the electronic tubes, the electric motors. If there were none of these practical applications, electric current would be of little value, in the light of present day knowledge, if it were possible to produce them at all.

AMPERES equal volts divided by ohms $A = \frac{V}{R}$ $A = \frac{V}{0}$

EXAMPLE: A circuit has a voltage of 120 and a resistance of 20 ohms. How many amperes will flow when the circuit is closed?

$$A = \frac{V}{R} \quad \frac{120}{20} = 6 \text{ A.}$$

A point worth remembering is that resistance varies directly with the length of the conductor and inversely with the size, or diameter of the conductor. It follows that the longer the wire the greater the resistance and the larger the wire the less the resistance. A small wire can carry a reasonable load for a short distance but a much larger wire must be installed to transmit the same load over a long distance, or to carry a large load for a short distance.

Studying the fundamentals of electricity, while valuable as scientific information, is not of much practical value to the future consumer of electric power unless the lessons learned are followed in planning the wiring system for the home and farm. A bad, inadequate wiring job is usually one with which the farmer has to live permanently--and with many regrets. Rewiring seems such a waste of time and materials that additions are usually made, thereby overloading the existing system instead of increasing its capacity to allow greater use of labor-saving equipment in the home and farm buildings. It is far better to correct the inadequate wiring than to add to it. You may save your home or farm buildings from fire because of overloads, you will not be paying for current dissipated in heat, and the return to your lighting and good motor performance will pay for the additional cost in a short time.

Electricity cont.

Thus we have amperes and volts working together as a team to bring watts to the location where they are to be used. To do this they must labor against the ohms of resistance in the conductor.

NOW let us take each of these separate to enable us to understand them more thorough.

AMPERE, so called after the French scientist Andre Marie Ampere, may be measured by the use of an ammeter. When taken as a unit for measuring the rate of flow of an electric current through a wire, it can be compared to gallon-per minute method indicating the flow of water through a pipe. An "ampere" means that a certain number of negative electrons (believed to be about 6.29 billion billions) have traveled past a certain point in one second. Amperes may be easily calculated if the voltage and the wattage in the manufacturers rating of a lamp or heating appliance are known. AMPERES equal the WATTS divided by the VOLTS, or $A = \frac{W}{V}$

Let us take an example and see if we can find how many amperes we are using.

EXAMPLE: How many amperes will an electric hand iron draw which has a manufacturer's rating of 840 watts when operated on a 120-volt circuit?
 $AMPERES = \frac{W}{V}$ 840 Watts divided by 120 Volts equal 7 AMPERES

VOLT--The volt was named for Volta, the Italian scientist. This electrical pressure, or electromotive force (e.m.f.) is usually referred to as voltage. The generator in the power plant keeps the voltage or "pressure" built up to the proper standard level just as a pump in a water system maintains water pressure.

Whenever voltage must push an electric current through a conductor which offers too great an electrical resistance, either because of the size (too small) or the length of the wire (too long), or because of the higher resistance of the material of which it is made, electrical pressure, or voltage, is reduced or lowered as a result of the work done in pushing, or attempting to push, the current against the electrical friction, or over the "rough spots," likewise, if a conductor is heated its resistance is increased in proportion to the temperature and the voltage will be reduced. In all these cases a volt meter will show a loss in the voltage reading. The amount of the loss is known as the VOLTAGE DROP.

Whenever voltage loss occurs, the remaining voltage is unable to push the rated amperage through the circuit. Thus, amperage as well as voltage is lost in the conductor. Since both voltage and amperage losses have occurred, watts of electrical power (voltage multiplied by amperage equals watts) have been lost, or dissipated as heat, in the conductor instead of the full amount being carried to the delivery point for the operation of equipment. This is known as POWER LOSS.

WATT--The watt, honoring James watt, the Scottish scientist, is the unit of measure of electric power or the rate at which power is being developed or used. Theoretically it is equal to 1/746-horsepower. This makes it 1/176 of the power developed by 33,000 pounds of water or other substance falling through the space of one foot in one minute. The watt is the product of volts--multiplied by amperes, or $W = V \times A$.

EXAMPLE: A string of yard lights draw 8 amperes when connected to a 120 volt circuit. How much power does it take to operate the lights?

$$W = V \times A \text{ or } 120 \times 8 = 960 \text{ W}$$

The watt is so small as a unit of measure of electric power where large units of power are to be measured that a larger unit called the KILOWATT is used. The prefix "KILO" means (1,000). Thus a KILOWATT is equal to 1,000 WATTS.

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W GAMES W



GAME LEADERSHIP

To lead games so 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. While if we use them often, more will be given to us.

A game leader must have these qualifications:

1. He must enjoy playing games. He must feel that the games are so much fun that others will enjoy playing them, too.
2. 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.
3. 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 at the meeting.

A good game leader must know many games. Start a collection of games and party plans from books, magazines, parties you have attended or 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.

Make a plan ahead of time for each occasion. It is usually best to write this plan out so you will select the things most suited to the occasion. At the last minute you may become flustered and forget what you wanted to do. Here are some suggestions:

a. Stretcher at a meeting

When a lecture or discussion type meeting is long it is good to stop in the middle of the program for a stretcher. Use a stunt song or exercise game that gets people to stand and move arms and legs. It should provide a laugh for mental relaxation, too.

b. Games following program at an organization meeting

Select one, two or three games which will give the group some activity and a chance to laugh and play together. The game should be as lively as the space and people will allow. There should be plenty of laughs and excitement. Relays can be a fine chance to work up team and competitive spirit and get everybody into the game. Quiz games or any type that divide the group into small units for quiet, thoughtful activity are not good here.

c. Games at a banquet

A get-acquainted activity as the guests assemble may be all that is needed. It will break the ice and prevent people from standing around awkwardly waiting for the signal to be seated. Other songs or games should come between courses or at the end.

Game Leadership cont.

d. Games as the main part of the entertainment

Start some activity as the guests arrive so that there will not be an awkward waiting period. If each knows the other guests, a mixer type game that gets people moving around the talking is good. If people do not know each other, a game which causes people to ask names and write them down is good.

When all are present start with one or two games that are familiar to the group or that are easy to explain. These should be done quickly so that the group begins to feel that they belong together.

Make each game a little more exciting or complicated than the last.

Continue to play games in one formation, such as standing circle games, until the group is ready for a change. Then, change the formation, perhaps to team games, and do these until time for a new type game. Don't go back to a formation previously used, but use another type such as seated circle, singing game, folk dances, etc. Each time the formation of the group is changed there is a definite drop in the excitement of the party because it takes time to start a new activity. So again we must start the new formation with the simpler games of that type and build up to more exciting ones.

Just before time to serve refreshments have one or two quieter games so that the group is in the mood for relaxation and eating. The last activity before going home should be a definite ending game or good night song so that it is understood that that is all.

For all types of occasions, but particularly for an evening of games, plan more games than you expect to use. Sometimes a group does not play one game as long as you expected so an extra is needed. Sometimes a situation will come up at the last minute to make one game not acceptable to the group or another game will fit the occasion better. Be ready to make this change in program.

Sometimes a group will take much longer with one game than you thought, and it may be necessary to leave out several others. A written plan for the evening is a guide to good entertainment, not a law that must be followed to the letter. Be ready to make any variations the group seems to need.

Now your plans are laid, you have all the properties you need for the program, and the big event is here. Now your practice ahead of time to learn games and plan what to do will pay off.

Be enthusiastic and have fun yourself. If you are having fun it will be catching and others will have fun, too.

Be a part of the group wherever possible, but be sure you get attention. Calling to them, clapping hands, using a signal such as a raised arm or a chord of music are often good ways to get attention from a large group. If a whistle is used be careful not to use it too much.

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.

Game Leadership cont.

Don't "shush" people or scold them or 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.

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.

When teaching a specific game, here are some things to watch:

✓ Know the game so you can get all the essential parts over to your audience clearly.

✓ Get the group into the proper formation.

✓ Explain the first step. If possible, demonstrate and have groups practice this step.

✓ Explain, demonstrate and practice each step in turn.

✓ Run through the whole game.

✓ If the game might be misunderstood, have the group do the entire action once or twice before starting "for keeps".

✓ If someone still misunderstands, stop the entire group and try to explain again in other words, as it is the leader's fault if it is not clear.

✓ 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.

✓ Praise the group every time they do something especially well, and try to find these features often - - but really mean it.

✓ 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".

✓ Watch your group as they play a game. Be sure to change it when the peak of excitement is reached and before the group tires of the game.

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.

GAMES FOR GROUPS

Get Acquainted Games and Mixers

Hull Gull

Formation: No special formation

Size Group: 15 or more

Equipment: 10 beans for each person

Directions: As people arrive at the party each one is given 10 beans. In one hand the player may take any number of beans from one to ten. Other players attempt to guess the number of beans he is holding in this hand. Those beans which are not being used at the moment will be held in the other hand. For example: Player A holds several beans loosely in his right hand. Going to Player B, he says quickly, "Hull Gull." Player B replies, "Hands Full." Player A rattles the beans in his right hand so Player B can hear them and asks, "How many?" If Player B guesses the exact number of beans in Player A's hand, Player B receives all of them. If he guesses either more or less than the correct number, he pays Player A as many beans as the difference between the guess and the actual number. Thus, if Player A has 6 beans and Player B guesses 4, he would still pay Player A the 2-bean difference.

