

Lela K. Beckberg
1954

CHATCOLAB



RECREATION
CAMP

Left home at 5:30. Arrived 3:30
350 miles

CHATCOLET

Camp Chatcolet, Heyburn Youth Camp, Chatcolet, Idaho

1954 Committee - - -

| | Term Expires |
|---|--------------|
| Hattie Mae Rhonemus, Chairman, Eugene, Oregon | 1956 |
| Jim Glover, Vice Chairman, Butte, Montana | 1955 |
| Min 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 |
| *Replaced by Margaret Neiwirth, Burley, Idaho | 1955 |

1955 Committee - - -

| | |
|--|--------|
| Sally Schroeder, Chairman, Coquille, Oregon | 1957 ✓ |
| Charlie Scribner, Vice Chairman, St. Maries, Idaho | 1955 ✓ |
| Dan Warren, Treasurer, Moscow, Idaho | 1956 ✓ |
| Jens A. Andersen, Fort Hall, Idaho | 1957 ✓ |
| Margaret Neiwirth, Burley, Idaho | 1955 ✓ |
| John Shadon, Bozeman, Montana | 1957 ✓ |
| Glen White, Bozeman, Montana | 1956 ✓ |
| Jim Glover, Butte, Montana | 1955 ✓ |
| Hattie Mae Rhonemus, Eugene, Oregon | 1956 ✓ |
| Margaret Faust, Rigby, Idaho | 1956 ✓ |
| <i>Sally Steckelberg, Arlington, Wash., Secretary (sub for Andersen)</i> | 1957 ✓ |

Resource - - -

- Mary Frances and Bill Bunning, Leather craft, silver craft,
- Margaret Neiwirth, Hospitality
- Esther Rugland, Discussions
- Frank Guardipce, Philosopher, Indian lore
- Ted Alexander, Square Dancing
- Jim Glover - Pin-up Lights
- Sally Schroeder, Game Leadership, song leadership
- Dan Warren, Notebook, Treasurer
- Charlie Scribner, Fly tying, outdoor cookery
- Ruth Willis, Peasant Painting
- Glen White, Parties and Ceremonies
- Margaret Faust, Demonstrations
- Lorene Walker, Brooming

Staff - - -

- Minnie Jarrard, Cook
- Alphilda Leinum, Cook
- Margery Leinum

- Esther Smith, Secretary
- De Etta Clark, Secretary
- Lucy Johnson, Secretary

OUR PEACE THROUGH PARTICIPATION

A "Peace Through Participation" is ours at Chatcolab, the Northwest Recreation Leaders' Training Camp. Since recreation is only one segment of our busy everyday lives, we can concentrate upon its many phases-- playing, singing, making belts and pins, planning programs, and discussing the whys and wherefores.

Each has a part in recreation, or even many parts to play. At the close of day one will evaluate his daily doings. Was one's participation for the day worthy of a peace of mind?

The recreating with definite groups---your family at home or one's family at camp---will lead to that more harmonious home.

What is the vitality and influence of our community? Our community is made up of families--ones who live in a common locality. It is only as powerful as the cooperation among these family groups in their work and in their play.

Our national understanding results from a peaceful participation among its people. Just keep in mind that "Individuals, families, communities make up a nation wide; oh, may our understandings reach far from side to side."

Friends from other countries are the "brightlight" of the week. To work, to play, to talk with them opens new impressions of other nations. May this lead to a world of peace!

"Peace of Mind,
Harmony at Home,
Recreation in the Community,
Participation in the Nation,
Peace in the World"

contribute to this 1954 theme. To all 1954 Chatcolabers, a continuing "Peace Through Participation".

The Chairman of Chatcolab Community

1954 CAMPERS

1. Alexander, Ted
Court House, Mount Vernon, Wash.
2. Anderson Jr., Jens A.
Fort Hall, Idaho
3. Aust, Marlene
Rt. 1, Menlo, Wash.
4. Barnett, Mrs. R.L.
West 127, 18th Ave.
Lewiston, Idaho
5. Black, Marie
Oroville, Wash.
6. Blanchard, Evelyn
USDA, Washington 25, D.C.
7. Bodily, Mrs. Glenn
2001 Miller Ave., Burley, Idaho
8. Booker, Janie
Star Route, Cunningham, Wash.
9. Booker, Mrs. Thomas R.
Star Rt., Cunningham, Wash.
10. Briggs, Lane
Rt. 1 West, Great Falls, Mont.
11. Britt, Ken
314 Forest, Sandpoint, Idaho
12. Burlison, Prudence
1235 E. E. Street, Moscow, Idaho
13. Clark, De Etta
643 Indiana St., Lawrence, Ks.
14. Coffey, Margaret A.
1414 Alpowa Ave., Moscow, Idaho
15. Cole, Janice
3704 2nd Ave. North, Great Falls
Montana
16. Cornell, Adeline
350 N. Main Kalispell, Montana
17. Dahman, Joe
Ass't County Agent, Lewiston, Idaho
18. DeGock, Marlene
Hysham, Montana, Box 243
19. Faust, Margaret
Rigby, Idaho
20. Frost, Darlene
Forney Hall, Moscow, Idaho
21. Funke, George
Coeur d'Alene
22. Gillespie, Marjorie
Burley, Idaho
23. Glover, Jim
1700 A Street, Butte, Montana
24. Golde, Vilma
Colfax, Wash.
25. Goldthorpe, Jeanette R.
Court House, Wenatchee, Wash.
26. Granston, Mrs. Ed
Rt. 1, Box 784, Stanwood, Wash.
27. Greene, Zelma
Lapwai, Idaho
28. Guardipee, Francis
B25 Cedar River Park, Renton, Wash.
29. Haberly, Mildred
Ag. Science, Bldg., U. of I.
Moscow, Idaho
30. Heinemann, Mrs. Gene
Box 243 Ritzville, Wash.
31. Henry, Mary Ann
Lapwai, Idaho, Box 65
32. Hill, Helen
Hamlet Rt., Seaside, Oregon
33. Hilts, Ray E.
Rt. 2, Box 185, Raymond, Wash.
34. Horning, Mrs. Fred
Orchard Avenue, Moscow, Idaho
35. Hsieh, Jack
Box 702, C.S., Pullman, Wash.
36. Jagels, Marvin
Box 275, Moscow, Idaho
37. Jarrard, Minnie
Star Route, Coeur d'alene, Idaho
38. Jay, Gordon
Box 38, McCleary, Wash.
39. Johannesen, Lillian
Ag. Science, U. of I., Moscow, Ida.
40. Johnson, Lucille
5509 21st St. N.E.
Fuyallup, Wash.
41. Kambitsch, Loren
Court House, St. Maries, Idaho
42. Kennemer, Dorothy
Montana State College
Bozeman, Montana
43. Knapp, Mrs. George
1428 12th St., Lewiston, Idaho

44. Kohlhoff, Gay
 45. Korpela, Mrs. Lorna Jook
 46. Lackey, Mrs. Dorothy B.
 47. Leinum, Alfchild
 48. Leinum, Marjorie
 49. Loney, Alma
 50. McKenzie, Marg. A.
 51. Miller, Lillian
 52. Mitchell, Nona
 53. Moebius, James
 54. Moss Jr., Ralph
 55. Neiwirth, Margaret
 56. Nielson, Marie
 57. Newcomb, Jim
 58. Parkell, Jeanie
 59. Parkell, Randolph
 60. Paterson, Mary Jane
 61. Radir, Ruth
 62. Rhonemus, Hattie Mae
 63. Roberts, Kim
 64. Rugland, Esther
 65. Sawyer, Leona
 66. Schroeder, Sally M.
 67. Scott, Billy
 68. Scribner, Charlie
 69. Seagraves, Mrs. K.J.
 70. Shadoan, Jr., John M.
 71. Shephard, Howard
 72. Shryack, Willma
 73. Siegel, Nell
 74. Smith, Esther
 75. Smith, Mary Ann
 76. Smith, Pat
 77. Spuler, Alice
 78. Stalcup, Jamie
 79. Steckelberg, Mrs. Leila
 80. Stickley, Helen
 81. Stimmel, Joan
 82. Tidrick, Ralph
 83. Turnley, Elsie
 84. Walker, Lorene
- Moscow, Idaho
 Rt. 1, Billings, Montana
 Box 505, Ritzville, Wash.
 517 Summit Ave, Coeur d'Alene
 Rt. 1, Box 48, Coeur d'Alene, Ida.
 304 W. 6th, Moscow, Idaho
 803 C. Northwest, Ephata, Wash.
 Box 24, Quincy, Wash.
 Rt. 1, Box 22, Ellensburg, Wash.
 Rt. 1, Box 404, Graham, Wash.
 Fort Hall, Idaho
 1950 Oakley Ave., Burley, Idaho
 19D West 6th Village, Moscow, Ida.
 923 5th Ave. Northwest, Great
 Falls, Montana
 Box 1425, Cutbank, Montana
 Box 1425, Cutbank, Montana
 #307 Ag. Science, U. of I.
 Moscow, Idaho
 Washington State College
 4-H Agent, Pullman, Wash.
 4-H Club Office, Old Post Office
 Bldg., Eugene, Oregon
 Thompson Falls, Montana
 711 So. 9th, Bozeman, Montana
 RFD1, Moscow, Idaho
 591 E. Second, Coquille, Oregon
 915 53rd St., Dayton, Wash.
 1919 Idaho Ave.
 St. Maries, Idaho
 Fernan Hill, Coeur d'Alene, Idaho
 Rt. 4, Bozeman, Montana
 Apartment 7, Crosler Apts.
 Moscow, Idaho
 1050 East Terry, Pocatello, Ida.
 Pine City, Wash.
 4-H Club Office, Old Post Office
 Bldg., Eugene, Oregon
 West 1424 Mallon
 Spokane, Wash.
 Star Route, Gallatin Gateway,
 Montana
 Amber, Wash.
 Emida, Idaho
 Rt. 5, Arlington, Wash.
 Rt. 1, Grandview, Wash.
 St. Anthony, Idaho
 Rt. 1, Box 306, Raymond, Wash.
 2802 S. 3rd St., Union Gap, Wash.
 Extension Service
 Old Court House
 Yakima, Wash.

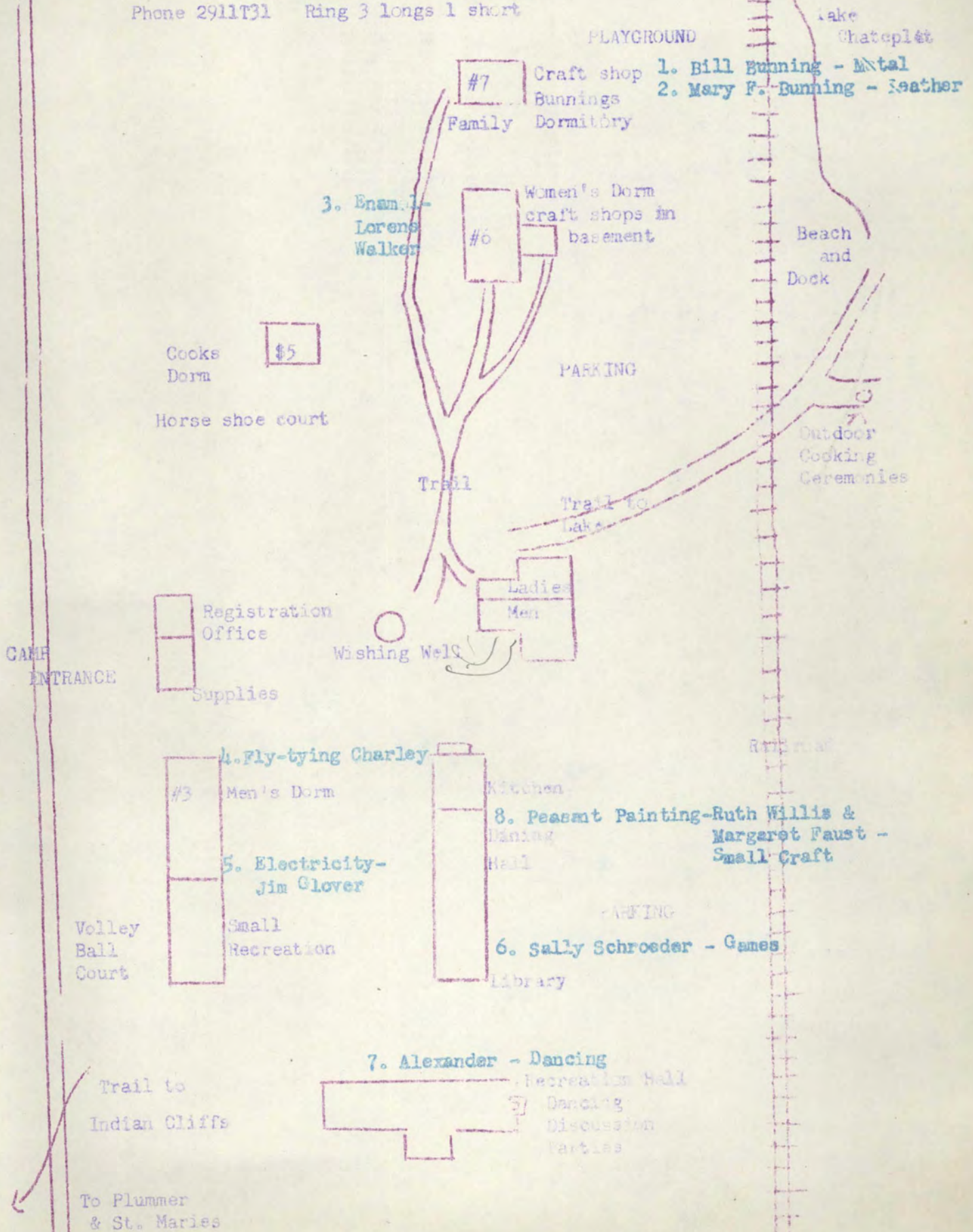
My People:-

For you are my people as
much as own Tribes, for once again
you have proven your friendship to
an Indian who walks alone. You
have shown again your belief that
Peace is possible when people
believe in one another.

God speed and keep you always,

Ah Koo in stah mi.
Chief Blackfeet Tribe.

HEYBURN STATE PARK
 Chatcolet, Idaho
 Heyburn Camp
First Morning - Look See (Tour)
 Phone 2911T31 Ring 3 longs 1 short



CAMPERS WORK SCHEDULE

Camp Hevburn

(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 dorms, 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.

"WELCOME" TO CHATCOLAB--

Helen Stickley

We came to CHATCOLAB on the 12th of May
Packed and dressed for a full week's stay.
With a handshake and smile we were greeted at the gate
Whether we were early or among the late.

They gave us a map--a diagram of the grounds,
Then our time was ours to look around.
Posters were nailed to stumps and trees
Telling of parties, places and sprees.

We found the dorm where we were to bunk,
Unloaded our bedding, crafts and junk
Then settled down to meeting friends new;
After two or three hours, the new ones were few.

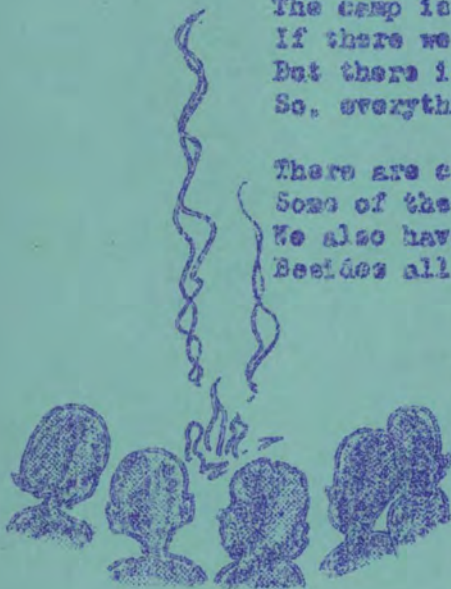
The camp is scenic, beautiful and clean.
If there were time, one would relax and dream;
But there is always something which to do
So, everything gained is up to you!

There are crafts, jewelry, electricity and etching--
Some of the results are really quite fetching.
We also have leathercraft, painting and games.
Besides all this, we have our family names.

Our Nature Boy, Frank, reports in the mornings
On the weather forecast, fair or storm warnings.
He knows the trees and flowers, better than a book--
Ask him what is this, he knows with just a look.

We have ceremonials in the woods at night
Singing folk songs by the camp fire light;
With a contented feeling, our day is done--
At peace with ourselves, the problems are won.

I'll be sorry to go, my stay has been swell
And the knowledge I've learned, I'm anxious to tell.
The friends I've made, I'll never forget
Just parting and leaving is my only regret.



*If you want your
dreams to come true,
just go to Chat.
It brings out the genius in you.
If you want to fall in love
again, go to Chat.*

SPIRIT OF CHATCOLAB--

John Moss

I am the spirit of CHATCOLAB. I have lived at the lake Chatcolet for 5 years.
Portions of me have gone to all parts of the world, during this time-- to en-
lighten, to enhance the lives of all those who have come into contact with this
spirit.

I have been here in the past-- I am here at the present --and, using
the tools of today, I am building for the future.

In building for the future, I take into consideration what has been done in the
past--its accomplishments; its heartaches, its failures, which I hope will not
occur in the future. I am using these tools to accomplish friendship, peace
and understanding throughout the entire world.

The spirit of CHATCOLAB lies not in the accomplishment of the individual, but in
the achievements of all the members of CHATCOLAB in their own worlds. I think
it best that all who are here tonight should think of the good they can do when
they return home.--for here they have learned the lesson of friendly, cheerful
cooperation. As a symbol of my ability and my efforts I call upon the
spirit of enlightenment to allow a portion of him to accompany you to your homes
so that there may be no break in the spirit of CHATCOLAB

SCOTLAND YARD--

1. Pa - Scotch-Lite - Howard Ward
2. Ma - Scotch Tape - Faye Seaghuva
3. Scotch & Bye - Ted Alexander
4. Scotch Cleaner - Lucy Johnson
5. SCOTTSWOOD Tree - Marianne Henry
6. Peter SCOTTSAIL - George Fenske
7. Scotch Kilt - Gordon Jay
8. Butter Scotch - Leona Sawyer
9. Top Scotch - Connie Barnett
10. Scotch Plaid - Helen Woodward



Scotland Yard provided a genuine Scotch stunt, guaranteed to save electric bills, as it was executed (not electrocuted) with the use of blindfolds. Enough victims were solicited to form a square. After the assistants administered the blindfolds, Scotch & Bye called the square dancing. After a swing and allemande left, the dancers were a bit confused and the dance was finished in a mad scramble for a partner--any partner!

THE BROWN FAMILY-- was the Southern Negro representative to CHITTOOLAS, U.S.A. The big event was the Brown's portrayal of the song "Shortnin' Bread" with Uncle Beans telling the story to his little children.

1. Uncle Beans - Ken Britt
2. Aunt Glee - Sally Schroeder
3. Cousin Buttercup - Jamie Hooker
4. Aunt Jewimah - Alfhild Lisman
5. Cousin Petunia - Margaret Coffey
6. Cousin Sugar Bush - Jeannie Parkell
7. Cousin Rastus - James Moebius
8. Cousin Amos - Jim Newcomb
9. Cousin Andy - Neil Wesche
10. Cousin Beulah - Alma Loney

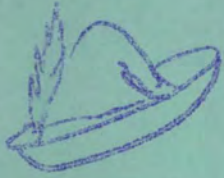


TEQUILLA-- From South of the border, the nine Tequila children were supervised by Madre and Padre. Maria, the Swedish stepchild, fitted into the family very well. On "Family Night" the Tequillas gave a skit of the "blind man" and the dog. After the "Blind Man" questioned the contributions given him by passers-by, the audience discovered that the dog was blind--not the man. A meal-time skit was that of a man leading his donkey across the desert. The donkey complained, "Water, Master, water." "Patience, Jackass," said the man. This was repeated in acts I, II, III & IV. From the audience, someone called out, "Where is act IV?" The answer--"Patience, Jackass!" The Tequillas' also presented, "I Can't Pay the Rent!" at luncheon. Table decorations included a large Tequila jug on each dinner table Monday night. They were a happy family except for the time Maire threatened to divorce Padre for non-support when he lay down on a work day.