If any player loses all his 10 beans he may return to the banker and receive a loan of ten more beans to continue in the game. When time is called the person having the largest number of beans, after he has repaid the banker for any loans, is declared the winner.

Circles

Formation: No special formation

Size Group: 25 or more

Equipment: None

Directions: The leader calls for the group to form circles of a certain size. As soon as the group has formed the circles of one size, another size is called for. For example, the leader may call for groups of 4, then 7, next of 5, followed by 8, etc. This is done as quickly as possible. They may be eliminated from the game or permitted in the next size circle for which the leader calls, depending upon whether it is to be played to find a winning group or to divide the large group into teams.

I'm Going Out West

Formation: Circle, seated

Size Group: 7 to 15

Equipment: None

Directions: One person in the circle is the starter. The starter says, "I'm going out West and I'm going to take a (name an object or animal) with me." Each person in turn then says, "I'm going out West and I'm going to take a (name a different object or animal) with me." Players should never select a person to take on the journey. When each person has selected an object the starter says: "I'm going out West and I'm going to (give here the type of activity that you are going to do with object taken)." Each person in turn must then "do" the same thing with the object he has taken.

For example: Leader is taking a tooth brush. Player 2 is taking a purse. The leader says, "I'm going out West and I'm going to brush my teeth with my tooth brush." Player 2 says, "I'm going out West and I'm going to brush my teeth with my purse." Each in turn then "brushes his teeth" with what he took. When each one in the circle has used object on the first statement the second person in line then says what he will do with the object he took, and it continues around the circle.

GAMES FOR GROUPS, CONT.

Horse for Sale

Formation: Circle, seated or standing

Size group: 7 to 20

Equipment: None

Directions: Two people start the game by one being the seller and one the horse. The seller, followed by the horse, goes to someone in the circle. The seller says, "I have a horse for sale," and may add a short sales talk. The buyer asks very gravely if the horse can perform some action. The seller repeats the order and the horse proceeds to demonstrate. If the buyer smiles or laughs, he then becomes the horse, the horse takes the place of the seller and the seller takes a place in the circle. The new seller must then attempt to sell his horse to another person.

Rhythm

Formation: Semi-circle, seated

Size Group: 7 to 15

Equipment: None

Directions: Each place in the semi-circle is numbered and while in that position the player takes that number. When the line shifts, the player takes the number of his new position. All players move their hands in rhythm of three counts, thus: (1) slap hands on knees; (2) clap hands together; (3) snap fingers of both hands over head. Player in number 1 position starts the game, thus:

Start rhythm: slap, clap, snap

No. 1: Slap, clap, "3" (any number called on snap)

No. 3: Slap, clap, "6" (number called must answer with another number on the next "snap")

No. 6: Slap, clap, "2"

If the person whose number has been called fails to answer with another number on the next rhythmic "snap" he forfeits his place and must go to the foot of the line. Those players seated below him move up one place and assume the new numbers. No. 1 again starts the rhythm and calls a new number.

Buzz

Formation: Seated circle

Size group: 6 to 25

Directions: Someone in the group starts the count by saying aloud "one". The next person says "two" and count continues around the circle. When any number is reached which is seven, a multiple of seven, or has a seven in the number, as 7-14-17-21-etc., the person whose turn it is says "Buzz" instead of that number. The count would then be, 1-2-3-4-5-6-Buzz-8-9-10-11-12-13-Buzz-15, etc.

If anyone says the number instead of "Buzz" when it should be used, or says "Buzz" when another number should be used, that person drops out of the circle and the next person again starts with "one". The object is to see who can be the last person eliminated.

Once the game is started, insist that the count be done quickly so as not to give the players too long to study whether their response is a number or Buzz so that quickness of perception and attention become a factor in the game.

Zip

Zip is a complex variation of Buzz for those groups which have played Buzz and have got the basic rules. For Zip use hand signals instead of sounds for numbers not to be said and the numbers to watch are both 4 and 7. Thus:

For 4, a multiple of 4 or any number having a 4 in it, as; 4-8-12-14-16-20-24-etc., pass the hand under the chin.

For 7, a multiple of 7, or any number containing 7, as: 7-14-17-21-etc.,

Zip, cont.

pass the hand over the head.

For those numbers which contain both 4 and 7, as; 14 28-42-47-etc., both hands are used, one to go over the head and one under the chin.

The count then would be 1-2-3 under chin 5-6 over head under chin 9-10-11 under chin 13 both hands 15-etc.

When the pattern is set going around the circle in one direction, introduce the next variation. The person who makes a hand signal for a number shows by the direction in which he moves his hand the direction in which the answers will proceed. Passing the right hand from right to left either over the head or under the chin will send the count clockwise around the circle. To pass the left hand from left to right will send the next count in a counter-clockwise direction to the person on his right. For those members needing two hands, both hands must go in the same direction either left or right. To do this, place hands palms together and pointed in direction desired. Then separate palms and move one over head and one under chin at same time.

Chase

Formation: Seated circle

Size group: Even number from 10-20

Equipment: Two pieces of cloth about the size of a small towel and of different colors.

Directions: Group should be seated as close as possible within the circle.

Have group number off by two's thus:

Give to a number 1 and a number 2 on approximately opposite sides of the circle. The one cloth is passed from number 1 to 1 around the circle, and the second cloth from 2 to 2 in the same direction. The idea of the game is to pass both cloths in the same direction as rapidly as possible until one overtakes and passes the other. The one group can be named cats and the other dogs, or hare and hounds, or any names that would indicate a "chase" around the circle.

Poison or Hot Potato

Formation: Standing or seated circle, one person "It" in the center

Size group: 10 to 25

Equipment: Old towel or piece of cloth

Directions: The group should sit or stand rather close together and "It" will stand in the center. The piece of cloth is passed from person to person around the circle. The cloth is called "poison" or "hot potato" and the players pass it in either direction as rapidly as possible. It should never be thrown. "It" attempts to tag the person who is touching the "poison". If "It" succeeds in tagging a person before that person can get rid of the "poison" that person becomes "It" and "It" takes her place in the circle.

Uncle Joshua's Death

Formation: Seated circle for small group or series of lines for larger group.

Size group: Not more than 12 in a circle or line.

Directions: A leader in the circle or in each line starts the game by saying to the person next to him, "Have you heard of Uncle Joshua's death?"

The second person replies, "No, how'd he die?"

The leader answers, "With one eye shut and his mouth all a-wry!"

The leader then illustrates his words by closing one eye and holding his mouth out of shape. This pose must be held to the end of the game.

The next two people repeat the words and action until everyone has passed along the first part of the death of Uncle Joshua.

For the second part the leader again asks the person next to him, "Have you heard of Uncle Joshua's death?"

Again the reply, "No, how'd he die?"

Leader (adding new motions as he tells of them), "With one eye shut, his mouth all a-wry, his right leg up and waving. Good-bye!"

Without Words

Formation: Seated, no special formation.

Size group: 5 to 25

Directions: One person starts the game by thinking of a word and a rhyming word. This leader is the only member of the group who can talk. He announces "I'm thinking of a word that rhymes with _____." The group attempts to guess what word the leader has in mind, but cannot speak or make a sound.

When a member of the group thinks of a word that rhymes with the one mentioned, he raises his hand for permission to act. The leader indicates who is to perform. That person then pantomimes the word he has in mind. The leader guesses what is pantomimed and the person nods or shakes head at answer. When the pantomime is guessed the leader says "yes, the word is _____," or "No, the word is not _____" meaning the word she is thinking of.

For instance: The leader says "I'm thinking of a word that rhymes with cat."

Member pantomimes hitting ball. Leader, "No, the word is not bat."

Member pantomimes tipping hat. Leader, "No, the word is not hat."

Member pantomimes very large person. Leader, "Yes, the word is fat."

The person who guesses the word then becomes the leader and thinks of two other words that rhyme.

Check-A-Berry

Formation: Circle, standing

Size group: 10 to 20

Equipment: None

Directions: The leader of the group should have each person select a motion which is large enough to be easily seen and copied and is different from the motions of every other person in the circle. For instance, one person may pat his head; another, clap his hands; third, swing one foot; a fourth, move hands up and down, etc.

Each person repeats his motion in rhythm while the entire group chants: "Check-a-berry, check-a-berry, check-a-berry on." While they are doing their own motion they are watching the motion made by the person on their right. At the signal "on" each person then does the motion which his right-hand neighbor had been doing in rhythm to the continued chant, "Check-a-berry, check-a-berry, check-a-berry, on." Again the motion is changed to that which the right-hand neighbor had just been doing. This is repeated until some person fails to change his motion at the signal "on." The person noticing this shouts "whoa." The one who failed to change his motion is sent to the center of the circle, and the game starts again. Each person again does his original motion, watching the person to his right as before.

Now the person in the center must also watch those in the circle to see if anyone fails to make the proper change and he may also shout "whoa" and stop the group. This will place two or more people in the center. Each time the group is stopped, players start again with their original motion. The last person in the circle is the winner.

Mend the Wall

Formation: Circle, standing

Size group: 15 to 25

Equipment: None

Directions: Two people are selected from the group, one to be the chaser and one to be the runner. The chaser may be called the cat and the runner, the mouse. All players stand with hands at their sides and a small space between them and their neighbors. The cat stands at the outside of the circle and the mouse on the inside. Someone acting as leader counts to 10. During this time the cat stands still but the mouse starts to "mend the wall." Mending the wall means that each time the mouse goes between two people in the circle they join hands and thus close the hole in the wall.

Mend the Wall, cont.

The cat may run in or out of the circle through any hole not mended, but may not go through any of the mended places in the wall. The mouse may not only attempt to mend all the gaps in the wall, but he may go under those portions of the wall which have already been mended in order to escape the cat. If the mouse can mend all the gaps in the wall before he is tagged by the cat, the mouse is the winner. If the cat is able to tag the mouse before the circle is completely mended the cat is the winner.

Two other people are then selected to take the place of the cat and mouse, and the game begins again with none of the holes in the wall mended.

Who's the Leader

Formation: Circle

Size group: 10 to 25

Directions: One member of the group is It and leaves the room. The rest of the group selects one person in the circle to be their leader. When It returns, the leader starts a motion and every member of the circle follows suit immediately. Without seeming to watch the leader or give any sign that he is the one who makes the changes in motion, each player in the circle does what the leader is doing as soon as possible after he makes a change in motion. It must identify the leader. If It fails in a prescribed number of tries he must go out while a new leader is chosen. If It does guess the leader, the leader becomes It.

Chain Tag

Formation: No special formation

Size group: 15 to 20

Directions: For about every 7 to 10 persons in the group, select a captain. There should always be two captains and can be more. All players stay within a general field area. Each captain attempts to catch as many players as possible by the following rules. Each person the captain tags holds hands in line and runs with the captain. The captain remains at the head of the line. The line of players may encircle a free player but the captain must tag him before he joins the team. The team having the most players when all are captured wins the game. Other captains are chosen and the game starts over again. The picture on the cover illustrates this game.

Feather Volleyball

Formation: 2 people hold a string about 6 feet from the floor for a "net." 1 or 2 people act as referees. Teams on each side of the net.

Size group: 6 to 12 on each team.

Equipment: 10 feet of heavy string; small feather.

Directions: Game should be played by general volleyball rules, but players blow the feather back and forth across the string, and must never use hands except for initial "service" across net.

A point is scored for the opposite team when: (1) the feather drops to the ground on one side; (2) the feather fails to go over the net; or (3) the feather is blown out of bounds on one side. Five points should be counted as game.

Come Along

Formation: Circle, standing

Size group: 15 to 20

Directions: Players stand in large circle with left hands held toward center. "It" runs counterclockwise on inside of circle with right hand out. As "It" runs he takes another person by the hand, this person takes a third, and the line continues to grow until the leader signals to stop. Everyone scrambles for a place in the circle. The last to find a place is "It" the next time.

GAME SECTION, CONT.

Donkey and the Fiddler

At the start one person is "It" in center of circle. "It" approaches a member of circle and either "fiddles" (move hand in sawing motion over bent arm) or "wiggles ears" (thumbs in ears and wiggle fingers). Person in circle does opposite. "It" changes motion at irregular intervals and attempts to catch person in circle doing same motion he is doing. This new person becomes "It" also, and each new person caught comes into center of ring until most players are caught.

Mistress Shady, (a stunt song: Tune - can use K-K-Katy)

Oh, Mistress Shady, she was a lady
She has a daughter whom I adore
Each day I court her, I mean the daughter
Every Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday
afternoon at half past four.

(Each time song is sung, add a week to the last line. Must "court" daughter all on one breath).

Rabbit Ears

The group forms a circle. "It" points quickly to one person who raises both hands. The person on each side must raise one arm and join hand of person who has been pointed to. Thus, the three form what resembles a pair of ears. The object of the game is elimination. If any of the three, the one pointed to or the one on either side, fails to help make a set of ears he is pulled into the circle, making another "It" till all players are caught.

City Chain

Formation-circle, seated or standing

Size group-5 to 20

Directions-One person names a city. The next person in line names another city in which the first letter of the name is the same as the last letter of the previous city named. Thus--first: New York; second: Kansas City; third: Yamhill; fourth: Lebanon, etc. The play continues around the circle. If anyone names a city that has already been named, or if he cannot supply a name before a reasonable time agreed upon, he drops out of the circle. Last person remaining is the winner.

Questions and Answers, (a good sitting game)

This is a good game to play after your group has just finished a lively game or dance and has settled back along each side of the hall or room. Lines on each side should be even. Each person on one side thinks of a question and each one on the other side of the room thinks up an answer. Then go down the line back and forth and in turn each person on the first side asks the question he had in mind and each person on the other side gives the answer he prepared, regardless of the sense or lack of continuity in each.

Balloon and Peanut Race

Form lines for relay race. Give each leader a balloon and place a pile of peanuts in front of each row. Have a timer so that each person is limited to one minute.

The person is to get on one knee and keep the balloon in the air and at the same time pick one peanut up at a time and put into a pocket. Keep track

Balloon and Peanut Race, cont.

of each person's peanuts, and the line who picks up the most peanuts is the winner.

Pantomime Race

The group is divided into a number of teams depending on total size of group and room space. Each team gathers in a small circle in different sections of the room. One person from each team goes to the leader who tells them the name of some object they must pantomime, usually the name of an animal, fish, or fowl. The captain runs to his team and pantomimes the object until the team guesses it. The captain runs back to the leader when his team guesses correctly and the first team to guess gets one point. Another person is selected as captain to pantomime the next word.

The Pantomime Game

This variation of charades is played with two teams. Each person has a slip of paper on which he writes some phrase to be pantomimed. Song titles, book titles, proverbs, advertising slogans or other well-known phrases are selected. All the members of each team compare and examine the slips prepared by their own team to be sure there are no duplications. Then fold the slips and place them on a chair or table near that team.

One member of the first team selects a slip from the pile of the second team, reads it, shows it to the second team so they will know which phrase is being tried. He then pantomimes the phrase until his team guesses it. The team may ask questions which the one who is "It" can answer only pantomime such as nodding or shaking his head. He must make no noise at any time. "It" can encourage his team by gestures or show that they are off the subject. He can pantomime individual words or the whole idea. Some groups work out an elaborate series of signals to show number of words, word or syllable pantomimed, etc. When the first team has guessed the phrase, one member of the second team selects a slip from the pile of the first team and pantomimes it until his team guesses what it is. Each person in turn has an opportunity to attempt a pantomime for his team.

Some groups enjoy the fun of the pantomimes with no effort to score the sides. Other groups time each pantomime to see which team guesses correctly in the shortest time.

This game may also be played as "Pantomime Race." In this a leader gives one player from each team the same phrase and the teams race to see which one guesses correctly first.

Idea Charades

There is a type of charades which offers much more chance for creative dramatics than the original game of Charades or The Pantomime Game. In this type of charade "the play is the thing." Here one may use many ideas for the basis of the dramatization such as words, titles, advertising slogans, Mother Goose rhymes, proverbs, ballads, fairy tales, or other well-known items from literature.

In this type of charade it is not always necessary to stay with pantomime but the group may use whatever dialogue or sound effects they wish. Also, the idea or theme of the entire story chosen is dramatized rather than only words or syllables. Then, too, it is important that nothing interrupt the performance. Even if someone has an idea as to what the group is portraying no guesses are to be given until the entire performance is concluded.

Following this idea one can use "double words" as well as known stories, poems, proverbs, etc. Here a word is selected which is composed of two separate words which are either written together or hyphenated.

GAME SECTION, CONT.

Idea Charades, cont.

One group given the word "earthquake" worked out a 2-act play. For the first act to portray "earth" we see a "farmer's daughter," the sweetheart of a "country hick," stolen by a "city slicker." The "country hick" swears by things of the farm and the earth from which they grow he will follow and return with his sweetheart. In the second act to indicate "quake" the "country hick" finds his sweetheart in a "dive." He beats up the "city slicker" who "quakes" in fear. Then an earthquake literally throws his sweetheart into his arms. She begs to go home and he takes her off the stage.

Some words which can be successfully used for this type of dramatization would include:

chatter-box	grasshopper	fingerprint	firearm
flagpole	flatboat	flashlight	grapevine
crowsfoot	handcuff	angleworm	nightmare
horserace	goatherd	backfire	bagpipe
billfold	handspring	crossroad	clapboard
landlord	homework	manhandle	lifebelt
cartwheel	pilgrimage	snowball	earmark
coastguard	coughdrops		

Egyptian Pyramid

Equipment--(a) Make a base board containing three pegs or nails. One peg is fastened securely in the middle of the board, the other two pegs are located about half way between the middle peg and either end of the board, so that each peg is $\frac{1}{4}$ inch to $\frac{1}{2}$ inch farther apart than the diameter of the largest square.



(b) Make five or seven squares, each one smaller than the preceding one. Example: $2\frac{1}{2}$ inch, $2\frac{1}{4}$ inch, 2 inch, $1\frac{3}{4}$ inch, $1\frac{1}{2}$ inch, $1\frac{1}{4}$ inch, and 1 inch squares.

Object--To move the pyramid of blocks to another peg.

Directions--The pyramid is in place on the middle peg when play begins. One block is moved at a time to any other peg, always placing a small block on top of a larger one (a block may never be placed on one smaller). The 5-block pyramid can be changed in 31 moves. The 7-block puzzle will take longer.