- | | |
|--------------------------------------|---------------------------|
| 1. Padre - BILL Scott | 10. Chiquita - |
| 2. Madre - Pat Smith | Lella Stockenberg |
| 3. Don Juan - Francis K. Guadalupe | |
| 4. Padre - Lane C. Briggs | 11. Maria - Marie Nielson |
| 5. Muchacha - Margaret Faust | |
| 6. Margarita - Marjorie E. Gillespie | |
| 7. Beata - Loana Korpela | |
| 8. Gucharacha - Marie Black | |
| 9. Erjiles - Jeanette Goldthorpe | |

THE HOOD FAMILY

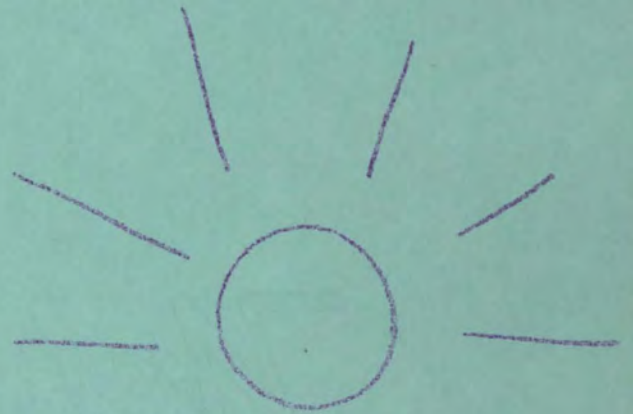


| | |
|------------------------------|---------------------|
| Pa - Robin Hood (Rob 'em) | Howard Shepherd |
| Ma - Marianne Hood | Marlene Aust |
| - - - | |
| Friar Hood | Alice Spuler |
| Don 'er Hood | Margaret Neiworth |
| Lum Hood | Ruth Willes |
| Sheriff N. Hood | Esther Rugland |
| Red Riding Hood | Dorothy Kennemer |
| Won't Scarlet Hood | Joe Dahmen |
| Neighbor Hood | Margie Ann Woodward |
| John Little Hood | R. John Moss |



THE SON FAMILY

| | |
|------------------------|----------------------|
| Pa - Midniteson | Jens Andersen |
| Ma - Smor-gas-bord-son | Marge Leinum |
| - - - | |
| Pete-dur-son | Ralph Tidrick |
| Rising-son | Zelma Greene |
| Settin'-son | Nell Siegel |
| Noon-day-son | Lorene Walker |
| Limey-son | Margaret Bodily |
| Morning - son | Nellie Booker |
| See-no-son | Glen White |
| Baskin-son | Mary Frances Bunning |
| Visit-son | Prudence Burlison |
| Bobby-Little-Son | Bobby Kambitsch |
| Daughter-son | Gail Kambitsch |
| Son-son | Loren Kambitsch |



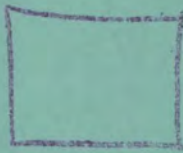
Here's what we did:

HOOD FAMILY:

I'm Sargeant Red Riding Hood. I'm just trying to get the facts. Just the facts. The story you are about to see is true; only the names and places have been changed to accuse the innocent. It happend in 1268 $\frac{1}{2}$. You will recall from the last installment 4582M 5:35 a.m. and p.m. that Marianne was being held captive in Nottingham Town.

Robin Hood and his merry little men were determined to save Marianne from that Naughtly sheriff of Nottingham who had kidnaped her for aiding Rob 'em Hood. Our tale begins 3 points to the south and 9 east, when who would appear but--Robin Hood and his Merry Men! A great battle there was and you can well see who the winners werc. Tune in next week to see Marianne behooded by Robin Hood. (Finis)

The official Hood Family Hood:



Hankie



Knot in one corner



Roll edges upward



Finished Product

WONG FAMILY:

The Wong Family partied as a Dragon. Electro-Wong blessed us with words of wisdom from Confucious. The Town Crier spread forth his coming and that he was bringing along his pet dragon, complete with flashing eyes and lashing tail.

The Wongs also hung Chinese lanterns in the dining hall.

U.S. FAMILY:

"US" improved girls' washroom by providing modern towel racks...the latest thing in nails.

Entertainment was by U.S. "O". girls who did a can-can dance, and their "Magician" who gave out "magic food"...chocolates. The audience was to name the magic food, which they did in no uncertain terms. They were very close, as was proved by the rabbit pulled from the magic bag.

..... and lots more!

We chose our name, which is "U.S.", Us,
I'll introduce the family without more
fuss.

Meet Papa Pike, the head of the house;
He's all man, you can see, not a mouse.

Our only son, Old Baldy, his greatest wish
is to sit by the river all day and fish.

The oldest girl, Bonneville, is so sweet
She is shy, demure and very neat.

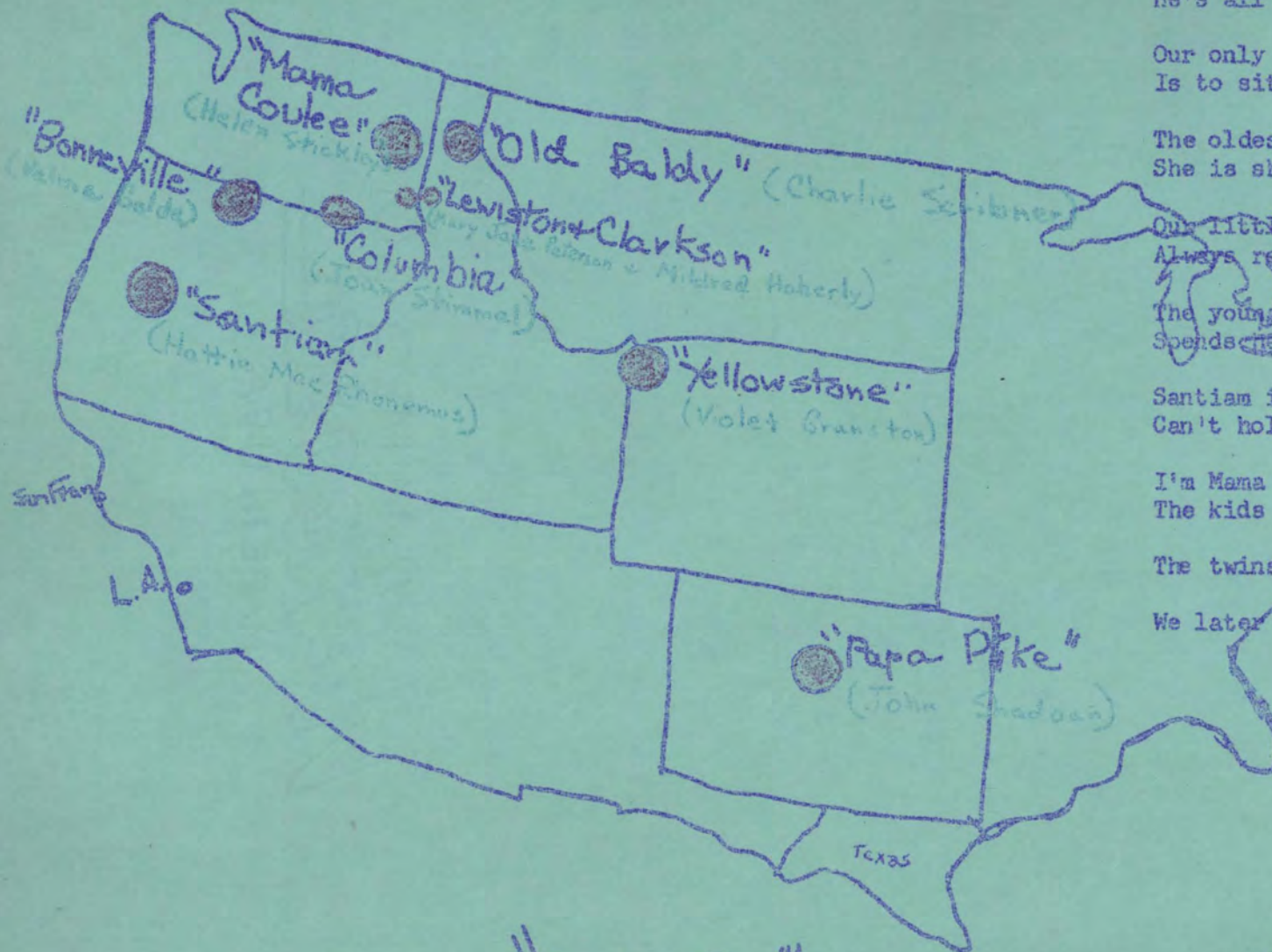
Our little Yellowstone is blonde and fair,
Always repping and playing without a care.

The youngest one, Columbia, tall and dark,
Spends ~~her~~ days roving in the park.

Santiam is sure full of pep--
Can't hold her ~~own~~ ^{NEW YORK} she's really hep.

I'm Mama Coulee, with graying hair,
The kids are a problem, but I don't care.

The twins, Clarkston & Lewiston, a lovely
pair,
We later adopted to give them our care.



As "U.S." sees it!

THE FAMILY O'PSHAW

Shillaley and her brood, O'Pshaw
Had an awful time with their O'Pshaw Pa.
For Clancy 'twas, so often in jail
Who kept Ma busy rustlin' bail!

Then, with jigs and reels from Ireland
And the "Little Brown Jug" Clancy thought was grand
Begorra 'twas such a lot of fun--
That they tried to adopt a Chinese son!

1. Clancy O'Pshaw -- Dan Warren -- "Pa"
2. Shillaley O'Pshaw -- Jamie Stalcup -- "Ma"
3. Mulligan O'Pshaw -- Mary McKenzie
4. Begorra O'Pshaw -- Adeline Cornell
5. Stoo O'Pshaw -- Elsie Turley
6. Bunny O'Goody O'Pshaw -- Nona Mitchell
7. O.K. O'Pshaw -- Janice Cole
8. O-2-B-Slimagin O'Pshaw -- Esther Smith
9. Mike O'Pshaw -- Bobby Woodward
10. Little Brown Jug O'Pshaw -- Darlene Frost
11. Kelly O'Pshaw -- Jack Hsieh (See)
12. Kathleen O'Pshaw -- Margie Knapp
13. Rosey O-Grady O'Pshaw -- Millie Horning



THE WONG FAMILY

The Chinese names would have been included, but we were afraid that they might be spelled "wong".



1. Strong Wong -- Ray E. Hiltz -- "Pa"
2. Foey Wong -- Helen Hill -- "Ma"
3. Chop Suey Wong -- Lillian Miller
4. Chow Mein Wong -- Mary Ann Smith
5. Mayling Wong -- Florence Yeo
6. Right or Wong -- Ruth Radir
7. Electro Wong -- Jim Glover
8. Lotus Blossom -- Marlene Decock
9. Cherry Blossom -- Minnie Jarrard
10. Wrong Wong -- Bill Bunning
11. Ping Pong Wong -- De Etta Clark
12. Bong Wong -- Evelyn Blanchard
13. Ching Chang Wong -- Jack Hsieh
14. Nothing Wong -- Marilyn Williams
15. All Wong -- Lill Johannesen

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

1954

BREAKFAST

LUNCH

DINNER

Wed. May 12

Ground Beef and Mushroom Sauce - Baked Potatoes - Cut Beans - Pear and Cottage Cheese Salad - Bread - Ice Cream - Cookies

Thurs. Fresh Rhubarb - Choice of
May 13 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. Orange Juice - Hot Cereal
May 14 Shirred Eggs - Toast - Jam
Coffee

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

Baked Ham - Creamed Potatoes - Peas
Tossed Green Salad - Baking Powder
Biscuits - Fruit Jello - Coffee

Sat. Tomato Juice - Cereals
May 15 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. Outdoor
May 16 Buttermilk Hotcakes
Bluebacks - Fried Eggs
Coffee

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

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

Mon. Stewed Prunes - Cereals
May 17 French Toast - Jam
Bacon - Coffee

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

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

Tues. Fruit Juice - Scrambled
May 18 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 - Pineapple Upside Down Cake
Coffee

Wed. Hotcakes - Fried Eggs
May 19 Cold Cereals - Fruit
Coffee

PROGRAM

PLANNING



PRACTICAL HINTS FOR PARTY LEADERS

A. PREPARATION OF PROGRAM:

Have a definite program planned. However, have substitute program available and be ready to change if necessary.

Active game program should not be more than $1\frac{1}{2}$ hours in length.

Select material according to:

- a. Size and equipment of hall or grounds.
- b. Number, ages, and experience of group.
- c. Game activities you know will take well and that you know you can direct.

Vary your program from active to quiet. Be sure to have something at the beginning to get everyone started and with a certain laugh.

Always plan more games than you can use, for something may not prove popular and you may want to change games sooner than you expected.

Sit down quietly beforehand (conserve energy) and think through your entire evening program--planning the grouping and regrouping necessary and the presentation of each game. (This will give you self-confidence and a corresponding carry-over into group enthusiasm.)

Have music definitely provided for.

Have all your equipment ready for use before the social start.

B. ACTUAL LEADING:

The secret of a happy evening is to make everyone perfectly comfortable from the time he or she enters the door until they leave. Open the door wide as the guests enter, shake hands as if you mean it. Often this first impression gives the tone for the whole evening.

There should be plenty of hosts and hostesses to look after the first guests that arrive--showing them where to put their wraps, introducing them, and making them feel at ease from the start.

As the leader of the game--"enjoy everything you do and show it."

Keep everybody busy and happy; (Thus you will keep control of the group.)

In presenting material:

- a. Get attention of group and then explain game:
 - (1) Make it short, clear and definite;
 - (2) Take it part by part and demonstrate if necessary.
- b. Use of voice:
 - (1) Pitch voice low;
 - (2) Speak slowly, but clearly and energetically.
- c. Use, but do not over-use whistle.

Be on the alert every second in order that you may see and avoid any breakers ahead.

Keep in background as much as possible. Do not be "it" too much; only long enough to demonstrate.

Find leaders and then use them to advantage. (Saves energy and develops better cooperation.)

Be sure that you have no responsibility for anything but the social side of the evening. (Have special hostess, refreshment, etc. committees.)

Keep an accurate record of your Evening Program, check over this record for results and file away for future use.

Courtesy of B. G. Leighton, Director Leisure Education, County Board of Education, Virginia, Minnesota.



A SUGGESTED PARTY COMMITTEE ORGANIZATION WORKSHEET

PLACE _____ DATE _____ TIME (Start) _____ (Close) _____ No. EXPECTED (Male) _____ (Female) _____

PARTY THEME _____

GENERAL CHAIRMAN _____

THEME SUGGESTIONS _____

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

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

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

Refreshments:

Closing Fellowship: (For a more elaborate closing)

OTHER NOTES:

| TIME | ORDER OF EVENTS | LED BY | MATERIAL NEEDED |
|-----------|-----------------|-----------|-----------------|
| 1. _____ | 1. _____ | 1. _____ | 1. _____ |
| 2. _____ | 2. _____ | 2. _____ | 2. _____ |
| 3. _____ | 3. _____ | 3. _____ | 3. _____ |
| 4. _____ | 4. _____ | 4. _____ | 4. _____ |
| 5. _____ | 5. _____ | 5. _____ | 5. _____ |
| 6. _____ | 6. _____ | 6. _____ | 6. _____ |
| 7. _____ | 7. _____ | 7. _____ | 7. _____ |
| 8. _____ | 8. _____ | 8. _____ | 8. _____ |
| 9. _____ | 9. _____ | 9. _____ | 9. _____ |
| 10. _____ | 10. _____ | 10. _____ | 10. _____ |
| 11. _____ | 11. _____ | 11. _____ | 11. _____ |
| 12. _____ | 12. _____ | 12. _____ | 12. _____ |
| 13. _____ | 13. _____ | 13. _____ | 13. _____ |
| 14. _____ | 14. _____ | 14. _____ | 14. _____ |

THE MORNING AFTER (A Suggested Evaluation Sheet)

Rating: 10 Excellent; 8 Good; 6 Average; 4 Mediocre; 2 Uninteresting; 0 Negative Effect

GENERALLY SPEAKING:

TOP SCORE 50

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

ADDITIONAL COMMENTS: _____

TOTAL _____

INTEREST PROMOTION:

TOP SCORE 40

- Were the invitations inviting? _____
- Was the build-up unique and a curiosity arouser? _____
- Was there adequate build-up? (All things considered) _____
- Were the interest promoters in keeping with the theme? _____

ADDITIONAL COMMENTS: _____

TOTAL _____

ATMOSPHERE:

TOP SCORE 40

- Was there something significant to do when people arrived? _____
- Did decorations, costumes, etc. help to create good atmosphere? _____
- Did the party beginning succeed in mixing and unifying the participants? _____
- Did everybody feel that they were included? _____

ADDITIONAL COMMENTS: _____

TOTAL _____

PARTY PROGRAM:

TOP SCORE 50

- Was the balance and variety in the program good? _____
- Was there enough partner changing and "mixing"? _____
- Was the order of events a good arrangement? _____
- Did the program taper off to a good sense of mellow fellowship? _____
- Did the party end at the right time? _____

ADDITIONAL COMMENTS: _____

TOTAL _____

REFRESHMENTS:

TOP SCORE 30

- Was the method of serving in keeping with the theme? _____
- Was the type of food in keeping with the theme? _____
- Was it served at the right time? _____

ADDITIONAL COMMENTS: _____

TOTAL _____

LEADERSHIP:

TOP SCORE 80

- Was the party chairman successfully inconspicuous to the group? _____
- Was there enough sharing of the leadership with the various events? _____
- Did each leader seem to be having fun himself? _____
- Were they successful in gaining group respect? _____
- Were they able to maintain control of the group? _____
- Did they adequately communicate directions? _____
- Did they have an experienced knowledge of their material? _____
- Did they have a good teaching technique? _____

ADDITIONAL COMMENTS: _____

TOTAL _____

Party Theme: New Fellowship Party

Time: 8:15 to 10:45

Events: Busy work for early-comers. Upon arrival give each person a slip of paper with a name of one of the persons that will be at the party and have them find that person, introduce themselves and tell where they are from, etc.

The Big Handshake. When everyone had arrived, a circle was formed and a leader started around the ring, shaking hands with everyone. After shaking hands with the leader, each person fell into line and followed the leader, shaking hands with everyone.

Laughing Hyena. The leader has a tin plate or disc in his hand, and the bottom is set apart for one group of players and the top is for another. The leader then spins the plate and, if it falls with the top-side down, the players having that side must laugh. If it falls bottom-side down, the other players must laugh. Any player laughing when the plate falls in position for laughter from those on the opposite side, must pay a forfeit or join the other side.

Cooperative spelling. Each guest is given a large card bearing a letter of the alphabet, which is to be attached to his arm. He is given also a small card and a pencil. The letters are to get together to spell words. Each word spelled by an assembled group is to be written down on the cards, then the group separates and the players seek new combinations. A prize may be given to the person having the longest list, or to the group that formed the longest list, or to the members of the group that formed the longest word. This game is an especially good mixer for a large group.

Feather Contest. Form groups of about ten players. Provide one feather for each group. At a signal, members of the group blow feather up and try to keep it in the air longer than any other group, by blowing only.

Water Bottle Contest. Two teams, the longer the better, facing each other ten feet apart. At the foot of each team a pail of water, at the head a small-necked, empty bottle. A cup is given to a player at the foot. At signal he fills cup with water and passes cup to next player, who passes it on to next, etc., to head player who pours it into the bottle. Each player must touch cup in passing up and down the line. First team to fill bottle with water wins the contest.