Note: This puzzle is said to be a copy of a gold one found in King Tut's tomb.

33-Hole or French Solitaire

The following is one correct solution to the famous 33-Hole puzzle. Starting with all holes full except the center, the object is to jump one marble over another until all are removed except one, which remains in the center hole.

GAME SECTION, CONT.

33-Hole or French Solitaire, cont.

		1	2	3		
		0	0	0		
		4	5	6		
		0	0	0		
7	8	9	10	11	12	13
0	0	0	0	0	0	0
14	15	16	17	18	19	20
0	0	0	0	0	0	0
21	22	23	24	25	26	27
0	0	0	0	0	0	0
		28	29	30		
		0	0	0		
		31	32	33		
		0	0	0		

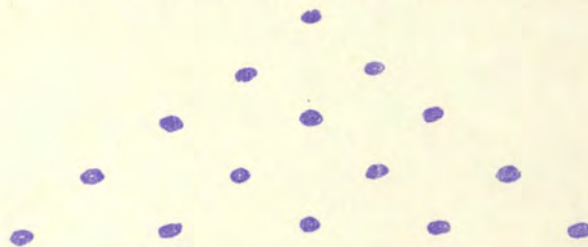
- (A) 5-17, 12-10, 3-11, 1-3, 18-6, 3-11.
- (B) 30-18, 27-25, 13-27, 24-26, 27-25.
- (C) 22-24, 31-23, 33-31, 16-28, 31-23.
- (D) 4-16, 7-9, 21-7, 10-8, 7-9.
- (E) Grapes or Tree Figure, 24-26, 26-12, 12-10, 10-8, 8-22, 22-24.
- (F) The T or Candle, 17-19, 29-17, 16-18, 19-17.

Mexican Pyramid

This can be either a puzzle or a game for two people. The board contains a five row pyramid, thus:

As a puzzle, leave space in center of bottom row vacant and play as for French Solitaire.

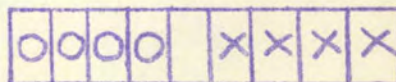
As a game, each player has the choice of removing one, two, or three playing



pieces from one row during his turn. The object is to force the other player to take the last piece.

Checker Puzzle

Make a board or diagram with 9 spaces in a single row. Place 4 counters of one color on first four spaces, and 4 counters of another color on last 4 spaces. Space in center is vacant. Object is to move the counters to opposite side of the board. Each counter can move forward (toward opposite end of board) one space or jump over one counter of the opposite color. No counter can move backward or jump more than one opponent.



GAME SECTION, CONT.

Friends (Chinese)

Equipment--36 checkers with a different design or color on each side. Flat buttons can be used. A square field (9 inches or more) drawn on wood or heavy cardboard as shown in figure 1 is required.

Directions--Place 4 checkers, 2 of the same design for each player, in the middle squares of the board as shown in figure. The object of the game is to get the most "friends." To capture a friend, place a checker so that you have a "man" on either side of your opponent's man or men. For example: Let "O" illustrate your opponent's men and "X" your men as shown in figure 2. You turn the "O" over so the board looks like figure 3. Your opponent may put his man at the edge of the board as shown in figure 4.

There is no way in which you can prevent your opponent from taking all three of your men on his next turn.

Play continues until there is a checker in every square. "Friends" may be captured in any direction, horizontal, vertical, or diagonal.

Frequently a play will permit a choice of capturing vertically, diagonally, or horizontally, but only one direction is allowed during a turn; however, all pieces between your two end pieces may be turned over; e.g., before X O O X after X X X X X.

The winner is the player who has more than half the spaces filled with his pieces when the board is full.

Mill (German)

Equipment--(a) One playing board or paper about 9 inches square with lines drawn similar to the following diagram. At a picnic the pattern may be marked on the ground with a stick. (b) Each player has 9 playing pieces or men, each set of a different color, shape or material. They may be checkers, buttons, paper squares or beans. At a picnic they may be small sticks and stones.

Object--to get a "mill", that is, three men in a row, and also to keep opponents from making a mill. The mill must run horizontally or vertically on a line. It must not lie diagonally.

Directions--Players take turns alternately placing their men on intersections of lines. When each player has placed his nine men on the board play takes the form of moving, it still being the idea to make mills. A man must always be moved on a line. Diagonal moving is not allowed. Moves may be made only from one intersection to the next one. Every time a mill is made or remade after opening it, the player may "pound", which is taking one of his opponent's men.

When a player has been reduced to three men he may "jump", that is, put a man from any part of the board to any other part.

Scoring--a player reduced to two men loses the game. The person winning two out of three games is declared winner.

References: National Recreation Assn., 315 Fourth Avenue, New York, New York.
Cooperative Recreation Service, Delaware, Ohio
Handbook for Recreation Leaders --- U.S.D.L.
Children's Bureau Pub. 231, Supt. of Documents, Wash. 30, D.C.

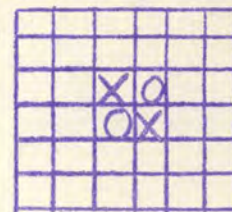


Figure 1

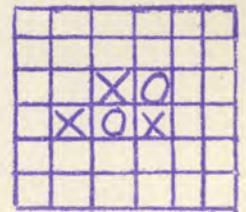


Figure 2

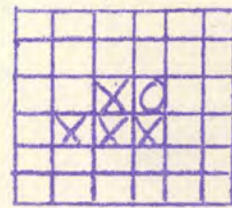


Figure 3

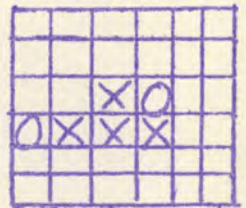
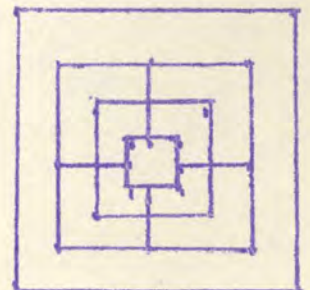


Figure 4



SQUARES

<u>Name of Dance</u>	<u>Name of Record</u>	<u>Make and No. of Record</u>
** My Pretty Girl	My Pretty Girl	Imperial #1097
** Hot Time in Old Town	Hot Time in Old Town	Imperial #1096
** San Antonio Rose	San Antonio Rose	Mac Gregor #606
** Wabash Cannon Ball	Wabash Cannon Ball	Mac Gregor #614
Square Dash	Old Joe Clark	Mac Gregor #625
* Right Hand Cross and Hoe De Do	Old Joe Clark	Mac Gregor #621
Right Hand up and Left Hand Under	Take Those Hoe Cakes Brown	Capitol #20100
Texas Star	Soldiers Joy	RCA Victor #21-0421-A
Elbow Hook and Four in Line	Flon Sared Mule	RCA Victor #21-0421-B
** Hurry, Hurry, Hurry	Hurry, Hurry, Hurry	Windsor #7105
Oh Susanna	Carry Along	Mac Gregor #613
Oh Susanna	Carry Along	Old Timer #8020
Four in Center Line	Rag Time Annie	4 Star #3144
Arizona Double Star	Arizona Double Star	4 Star #3145
Lady Round Lady	Little Brown Jug	Columbia #3602 (Co. 29750)
Swing to Wall or Peak	Little Brown Jug	Columbia #3602 (Co. 29750)
Birdie in Cage	Little Brown Jug	Columbia #3602 (Co. 29750)
Arkansas Traveler	Soldiers Joy	RCA Victor #21-0421-A
* Jessie Polka Square	Jessie Polka Square	Intro Intro #7005
Throw Out The Clutch	Resido Blister	Mac Gregor #623

MIXERS

Oh Johnny	Oh Johnny	Imperial #1045
Canadian Barn Dance	Canadian Barn Dance	Mac Gregor #618
* Hooky Pooky	Hooky Pooky	4 Star #3744
Oklahoma Mixer	Oklahoma Mixer	Imperial #1046
Patty Cake Polka	Patty Cake Polka	Imperial #1117

COUPLE DANCES

Velveta Waltz	Velveta Waltz	Imperial #1045
Waltz of the Bells	Ting-A-Ling	Mac Gregor #611-A 10-745
Moon Winks	Moon Winks	Imperial #1046
Oxford Minuet	Oxford Minuet	windsor #7606
Varsieuvienne	Put Your Little Foot Down	Capitol #40207
Texas Schottische	Schottische	4 Star #3195
California Schottische	California Schottische	Imperial #1046
Ranger Polka	Lanitou	Old Times #8007
Josephine	Josephine	MGM #10409-B
Rye Waltz	Rye waltz	Old Times #8009
Heel and Toe Polka	Heel and Toe Polka	Columbia #3602

* Record with Call

** Singing Call

SQUARE DANCE FUNDAMENTALS

by
Dan H. Pyfer.

1. Square set is made up of our couples. The first or head couple have their backs to the caller unless otherwise indicated by the caller. Couple two, or side couple, is on their right. Couple three, or other head, is facing the caller. Couple four, on other side faces couple two.
2. Partners stand side by side with lady on the right of the gent.
3. Corners are the ladies on the gent's left, and the gents on the ladies' right.
4. Honors--gents bow and ladies curtsey
5. Circle left--join hands in the set and circle left.
6. Circle right--join hands in the set and circle to the right.
7. Forward and back--three steps forward and bow, and three steps back.
8. Dos-a-dos--Partners face each other. Gents fold arms across chest, ladies hold skirts, walk forward around each other, passing right shoulder to right shoulder and back into place.
9. Swing--partners face each other in regular dance position and walk around with a shuffle step.
10. Promenade--cross hands with partner as in a skating position and walk to the rhythm of the music around the square.
11. Allemande left--face corners, join left hands and walk around each other back to home position.
12. Allemande right--face partners, join right hands and walk around each other to place.
13. Grand right and left--partners face each other and join right hands, walk past each other, giving the left hand to the next person, the right to the next, the left to the next, meet your own partner the second time you meet her.
14. Do-pa-so--left hand to your partner, right hand to your corner, left hand to your partner and swing her into place.
15. Do-si-do--ladies pass left shoulders, give left hand to partner, he will swing her around behind him, then reach out his right hand for other lady, swing her behind him, then reach out left hand for own partner and swing her into place. The man does not turn in the do-si-do figure.

OPENERS

All jump up and never come down, swing your nohey round and around.
Honors east and honors west, swing the girl you love the best.
First you whistle and then you sing, now all join hands and form a ring.
Honor your partner, the lady by your side, all join hands and circle wide.

TEN COMMANDMENTS FOR BEING A GOOD SQUARE DANCER

BY

Dan H. Pyfer

1. Be a good listener. Remember your "quarterback" caller has to get his signals across to you. That's why listening is the most important thing in square dancing. Not only is talking during a square dance discourteous to the others in your set and the caller, but it makes it impossible for the others in your set to catch the instruction.
2. Adapt yourself quickly to the fundamentals. The first few sessions in your square dance experience are your most important. Be sure that you get well grounded in the fundamentals of good square dancing. If you miss a few of the early points, see to it that you get them straightened out, because each new figure in square dancing is hinged on something previously taught.
3. "When in Rome." As you learn more about square dancing you'll find real fun in visiting other groups and dancing to other callers. When you do, take it easy at first and watch to see how the group is dancing and get accustomed to the callers' voice before you get up on the floor, and then be sure to dance the way the rest of the group is doing. Don't try to explain that you do things differently where you come from, but rather, join the dance as it is presented and be a good "guest".
4. Be friendly. Square dancing, as a community activity, is one of the most friendly activities I've ever known. You just can't be a good square dancer and not make friends. Welcome newcomers into your set and if there's time before the caller starts the dance introduce yourself and see if you don't enjoy the set more when you know the names of the folks you're dancing with. The head gent might take the initiative in this.
5. Be cooperative. A set of square dancers is not composed of eight individuals. It is one unit working as one person with no individual trying to show off, or "star." You get real fun when you learn to cooperate, and you can only progress in a set as long as each individual does his part on the team.
6. Practice, practice, practice! The quicker all the square dance terms for a pattern in your thinking, the quicker you actually become a square dancer and the more automatic your movements. But it does take a little bit of work at first.
7. Get sets up early. When your caller calls "sets in order," it means recess time is over, so don't hold up the show, and get your sets formed as quickly as possible. Remember, the recognized signal on the dance floor, if you are three couples needing one more. Let one of your couples raise one hand (not everyone in the set--just one.)
8. Don't get discouraged. Whether you feel that you're slower than the rest at learning the fundamentals of square dancing, or whether everybody else in the set is slower than you, don't get aggravated or bothered. This is a new experience for everybody, and takes a little bit of time and patience to get accustomed to the new sounds and different maneuvers. It doesn't pay to keep in the same set all the time.
9. Take it easy. Don't overdo. Square dancing can be strenuous exercise. Learn to take it easy--avoid the skipping and running and learn to slide your feet and relax as you dance. You'll find you're using muscles you haven't

used for years. Remember, square dancing should be a smooth dance, and your enjoyment of the activity increases as you're able to "sandpaper" over the rough joints.

10. HAVE FUN! After all, square dancing just isn't square dancing unless its prime purpose of having fun is accomplished. Above all else, enjoy yourself. If you must make a noise at any time, be sure and do it so that it won't disturb the others from hearing the caller. At the end of each dance is a good time to let off steam. Just remember this, when you clap at the end of a square you have just enjoyed, you're applauding yourself, not the caller, for it is you who did the job and it is you who just experienced what a true sense of accomplishment and fun it is to be a real square dancer.

KEEP ON LEARNING

A square dancer, no matter how long he's been dancing, never learns all there is to know about the hobby. With the thousands of square dancers, with the thousands of square dance callers all over the country, there is new material, new formations, figures and round dances continually being poured out. Not all of these are worth the time it takes to learn them, but there is always enough new good material to provide a constant challenge to those who become more proficient. Learning the new dances is one thing, learning to do the old dances and old figures better is another. It's all part of the fun. As you finish a basic fundamental course in square dancing, you'll find real enjoyment in joining a square dance club, where the level of all the dancers is kept the same. If no such club exists or is not available in your own neighborhood, it's not difficult to form one. I'll be glad to help you all I can in starting such a club. Perhaps my experience with other groups may make the job a little easier.

Square dancing is a mental activity as well as a physical one, but while you're learning, be happy, keep dancing and HAVE FUN.

TIPS TO CALLERS AND CLUB LEADERS

We are hoping that more square dancers who have gained considerable dancing experience will have courage to learn calling and instructing. The great amount of time and patience for study in this phase is usually well rewarded by the happiness you can give others. That will be your thanks and thanks a plenty it is to be in a position to serve while participating in your hobby.

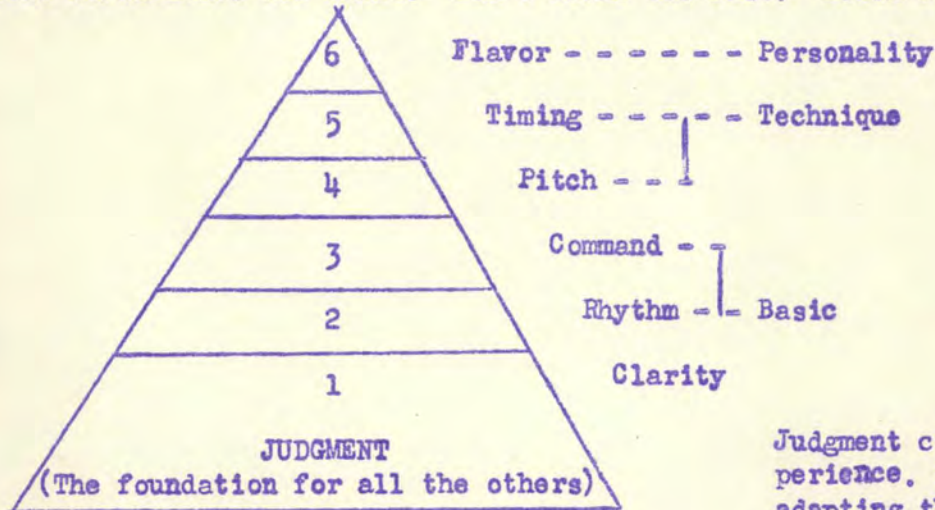
If you are experienced, we urge you to assist in developing a healthy dancing situation in your community and to contribute from your background to assist others, to help people to be happy dancers. To the beginner we must say- "Have patience, study and work especially hard on your few calls, mastering the fundamentals of calling."

The thrill of controlling the movements of a floor of happy dancers is indeed exhilarating and is worthy of contemplation and study. Those people love to dance as long as it is fun and it is up to the callers to help keep it fun. But How?

In the first place the crowd loves a leader, a leader who is happy, untiring, spontaneous while he calls, with a sort of glow or smile in his voice; with a command somewhat sharp, perhaps, but with a sharpness that doesn't sting; and with an attitude of humility toward his dancers. Humility in its proper place is a valuable asset. Remember that you are calling to people of all walks of life and that your only reason for being while you are calling to them is to give them fun. So ENJOY your dancers and have fun calling while they have fun dancing.

FUNDAMENTALS OF CALLING

Aside from the frills of patter, calling is instruction to the dancers. They need to know what to do and you must tell them clearly so they can hear, understand, and carry out the instructions. Emunciate clearly, taking pains to speak so that each syllable can be heard, each word clearly understood. Following is a triangular ladder listing in order of importance the requirements for good calling. The most elementary, yet the most important are on the lower rungs of the ladder. As those are mastered and you keep climbing, the finer and more artistic refinements are added. Don't climb too fast. Learn well as you go.



Judgment comes from experience. It involves adapting the dancing to the level of your floor.

VOICE

POSITIVE

Basic

Full use of all syllables
 Good emunciation
 Clear, strong, rich tones
 Even, smooth (must flow)

Technique

Correct pitch and variance
 Ride chords
 Correct balance
 Correct volume
 Emphasize commands

Personality

Voice flavor
 Smiling face projects smiling voice
 Animation--pep--zing
 Hit high spots here and there
 Patter should make 'em smile
Pattern before patter

NEGATIVE

Mumbling

Insufficient use of lips, tongue
 Hissing, singsong, nasal tones
 Uneven due to weaving back and forth out of mike range
 Mushy-mike too close
 Indistinct-mike too far

Pitch too high or low, off key
 Monotone
 Too much bass or treble
 Music must not dominate call
 Weak, poor direction

Bored

Double meaning patter
 Patter repetition
 No variety
 Too much patter
 Poor judgment

TIPS TO CALLERS

1. Start on time.
2. Know your dances thoroughly
3. Speak clearly
4. Do some easy dances first

5. Don't talk too much
6. Work up new dances with a small group
7. Introduce enough new dances to keep interest high

FILLERS

Allemande left and a grand right and left around the hall, meet your own and promenade all.