Examination. Have ready for each person a slip of paper with numbers from 1 to 20, arranged consecutively. Read aloud the following questions and ask the players to write the proper letters under the proper numbers.

1. If you ever saw a cow jump over the moon, write "No" after 1,4,14, and 16; If not, write "R" in these spaces.
2. If "X" comes before "H" in the alphabet, write "Z" after 3. If it comes after "H", write "F".
3. If 31,467 is more than 12 dozen, write "E" after 2,5,9, 15,17.
4. If you like candy better than mosquitoes, indicate with an "S" after 6 and 12; If not, better consult a doctor at once.
5. Closing one eye, and without counting on your fingers, write the 8th letter of the alphabet, in space 7.
6. If Shakespeare wrote, "Twinkle, twinkle little star," put "O" after 20; Otherwise, write "Y".
7. If white and black are opposite, write "M" after 8; Otherwise, write nothing.
8. If 10 quarts make one pint, draw an elephant after 10; Otherwise write "N".
9. If summer is warmer than winter, put "D" after 19, and "T" after 11.
10. If you think this is foolish, write the first letter of the alphabet in spaces 13 and 18. Read results and follow me. (Results should read: REFRESHMENTS ARE READY.) Arrange to serve coffee and cookies or whatever you decide.



PLANTATION PARTY--FAMILY NIGHT

One of the great heritages in our country is the unity of many nationalities into one big family. This night we gather as one big family on a plantation in the southern part of our country. We have all spent time "Working on the Railroad". We stopped "Down By the Old Mill Stream". While we were there we decided to "Row Row Row Your Boat". Some fellow with a college education came around and this is how he sang it.

Propel, propel, propel your craft
Down the liquid solution
Ecstatically, ecstatically, ecstatically,
ecstatically
Existence is but an illusion

We have a visit from a red man who tells us about the black man's songs. The Negro spirituals* are songs of sadness, pain, and torment, but they also speak of the people's faith and God. Their music is deeply felt and truly expressed by clapping, shouting, and singing of many verses.

Old Ark's A Moverin
Everytime I Feel the Spirit
Rocka My Soul

The story of the spiritual, "Swing Low Sweet Chariot," comes from a Negro tribe on the Congo River in Africa. It is told that the most beautiful maiden was sacrificed each year to their gods. She was placed in a canoe and sent over the falls to appease the gods. One year the chief's daughter was the most beautiful girl so she was to be the sacrifice. As the people watched the maiden approach the falls, they saw another canoe appear. In the canoe was their chief. As the two canoes were just about to go over the falls, a chariot came down from heaven to take the chief and his daughter to their home with the gods.

Southern songs:

| | |
|--------------------|-----------------------------|
| O Susanna | Swanee River |
| Old Man River | Home on the Range |
| Polly Wolly Doodle | Battle Hymn of the Republic |
| Golden Slippers | Dixie |
| Old Black Joe | De Camptown Races |

Negro spirituals tell of the religious life of the people.

Sinner man - sittin' on the gates of hell, gates of hell
Oh! sinner man sittin' on the gates of hell
Oh! " " " " " " " "
The gates fell open and in he fell
There is no hidin' place down there.

*
Spirituals found in Fun Encyclopedia and Look Away. Available from the Cooperative Song Service, Delaware, Ohio.

UNDER THE BIG TOP

Since performers in the Ringling Brothers Circus often come from foreign countries, "Circus" was the theme for the Friday night party. The Big Top was bedecked with colored penants and a canopy over the door. Numerous posters advertised the big costume show.

A parade of Chatcolabbers from other countries as well as those in the acts, preceded the activities. "Elephants" with large paper ears, walking with hands to shoulders, circled the ring so all might see the clumsy beasts.

The big Center Ring provided space for the main attractions and the dancing. The Three Rings were formed by three dancing squares. Guests visited the various menageries--three links (sausage), baby rattlers (rattles), and the swimming matches (matches floating on water).

Two shirtless boys were the bareback riders, who pranced their mop horses around the ring and out. Acrobatics were displayed in a tumbling act by two girls and a graceful ballet dance. Fortunes were told and nearly all had their palms "red".

Refreshments were popcorn balls and punch.



SWEDISH CHRISTMAS

Marie Neilson, who formerly lived in Visby, Gotland, Sweden, gave us the following information about Christmas in Sweden.

The Swedish Christmas is not limited to a day or two, but really starts with the first Sunday in December, when the first advent candle is lighted. In the family this is usually a simple little ceremony with the father reading a prayer. Each Sunday another candle is lighted, the fourth being lit on Christmas Day, even though it may not fall on a Sunday.

Between the first of the month and St. Lucia's day - the thirteenth - there are great preparations made, with endless cooking and baking and brewing. On St. Lucia's Day, when all these things are finished, the Lucia bride comes early in the morning to serve coffee to the family. She is usually the oldest unmarried girl in the family, and wears a crown of lighted candles.

The Christmas celebration begins Christmas eve, with a huge Smorgasbord, usually featured by baked ham, and maybe a boar's head cooked whole. During the afternoon the father puts up the Christmas tree, and along about dusk, the candles are lighted, and presents distributed. If there are young children in the family, there is usually a visit from Santa Claus, who comes not with reindeer but with a couple of curly horned goats. The children sing and dance about the Christmas tree.

Christmas Day is a day of family quiet, interrupted by several big meals. Church services usually are first, at five or six o'clock in the morning, after which breakfast is served. This is for the family and maybe close friends. But after Christmas is a period of eating and feasting and visiting friends, for a period of 13 days.

The Tompte Nisse are the little fellows -- kindly spirits -- who help out with little chores around the house. One never sees them, of course, but at Christmas, they sometimes put a saucer of milk or some pudding at the head of the stairs, and if the Tompte Nissen are in a kindly mood, the milk will be gone by morning.

New Year's day, of course, is another day of celebration and feasting, but at midnight there usually are church services, but if one stays home, he opens his windows and listens to the New Year bells.

On the thirteenth day after Christmas there is another family celebration when the tree is stripped and the edible decoration eaten by the youngsters. Then the tree is shaken, and thrown away.

QUANTITY RECIPES USED FOR CHATCOLAB MENUS

Mexican Chili-50 servings

Cook 5 lbs. kidney beans
Mix---2 quarts tomato puree
2 cups chopped onion
10 # ground beef-seared
3 oz. Chili powder
4 oz. salt

Simmer together 3 hours with the beans and if desired add 1 c. flour paste to thicken.

BUTTERMILK HOTCAKES

8 cups flour
4 tsp. salt
4 tsp. soda
3 tsp. baking powder
4 Tbs. corn meal
4 Tbs. sugar

} sift together

8 eggs
8 cups buttermilk
4 Tbs. melted shortening
Yield-80 Hotcakes

} Add

LEMON SPONGE PUDDING-50 servings

Sift together-----2 $\frac{1}{4}$ C. flour
3 quarts sugar
1 tsp. salt
add-----2 c. lemon juice
3/4 c. melted butter
Stir in-----24 beaten egg whites.
Pour into baking pans. Set pans in another pan of water. Bake at 325-350 until pudding is set.

GINGERBREAD-50 servings

Cream together 1 lb. fat
1 lb. sugar
Add-----1 qt. molasses
8 eggs
Beat thoroughly.
Sift together-2 $\frac{1}{2}$ T. soda
4 t. cinamon
2 t. ginger
2 t. cloves
10 $\frac{1}{2}$ c. (2 $\frac{1}{4}$ lb.) flour
1 $\frac{1}{2}$ t. salt

Add dry ingredients to creamed mixture
Beat until smooth. ADD---1 qt. hot water
Pour into two pans 18 by 12 by 2
Bake 45 to 50 min. at 325 to 350

BAKING POWDER BISCUITS

Sift together-----16 c. flour
1/2 c. baking powder
2 Tbs. salt
Cut in-----2 c. fat (lard)
Add-----1 $\frac{1}{2}$ quarts milk
Mix lightly, knead slightly, roll to 1/2 inch thickness. Cut, bake at 450
Yield-100 12 min.

APPLE PIE

Crust for seven pies:
10 c. flour
3 1/3 c. shortening
4 tsp. salt
1 1/4 c. water

6 gallons canned apples makes 20 pies

FUDGE CAKE Serves 60 people

Cream together---1 $\frac{1}{2}$ c. shortening
4 c. sugar
Add-----6 well-beaten eggs
Mix together 4 oz. chocolate or
5 oz. cocoa
1 $\frac{1}{2}$ T. Soda
1 $\frac{1}{2}$ c. hot water
1 1/2 pint milk
Add this liquid mixture alternately with 7 c. flour.
Bake 25 to 30 min. at 350
Makes 6 nine inch layers

HALIBUT CREOLE - 50 servings

Mix together-----10 c. canned tomatoes or puree
3 c. catsup
3/4c. vinegar
1/3 c. sugar
6 chopped green peppers (optional)
1 $\frac{1}{2}$ t. dry mustard
1 $\frac{1}{2}$ t. celery seed
1 $\frac{1}{2}$ t. salt and pepper
1 T. Worcestershire sauce
Pour over 50 slices of Halibut, and bake two Hrs. in moderate oven.

NORWEGIAN HOLIDAY BREAD
(Served at Sunday Smorgasboard)

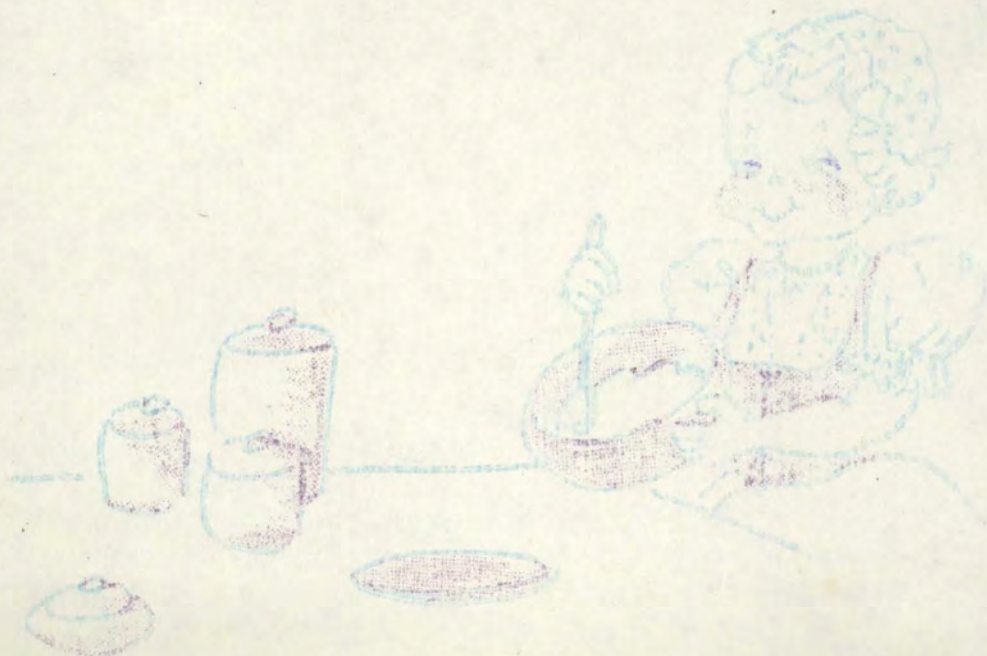
2 packages yeast
1/4 cup lukewarm water
1/2 cup sugar
2 cups milk
2 teaspoons salt
2 eggs
1/2 cup melted shortening
1 package of fruit cake mix
6 cups (about) sifted flour

Combine lukewarm milk, softened yeast, salt, eggs, and sugar in mixing bowl. Add 3 cups flour and mix well. Add melted shortening and beat well. Divide mixture into 2 equal portions. To one portion add the fruit, stirring well. Add flour to form a soft dough. Turn on lightly floured board and knead until smooth. Place in greased bowl. Brush surface with melted shortening. Let rise in warm place, until doubled.

Treat second portion as plain roll dough. This mixture will rise more rapidly than the first one and should be folded twice. When the fruit dough has doubled, knead. Divide in halves. Let rest 10 minutes and form into two smooth rolls.

Divide plain dough in 2 equal portions. Roll each into rectangular sheet just large enough to wrap around each fruit roll. Brush rolled dough lightly with water. Wrap snugly around fruit roll sealing the edges. Place loaf with "seam side down" in greased pan $4\frac{1}{2}$ x $8\frac{1}{2}$ inches. Brush top with melted shortening. Let rise until doubled. Bake in a moderate oven (350° F.) 1 hour.

Yield: Makes 2 medium loaves.



SMORGASBORD

Appetisers

Deviled Eggs
Stuffed Celery
Cream Cheese Balls

(colored tooth picks)

Pepper Rings
Lettuce Wedges
Carrot Curls
Pickles
Pickled Apricots
Jam

Pickled Beets
Radishes
Olives
Stuffed Prunes
Canapes-with
sardines
sliced eggs
anchovies
stuffed olives

Cold Cuts & Cheeses

Blue Cheese and Crackers
Swiss Cheese
Cheddar and Assorted Cheese
Cottage Cheese

Ham
Pepper Beef
Liver Sausage

Salads

Jello Salad
Fruit Salad

Potatoe Salad
Molded Fish Salad

Hot Dishes

Creamed Potatoes and Fish
Baked Beans
Meat Balls

Breads

Lampa
Norwegian Julebrod

Lefse
White Bread

Desserts

Danish Pudding
Cookies

Rice Custard
Mints

Coffee



SMORGASBORD RECIPES

Swedish Spritz

3/4 c. butter 1/2 t. almond extract
1/2 c. sugar 2 c. flour
1 egg yolk 1/4 t. salt
1/2 t. vanilla

Thoroughly cream butter and sugar; add egg yolk and beat until fluffy. Add extracts. Add flour sifted with salt; mix until smooth. Force through cookie press to form fancy shapes on ungreased cookie sheets. Bake in hot oven (425 to 450) 8 to 10 minutes. Makes 4 dozen cookies. Mrs. M. Hanson
Milltown

Sillsalad-(Herring Salad)

3 salt herring
2 medium-sized apples
5 cups minced cooked beets
1/3 cup minced onion
1/2 cup dill pickle
1/2 t. salt
1/2 cup French Dressing
3 hard-cooked eggs

Soak herring in cold water 1 hr. Remove skin and bones. Cut in very small pieces. Peel apples and cut very fine. Toss beets, apples, herring, minced onion and pickle with salt and French dressing. Chill for 2 hours. Serve on platter and garnish with finely chopped egg whites. Sprinkle top with egg yolks rubbed through a sieve. Serves 12.

Karen's--Omit beets, onion, pickle and eggs. Add 4 cooked potatoes, diced, 1 T. celery seed and 1 T. vinegar. Mix with Sour Cream Dressing or French dressing as above. Garnish with chicory. Serves 8.



Most folks would make good friends if we only knew them better.

Theme--"Field Day"; Setting & People--a college or (Chat) Stadium
 Present--Police officers; Head official and her officials; Sports announcer;
 and Chatcolab members.

1. To start the Field Day, we pinned a name of a famous person today or long ago on each person's back, as they came in through the doorway. They did not know whose names were pinned on their backs. While the people came it got more interesting. The only questions you could ask anybody were yes and no questions. This game is called "Who am I?"

Laughing Hyena
 2. When the people seemed to have most of the names guessed, the Hokis Pokio was started. It is done by a record and you put different parts of the body (right leg, hand, etc.) in and out and shake them and this is continued (throughout a long list of motions). The record is CAPITOL #2427.

3. The Grand March was then started by doing the snake dance, hanging on hands and going around the room. We were then divided into four groups, Blue, Yellow, Pink and White. When we got seated, we made pennants for our teams. A Ma and Pa and Cheer Leaders were then chosen from each team, and were starting to give cheers.

4. Then the "Big Bust" game was started by using six people from each group. They were given a balloon a person. When the referee blew the whistle, one at a time the balloons were blown up and sat on to pop them. We had each chair about 6 feet away from them.

Needed for this game--as many balloons as people in act, chairs to sit on to pop balloons.

5. Filling the Basket--The captain (male) and the co-captain (female) from each team participate. The captains sit in a chair (face the back) and the co-captains stand in front. It is best for the captain to wear a large bib. Each participant is blindfolded. The co-captain feeds a dish of pudding (or a banana) to the captain with a spoon. If much is spilled the team is disqualified. Newspapers should be spread on the floor. The winner is the team that consumes the pudding first.

6. Bean Tackle-- Needed: a bowl of beans for each team; a straw for each participant; an empty bowl for each team.
 Arrange four chairs, or one for each team, some distance from the players. Each participant must pick up a bean at the end of the straw and carry it thus to the empty bowl. The team which has all its members place a bean in the bowl first wins the game. If a bean falls on the floor, it must be picked up by means of the straw.

7. Javelin Throwing--(Raisin Relay)-- Needed: A bowl of raisins for each team (one raisin per participant); a toothpick in the bowl for each participant.
 The captain spears a raisin on a toothpick and feeds each participant in his ranks or line. He can sit and have them file by him one at a time or he can walk down the line, feeding them as he goes.

8. While one of the officials passed out popcorn, peanuts, and candy, the "loving cup" was given to the Yellow group, who had the most points. White was runner-up. We sang some sports songs and then we were escorted to the ceremonial, which was at the beach. In between acts our sports announcer told us the weather, etc.

9. *Ball Game*

11. *Filling 24 Bottles*

WORLD CRUISE

The S.S. Chatcolab went on a world cruise at the Tuesday night party. Atmosphere was made with painted portholes, gang planks and appropriate signs. The Captain charted the cruise from New York City to Scandinavia, to Spain, Africa, the Orient, Hawaii, to Portland and up the Columbia River to Lake Chatcolet on the map on the bridge of the ship.

Passports were filled out as the group entered the ship. A boat drill trip (candy life-savers were used) and a shuffle board relay with potatoes and sticks on shipboard started the trip.

Shuffleboard Relay - Equipment: Sticks about 4 feet long with small fork at end. One for each person. Bases, potatoes, oranges, and other articles to push.
Game: The group is divided into teams. The first member of each team pushes the object to a designated goal and returns it in the same manner to the next person in line. This is continued until each person has had a turn. The distance to the goal depends upon the number of contestants and size of the hall.

In Scandinavia, folk dances typical of the country were enjoyed and in Spain there were bull fights with persons costumed to represent the bull and the fighter. An initiation was held for the crossing of the equator.

The Shellback Initiation - It is customary for every ship crossing the equator to initiate crew members and passengers into the ancient order of the deep. Prior to the initiation passengers are known as "Pollywogs". Upon initiation they become "Shellbacks" or seasoned sailors.

Davey Jones boards the ship and presents a proclamation to the ship's crew, explaining that King Neptunes Rex will board the ship at 12:00 noon on latitude zero. He does; and presents a vigorous test of endurance (Initiation, games, etc. and proclaims the Pollywogs to be Shellbacks).

Proclamation by Davey Jones:

"Hear ye! Hear ye! Beware all you lowly pollywogs who have never been initiated into the Ancient Order of the Deep. Prepare to meet your Master! His Majesty Neptunas Rex, King of the Deep, will board this ship at Latitude Zero at exactly 4 bells time (12:00 noon) and test the endurance of you lowly pollywogs who are only one step advanced above seaworms, sealings, barnacles. Bow low to your Master!"

In Africa we played Melon Ball, an authentic African game which is similar to our more familiar touch ball. The game is played with five or more people and one ball. All of the people stand in a group in the middle except two or three, who are on the outside of the group. By throwing the ball and hitting persons in the group, they are eliminated and join those on the outside until only one person remains in the center. He is winner of the game by virtue of not having been touched by the ball.