Swing your honey to beat the band, then swing right into a right and left grand. Allemande left with your left hand girl, swing your own with a pretty little whirl and promenade.

Allemande left with your left hand, back to your honey, go right and left grand, corn in the crib and wheat in the stack, meet your honey and turn her right back. Up the river and around the bend, meet your honey, turn her back again.

Big foot up and big foot down, make that big foot stomp the ground. Meet your honey and promenade, etc.

CLOSERS

Promenade you know where and I don't care, take your partner to an easy chair.

Gentlemen, salute your sweets, and promenade them right to their seats.

This one is pretty and so is Frank, but I'll take my gal to the water tank.

Allemande left and allemande thar, right and left and you form a star, let that star to the heavens whirl, then right and left to the next little girl, shoot that star and grab your own, give her a little whirl and you promenade home.

MIXERS

EVA THREE*STEP (TEDDYBEAR'S PICNIC)

Record - Gloworm # 1044

Couples face in counter-clockwise direction, inside hands joined. The man begins with his left foot and the lady with her right.

Steps:

1. Walk forward 1-2-3 point or touch (This gavotte step is used in making the progress described in the following points.)
2. Lady walks diagonally to the left in front of partner; man walks diagonally to the right to rear of partner's starting position (both use the gavotte step described in No. 1)
3. Lady pivots slightly to right and walks four steps diagonally behind man's last position; man walks forward four steps to left.
4. Lady walks forward to meet partner; man walks backward to meet partner.
5. Dancers turn away from each other with two two-steps in a little circle, the lady turning to right and man turning to left.
6. Join both hands for two step-swings (Lads steps R and swings L, then steps L and swings R; man steps L and swings R, then steps R and swings L.)
7. In ballroom position do four two-steps.

This dance can be made progressive on No. 7--by having the lady turn under the mans left arm to the man ahead during the 3rd and 4th two-step measures.

CALICO KICKER (Circle Mixer)

Directions for gents;
Ladies do counterpart

Music: By the Sea Broadcast
Record. Can be done to:
Imperial # 1045 or
Skip to my Lou

Calico Kicker Continued

Open Position; Line of Direction: Two-step, two-step, face and join hands--
Slide 2 - 3 - 4
Reverse Line of Direction: Two-step, two-step, face and join hands--
Slide 2 - 3 - 4

One left-face turn (Right-face for girl)
in 3 buzz steps. Clap partners hands on 4

Repeat, turning right-face for boy, left
for girl. Clap partners hands on 4

Take partner in couple dance position
do 2 two-steps and turn girl under man's
left arm to man ahead. Repeat

Oh Johnny Mixer

Record - Imperial #1099

All join hands and you circle the ring, stop where you are and you give
her a swing.

Swing that girl behind you, now you swing your own, if you found she hasn't
flown.

Alemande left that sweet corner girl, and dos-a-dos your own.

Then all promenade with that sweet corner maid, singing O Johnny,
O Johnny, O

Hooky Pooky (Call on record)

Record - 4 Star #3744

The dancers form a circle around the hall, facing the center - (the
caller may be in center)

THE CALL

Put your right foot in, put your right foot out, put your right foot
in and you shake it all about. You do the Hooky Pooky and you
turn yourself about (all dancers put one hand on hip, other hand
on head and turn)

That's what its all about (clap hands 4 times)

REPEAT ABOVE - Using various parts of the body

ENDING - You do the Hoo-oo-ky Pooky)

" " " " ") All dancers will do bend overs
That's what its all about (All down on floor on knees and
slap floor 4 times)

Oklahoma Mixer

Record - Imperial #1046

Couples in varsieuvonne position - facing counter clockwise, starting
on left feet.

Two step left and two step right

Walk 2, 3, 4 - (starting on left)

(left) heel and toe and girl walks across in front of man and faces in
opposite direction

(right) heel and toe and girl walks to man behind, using 3 steps

Assumes starting position

Repeat from beginning

Patty Cake Polka

Record - Imperial #1117

Dancers in double circle around hall, man on outside facing partner.

Starting man's left ladies right

(left) heel and toe and left close left

(right) heel and toe and right close right

Hook right elbows with partner and do two steps around each other

Patty Cake Polka Cont.

De 2 - two steps around each other and end in starting position
with each partner

Both slap hands on knees 3 times

Clap own hands together 3 times

both hands with partner 3 times

right hand with partner 3 times

left hand with partner 3 times

Clap both hands with partner - then knees 3 times

Repeat from beginning

Western Schottische

Time-4/4 tempo, 28 bars a minute

Music-"Impudence" by A. Macey "Rhythm of the Clock"

Gentleman's steps-

With the normal round dance hold, take two steps forward along the line of dance; left, count 1,2, right, count 3,4.

Pivoting to the right step with the left foot across the right, outside partner on her left side; count 1, relax the left knee; count 2.

Step back on the right foot; count 3. Take a short step to the side with the left foot; count 4.

Pivoting step with the right foot across the left; outside partner on her right side; count 1. Relax the right knee; count 2.

Step back with the left foot; count 3, close right to left; count 4.

Step forward with the left foot; count 1, 2. Close the right to the left count 3, 4.

While the gentleman pivots, the lady takes a short Schottische step a quarter round her partner to the right, as follows; step to the side with the right foot; count 1, close left to right; count 2. Step again to the right; count 3. Draw the left foot to the rear of the right heel.

This last bar is repeated with the opposite foot by the lady stepping to the side with the left foot, close right to left, step again to the left with the left foot and draw the right foot to the rear of the left heel, at the same time pivoting to prepare for the waltz.

To complete the dance there are two bars of the natural turn rotary waltz.

Do-Sa-Do Mixer

Record-Victor 20-4568 "Down South" or "Narcissus"

Position-Couples in circle, partners facing with both hands joined, man's back to center of room. Directions are for man, lady does counterpart.

Measure-

1-2 step, close, step, close; slide 2, 3, hold.

step left to the side, close right to left, repeat 3 slides to the left and hold.

3-4 step, close, step, close; slide 2, 3, hold;

repeat measures 1, 2 to the right.

5-6 step, touch, step, touch; step, touch, step, touch;

step left to side, touch right toe behind left heel. Repeat to right. Repeat to left and right.

7-8 Do-Sa-Do and on to the next.

Drop hands and do a right shoulder Do-Sa-Do in 8 steps. Take hands of next person to the right. (Ray Shaw has them do a Do-Sa-Do in 6 steps using the other two steps to go left and take that person).

Anniversary Progressive Two-step

Position-man facing partner, M facing wall, W facing center

(Directions for man, woman does counterpart)

1-2 back 2-3-4 (man starting left foot backing away from partner steps)
(L,R,L,R)

3-4 Forward 2, 3, 4 (man moves forward L,R,L,R placing partner on left join hands, making one large circle, man facing out, and woman facing in.)

5-6 pas-de-bas L, pas-de-bas R

7-8 Dropping hands, man walks halfway around partner in 4 steps, L,R,L,R

Anniversary Progressive Two-step, cont.

- 9-10 joining hands, repeat pas-de-bas L and R.
- 11-12 facing wall and woman facing center, join both hands
- 13-14 step close, step close to man's left.
- 15-16 one complete turn of waltz. (to simplify this dance for beginners, a do-sa-do right shoulder, to right shoulder may be substituted for the waltz turn)

The Tango Waltz

Formation-Closed dance position, man back to center of room, lady facing center. (Steps for man, woman does counterpart)

- 1-4 4 slow steps toward center of room L,R,L,R, one step on count 1 of each measure of music, man moving backward.
- 5-8 repeat 4 steps returning to original position.
- 9-10 chasse L in LOD st. L (ct 1-2) R to L (ct 3) st L (ct 1) hold (2, 3) with R foot remaining in pointed position sideward. On the last measure man raises woman's R hand above shoulders and looks toward R.
- 11-12 repeat action of last two measures in reverse direction.
- 13-16 4 waltz steps turning R and progressing LOD

Figure II

- 1-4 facing LOD in open position, step forward L (ct 1, 2, 3) 1 step forward, R (1, 2, 3) bending knee with a slight dip; step forward L (ct 1) close R to L bringing instep of R to heel of L (ct 2, 3) with no change of weight. Step backward with R (ct 1) draw L to R bringing toe of L to instep of R (ct 2, 3) with no change of weight.
- 5-8 Repeat action of above four measures.
- 9-12 Repeat chasse movement of part 1, measure 9-12.
- 13-16 4 waltz steps turning R and progressing LOD

This is sometimes danced as a progressive dance. When so danced, partners separate moving backward from each other on the first four slow walking steps, and each progresses to a new partner on their left, moving forward on the next four slow walking steps.

Side by Side

Record-"Side by Side," MacGregor #677

Position-open, inside elbows hooked. Facing LOD. Directions for man, lady does counterpart.