OPENING NIGHT --- CHATCOLAB CEREMONY

Since all of us have traveled from near and far to be here tonight and to spend a full week at CHATCOLAB in this beautiful setting in the Rocky Mountains, I can think of nothing more appropriate than to all join in song to sing: "When It's Springtime in the Rockies."

Now that we are gathered comfortably around our glowing campfire, let's all sing that old favorite campfire song, "Each Campfire Lights Anew."

This candle is a symbol of the many fond memories of the fine fellowship at CHATCOLAB Recreation Leaders' Training Camp. This candle has been preserved and will be lighted again tonight so this same fine fellowship may be warmed and revived.

If this candle were to speak, it would tell of the various CHATCOLAB camps that have been held right here and that date back to the first one, which was held in May of 1949, as an outgrowth of the BLACK HILLS Lab. It would tell of the laughing, the dancing and the joyful singing. It would tell of the busy hands, joyful spirits, and of the warm hearts pledged to share with each other some of the richest experiences of our lives. It would welcome you now, to this annual CHATCOLAB experience and invite you to unite your hearts with others here to attempt to do what our 1954 Camp Theme asks us to do, that is to find "Peace Through Participation."

An appropriate poem for this occasion is one by Eugenia T. Finn:--

"Unless within my heart I hold abiding peace,
No League of Nations can succeed, nor will strife cease.
If I myself see every fault in kin and friend,
The world may never see the day, when war will end."

Now, as the five wicks of the candle are lighted, why not think of the many things CHATCOLAB can mean to us, if we, too, will participate and grow in this fine fellows'hip.

As each wick is lighted, these things are presented:

1. Why we come to camp. -- Hattie Mae Rhonemus
2. What we as campers have to offer. -- Charlie Scribner
3. What the camp has to offer. -- Mary Fran & Bill Bunning
4. How we can use what we learn. -- Jim Glover
5. Summary to unite all things the candle represents. -- Dan Warren

Sing "Taps" and as group leaves the campfire, "Sing Your Way Home."



NAPI AND THE QUAKING ASPEN

Napi was, well--a sort of national figure; that is, to the creatures of the wild, if one could consider it wild when the creatures were able to talk with man, even though he was the only man in existence.

Napi, as was usually the case, was going down the trail, doing nothing of any moment--at least for Napi. Suddenly a racket occurred among a number of birds in the distance. Being Napi, he had to discover what was happening. So, for once, he made a little haste. However, by the time he arrived, the commotion had subsided and affairs were about as was usual among his wild friends, who were in this case Chickadees.

As Napi came near, one of the birds spied him, and of course, chirped out "Napi, it is you!" Just then, an argument occurred in another part of the tree. Napi immediately asked what was the cause of the racket. "Well, we are playing a game and one of us is arguing about doing it more than three times."

"Well," Napi said, "What is the game? Perhaps I can help you clear it up."

The bird replied, "We each get astride of a limb and, as we bend forward toward the tree, we say "Chicadee, chicadee-dee-dee" and then our eyes fall out and stick to the tree. We do that three times and then quit. That was what we were arguing about."

"Well," said Napi, "May I do it?"

"Sure, Napi. Come astride of this branch and you will see what happens." Napi did as he was told, remembering what the birds had said about the limit of three times. He was going to show the birds that it did not make any difference how many times it was done.

Napi leaned forward and "chicadee-d" three times and was just going to do it again when one of the little birds said to Napi, "Now, Napi, be careful, or you will be sorry." But, being Napi, he could not be told what to do, so he leaned ahead again and as he said, "Chicadee," his eyes came out again, and though he "chicadee-d" for a long time he never did get his eyes back.

If you would like to prove the truth of this story, find a quaking aspen when you are in the woods someday. Look, and you shall see Napi's eyes!

As told by FRANK GUARDIPEE



A COUNCIL FIRE

The idea is not a bonfire that blazes up hot and dies early, but a fire that burns warm and steadily, feeding itself as it burns. This is the log cabin type of fire:



The size will depend on the temperature of the evening, but a huge blaze is never the aim. On the top platform of small sticks, a small fire is laid of dry shavings built up to heavier materials. It is this small fire that is lit. It must burn rapidly and produce enough embers to filter down and ignite the larger material below.

The neatness of the circle adds greatly to the whole effect. After the fire is built, all chips and debris should be removed. Just a few white chips on the ground will show up in the fire light and give a messy effect. Do NOT pile debris in the fire! A well-laid fire may be ruined by adding bark, leaves and chips, thereby cutting off the draft.

Important:

The Keepers of the Fire, or Campfire Committee, have discharged only half of their duties by building the fire. They are also the fire dousers. Their leader must remain after the program to see that each ember is either ground out or drowned out.



Lost something, Nellie (Siegel)?

BOO-HOO

Leather rain.

Leather pour.

Nellie can't find

Her purse no more!

(Could it be in the leather-craft room?)

CAMPFIRE CEREMONY--

1. What is purpose--
 - a. Time of meditation
 - b. To quiet your mind--prepares one for a new day
 - c. Should give inspiration
 - d. Little more serious thinking about what has taken place
 - e. Ceremonies perhaps go back to pagan days.
 - f. Not necessary always to have campfire
2. Should you maintain a spiritual emphasis--
 - a. Maybe you can't have it so serious for children
 - b. Omit announcements from ceremony
 - c. It should seem spontaneous, but does need to be planned.
3. Saturday's ceremonial--evaluation--
 - a. Maybe we had too elaborate preparation
(things that were planned for and not used are perhaps missed only by the committee.)
 - b. Have more definite arrangements.
 - c. Fire had not been laid ahead of time
 - d. Nice to have it inside so one could get the idea it can be held inside
 - e. Maybe front over-head lights could have been turned out sooner.
4. What equipment should be used--
 - a. Should be simple
 - b. Should be easily secured
 - c. Should be meaningful
5. Further comment--
 - a. Wordy details should be avoided, with as much of the program as possible being presented graphically or in silhouette form. Quiet music may be used to help establish a meditative mood.

MORE BEATITUDES--

"Blessed are those who come, for they shall receive inspiration.
Blessed are those who come on time, for their souls shall be lifted by the devotional.
Blessed are those who sit in front, for they shall hear ALL that is said.
Blessed are those who speak clearly and slowly, for their message shall reach all hearers.
Blessed are those who show themselves friendly, for they shall have many friends.
Blessed are those who sing, for they are praising God.
Blessed are those who look for help, for they shall find it.
Blessed are those who bring a friend, for they are doing that friend a service.
Blessed are those who tell others of help received, for they shall be witnessing
Blessed are those who stay to the end, for they shall reap all the benefits."

SUNDAY SERVICES WORK SHEET

Place---lake shore---dock and steps of bath house. 10 A.M.

General Chairman---

Theme: Peace Through Participation

Work Committees---

Atmosphere: the lake was used as a background, audience facing east; the dock was used to seat the choir and pulpit which was decorated with wild flowers. (The Jr. leaders volunteered for this job).

Program:

1. Music: The members of the games and song group who volunteered were the choir members. The instructor used one song to practice. Large tea towels pinned to the fronts of the shoulders were used for choir robes.
2. Speaker: The group suggested that we ask an instructor, who was accustomed to presenting a spiritual message. He chose his own scripture and talk. He used a very interesting poem that he carries with him daily to convey a deep and moving thought.
3. Prayer. We asked all who spoke a foreign language to say the Lord's Prayer, then everyone repeated it in English. This was followed by the benediction, which was given by a 4-H leader.
4. Printing programs: A committee typed and dittoed the program so that everyone attending could follow. They acted as ushers and handed out programs at the service.

Evaluation of Service by Committee

1. Participation by the young folks aided much to the program. They did an excellent job of introductions.
2. The printed program was a fine aid.
3. The simplicity of arrangement added to the thought of the message---peace.
4. Instrumental music could have been provided. However, no one was familiar with the religious songs.
5. The effect of the choir behind the speaker was lovely.
6. Excellent scriptures for 4-H groups are Luke 2, 42 and John 14, (with a theme "peace"). The Psalm used was particularly effective. It is wise to allow the speaker to chose his own scripture.
7. The variety of prayers was lovely. It was especially effective when the service closed with everyone repeating the prayer.
8. Benediction was given by a Montana leader, and was full of thought.
9. There were 8 committees.
10. As a general chairman, I learned the following---give yourself to your job willingly, and then leave it alone. Others will add to or take away, and it soon becomes everyone's program. (It's HARD to leave it alone).

PEACE

Hymn - "This is My Father's World"

Prayer

Thank you Precious Jesus
For loving all mankind.
Thank Thee for the promise
That in Thy book we find
That we may be Thy children
If we do Thy will.
With Thy love, dear Jesus
All our lives now fill.
May we love each other
Make us kind and true,
Walking close beside Thee
In all we say and do.

AMEN

Choir - At Worship

Scripture

Hymn -- "Song of Peace"

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

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

Religious Message (Jim Glover)

Hymn -- "How Gentle God's Command"

(tune: Blessed Be the Tie That Binds)

How gentle God's commands, How kind his precepts are,
Come, cast your burdens on the Lord and trust his constant care.
Beneath his watchful eye, His saints securely dwell;
That hand which bears creation up, Shall guard his children well.

Interpretation of The Lord's Prayer

| | |
|------------------|------------------|
| Sweden | China |
| Maylay Peninsula | All Chatcolabers |
| Indian, American | |



"PARTICIPATION IN THE NATION"

Monday Night Ceremonial

Ceremony began with camp fire lighting by representatives from the North (Jens Andersen), the East (Vilma Golde), the South (Lorene Walker) and the West (Lane Briggs). Pat Smith twirled the Fire Baton during the singing of "Each Campfire Lights Anew." Following the flag salute and singing of the Star Spangled Banner, Frank Guardipee talked on the ceremonial theme. The service was closed by prayer, and interpretation by Marie Black, which follows:

"Lord, as I start another day
Help me to put my faults away.
Let me be big in little things;
Grant me the joy that service brings;
Keep me from selfishness and spite;
Let me be wise and do what's right.

"Let me be a little kinder;
Let me be a little blinder
To the faults of those about me;
Let me think of others more;
Let me be, when I am weary,
Just a little bit more cheery;
Let me serve a little better
The One who said 'I am the Door.'"

Saturday Night Ceremonial

As there were several guests from other countries present, the theme chosen was "International Peace." While those present were eating refreshments, the song "Place in the Sun" was played and as they took chairs in a half-circle, the music was subdued and the lights lowered. The foreign visitors sat facing the audience and after an introduction by Zelma Golde, all sang "America the Beautiful."

First came a reading pertaining to CHATCOLAB and peace in the world and then Francis Guardipee, as the native American, welcomed the guests from other lands: Florence Yeo of Singapore; Jack Hsieh of China; Mary Jane Paterson, Canada; Margaret Bodily, England; Marie Neilson, Sweden. Zelma Greene and Mary Anne Henry, as Indians, helped Francis in the ceremony. Following a few words of thanks and expressions on world peace from the honored guests, the song "Peace of the River" was sung. Then Zelma Golde introduced Father Brown, a Catholic Priest and a member of the Blackfeet tribe, who gave a short address on World Peace. After this, a singing group sang "God of All Nations," to a theme from "Finlandia." After all had sung a few appropriate songs, the ceremony was ended with everyone's leaving to the strains of "Sing Your Way Home."



TUESDAY NIGHT CEREMONIES

As the group of Chatcolabers progressed to the site of the campfire for the ceremony, they were singing, "Home Sweet Home". When they reached the site of the cold fire, John Moss took the part of the Spirit of Chatcolab and called on the Great Spirit to light the fire. It burst, almost spontaneously, into flame.

The fire was well under way when Ken Britt led us in the song, "Each Campfire Lights Anew". When the song had been sung, George Funke read the poem, "A Vision of Peace". Then the group sang a few songs.

The lighting of the candles was the main event of the night. Before this ceremony several expressed their feelings on the following activities--camp, dancing, games, discussions, demonstrations, and singing. Then each candle or taper was lighted while everyone sang, "Follow the Gleam".

A solo, "Candle Song" was sung. After this taps was sung and a bugle echoed in the background. The procession of lighted candles moved to the wishing well where the candles were extinguished.

WESTERN

PHILOSOPHY



RATING SCALE ON GROUP DISCUSSION TECHNIQUE
LEADERS' SELF-IMPROVEMENT

Bottrell

Do I talk too much? or Do I listen more than I talk?
1.....2.....3.....4.....5.....

Do I set myself up as an authority and answer all questions? or Do I recognize that I am not an authority and turn questions back to the group for discussion?
1.....2.....3.....4.....5.....

Do I take pride in saying just what I think regardless of other people's feelings? or Do I respect the people with whom I work and believe in them and enjoy working with them?
1.....2.....3.....4.....5.....

Do I look down on the group members a little, feeling they are not quite as intelligent or experienced as I? or Do I respect the people with whom I work and believe in them and enjoy working with them?
1.....2.....3.....4.....5.....

Do I trust to luck that I'll "get by" without preparing for each meeting in advance? or Do I give careful thought to preparation for each meeting?
1.....2.....3.....4.....5.....

Do I feel that my way is the only way to think on any given subject? or Do I recognize that others have a right to their own opinions and thoughts?
1.....2.....3.....4.....5.....

Do I allow the discussion by the group to become personal and heated? or Do I urge the group to keep the discussion impersonal and in good taste?
1.....2.....3.....4.....5.....

Do I get emotional over the discussion of certain subjects? or Do I control my emotions regardless of the subject, striving to consider any subject calmly?
1.....2.....3.....4.....5.....

Am I careless about my appearance? or Am I always clean and neat in appearance?
1.....2.....3.....4.....5.....

Do I always arrive a little late? or Am I always on time?
1.....2.....3.....4.....5.....

RATING SCALE ON GROUP DISCUSSION TECHNIQUE
MEMBERS' SELF-IMPROVEMENT

Am I always late? or Am I always on time?

1.....2.....3.....4.....5.....

Do I talk too long at a time? or Do I talk only a few minutes at a time

1.....2.....3.....4.....5.....

Do I tend to monopolize the discussion? or Do I say only things that matter?

1.....2.....3.....4.....5.....

Do I come to be entertained? or Do I come to try to improve myself and my relations with people?

1.....2.....3.....4.....5.....

Am I narrow and intolerant? or Do I try to see other points of view?

1.....2.....3.....4.....5.....

Do I criticize people by name? or Do I put personal problems into impersonal situations for discussion?

1.....2.....3.....4.....5.....

Do I fail to enter into discussions because I am shy, retiring or embarrassed? or Do I take part in the discussions because I feel that it is my responsibility as a group member and because I want to develop as a person?

1.....2.....3.....4.....5.....

Do I feel that people who disagree with my views dislike me? or Do I realize that people may disagree in their thinking and still feel friendly?

1.....2.....3.....4.....5.....

Do I laugh at the mistakes or opinions of others? or Do I respect the feelings of others and recognize the right of each individual to his own opinion?

1.....2.....3.....4.....5.....

Do I feel critical when the discussion wanders from the subject? or Do I help the leader bring it back?

1.....2.....3.....4.....5.....

Do I attend meetings occasionally? or Do I attend regularly?

1.....2.....3.....4.....5.....

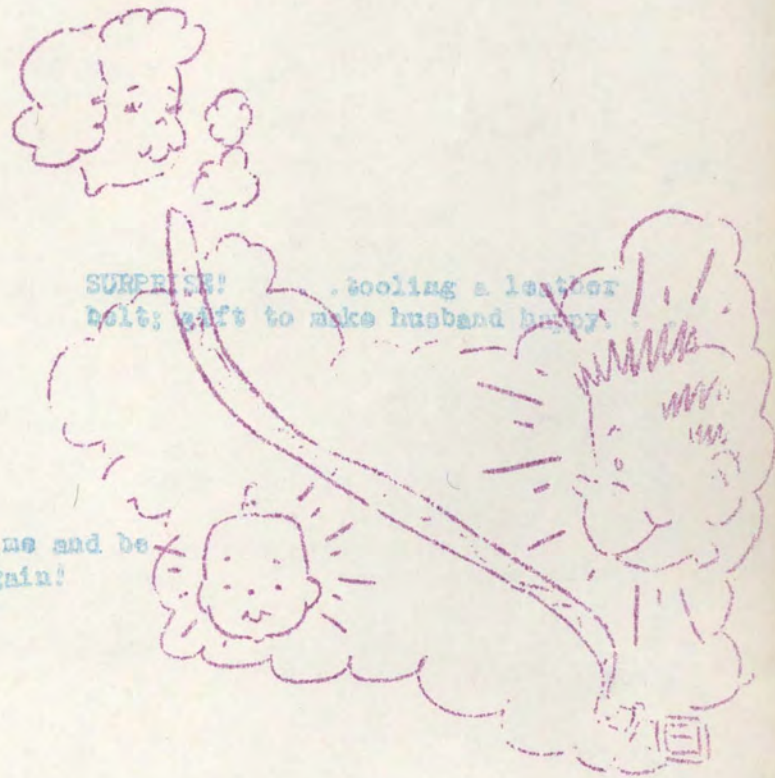
Do I shift the burden of work and responsibility to someone else? or Do I willingly assume my share of the work and responsibility?

1.....2.....3.....4.....5.....

HOW MY FAMILY AT HOME
WILL SHAPE C H A T C O L A



... Family-group camping
will further comradeship in the home. ...



SURPRISE! ...ooling a leather
belt; gift to make husband happy.

... Family will have missed me and be
extra glad to have me home again!



Breakfast bell-ringer, Pate-E-Son
slept in one morning. Result: He
was presented a special prize of
quick-rising (special active) yeast.

Presentation was made at breakfast by
his mother, Smorga.

PEACE THROUGH PARTICIPATION

--Thursday Discussion

Introduction to discussion: Theme for the week --"Peace Through Participation," with the theme for Thursday being "Peace of Mind."

"Now you have been in CHATCOLAB for one night, three meals, and lots of fun and new ideas. The committee who have been working to get this recreation laboratory started are interested in having ideas from each of you as to the plans you have liked and ways in which we can make a more satisfying first day for everyone.

"Since we have family groups, each family will meet together, and discuss one of the following:

1. arrival and registration
2. housing and physical arrangements
3. party
4. ceremonies
5. activity at table
6. workshop previews
7. family groups

"In your groups, give everyone a chance to express his opinion; and remember, for a good discussion you need to listen as well as talk."

Following the family discussions, each family had a member report to the main group. (The written suggestions were later presented to the planning committee.) Comments showed that campers were enjoying CHATCOLAB and several suggestions were made that might help to make a more smooth-running camp.

* * * * *

---Friday Discussion

"Yesterday, we talked about our own personal feelings about camp. Today, we are going to talk about ways in which we can take some of what we get here back to our own families."

The group was divided into three small groups. One group, with Dorothy Kennemer as leader, prepared a sociodrama for presentation to the group. Their presentation was a family at table showing all their own personal interests. The second scene followed presumed attendance of two members at CHATCOLAB.

Another group, with Velma Goulde in charge, made sketches of their ideas on large sheets of wrapping paper.

A third group met with Bill Bunning and prepared to present their ideas as a forum presentation. "Experts" reported on how they were going to use camp ideas in (1) Family cooperation in jobs, (2) Family singing, (3) Family crafts and (4) Family courtesy. Be as polite to your own family as you have been to your camp family.

* * * * *

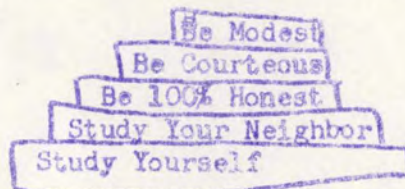
Give the other fellow a chance to talk. He will appreciate the courtesy and you may learn something.

"So far, we've invested some time in these sessions in thinking about ourselves, and our families. Today, we are going to follow the suggestions of our party planners--who are planning international night--and talk about our neighbors.

"A baby born into the world in the U. S. is much like any other baby born into the world. Its wants, needs and abilities are about the same no matter into which country the baby is born. As the child grows, he is influenced by his family. How he feels and reacts to many things is conditioned by the type of family and environment into which he is born. As he grows, he is further influenced by the immediate community, then a wider community, and some persons have opportunities to visit other countries, and have an even broader contact with persons in different parts of the world.

"As persons grow, in different parts of the world, there are some things they will have in common. We have many things in common in our backgrounds with those in Canada, but not so many with the people in India. As we get together with people from other countries, it is the differences which we should try to understand. If we can understand why a person is as he is, whether it is in table manners, customs or religious beliefs, we can learn to understand and appreciate our differences

"Remember to:



The group then divided into small breezy groups of six each and discussed ways in which we might better study ourselves and our neighbors. Reports included such suggestions as: Study yourself--

1. Meditation
2. Analyze
3. Write it down
4. How is your evaluation
5. Research (radio, film, reading)
6. Know basic needs
7. Observation

Study Your Neighbor--

1. Have viewpoint of getting along
2. Treasure differences
3. Respect
4. Be a listener

"PEACE THROUGH PARTICIPATION"

---Monday Discussion

Members were seated in a circle. We discussed ways to help accomplish some of our objectives in coming to camp.

1. Get better acquainted by wearing name tags with real names for rest of camp.
2. Be specific on duties of host or hostess at meal times.
3. A singing session for all in addition to those at table.
4. Be on time to meals.
5. Consider sessions in camp administration for next year.
6. Change for others to help on party and ceremony planning.
7. Slow down on eating at mealtime.
8. Post information about chores, etc., in office.

Everyone was asked to write one thing they wanted continued at this laboratory, one suggestion for improvement, and any other comment they wished to make.

* * * * *

Words to live by: Gentleness, Frugality, Humility.

If you have gentleness, you can be bold;
 If you have frugality, you can be liberal;
 If you have humility (avoid putting yourself before others), you can be a leader among men.

STORY-TELLING--

Monday

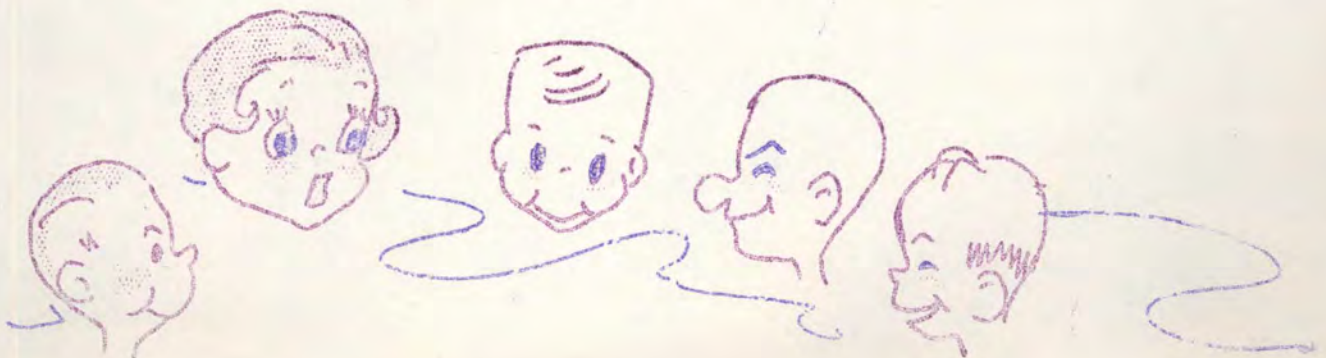
We started out by explaining the fundamentals of acting out stories and how to create characters in a story.

We read the story of "Why Rivers Flow One Way." Then, different people acted the different parts in the story such as Earle, Raven and Mink with a narrator reading the transaction throughout the story.

We later went into telling spontaneous stories such as would be told around firesides.

Emphasis was placed on interpretation and the enthusiasm the teller used in portraying parts in the story.

Be what your friends think you are; Avoid what your enemies say you are; Go right ahead and be happy!



XXX MUSIC XXX



SOME THOUGHTS ON SONG LEADING

by Sally Schroeder

Enjoy yourself. A smile is contagious, and covers a lot of uneasiness. If you like to sing, people will like to sing with you.

Sing songs you know, and know well. It is easier to lead a song you're sure of both words and tune for.

Tell something interesting about the songs you teach, if you can. Why do you like them? Where you learned them. Where they came from.

Be honest with songs. If you're not sure of their origin, don't make up stories about them. It's better to tell nothing than something untrue. There is a great chance for error in passing songs along even when we're completely honest, so do your best to preserve our songs intact, and pass them on undistorted. This is especially true of folk songs and our great heritage in the Negro spirituals.

Sing peppy songs fast; more serious songs more slowly, but never drag a song out. I like to sing all the verses of songs in order not to lose the thought of the song. The verses were written to sing!

Songs should be chosen which help accomplish the purpose in mind, but use a variety. Don't over-emphasize one particular type, such as action songs or sentimental songs. There are lots of good songs to teach, and some of these are fun songs, but don't at your camps let fun songs be the only type of songs you use!

And whenever you can, be a song starter, not a song leader.

Some good song books are these:

- Happy Days----Cooperative Recreation Service
Delaware, Ohio 25¢
- Look Away " " "
- Wisconsin Sings--Wisconsin Recreation Leaders Association
College of Agric., Agric. Hall
Madison, Wisconsin 25¢
- Joyful Singing---Cooperative Recreation Service
- National 4-H Song Book--National Committee on Boys and Girls Clubwork
59 E. Van Buren, Chicago
- Singing America--by Zanzig
Published by C.C. Birchard & Co.
Boston 40¢



ABOUT NEGRO SPIRITUALS AND OTHER NEGRO SONGS--

All too often, and usually quite un-knowingly, we ridicule the Negro in our singing of Negro songs.

"For interpretation of any music, a knowledge of the intent of the creator is essential." And so, in singing the songs of the Negroes, we should know something of those who brought them to being.

When they were first brought to this country as slaves, Negroes had only singing to express their emotion. They could not read or write or paint. Singing was their response to suppression. It kept their religion alive and that offered the only hope. Their songs were a product of their African background and American slavery.

Spirituals are not fun songs; they are religious, and as such deserve to be sung respectfully and as nearly authentically as we can sing them. They have a continuous rhythm, because they were sung not only in church but as the people were at work. Some of the Negro songs were just work songs. It is said that a "leader" of work songs had to know the job as thoroughly as the song and was appreciated by both worker and boss.

"John Henry," their legendary hero of work, was a steel driver in cutting a tunnel in Virginia. When machines were introduced to do the work, he challenged the machine, drove his spikes 18 inches deeper than the machine, but fell dead.

Old Ark's a-Movering-- (Negro Spiritual)

in Lock Away

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

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

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

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

Th'ain't but the one thing grieves my mind;
Sister's gone to Heav'n and left a me behind.

(Sing before 1st and after 4th stanzas:) Th'old ark she reeled,
The old ark she rocked,
The old ark she landed on the
mountain top.
O the, etc.

Rock-a My Soul--

Göñna rocka my soul in the bosom of Abraham
" " " " " " " "
" " " " " " " "
O, rocka my soul.

So high you can't get over it
So low you can't get under it
So wide you can't get around it
Must come in at the door.



THE POOR OLD SLAVE

The poor old slave has gone to rest
We know that he is free
His bones they lie, disturb them not
Way know'n in Tennessee

2nd verse. The poor-poor old slave-slave has gone-gone etc.

3rd verse. The piccety-poor old sliccety-slave has giccety-gone
to riccety-rest etc.

SLAP BANG

Slap! Bang! Here we go again! Here we go again! Here we go again!
Slap! Bang! Here we go again! Jolly friends are we.
We laugh! We sing! We laugh! Ha! Ha! We sing! Tra la
Slap! Bang! Here we go again! Jolly friends are we.

THE GRAND OLD DUKE OF YORK

The grand old Duke of York
He had ten thousand men
He marched them up the hill
He marched them down again
And when you're up you're up
And when you're down you're down
And when you're only half way up
You're neither up nor down.

To the tune of:
"The Farmer in the Dell"

THE WANDERER

Valderie, Valdera, Valderie, Valdera-a-a-a!
Come join the happy song.

I am the happy wanderer, along the mountain track!
And as I go I sing a song, my knapsack on my back!

Chorus - Valderie, Valdera, Valderie, Valdera-a-a-a!
My knapsack on my back!

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

Chorus - Valderie, Valdera, Valderie, Valdera-a-a-a!
From every greenwood tree.

Oh! May I go awandering until the day I die.
Oh! May I always laugh and sing beneath God's clear blue sky.

Chorus - Valderie, Valdera, Valderie, Valdera-a-a-a!
Beneath God's clear blue sky.

THE SONGS WE SANG!

Sugar Bush--

Sugar Bush, I love you so (clap-clap, clap-clap, clap, clap)
I will never let you go. " " " "
Don't you let your Mamma know " " " "
Sugar Bush, I love you so! " " " "

Sugar Bush, Come dance with me " " " "
Let the other fellows be " " " "
Dance the Vostrop merrily " " " "
Sugar Bush, Come dance with me! " " " "

Chocolate, (pronounce Shoc-o-lat) you are so sweet (repeat claps)
You, yes you, I'd like to eat " "
If I could, O! what a treat! " "
Chocolate, you are so sweet. " "

Happy Days--

in Happy Days

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

Morning Comes Early--

in Happy Days &
Joyful Singing

Morning comes early and bright with dew.
Under your window I sing to you
Up, then, my comrade, up, then, my comrade,
Let us be greeting the morn so blue.

Why do you linger so long in bed?
Open your window and show your head
Up, then, with singing, up, then with singing,
Over the meadows the sun comes red.

Each Campfire Lights Anew--

in Happy Days

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

Praise for Bread--

in Happy Days

Morning, (Noontide, Evening) has come, the board is spread
Thanks be to God, Who gives us bread
Praise God for bread!

Grace song--Tune, Doxology--

in Nat'l 4H Club Song Book

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

Round of Thanks--

in Happy Days

For health and strength and daily food
We praise Thy name, Oh, Lord.

n Ja Ma Han Leva. (Swedish Toast Song)



Ja må han leva Ja må han leva, Ja må han leva uti hundrate år



Ja vist ska han leva ja vist ska han leva ja vist ska han leva uta hundrade år

Julsang (Swedish Christmas Song)



Nu ar det Jul igen och Julen vara skall till Påska Och



det ar inte sant och det ar inte sant for dar emellan kommer fasta



SONG SHEET

O GIVE THANKS

O give thanks, O give thanks,
O give thanks unto the Lord,
For He is gracious and His
mercy endureth, endureth
forever.

EACH CAMPFIRE LIGHTS ANEW

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

CHAIRS TO MEND (round)

Chairs to mend, old chairs to mend
Mackerel, fresh mackerel, Any
old rags, Any old rags?

OVER THE MEADOWS

Over the meadows green and wide,
Blooming in the sunlight
Blooming in the sunlight
Over the meadows green and wide
Off we go a-roaming side by side. (Hey!)

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

Sweet is the air with new-mown hay
Cooling in the twilight
Cooling in the twilight
Sweet is the air with new-mown hay,
As we homeward go at close of day. (Hey!)

SHUCKIN' OF THE CORN

I have a ship on the ocean,
All lined with silver and gold
Before I'd see my true love suffer
That ship should be anchored and sold.

I'm a goin' to the shuckin' of the corn
I'm a goin' to the shuckin' of the corn
A shuckin' of the corn and a glowin'
of the horn,
I'm a goin' to the chuckin' of the corn.

The wind blows cold in Cairo,
The sun refuses to shine
Before I'd see my true love suffer,
I'd work all summer time.

SWEET POTATOES

Soon ez we all cook swee'pe-ta-tehs,
sweet petatehs, swee'petatehs,
Soon ez we all cook swee' petatehs,
Eat em right straight up!

Soon ez suppeh' et, Manny hollehs,
Git along to baid!

Soon's we tech our hails to de peello,
Go to sleep right smart!

Soon's de rooster crow in de mo'hnin'
Gotta wash our face!

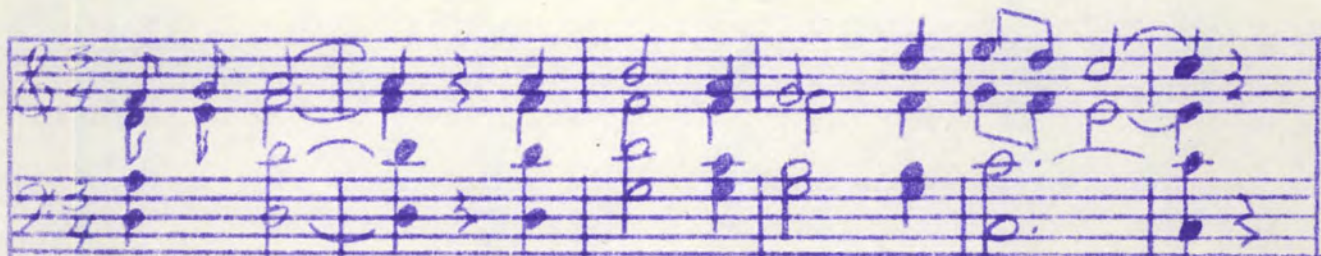
EACH CAMP-FIRE LIGHTS ANEW



Each camp-fire lights a - new ————— The flame of



friend-ship true, ————— The joy we've had in



know-ing you ————— Will last our whole life through. —

GRACES

Tune: "Jesus, Love of My Soul"

Thou of life the Fountain Head,
By Thy hand must we be fed;
As we bow in gratitude,
Lord, we thank Thee for this food.

* * * * *

Tune: Same as above.

Thou art great and Thou art good,
And we thank Thee for this food;
By Thy hand must we be fed;
Give us, Lord, our daily bread.

Chorus

There's no hidin' place down there. Halleluia!Halleluia!
No hidin' place down there.
O' I went for a rock for to hide my face
The rock cried out—No hidin' place!
There's no hidin' place down there!

2nd Verse

OH! I hung my jawbone on a fence
And I ain't seen my jawbone since

CLOSING

As we look into the campfire, we can see the unity of working together. For as in a fire when we stay together and work together as friends, 4-H workers, extension workers, ministers, etc., we can accomplish much good. But as in the fire, when we go apart, then we lose our strength.

Ceremony closed with group singing of Mallott's "Lord's Prayer".

GAMES



WEATHER, OR NOT

Snoopy: (in a fast, breezy manner) Good ^{evening} morning, you, and you, and YOU. This is Snoopy Pinchall, the nonchalant, non-partisan news-shark, who casts the news your way every fifty-seven minutes from morn to midnight. Keep tuned to PLOP and hear about it before it happens.

Wilton: (with a slow, dry, uninteresting twang) Every night at this time, be sure to tune in on PUNK while your weather-beaten reporter, Wilton Weatherwax, prognosticates the impending state of the heavens and the earth.

Snoopy: One of the most brilliant social events of the season took place today at high noon, when Miss Amazonia Queep became the bride of J. Humble Quirk. Immediately after the elaborate wedding reception, the happy couple left---

Wilton:---in a fog, which is liable to last until tomorrow, when normal conditions will prevail once again.

Snoopy: Mr. and Mrs. Quirk will spend part of their honeymoon in the Canadian Rockies. The bride's mother announced that the newlyweds---

Wilton: Will be mist in the valley, but clear weather will prevail in the mountains where everyone will be able to see what is going on.

Snoopy: A number of Miss Queeps friends last week surprised her with---

Wilton: ---a heavy shower, which was sorely needed by the farmers, and which raised the water level in the reservoir considerably.

Snoopy: Before the ceremony took place, Mr. Quirk had a---

Wilton: ---rapid rise in temperature, which is not expected at this time.

Snoopy: The debate last evening between the Streamlined Spielers of the East High School and the Torrid Tonsils of the West High School brought out a huge gathering. The Municipal Auditorium, in which the debate was held, was filled to the roof with---

Wilton: An intense heat wave which will continue for 24 hours.

Snoopy: Tomorrow is the day set for the colored people's Sunday School picnic, to be held at Lakeside Park, and it looks now as if tomorrow, all day long---

Wilton: ---the atmosphere will be dark and cloudy, but it is expected to clear up towards evening.

Snoopy: The annual director's meeting of the Day nursery was held this afternoon, in which various matters of interest and importance were discussed. One of the main topics was ways and means to overcome---

Wilton: ---the unusual spell of dryness being experienced there at the present time, which may make it necessary to install additional sprinkling systems before long.

Snoopy: A general alarm fire at Hunt's Lumber Yard this morning caused a loss estimated at fifty thousand dollars, and resulted in-----

Wilton: ---The prostration of hundreds in India due to the heat. No matter how good the soles of your shoes, it's not surprising if you get your feet wet these days, on account of the unusually heavy rain which soaks through the finest cowhide-----

Snoopy: ---but the Big Dipper Dairy Company denies that there is any water in its milk, as has been alleged by some who have registered complaints at City Hall. There will be much merriment tomorrow morning at the Grand Hotel when the convention of the Bagpipe Players opens, and it's expected that-----

Wilton: There will be a steadily rising wind which will reach gale proportions before night.

Snoopy: A party of scientists who recently returned from Africa reports that there possibly still exists one or two prehistoric monsters, as they saw one through a telescope in-----

Wilton: -----the full moon which rose night before last.

Snoopy: And now, a word about our sponsor's product. Ladies, to be your loveliest at all times, use Lover's Lipstick and Rose Petal Rouge. When you have finished your make-up with these products, you will look like--

Wilton: ---a vivid sunset over the ocean.

Snoopy: You may be sure that by using Lover's Lipstick and Rose Petal Rouge, you will be the envy of all the other ladies, and when you walk into a drawing room, they will look at you in such a way that---

Wilton: ---the atmosphere will be very chilly. And the way the barometer is acting at present, we may expect violent thunderstorms. The center of this disturbance will be in---

Snoopy:---Skinski's Bargain Basement, where they will be on sale for 19½ cents each. Be sure and get there early and you'll be in for---

Wilton:---a good soaking. The next radical change in the weather is not expected to take place until-----

Snoopy:-----the presidential election. This is Snoopy Pinchall---

Wilton:---And Wilton Weatherwax-----

Snoopy: Bidding you-----

Wilton: Good night.

*Stay tuned to this station for the
Cornet Bay Junction Jamboree*

PRINCIPLES OF GAME LEADERSHIP--

Sally Schroeder

1. Be enthusiastic -- Sincere enjoyment in what you're doing is catching.
2. Getting acquainted is important. Plan. Know your group--its size, ages, sexes, likes and dislikes. Also, be familiar with the space and equipment you will have at your disposal.
3. Know your games. Think each one through, step by step, before taking it to the group.
4. Get attention of the entire group before giving directions. Ask yourself "Where will I stand? Where will the group be? What will I say first?"
5. Speak slowly and softly-- don't yell. Use a whistle sparingly.
6. Don't talk too much. Give brief rules or instructions. Also, tell the name of the game and something about it if you can.
7. Demonstrate. People learn by seeing. Also, walk them through more difficult parts. We learn by doing.
8. Get players into position. It's best to finish one game with players in position for the next.
9. Play the game for fun. Laugh at mistakes;--but be sure the group understands how to play it.
10. Vary the program.--active games alternating with quiet. Be prepared to change. Stop before interest lags.
11. Ask yourself this question: Who has most fun at a party? Those who plan it--So remember to use others to help you. A committee of floor managers or assistants will help keep everyone busy during the program.

Participation is important.

12. The best help for remembering games to use on the "spur of the moment" is a card file in which you have listed by groups (circle games, quiet games, get-acquainted) the games you know. Keep your little card file with you--and to it and you'll find you always have games at the tip of your tongue, when you need them!