- 1-2 point forward, back step, close, step. Point L forward, at some time leaning backward. Point L backward and lean forward. 1 two-step ahead on L.
- 3-4 point forward, back, step, close, step. Repeat measures 1-2 on R
- 5-6 turn 2, 3, 4, progress in LOD with 2 full turns away from partner, man to L, woman to R.
- 7-8 walk 2, 3, 4, hook elbows again for 4 walking steps forward in LOD
- 9-16 repeat measures 1-8
- 17-18 two-step, point, turn, point, turn to face partner with palms joined, arms extended. One two-step forward in LOD on L, point R foot forward, pivot on L in toward partner to face RLOD and point R in RLOD.
- 19-20 two-step, point, turn, point. Repeat measures 17-18 on R, moving RLOD, pointing L and pivoting to face LOD.
- 21-24 repeat measures 17-20

Side by Side, cont.

- 25-26 side, back, side, front, pivot 2. Face partner, take closed position, man's back to center. Fast grapevine to side in LOD, step to side L, behind with R, to side with L, over in front with R, 1 full pivot turn CW in 2 steps (woman places R foot between man's feet for pivot)
- 27-28 repeat measures 25-26
- 29-30 two-step, two-step, 2 turning two-steps in closed position.
- 31-32 walk 2, 3, 4. Hook elbows, walk ahead 4 steps in LOD
- Tag: twirl, slow; twirl fast and bow. Woman takes 2 slow twirls and 3 fast ones under her R and man's L hands as gent follows with 7 walking steps. End with bow and curtsey.

Five Foot Two

Music-"Five Foot Two," Rondo 186, 4 measures introduction
Formation-Couples in skaters position facing LOD, in large circle.
Same foot.

Measure-

- 1-4 two-step L, two-step R, walk 2, 3, 4.
starting with L, 2 two-steps forward, walk forward L, R, L, R.
- 5-8 two-step L, two-step R, walk 2, 3, 4.
repeat footwork of 1-4 but on 3rd walking step drop L hands, woman turns to face center and man turns to face wall, taking L hand of woman ahead to form a single circle with men facing out and woman facing in.
- 9-12 bal forward, bal back, turn with the R hand half about. Both bal forward, both bal back, drop L hand and hold R, walk half way round L, R, L, R, and take L hand of woman behind, forming a new circle with man facing in and woman facing out.
- 12-13 bal forward, bal back, turn with the L $\frac{3}{4}$ about. Both bal forward, both bal back, drop R hand and holding L with L,R,L,R. Man turns $\frac{3}{4}$ L face to a same skater's position and new partner.

Note: the bal steps may be done as short two-steps.

Bruder Lustig ("Happy Brother") German Folk Dance

record - Imperial 1100B

Position - Varsouvienne, facing LOD, M & W on same foot*

Measure -

- 1-4 Four schottische steps (walk-2-3 hop), starting R. On hop, swing free foot across.
- 5-6 M shift weight to start on L. W does counterpart. Starting L., one schottische step away diagonally fwd, one schottische step together diagonally fwd.
- 7-8 M's hands on W's waist, her hands on M's shoulders. M starts L foot. Four step-hops around CW, making two complete turns.
- 9-16 repeat measures 1-8
- 17 W does counterpart
- Keep position of step-hop in measure 15-16. L-hop, R-hop, CW, making one complete turn. Move R. arm to catch W's wrist or hand firmly, stepping back with a L-hop and swinging R. foot fwd. Step fwd R-hop, dropping wrists. Raise L. arm high and should "Yo ho" as you step back with L. foot. Add another "ho" as you step fwd R.
- 18-24 Repeat measure 17

- * It is easier for beginners to start M on L, W on R and keep counterpart throughout, since starting on same foot requires M to shift weight several times. However, dance is prettier if both are on same foot because the free feet can swing in same direction in measure 1-4.

Veleta

Time: 3/4 Tempo: 46 meas. a minute

L.F. forward, with ball-heel lead, beginning to carry the raised arm forward.

Count 1

R.F. forward, on ball of foot, turning outward from each other. Count 2
Close L.F. to R.F. on ball of foot, in third position rear, lowering left heel at end of step. Count 3. Measure 1.

R.F. forward, with ball-heel lead, beginning to carry the raised arm to the rear. Count 1.

L.F. forward, on ball of foot, turning inward to face wall. Count 2

Close R.F. to L.F. in third position front, lowering heel at end of step and turning to face against L.O.D. Gentleman is now backing diagonally to centre and lady backing diagonally to wall. Count 3. Measure 2.

Reverse the position of the arms.

L.F. sideways along L.O.D. on ball of foot, lowering left heel as weight is transferred over left leg and begin to draw R.F. with pressure on ball of foot towards L.F. Count 1-2

Close R.F. to L.F. in third position front, lowering right heel at end of step
Count 3. Measure 3

Repeat measure 3 without transferring weight on the last step. Measure 4

Repeat measures 1-4 against L.O.D. beginning with R.F. Measure 5-8.

2 measures Natural Waltz Turn, with normal Waltz hold. Measure 9-10

Opening out to face against L.O.D. repeat meas. 3 and 4, but transfer weight to R.F. at end of last step. Measure 11-12

Adopt Waltz hold. Gentleman dances 3 meas. Natural Waltz and 1 bar Pas de Valse, finishing with R.F. in third position rear. Lady dances 4 meas. Natural Waltz, finishing with R.F. in third position front. Meas. 15-16

Both lady and gentleman finish in original positions.

Eva Three Step

Time: 4/4 Tempo: 28 meas. a minute

Three steps forward: L.F., R.F., L.F. Count 1,2,3

Pause. Count 4. Meas. 1

Three steps sideways to right. R.F., L.F., R.F. Change hold on 2nd step, gentleman taking lady's left hand in his left, then passing her under his left arm on 3rd step. Count 1,2,3

Pause. Count 4. Meas. 2

Release hands.

Three steps diagonally forward to left: L.F., R.F., L.F. Count 1,2,3

(Lady: three steps diagonally backward to right: R.F., L.F., R.F.)

Pause. Count 4. Meas. 3

Three steps back to original position: R.F., L.F., R.F. Count 1,2,3

(Lady. three steps forward to original position: L.F., R.F., L.F.)

Pause. Count 4. Meas. 4

Solo waltz outward (i.e., gentleman reverse, lady natural). Finish facing partner and join both hands. Count 1,2,3,4 Meas. 5

L.F. to side along L.O.D. Count 1

Swing R.F. across L.F. Count 2 Meas. 6

R.F. to side against L.C.D. Count 3

Swing L.F. across R.F. Count 4

Adopt waltz hold.

Waltz Natural Turn. Meas. 7,8

Baby

Baby dear, inspiration of bliss;
You fire my hopes on wings of joy;
Right now, just be a healthy babe;
Ere long, a carefree honest boy.

And still ahead, my dreams rove on,
Right to your man-hood I do plan;
First be your own real self, and then
A fearless, noble, kindly man.

Like a Rose

Live your life, and unfold,
Like a beautiful rose;
As each petal opens
More lovely it grows.
Try to send out good thoughts,
That will make life more fair;
Like the rose sends sweet perfume,
Out into the air.

Sets of 2 couples facing each other (lady on each man's R.) make a large double circle around the room.

The CALL (Underlined) and The ACTION

1. "Forward and Back" Partners join hands and take three steps toward the opposites and then bow on 4th count; then return to place.
2. "Circle Four" All four join hands and circle to the left 3 steps once round
3. "Ladies Chain" The ladies extend their R. hands to the opposite lady as they pass each other to exchange places. They give their L. hand to the opposite man's L. hand as she approaches his L. side. He puts his R. hand in the small of the back and turns her to the outside of the set and to his R. side as they face in. Then the "Ladies Chain Right Back" in the same manner.
4. "Right and Left Thru" Without holding hands the partners approach the opposites passing by the R. shoulders to the opposite position. The man takes his ladies L. hand in his L. and puts his R. hand in the small of the back and turns her to the outside of the set and into position on his R. as they face in. Then they return in the same manner with the man turning his lady to end the figure.
5. "Forward and back" Same as figure 1.
6. "Forward and Thru and ON TO THE NEXT!"
Pass by your opposites and meet next couple.

TEN PRETTY GIRLS * Mac Gregor #604

First Part

All start with left foot.

Point left in front. Point left to side. Step left behind right foot. Step to side with right foot.
 Cross left foot in front of right and step on it.
 Repeat above starting with right foot.

Second Part (progress down the hall)

Cross left foot over in front of right and step on it.
 " right " " " " left " " " "
 " left " " " " right " " " "
 " right " " " " left " " " "

Third Part

Kick left foot forward
 " " " backward
 Stamp left, stamp right, stamp left.
 Repeat all three parts beginning with the eight foot.

DUTCH FOURSOME: * Record L-734

Formation: Sets of 2 couples, one facing another around circle. Men have free hand on hip, ladies hold skirt.

Action 1: Holding inside hands, step-swing in place starting on outside foot. Holding inside hands, step swing in place starting on inside foot. Walk across, passing right shoulders (ladies on inside, man on outside) through opposite couple with 3 steps. Immediately face own partner on opposite side and man points right toe, lady points left toe, as you join right hands. Balance forward and back and change places with own partner and face opposite couple.

Repeat above and get back to original places.

Dutch Foursome cont.

2. Face partner with a two hand hold. Do a step swing towards opposite couple, then away from them. Now cross over as in part 1, man passing on outside, ladies on inside, but twirl across as you release hands. Then you join 2 hands with opposite person (not your partner) and do step swing towards and away from opposite couple, drop hands and twirl across. Two hands to own partner, step swings and twirl. Two hands to opposite person, step swings and twirl across to home position.
3. All 4 make a right hand star and waltz 3 clockwise, on fourth waltz step release hands, pause on count 1 and clap on counts 2 and 3. Repeat 3 waltz steps with left hand star and clap on 4th waltz step count 2 and 3.
4. All join hands and take one waltz step in and out. Then holding partner by lady's left, gent's right, take one step away from opposite couple, and bow and curtsy. Then in ballroom position, waltz 4 steps into opposite couples place to face new couple to repeat dance from beginning.

* * * * *

REcord DX 1191

PROGRESSIVE BARN DANCE

English Old Time Dance

Couples side by side in circle formation. Man on inside, lady on his right. Holding inside hands, free hand on skirt of lady, behind back of him

Starting on outside foot, take 3 steps forward and rise up on 4th step, swinging the other foot up. Move backwards, starting on inside foot, 3 steps and rise up on 4th step, swinging the other foot up.

Face partner and move backwards away from them with 3 steps and raising up on 4th step. Return to partner same way and take 2 hands.

In a tow hand hold, take two slow step-slides to lady's right, man's left, and two slow step-slides in opposite direction.

In ballroom position, take 4 two-steps around the circle.

To make the dance a mixer, the man moves forward to lady ahead after he separates from his partner . . he then moves ahead to the lady.

* * * * *

Square
FORMATION (Sq. DANCE)

GRAND SQUARE

Emilia Polka
Pin Cushion Polka

1st figure: (head couples are 1 & 3 --Sides are 2 & 4)

Join hands & circle 8 right and 8 counts left.

CHORUS: (DONE IN BETWEEN EACH FIGURE) -- Head couples (1 & 3) take 4 steps to center as side couples (2 & 4) face and back away 4 steps. Head couple then face and back away with opposite as SIDE COUPLE turn corner & walk toward partner to outside. hHEADS face their opposites and back away to outside. SIDES TURN AND walk to center meeting opposites. Heads turn and walk toward partner and original place. Sides turn, walk backward to their original place.
IMMEDIATELY REVERSE Figure going back over same four steps you just traveled.

Grand Square cont.

- FIGURE 2: HEAD LADIES CHAIN, THEN SIDE LADIES CHAIN
FIGURE 3: RIGHT & LEFT THRU & R. & L. BACK, FIRST HEADS & THEN SIDE COUPLES
FIGURE 4: R & L Star: 1st heads then sides
FIGURE 5: LADIES GRAND CHAIN (right hand in) Break chain as you approach opposite man. Give left hand to him, go around him and reform right hand star, back to partner. Left hand around partner and to place.
- FIGURE 6: CHASSE ACROSS AND BACK *Heads first with arms outstretched - side step across with LADIES BACK TO BACK and back with men back to back.
- FIGURE 7: All circle 8 left and 16 right.

(Note: Be sure to do Chorus after each Figure)

ARKANSAS TRAVELER }

Record Soldiers Joy RCA
Victor #21-0421

First and third go forward and back
Forward again in the same old track
Turn the opposite lad with the right hand round
 (begin as in the Grange Docey Doe by taking the
 opposite lady by the right hand)
Partner left with the left hand round
Everybody corner with the right hand round
 (After completing one-half of a Grange Docey Doe
 all dancers turn to the corner lads with the right
 hand. The rest of the call is self explanatory.)
Partner left with the left hand round
It's a once and a half and all the way round
Right hand lady with the right hand round
Partner left with the left hand all the way round
And Promenade your corner maid.
----Call four times to get original partners----

Miscellaneous: A novel break that was used recently turned in by a caller is included as it is quite danceable and needs no walk through.

First and third go forward and back
Forward again and right and left through
 ----- ----- You're doin' fine
Swing on the corner like swingin' on a vine
Swing that next corner down the line.
Second and fourth go forward and back
Forward again and right and left through
 ----- ----- You're doin' fine
Swing on the corner like swingin' on a vine
Swing that next corner down the line.
Allemande left ETC.

SOLOMON LEVI

Record Mac Gregor #614 B

NOW EVERYBODY SWING YOUR HONEY, YOU SWING HER HIGH AND LOW
THE ALLEMANDE LEFT WITH THE OLD LEFT HAND
AROUND THE RING YOU GO
A GRAND OLD RIGHT AND LEFT
WALK ON YOUR HEEL AND TOE
YOU MEET YOUR HONEY AND GIVE HER A TWIRL
AROUND THE RING YOU GO

SINGING OH SOLOMON LEVI TRA-LA-LA LA LA LA
OH SOLOMON LEVI TRA-LA-LA LA LA LA

NOW THE FIRST OLD COUPLE SEPARATE, GO 'ROUND THE OUTSIDE TRACK
No. 1 gent goes to his left around the outside of the set,
No. 1 lady goes to her right around the outside of the set.
A-KEEP A-GOIN' AROUND THE SET YOU PASS A-COMIN' BACK
No. 1 gent and No. 1 lady pass each other in their home
position, then all the gents turn and bow to their left hand
corner ladies.
YOU TURN AROUND AND SWING YOUR OWN, AND PROMENADE THE HALL
The gents swing their own partners and promenade around the ring.
(The dancers sing the chorus of the song while promenading.)

Solomon Levi cont.

SINGING OH SOLOMON LEVI TRA-LA-LA LA LA LA
OH SOLOMON LEVI TRA-LA-LA LA LA LA

(Repeat the figure for No. 2, No. 3 and No. 4 couples. Then No. 1 and No. 3, No. 2 and No. 4 couples together; and last, all four couples together.)

NOW EVERYBODY SWING YOUR HONEY, YOU SWING HER HIGH AND LOW
THE ALLEMANDE LEFT WITH THE OLD LEFT HAND
AROUND THE RING YOU GO
A GRAND OLD RIGHT AND LEFT
WALK ON YOUR HEEL AND TOE
YOU GIVE YOUR HONEY A PRETTY LITTLE TWIRL
AND TO YOUR STA'S YOU GO

SINGING OH SOLOMON LEVI TRA-LA-LA LA LA LA
OH SOLOMON LEVI TRA-LA-LA LA LA LA

This record with calls by "Jonesy" is available in Mac Gregor Album
No. 7

HURRY, HURRY, HURRY!

Record Windsor No. 7405 with calls
No. 7105 without calls

Introduction:

Everybody swing your corners, boys, swing 'em high and low
Swing the next girl down the line...don't let her go
Now go back home and swing your own, swing and swing and swing
Then you promenade your pretty girl round the ring
(Four-measure "tag" in music to complete promenade)

FIGURE

First old couple lead to the right, circle four hands round
Leave her there, go on to the next - circle three hands round
Take that couple on with you, and circle five hands round
Now leave those four, and join the line of three
(Couple 1 goes over to Couple 2, circle four hands around. Gent 1 leaves his partner with Couple 2 where they stand in a line of three with lady 1 closest to home position, and goes on to Couple 3 to circle three hands once around. Gent 1 drops left hand and takes in Couple 4 to circle five hands around just once. The Gent 1 leaves Couples 3 and 4 in 4 position in a line of four and crosses set to line of three taking his place in line at left of partner)
The ladies chain across the hall, but don't return
Now chain again along that line, just watch 'em ~~chain~~
Now turn and chain across the hall, don't let 'em roam
Now chain the line and swing your honey home
(Ladies chain across the lines, then down the lines, then across the lines and finally down the lines to partner.
Swing to home position)

BREAK:

Allemande left with the old left hand, and around the ring you go
It's a grand ol' right and left, boys, on the heel and toe

Hurry, Hurry, Hurry, cont.

And when you meet that gal of yours, just do-sa-do
And then you promenade that pretty girl back home
(Four-measure 'tag' in music to complete promenade)

FIGURE IS REPEATED WITH COUPLE 2 LEADING OUT
BREAK IS REPEATED
FIGURE IS REPEATED WITH COUPLE 3 LEADING OUT
BREAK IS REPEATED
FIGURE IS REPEATED WITH COUPLE 4 LEADING OUT
BREAK IS REPEATED TO END THE DANCE



COUPLE DANCES

TENNESSEE WALTZ

Record - Mac Gregor #649-A

Couples start in a side by side position with the man's back to center of room. Women face to center of room. Lady on man's left side.

1. Waltz side (4 measures.) This is a cross waltz step.
2. Twirl girl for 2 measures, then waltz 2 measures.
3. Repeat 1
4. Repeat 2
5. Waltz along two measures (couples turning away from each other but counter clock-wise around hall.)
6. Repeat above.
7. Waltz 4 measures.
8. Repeat 5
9. Repeat 6
10. Waltz two measures, twirl girl and repeat 1.

RANGER POLKA

Record - Old Time "Manitow" #8007A

Couples in a side by side position. Start on outside feet.

Two step left, Tap Tap -- with right

Pivot on left and start in reverse direction.

Two step right, Tap Tap -- with left

Pivot on right and start in original direction.

Repeat above.

Two step forward (2 measures)

Two step - still proceeding counter clockwise but couples are dancing backwards (2 measures)

Two step couple position (2 measures) then whirl girl under man's left arm.