Fun Relay

This game may be used as an "ice breaker" or as a line relay. Materials needed are: an orange or lemon, a button or half dollar, a book or heavy pie tin.

Tell the contestant to walk across the room or to a given mark carrying the orange between his legs just above the knees, the pie tin on the head, and the half dollar in the eye. The group will have a good many laughs.

Bumpity-bump-bump-bump

Everybody gets in a circle. Now give each person about five minutes to learn the names of those who are beside him on both sides. Then the one chosen to be "it" points to someone and says left or right bumpity-bump-bump-bump. If the person can't repeat the name by the end of the bumps, then he is automatically "it". If he can repeat the name, "it" goes on to someone else in the circle. Sometimes it is necessary to mix the circle up again so that new names will have to be learned.

SONGS

Smile

You can smile when you can't say a word
You can smile when you cannot be heard
You can smile when its cloudy or grey
You can smile anytime any day

Round

Sweetly sings the donkey on
his way to hay
Someone must go with him or
he'll lose his way
'E-O', 'E-O', 'E-A'
'E-O', 'E-O', 'E-A'

Action Song

One finger one thumb one hand keep moving
" " " " " " " "
" " " " " " " "
And we'll all be happy again
Two fingers two thumbs two hands keep moving
Repeat--
Two fingers two thumbs two hands one foot keep moving
Repeat--
Two fingers two thumbs two hands two feet stand up
sit down keep moving

Note--Sway with the rhythm of the music--extend finger, then thumb, then move hand from left to right as song is sung. Add a motion on each verse.

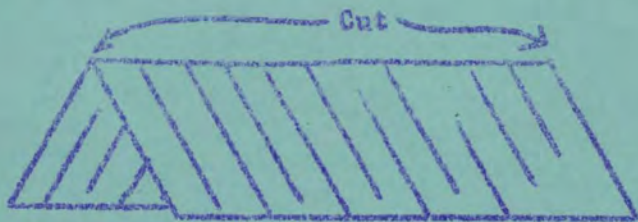


BALLOON BURST RELAY-- Divide groups into relay teams having 5 or more members each. Give each team member a balloon. At a given signal, the first person on each team blows up his balloon, runs to a chair at the goal line and bursts the balloon by sitting upon it. As soon as he gets back to his team, the next member blows up his balloon, etc. The team which finishes first wins.

POTATO IN A SLING RELAY-- Divide group into relay teams having 6 or more members. Divide each team into two groups who line up one behind the other; the two groups facing each other. Equipment necessary for the game: one potato for each complete team and a strip of material about 8"-12" long (a grosgrain ribbon is fine.) Using one hand, the first person in line on one half of the team puts the potato into a sling, holding only the two ends of the material, carries the potato to the first person in line on the other half of the team. He drops the potato on the floor and hands the sling to that person, who repeats the process, taking the potato across to the second person in line, etc. The team finishing first wins.

APPLE PEELING RELAY-- (This game is also a good stunt) --Teams are made up of 4 members. The captain on the team is given an apple and a paring knife. At the signal, he peels the apple and hands apple and knife to the next team member who quarters the apple. The next person cores the apple, and the last one eats it and whistles Yankee Doodle. The first team finished wins.

PVE YOURSELF THROUGH A CARD-- Give an early arrival to a party a small 3x5 card and a scissors and challenge him to cut the card in such a way that he can put himself completely through it. The card must be folded lengthwise, and cut in parallel lines, first from one edge, then from the other. When it is finished, cut through the folded edge except the first loop on either end. You will then have an "elastic" band that would stretch over a very large person.



INITIAL INTRODUCTIONS-- Players sit in pairs facing counterclockwise in a circle. Each player has a card on which he puts his first and last initials, then a personal description such as "color of eyes," "color of shirt or dress," "color of shoes," etc. They then exchange cards so that the inside players have the outside people's cards and vice versa. First--all the outside players pass their cards around until the music stops. Then, they must go in search of the person described on the card they receive. When each finds his new partner, he finds out the complete name, and introduces him, using the initials to describe him. For instance, "This is Darold Bishop - he is deceivingly bashful." After all inside players have been introduced in this way, they go in search of a new partner and do the same thing.

CHEWING GUM GAME

On entering, each guest was given a piece of bubble gum and told not to throw it away until told. After a roisy game, they were asked to sit down and shape the gum into a rabbit, in keeping with the Easter theme. The finished models were judged and prizes awarded.

SCRAMBLE

Leila Steckelberg

Scramble is an excellent game for a large crowd. Divide into four groups and send one to each of the four corners of the room to choose a captain. A score keeper is stationed in the center of the room, equal distance from each group. The leader will then call out a list of items, one at a time, and the captain will collect each item as they are named and run to the score-keeper with them. The first to arrive gets 4 points; 2nd to arrive, 3 points; 3rd to arrive, 2 points; and 4th to arrive, 1 point. A simple list might include:

8 bobby pins
pocket knife
watch
2 red shoes for the left foot
3 blond hairs
wad of gum
hair ribbon
6 pencils
nail file
1 yellow sock
book of matches
1 nail
necktie

Mirror
ring
safety pin
man's clean handkerchief
fountain pen
lipstick
button
3 different earrings
3 combs
neckerchief
flower
4 shoe laces
5 belts
66¢ in 5 coins

Screw driver

2 keys
Box of aspirin

letter

To end the game, give each captain a balloon to blow up until it breaks. The first one receives 50 points; 2nd, 25 points; 3rd, 15 points; and the last gets nothing. Add up the score.

RELAYS AND ACTIVE CIRCLE GAMES

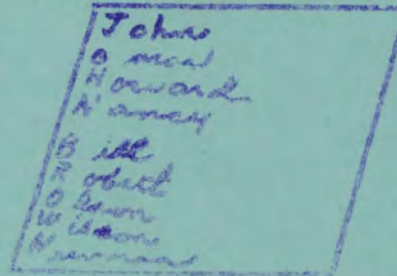
HUMAN TIT-TAT-TOE

Count off--having around ten members to a side. Line up nine chairs, three in a row. Number one from a team takes a seat, then a member of the opposite team takes a seat. Object is to get three members of one team in a line on the seats, while blocking the opposing team's efforts to seat three in a row.

A variation is for someone to call a number, say it is number five. Both people with that number take a seat. The first one called must take a seat on the far side from their line. Again the object is for one team to get three players in a row.

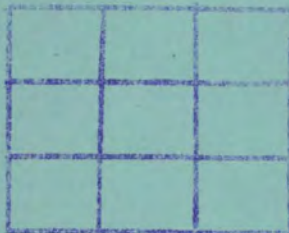


NAME ACROSTICS— All players are given small cards and pencils and are told to write their own first and last names, letter by letter in a vertical line down the left side of the cards. The idea is to mingle in the crowd and get the signature of any person whose first or last name begins with any of the letters in one's own



HOW DO YOU LIKE YOUR NEIGHBORS?— Players sit in a circle. One player in the center points to someone and says: "How do you like your neighbors?" "Oh, not so well," comes the response. "Who would you like better?" The player must name two other persons in the room. These two must change places immediately with the undesired neighbors; the center player, in the meantime, endeavoring to get a seat. The player left out is "it" and the game proceeds. If the player to whom the question is put answers "Fine" or with some other such reply to indicate he is satisfied, there must be a general scramble in which all players change seats. In this mix-up the player who is "it" will likely get a seat.

NUMBERS PUZZLE— Give the early-comers at your next party this mathematics test:



In the spaces of this diagram arrange the numbers from 1 to 9 so that any way they are added they total 15 -- up and down, across and diagonally. If no one can work the "problem" here is the solution:

Place the number 5 in the middle square. The even numbers, 2, 4, 6 and 8 go into the 4 corner squares. 1, 3, 7 and 9 are filled in the remaining squares.

BUMPETY-BUMP-BUMP— This makes a good get-acquainted game. It also serves to keep the players alert. One player in the center points to someone in the circle and says: "Right! Bumpety-bump-bump!" The person to whom he points must shout the name of the person to his right before the center player finishes speaking, or take his place. In a large group there may be several center players.

CHOO-CHOO— The players form a circle. One player inside the circle stands in front of one of the circle players, introduces himself to that player, and then asks: "What is your name?" That player may say: "Stella Smith." The center player now jumps in place in front of the player to whom he has just introduced himself. This is done in rhythm five times, first right foot and right hand extended toward the player, then left foot and left hand, then right, left, right. On each jump he repeats the name, thus: "Stella! Stella! Stella, Stella, Stella!" He turns away then, the second player (Stella) puts her hands on his shoulders, and they begin "choo-chooing" inside the circle until they step in front of another player. Again there is the introduction, the jumping and the repeating of the name, this time by two people. Now player Number One and Stella turn, Number One putting his hands on Stella's shoulders, Number Three putting her hands on Number One's shoulders, and the three of them "Choo-Choo" to a fourth player. Each time, now, the group reverses after the jumping, so that a new player becomes leader.

In a large crowd the number of starters would be increased, so that there may be from three to ten "trains" operating at one time. This makes a good game to divide the crowd into teams for games or stunts that are to follow.

HORSESHOES

Playing Field: Distance between stakes is 40 feet. Stakes are enclosed in a wooden frame six feet square that extends not more than one foot above the surface of the ground. At least 18 inches around the stake should be filled to a depth of six inches with potter's clay. (For young people the stakes may be 30 feet apart).

Equipment: Two iron stakes, one inch in diameter and extending eight inches above the ground; four horseshoes not to exceed $7\frac{1}{4}$ " in width and $2\frac{1}{4}$ pounds in weight, and having toe and heel caulks extending not more than $\frac{3}{4}$ ". The openings between the caulks must not exceed $3\frac{1}{4}$ " inside measurement.

Number of Players: Two or four.

Rules of the Game: The object of the game is to pitch the shoes from one box to the other, attempting to encircle the peg with the shoe. Players toss once for first throw; the winner of each game leads off the next game. During the game the player scoring last leads.

Players pitch both shoes, one after another, from the pitching box. A contestant is not permitted walking across the opponent's pitching box to examine the shoes before he pitches. When a player has the first pitch, he must, after delivering both shoes, stand back of a line even with the stake and out of the pitcher's box, or forfeit the value of the shoe pitched. The front of the pitcher's box—3 feet in front of the peg—is the foul line, and any player stepping over this line in delivering his shoes loses the value of his pitch. In doubles, each player pitches from the same peg all through the game.

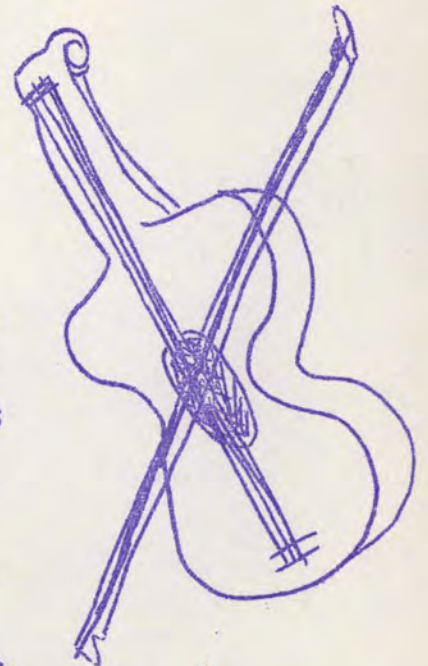
Any shoe to be scored as a ringer must encircle the stake far enough to permit a straight edge to touch both heel caulks and clear the stake. All measurements should be made by use of calipers and a straight edge. If a thrown shoe moves another shoe, both shoes are measured from their new position. The closest shoe to the stake scores one point, but a shoe must be within the width of the open end of the shoe to score. If both shoes are closer than the opponent's they score two points. A ringer scores three points. A ringer and a closest shoe scores four points. A double ringer scores six points. If each contestant has a double ringer, both ringers are cancelled and no points scored. If each contestant has a ringer, the next closest shoe scores, and all such ringers are credited as a tie of all four shoes, such as four ringers or all four shoes an equal distance from the stake, no score is recorded, and the contestant who pitched last is awarded the lead.

A shoe leaning against the stake has no advantage over a shoe lying on the ground and against the stake. All such shoes are ties. If a contestant has a shoe leaning against the stake, it counts only as the closest shoe. (In informal play such shoes are called "leaners" or "hobbers", and sometimes score two two points). Twenty-one points constitutes a game.

MY FIRST SQUARE DANCE or SETS OUT OF ORDER

To all you beginners wherever you are,
Be patient with us who have gone this far.
If we seem reluctant to dance in your square,
It's not because of the people there;
No, it's only because it reminds us now
Of those hectic days when WE didn't know how.
But don't you give up; your day is due;
You can see now what we've been through.
So let's all have fun and forget our share
Of the mess we made in our very first square.

Do you ever think back to the night you began
To allemande left and a right and left grand;
Remember your head as it started to whirl,
You gave the right hand to the left hand girl;
How you were all wrong as you circled about
And never could see why it wouldn't work out;
How both feet seemed like a bucket of clay
As you tried to perform with a half sashay;
And how you practiced an hour on the do-ci-do
And always felt like a clumsy schmo.



Well, I remember; I'll never forget,
What a mess we made in our very first set.
It's "Sets in order," the caller cried,
We dashed to the floor just bursting with pride.
We stood in a square like he told us to,
Then waited to hear what next we should do.
He explained the dance 'till he thought we knew,
Then called it slow and walked us thru.

"This is all very easy," the caller said,
"If you'll just listen and use your head."
"It must be easy," was our only thought;
We'd watched folks who'd been well taught.
"Just one more thing," he hastened to say,
As he got the music all ready to play.
"If you get lost in the middle of a square,
Just go on back home and stand right there,
Just stand right there for the second part,
"Then begin with a brand new start!"

I wanted to laugh, but I didn't dare,
'Cause who could get lost in a ten-foot square. . .!

Well, the music began, and here was the call,
"It's honor your partners, one and all."
Right here, I discovered I wasn't so wise;
There wasn't a call I could recognize.
I was sure the caller had lost his head
And was calling some other square instead.
Confusion reigned in our little sphere;
It looked like a party with too much beer;
With everyone running, but going nowhere,
To swing someone who wasn't even there!
The bodies of folks just ceased to be
And legs and hands were all I could see!
I'll bet I saw a million hands or more
As I stumbled 'round that square dance floor.

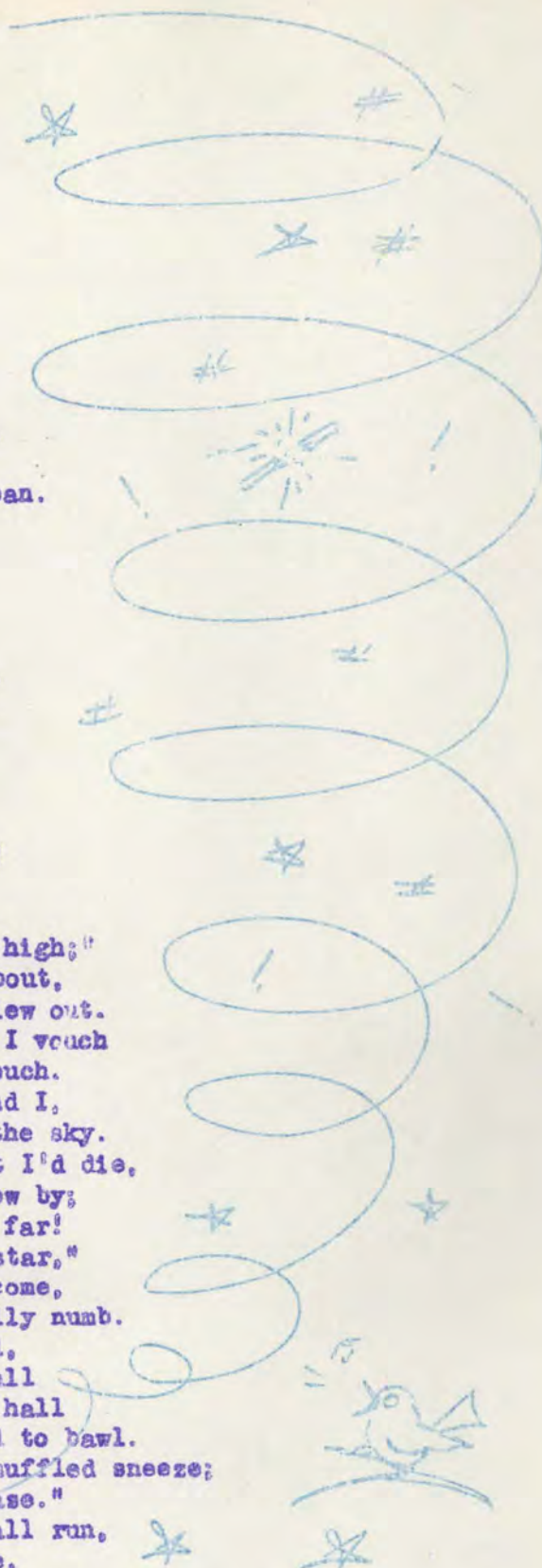
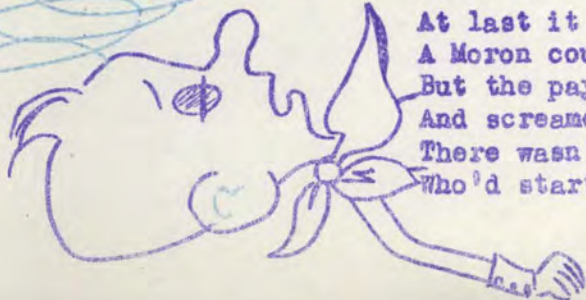


MY FIRST SQUARE DANCE, Cont.

I just reached out for the nearest one
And it spun me around and then it was done.
It just left me standing there, all alone,
Like a dog discards a worn-out bone.
In a daze I looked around again,
When another hand came around the bend,
Well, here was a time I needed a friend,
When bang! I got hit from the other end.
I ended up in the middle of a square,
Where I think I broke up a love affair.
Two men had collided in their haste
And were hugging each other around the waist.
I couldn't wait for the final scene,
So I started to count and they both broke clean.
Then I made a dash for an empty space,
But I was too slow and lost the race.
You'll understand when I tell you why,--
That empty space was a GREAT--BIG--GUY!
He was so big and had legs so long
He could take nine steps and be in Hong Kong.
I looked to see where his head would be,
But that was the part I couldn't see.
I couldn't see his head because,
His stomach was bigger than Santa Claus.
It hung like a derigible out in space,
Searching the floor for a landing place. . .!

Then, vaguely I heard the caller,
"It's swing 'em low and swing 'em high;"
And I'll never know how it came about,
But my feet went up and my arms flew out.
You'll never believe it, but this I vouch
I rested on top of that mammoth pouch.
We whirled around--that stomach and I,
Then dashed like a comet up into the sky.
Right about here's where I thought I'd die,
'Cause the caller yelled as we flew by;
I remember thinking he'd gone too far!
He yelled, "Go into a right hand star,"
But the biggest shock was yet to come,
When my brains and legs were totally numb.
Not that it really mattered at all,
'Cause I knew I'd never hear the call
Above the roar and clatter in the hall
And I wanted to quit, and I wanted to bawl.
But the call came through like a muffled sneeze;
It was, "Boompsey Daisy if you please."
I can't help think that the Gals all run,
'Cause I got boompseyed by everyone.
When I came to, I knew I was done
And I couldn't see why they called this fun.

At last it was over, the music stopped,
A Moron could tell our square had flopped.
But the payoff came when I looked around
And screamed aloud at what I found:
There wasn't a person standing there
Who'd started with me when we formed our square!



Hints in Organizing SQUARE DANCES

Essentials of a Caller:

1. A successful caller must have:
Clarity - Rhythm - Command
2. A good caller also needs
Pitch, voice (easily understood) - Good timing - Good judgment
in selection of calls
3. A better caller also has:
Color - patter - accent - personality - excitement - emphasis - interest
tolerance - and friendliness.

Hints to the Caller:

- Pitch your voice as low as you can without straining.
(Saves wear and tear on the throat.)
- Learn the parts of the call which give the essential directions first.
- Practice with a record. Be sure the call is in the same rhythm as the music.
- Know how to dance what you call.
- Space your call so that the new call will come just before the finish of the preceding figure.
- Watch one set as you call.
- Learn fill-in patter as you wish.
- Emphasize the key phrases.
- Relax; inject your own personality in the call. Have fun.

The dancers should be in formation before the caller gives the necessary instructions or explains the dance. (Get them information before you give them information.)

The couples in a set should be designated 1-2-3-4. Couple No. 1 is usually the couple with their back to the caller. Couple No. 2 is to their right. Couple No. 3 faces No. 1 and couple No. 4 faces No. 2. Couples No. 1 & 3 are also spoken of as the head couples. Couples No. 2 & 4 are the side couples. The girls are always on the right of the partners. The corner is to the left of the man.

Calls for beginners should be kept simple.

Square dance figures that are too much alike, such as the western do-si-do and two-ladies chain, should not be taught to beginners at the same session.

Walk through the dance before dancing it. If necessary, repeat the parts that are difficult. Explanations should be short. Explain, demonstrate, try out the dance and then if necessary, stop and repeat explanations.

The following are a few standard terms for the basic square dances:

| | |
|----------------------|---------------------------|
| Allemanade Left | Circle Left |
| Grand Right and Left | Swing Your Partner |
| Honor Your Partner | Promenade Around the Ring |
| Honor Your Corner | Do-Si-Do |
| Two Ladies Chain | Right and Left Through |
| Right Hand Star | |

Most of these commands take 8 counts; some will take only 4. Others such as promenade around the ring will take 16. The call or command is given BEFORE it is time to start dancing it. That gives the dancers a cue for what is coming next. Try the following, leaving the necessary counts for the execution of the figures.

Honor your partners -- --
 Lady by your side -- --
 All join hands and circle wide

 The other way back you're going wrong

 And everybody swing

 And promenade

Around that couple and take a little peek
 Back in the center and swing your sweet

 Around that couple and pee once more
 Back in the center and swing all four

 Circle 4 in the middle of the floor
 Half way round and through the door
 On to the next

* * * * *



Swing at the wall.
 Around that couple and swing at the wall

 Through that couple and swing in the hall

 Circle four in the center of the floor
 Half-way round and through the door
 And on to the next

Record: Any good hoedown.

Lili Marlene - Broadcast 416, and Methodist World of Fun Series, M 113.

Formation: Couple side by side any place on floor. Gent holds lady's left hand with his right.

- Action:
1. Starting on outside foot, four quick steps forward.
 2. Face each other, join both hands and four quick slides in direction of march.
 3. Repeat 1 and 2, but in the opposite direction.
 4. With hands still joined, gent with right, lady with left, cross foot in front of other slowly. Cross opposite foot in front and repeat cross right and left.
 5. Face forward again and starting on outside foot, step forward with outside, inside, outside. While still on outside foot, turn toward each other and reverse direction of march, at the same time changing hands.
 6. Going forward with inside hands joined, do four two-steps straight forward.
 7. Lady going in circle to right clockwise and gent in circle to left counter-clockwise, each do four two-steps in a circle and back to partner in starting position.

BREAKS AND PATTEN

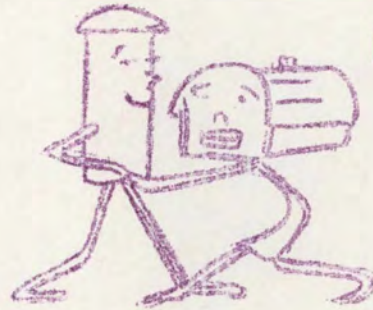
Swing, Swing, Swing 'em all night
Allemande left, go left and right
Now it's paddy to paddy, mitt to mitt
When you meet your gal you swing her a bit
And promenade for the fun of it.

Promenade and around you go
Seat your par's and let 'em blow.

All you gents listen to my call
Thank you, ladies, that will be all.

Promenade--go two by two
'Cause I'm all through and so are you.

Did you ever
see a



Barn
Dance?

Take your lady right out in the dark
And while I rest, why you can spark.

Your big foot up, your little foot down
Like a barefoot monkey on the frosty
ground.

Dos-a-hi and dos-a-low
What you're doin' I don't know,
So grab your honey and on you go.

Circle four and do-si-do
My shoes are shining like an old black crow
One more change and on you go.

A right and left go hand in hand
Boy, oh boy ain't that grand.

Go hand over hand, go fast and smooth
That's it folks, you're in the groove.



* * * *

When you begin to notice what a good time
young folks are having, then you're getting old.

The secret of triumph is said to be in the first
syllable. That's only half of it--if you ain't
got the "umph" you still won't get anywhere.

DANCES

Jessie Polka:

Formation: Two or more people in line, facing counter-clockwise, arms around each other's waists.

Action: Weight on right foot, place left heel to side-front, lean back. Place left foot beside right and put weight on it.

Place right toe back, lean forward. Momentarily touch right foot beside left.

Keep weight on left foot; touch right heel forward; place right foot beside left and put weight on it.

Touch left toe to side, touch left toe in front.

Starting with left foot, take four two-steps forward.

Repeat.

Five Foot Two (Mixer):

Music: Record Rondo 186

Formation: Couples in circle around the room, facing counter-clockwise, gent on inside. Hands in promenade position.

Action: Starting with left foot, two-step left, two-step right. Walk four steps ahead, left, right, left, right. Two-step left, two-step right.

Walk forward four steps. Drop left hands on third step and gent takes two two-steps halfway around his partner and takes the left hand of the next lady. (Single circle with the gents facing out, ladies in.)

Ladies balance in, gents balance out.
Gents balance in, and the ladies out.

Drop left hands and lady turns in place as the gent takes two two-steps half-way around his partner and takes the left hand of the lady behind him. (Again a single circle with the gents facing in, ladies out.)

Gents balance in, ladies out.
Ladies balance in, gents out.

Gent breaks out with the right hand and swings a quarter of a turn on two two-steps to take the lady behind him as his new partner.

* * * * *

POINTEES

No two people are alike,
and both are glad of it.

A pulling mule can't kick;
A kicking mule can't pull.

Give the other fellow a chance
to talk. He will appreciate your
courtesy and you may learn something.

Oh, Johnny, Oh! Music - "Oh Johnny"

Formation - Circle of partners. Can be used as a square.

Call: 1. All join hands and circle the ring
Stop where you are and give your partner a swing
Swing that girl behind you, and now your own if you have time
Allemande left with your corner girl and Doe-si-doe your own
All promenade the sweet corner maid, singing
Oh, Johnny, Oh Johnny, Oh!

Special Information - Circle right. Start action at the beginning of the phrase, as All, Stop, And or Now, Now, And, Allemande, etc.

Chimes of Dunkirk -- World of Fun M105.

Formation: Double circle of partners facing each other, boy with back to center of the circle.

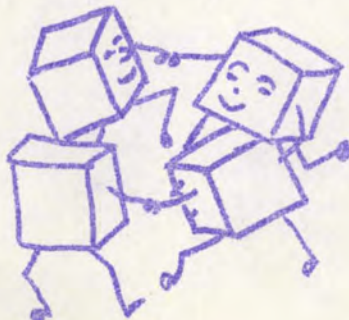
Action: 1. Clap three times, pause. Stamp three times, pause.
2. Partners join both hands, walk around each other in 8 counts.
3. Partners "balance". (Step forward on right foot and put weight there, step backward on left foot; repeat.)
4. With right hands raised and joined, partners walk around each other once more, the man moving to his left to the next girl, making it progressive.

Ten Pretty Girls - World of Fun, M113.

Formation: Varied by choice, but usually two couples, side by side, linking arms or with arms around each other's waists, as a part of a large circle.

Action: Place left heel on floor ahead, then left toe on floor backward, then step behind right foot with left foot (count 1) step to the right with right foot (count 2) bring feet together (count 3). Repeat same action, but with right heel ahead, toe back, step behind left foot with right (count 1), step left with left foot (count 2), feet together (count 3).

Next are 4 walking steps, very deliberate, beginning with left foot. Now lean back and extend free foot ahead (count 1, 2) and lean ahead, extending free foot backward (count 3, 4) and do a stamp, stamp, stamp, pause, in place. (To make it progressive, have the men move forward to the next two girls ahead during the stamp, stamp, stamp action.) It is easier to do if always started with left foot.



Square
Dance

SQUARE DANCE CALLS

All-American Promenade (An original dance developed by Doc and Winifred Alumbaugh, Arcadia, Calif.)

Music: "All-American Promenade", Windsor Record No. R-605

Starting Position: Couples facing counterclockwise around the room, lady on man's right, inside hands joined.

(Note: Steps described are for the man--lady uses the opposite foot.)

PART A (counts 1-16)

Counts 1-4: Starting with L foot walk (marching step) forward four steps, turning in toward partner to face opposite direction on the fourth step, and join opposite hands.

Counts 5-8: Starting with L foot walk backward four steps, still progressing counterclockwise around the room.

Counts 9-12: Starting with L foot walk forward four steps (clockwise around the room), turning in toward partner on fourth step to face opposite direction and changing hands.

Counts 13-16: Starting on L foot walk backward four steps, still progressing clockwise around the room.

PART B (counts 1-16)

Counts 1-4: Starting on outside foot (man's L, lady's R), step (balance) away from each other, inside hands still joined, (ct. 1); close inside foot to outside foot (ct.2) Step toward each other on inside foot (ct.3) and close outside foot to inside foot (ct.4).

Counts 5-8: Partners exchange sides, lady crossing in front of man, with four steps starting with L foot (lady's R) with the lady making one complete left face (counterclockwise) turn as she crosses over. End standing away from partner with inside hands (man's L, lady's R.) joined.

Counts 9-12: Starting on inside foot (man's L, lady's R) step ("balance") toward each other (ct.9); close outside foot to inside foot (ct.10). Step away from each other on outside foot (ct.11), close inside foot to outside foot (ct.12).

Counts 13-16: Using four counts and four steps (man's L-R-L-R; lady's R-L-R-L) the man leads the lady across in front of him and over toward his right side with his left hand at CHEST height with a firm pull while the lady makes one complete right face (clockwise turn). Gent releases lady's hand as she goes into this turn and steps diagonally forward and to his left, while the lady makes another (and fast) complete right face (clockwise) turn progressing clockwise around the circle to end facing counterclockwise with a new partner and at his right side. Join inside hands with new partner, ready to start the dance again. Repeat entire dance for a total of 12 times.



Green Sleeves - World of Fun M 106.

Formation: Double circle in sets of 2 couples, all facing counter-clockwise, girls at right of partners. Arms hang freely in English Folk Games.

- Action:
1. Holding inside hands, partners do 16 walking steps forward, tilting step in time to the music.
 2. Sets of 2 couples form a right hand star, walk left 8 steps; shift to left hand star, take 8 steps back, ending up same as beginning.
 3. Sleeves: Couples #1 join hands (man's right, girl's left) and walk backward bending low to pass under an arch made by couple #2, who at the same time are waling forward 4 steps. Then couple #2 walk backward and under the arch made by couple #1, who move back to place. Repeat. (If you want it progressive, have all mark time in place last 4 counts.) Begin again from the first. Musci indicates changes.

Manana Mixer - Windsor record No. 7107

Position: Grand circle, partner to right to begin. Virtually all of the call is self-explanatory. Once that men turn back, they keep promenading clockwise and the girls counter-clockwise until the call "when you meet a hot tamale....," then each man swings the nearest girl and promenades with her in a large circle about the room. Anyone who fails to get a partner in the scramble should rush to the center-- there'll be someone there in the same fix.

Calls: Honor your chiquita,
Give your corner girl a weenk,
Promenade your partner
It's later than you think;
Promenade around the room
In a great big ring,
Keep on promenading
And everybody seeng:

Manana, manana, manana--she's good enough for me.

Gents turn back and promenade
Around the inside hall,
Keep on promenading
And don't you dare to stall;
When you meet a Hot Tamale,
You give her a pretty swing,
Promenade to Mexico
And everybody seeng:

Manana, manana, manana--she's good enough for me.



Little Man In A Fix - Danish Folk Dance - Record MH 1054

Formation: Two couples in a set. Stand so that lady is right of man. Man has right arm around lady's waist, lady has left hand on man's right shoulder. Free hands on hip.

Action: The two couples run toward each other and the men hook left elbows and the set runs forward lightly turning in place.

The men now join left hands and hold partner by the other hand. The two ladies run under the arch formed by the men's hands and turn half left and cross right hand over man's left and the whole set will continue running forward counter-clockwise in place.

Take partner with inside hand and do 4 open waltz steps anywhere around the floor and then 4 waltz steps in ballroom position. Repeat the open waltz and closed waltz steps.

Repeat the dance with some other couple in the room. There can be an extra couple around to try to get in on the dance; that is, cut in or steal.

Glow Worm

Formation: Side by side, the near hands joined begin with outside foot. (In the manner of the minuet.)

Action: Walk 2 - 3 touch (toe in front)

Walk 2 - 3 touch

Slide, slide, slide, balance

(Reverse direction)

Slide, slide, slide, balance.

The girl then turns completely around the man's back, and back to place while he holds her right hand in his left over her head. She makes a complete turn on his side, and another as she rolls back to place.

Two-step.

PART II

Walk 2 3 touch

(Reverse direction and)

Slide, slide, slide, dip

Walk 2 - 3 touch

(Reverse direction again)

Slide, slide, slide, dip

Man now walks forward holding her right hand in his left over her head, while she rolls for three counts. (Turn 2-3)

The man pulls her back to a dip, his left foot back, her right foot forward.

Then two-step.

Repeat from the beginning.

Sicilian Circle - Music: Soldiers Joy or any good hoedown.

Formation: Circle of couples, girls on the right of their partners, one couple facing another around the circle.

Action: Forward and bow - couples advance toward opposite couple and bow. Join hands and circle once around. Circle to left, two couples in circle.

Right and left through, turn your partner around - Couples walk forward, lady going between the opposite couple, men on the outside, join left hands with their partner, men placing their right hand in the small of the lady's back, and turning around, with the men backing up. Right and left back, turn your partner around - couples return to original position.

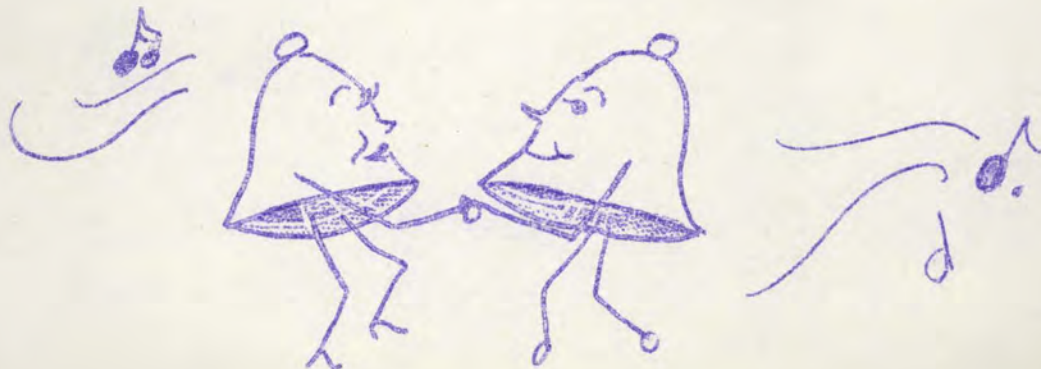
Two ladies chain - men stand still, ladies walk forward, giving each other their right hands, then give left hands to the opposite gent, the men turning them around as in the right and left through. Chain them back - ladies chain back to original partners. Right and left through and on to the next - couples do a right and left through and do not turn around but advance to next couple. Repeat as desired.

This may be used as a mixer if the ladies are not chained back. This gives the men a new partner.

Waltz of the Bells - (Ting-a-ling) Record - Rondo R 196.

Formation: Couples in open dance position, inside hands joined facing counter-clockwise.

Action: Balance forward on gent's left foot, lady's right, swinging joined hands forward and upward. Balance on gent's right and lady's left foot, swing joined hands downward and back. Repeat balances. Drop partner's hand and turn away from each other with two waltz steps. Partners face each other, join both hands and take two slide steps to gent's left. Repeat all above, going in opposite direction. Take four slide steps to the gent's left. On the last two slide steps the lady turns under the gent's left arm. (Clockwise) Repeat the four slide steps to the gent's right. Lady turns counter-clockwise under the gent's right arm on the last two slide steps. Four balance steps (apart, together, apart, together). When coming together raise hands high, bend elbow sharply to form a window, flirt with partner thru window. Four waltz steps, in closed dance position.



Seven Steps

Formation: In couples, facing counter-clockwise around the circle. Inside hands joined.

- Action:
1. Seven steps forward, beginning with outside feet, pause on eighth count, then run seven steps backwards, pausing on the eighth count.
 2. Partners release hands, the man going to the inside of the circle, the lady going to the outside of the circle with three steps and a hop. (Schottische step). Turn and come back to the partner with another schottische step.
 3. In dance position with 4 step-hops make one complete turn with partner. Repeat 2 and 3.
 4. Repeat dance from beginning.

To make a mixer, instead of coming back to partner in No. 2, men move on to the lady ahead and make the turn with 4 step hops.

The Route

1st and 3rd balance and swing
Half promenade the outside ring
Watch it kid and don't you roam
Right and left through and now you're home
Same two couples lead to the right
Circle once don't take all night
Four in line, don't be late
Up to the center and fall back eight
Now right and left through two by two
And a right and left back like you always do
Chain the gals across the way
Now down the line they cannot stay
Now chain 'em across and don't be slow
Now down the line and there's your beau
Circle eight and spread out wide
Allemande left on your sunny side
Promenade.

Kalvelis : Lithuanian, "Little smith"

World of Fun, M101.

The action of this lovely little
Lithuanian folk game imitates the
metal smith as he hammers at his work.

The steps are very, very light.

Formation: Single circle of partners holding hands, girl at man's right.

- Action:
1. The group moves to the left with a polka step. (Step with left foot, draw right foot to it, step again with left, hop with left, then step again with right foot, draw left to it...etc.) There are 8 polkas to the left, 8 to the right.
 2. Hammering. Clap left hand on right hand, right hand on left hand; repeat, then link arms, right arm to right arm, and go half way around with 2 polka steps, then return to place with 4 claps as before and 2 polka steps, using left arm this time. THIS IS CHORUS.

(continued on next page)

3. For the second figure, the ladies polka to the center, 4 polkas, holding their skirts as they go in. Turn and polka back to place with 4 polkas. Men do the same action, but with arms folded, heavier footwork. REPEAT ALL OF #2, which is the CHORUS.
4. For the third figure, do a polka grand right and left around the circle. Use the basic polka step described. For grand right and left, each person faces partner, gives partner right hand, walk past right side of partner and extend left hand to the next person, and so on around the circle. Do the CHORUS with the person you face when the "Clap, clap, clap, clap" music begins. If someone is left out, he quickly finds a partner.

THERE IS ENOUGH MUSIC FOR TWICE THROUGH COMPLETELY.
Some like to slow it down a little.

Tennessee Saturday Night - Western Jubilee Record #707, Instrumental

Formation: Closed or social dance position, starting with left foot for gent and right foot for lady.

Action: Extend foot to side and bring it back, two times.
Out and back, out and back.
Take four sliding steps to gents left (partners still in closed positions)
SLIDE, SLIDE, SLIDE, SLIDE.
Repeat above except begin with right foot for gent and left for lady.
Partners do not change position, but turn slightly to look back the other way.
OUT AND BACK, OUT AND BACK.
SLIDE, SLIDE, SLIDE, SLIDE.
This portion of dance is identical with first part of Patty Cake Polka.

Partners now face forward or promenade direction, inside hands joined momentarily. Partners now separate, lady going to the right and gent to the left, making a complete circle, coming back to original position, but facing one another, rather than forward.

Use four two-steps to accomplish above.

TWO-STEP, TWO-STEP, TWO-STEP AND TWO-STEP.

Partners are now facing about two feet apart.

Both partners place hands on hips.

Gents take a small jump or hop to their left, as lady does same to her right.

Skip one beat and jump back the other way.

JUMP---JUMP. Now jump three times, alternating direction, in time with the music. JUMP---JUMP---JUMP.

Use small jump or hop, don't try to jump far or high; also keep feet together. Notice: Partners are both moving the same direction in all jumps, but facing one another requires Gent to move left and Lady to her right in the beginning.

Partners are still facing: Sashay or dos-a-dos all the way around, using four two-steps. TWO-STEP, TWO-STEP, TWO-STEP, AND TWO-STEP.

Partners complete this facing one another.

Partners again take closed position and make one complete turn (clockwise).

Gent turns lady under left arm; use two two-steps for the turn and one for the lady to turn under. TWO-STEP, TWO-STEP, and you turn her right under.

W O P A F T S W



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 Feibings Tan Kot or Dressing 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".

MY PROCEDURE IN CARVING IS AS FOLLOWS:

1. Trace pattern on the dampened leather.
2. Cut all lines with swivel knife.
3. Background if backgrounding is desired.

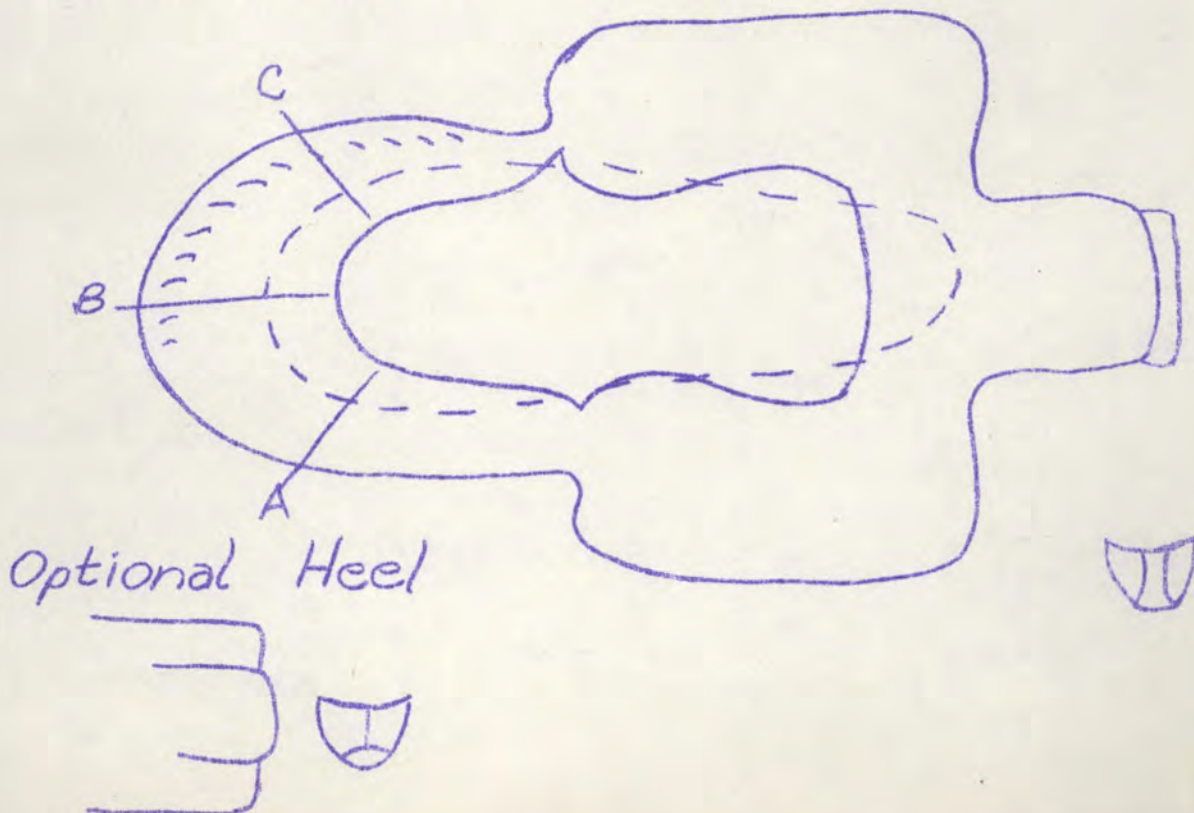
Bevel all lines as per demonstration. Add decorative stamps, cuts, etc., as desired.

9. Shade the design with the spoon end of a modeling tool to bring out the 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 dressing (sole and heel dressing) on all edges.
13. Punch necessary holes, turn back end 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.

MOCCASIN MAKING

It's fun and practical to make moccasins. Here are a few suggestions that I hope will help. You can utilize good portions of worn leather articles such as the back of jackets, etc. Elk and deer hides are excellent and are available in this hunting country.

First, make a drawing of your foot, preferably in your stocking foot. Smooth out lines. The width of the moccasin should be the measurement around the foot, plus 1/4 inch for seams, and less the width of the tongue. Add one-half of this amount to each side of the foot drawing as in diagram. Draw in tongue as in diagram, and using a marking wheel or ruler, mark stitching holes in the tongue. Then divide toe into four parts as in A, B and C in diagram. Mark holes in same portion to correspond with the number of holes in the tongue as there are in the vamp. Punch the holes with a double CC punch or with an ice pick or awl. Sew with heavily waxed linen thread in a saddle stitch. This is accomplished by threading a needle on each end of the thread and passing through a single hole in each direction. Fit the toe before sewing the heel. Heel is sewed in the same manner as the toe. Cut thong for tie, and lay it under cuff; then turn down cuff and stitch. Cuff may be cut separately and sewed on if desired. Edges may be fringed or scalloped. Punch holes in tongue for thong tie. If you wish to bead the tongue, this should be done before the moccasin is assembled.



ALL LEATHER CRAFTSMEN HAVE INDIVIDUAL PROCEDURES AND TECHNIQUES THEY LIKE TO FOLLOW AND EFFECTS THEY LIKE TO GAIN... REMEMBER! WHAT YOU LIKE BEST IS BEST FOR YOU!..... DEVELOP YOUR OWN!!

A good basic set of tools consists of a:

Tracer Spoon

Swivel Knife

One Bar

One Cluster Background Stamp

An Edge Creaser

(The above tools, if purchased from me total \$5.20)

WHEN MAKING PURSES A PUNCH OF SOME TYPE IS NEEDED.
(they run from \$1.25 to \$5.00 with gauge.)

DECORATIVE STAMPS RUN ABOUT \$1.25 to \$1.50.

I buy my strap leather that tools so nicely from:

Mr. Belisle,
Colo-craft
1425 Market St.
Denver, Colorado

FOR TOOLS:

Bunning Craft
1931 Corono St.
Colorado Springs,
Colorado

MAKING A BELT
By Mary F. Bunning

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 fingers and 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 is next. 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.

HEART PINS
By Mary F. Bunning

Materials Required:

Thin wood such as used for belt blocks
Coping saw
airplane type cement
Pin back
Poster paint, artist brush and varnish



Procedure:

Trace around pattern on wood and saw out with coping saw. Sand thoroughly and round edges.
Transfer design to heart by charcoal pencil method and proceed with painting as described in Wood Painting notes. If a colored background is desired this may be done with poster paints. Finish with varnish in same manner as other painted articles.

Here are a few design ideas:



THE Q AND A OF SILVERSMITHING

By Bill Bunning

Happening to stop by the silver bench while the piece sketched was in process, the curious visitor asked questions which went somewhat as follows:

Q: How thick a piece of silver sheet would you use to make a piece like this?

A: Since it is intended to be a piece of jewelry worn as a pendant around the neck, subject to contact wear and fingering, it will have to be heavy enough to resist easy bending, yet not too heavy for comfortable wearing. In other words about 20 gauge.

Q: If you were making a pair of earrings similar, would you use the same weight?

A: For earrings you probably would use a lighter weight sheet--say about 26 gauge. The higher the gauge number the thinner the sheet.

Q: How would you start making such a piece?

A: First, of course, comes the design. This would be transferred to the silver with carbon or some other method of transfer, and then the outline would be carefully but lightly scratched into the surface with a scribe - a phonograph needle set into a handle makes a very good scribe.

Q: How would the piece be cut out?

A: Under some circumstances a pair of shears can be used; but generally it is best to use a jeweler's saw. This is a fine, high-grade steel blade similar to a wood coping saw. By a little practice it becomes easy to guide the saw along a scribed line, and to turn a sharp curve without breaking a blade.

Q: There are three heart-shaped cutouts in the crescent. How are they cut?

A: A hole is drilled through the silver with a twist drill. To start the drill it is advisable to mark the point with a center punch, otherwise, the twist drill is not easy to start at a given point. Then one end of the jeweler's saw which is held with a wing-nut, is loosened, slipped through the drill hole and re-tightened. The blade must be held under tension and taut. A slack blade is quick to dull and break.

Q: Doesn't the saw leave rough edges?

A: Yes. And it is also true a beginner may find it difficult to saw true to the line. These inaccurate and rough edges are trued up by filing. In filing remember that the cutting stroke of the tool is the pushing stroke. This is the reverse of sawing. In sawing the teeth of the blade point toward the handle, and consequently the pull stroke does the cutting. However, with a file, dragging the tool across the work with a pulling motion results in dulling the teeth without doing much filing.

Q: Are special files necessary to work on silver?

of the most vital processes in silverwork; one which the artisan has to know. Soldering is done with "hard" or "silver" solder, which makes a good permanent joint.

Q: How does one go about it?

A: There are two absolute rules for good silver soldering. The surfaces to be joined must be clean, which means they must have been filed or scraped or steel-wooled. Second, the surfaces must be in good contact, as the solder will not fill a gap as we often hopefully wish it would. Pieces can be held in contact by gravity, by being pinned to a charcoal block or by tying with binding wire.

Q: Just a minute. Why a charcoal block? And what's binding wire?

A: The charcoal block is usually used to lay a piece on that which is being soldered, because it retains and reflects the heat. Binding wire is oxidized wire used as the name implies - bind parts together while they are being soldered.

Q: When the pieces are ready to solder, what next?

A: A little flux - a solution of borax and water makes a good flux - is applied to the joint. Then small clean pieces of solder are applied. The flux will help the solder to flow where you want it. Also when it dries it helps to hold the bits of solder where you want it to melt.

Q: Can I use an electric soldering iron?

A: No, it won't furnish the necessary heat. The heat needs to be somewhere around 2000°, well above the melting point of the solder. An open flame torch is best - alcohol, gasoline, acetylene, LP gas. With the joint fluxed and solder in place, the heat is gently played over the work, gradually raising it to a red heat. When hot enough, the solder will flow into the fluxed joint and the two parts have become one.

Q: Doesn't that heat leave the silver kind of black?

A: Heating will oxidize the surface. This surface scale is removed by pickling, that is, by boiling in a dilute (about 10%) solution of sulphuric acid. The solution should be in a copper pan, and the silver should be handled with copper tongs to avoid discoloration. Afterward it is washed in clear water, and the piece is rebuffed to a good luster.

Q: Do you suppose I can do silver work?

A: Anyone can do it with just a few tools and enough interest to make him want to use them skillfully.

A: Not at all. However, to do fine finishing work there are jeweler's files made which are quite small with closely spaced teeth. They have various shapes to make it easier to file interior corners and curves.

Q: What about the surface of the pieces? Is it filed, too?

A: If the surface has been marred with unsightly tool marks or scratches--which a little care would have avoided in the first place--it must be cleaned by some abrasive. This might be a file in some cases, but more likely would be emery or pumice, either in powder form or as a cloth or paper. Such abrasives come in various grits, and the marks are gradually worked out by using successively finer grits.

Q: Doesn't the finest emery leave some scratches, too?

A: The finest scratch marks are removed by such agents as tripoli or rotten-stone while the final polishing is done with jeweler's rouge.

Q: Is this buffering and polishing done by hand?

A: Any of the processes can be done by hand. If one is fortunate enough to have a polishing wheel on which to use jeweler's rough, the process is faster, but in no way better.

Q: What methods can be used for surface decoration?

A: There are several. One is by engraving, which is a process of using a keen knife or chisel to cut a design into the metal. It is a piece of good steel, usually ground off at a 45° angle, though there may be variations. The graver can be used with a rocking forward motion to produce a rope-like effect, or pushed straight forward to remove a straight or curved chip. While doing this the work must be held in a vise or a pan of pitch, or some other method improvised so that the tool is not likely to slip. Another method of decoration would be to use stamps. These, in effect, are similar to those everyone has seen used in leather work, but they must be made of a heat-treated steel, otherwise, the design edges would break down after a little usage. Etching can also be done by coating the portion of the design that is to remain high with asphaltum varnish, and immersing the piece in acid - one-third nitric acid and two-thirds water makes a satisfactory etching fluid.

Q: Suppose, instead of cutting out a heart, I wanted to have a raised design applied to the surface?

A: In that case the piece to be applied would be cut out of another piece of silver, and soldered on. The loop for suspending the pendant also is soldered in place.

Q: Are there any other ways of holding pieces together?

A: Pieces can be riveted, held with links, loops, pins. But soldering is one

SCANDINAVIAN PIN

-Bill Bunning

From the very earliest times right down to the present, Scandinavian women have liked to wear silver jewelry. Probably the very first pin was a round, buckle-like adornment with a pointed pin for fastening a neckerchief - an adaptation of an even earlier bone or horn pin used for the same purpose.

With the advancement of craftsmanship the round pin evolved into a heart-shape, and centuries ago, this was combined with a crown, giving us the very typical heart-and-crown motif that all thru the years and even today is frequently seen in Scandinavian jewelry. To this heart-and-crown were added little bangles of various designs that when highly polished would dance and glitter in the candlelight, and even jingle a faint silvery tune when the wearer walked or danced.



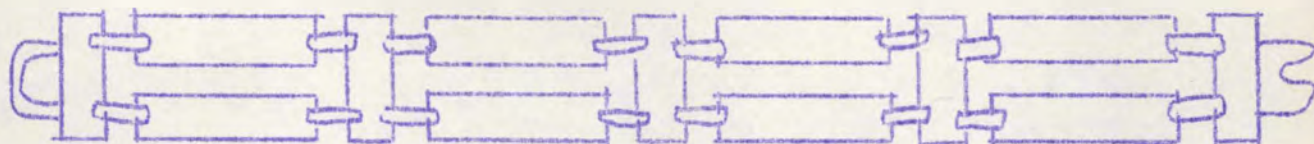
If you have just a little knowledge of silver work, it is possible to make a very impressive piece, such as is sketched above. The stylized heart and crown is carefully laid out on paper and transferred accurately to the silver - probably 20-gauge sheet. Or you can just cement the paper pattern on the metal. Then the outline is sawed out with a jeweler's saw. Holes are drilled to take the saw blade, and the internal cutouts are likewise cut with the saw. After the edges are dressed down with a file and fine emery cloth, it is ready for the dangles.

The easiest way to make these is to cut circles out of light-weight silver - 26 or 28 gauge would be a good choice - and dome them up slightly with a peen hammer over a little hollow you have cut in a piece of wood. You can decorate them with stamps or engraving if you wish. Small holes are drilled in these domes near the edge, and holes are also drilled at suitable intervals along the edge of the pin. Jump rings are formed out of silver wire, 18-gauge is good, and the dangles are suspended. If your piece is to be a pendant, you need only to polish and hang it round your neck with a ribbon or chain. If it is to be a pin, you must silver solder a pinback on the reverse side.

If you are fastidious and want the bangles to swing free from the body piece, it will be necessary to make the rings stand up from or to the side of the heart. This will involve fashioning suitable loops from wire, and soldering them in place.

LINK YOURSELF A BRACELET

-Bill Bunning



Sketched above is a simple sterling silver bracelet that is very complimentary to a girl's wrist, and yet requires no soldering or difficult work. A little patience in the finishing and buffing is the chief requirement.

Wrists vary in size, so desirable length should be ascertained for the person who is to wear it. A normal overall length would be about 6-1/2 inches. Variation can be achieved by lengthening or shortening the horizontal bars, or by changing the dimensions of the connecting jump rings.

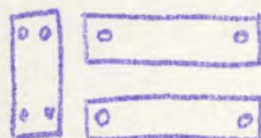
A suitable material for the bars would be either 18 or 20 gauge sterling, and the jump rings can be made of 18 gauge round silver wire. The links can be about an inch long and a quarter of an inch wide. Personal preference naturally may alter this size. In this case eight of the horizontal bars would be required and five of the intermediate vertical bars. For best looks, of course, the bars should be quite uniform in size, and after they are sawed or sheared out, the edges should be carefully filed and smoothed.

Holes are then located for the connecting rings. Using a 1/16" drill would necessitate that the center of the holes be located a minimum of 1/16" from the edge of the metal. These should be marked with a center punch and the drill started carefully so that the hole will be exactly where you want it. Each horizontal bar will require a hole in each end, and the vertical bars will have to have four holes. After this the pieces should be thoroughly cleaned and buffed.

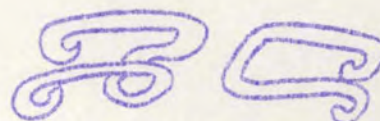
To make the jump rings, wind a length of silver - possibly a foot long around a wooden form or dowel, 1/8" in diameter. With a jeweler's saw, cut across this coil, which will separate the wire turns into separate links.

Assemble the pieces by inserting the rings and closing them neatly.

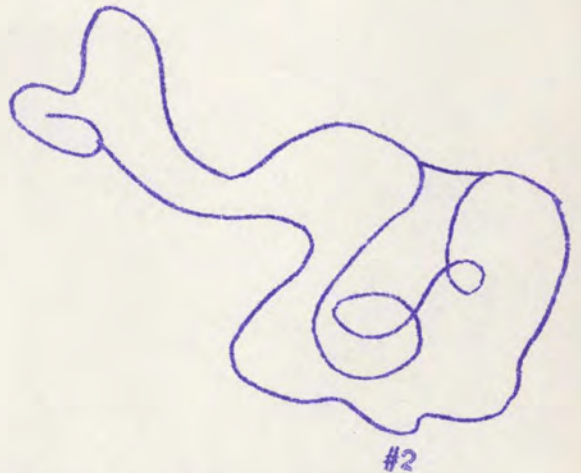
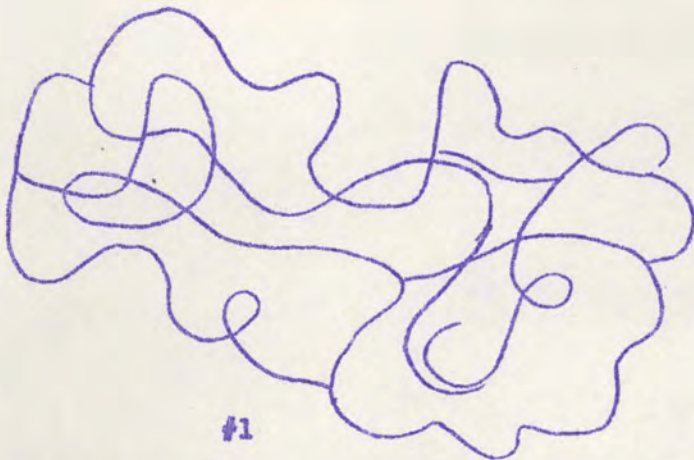
On one terminal bar, form a loop of wire for fastening, and on the other a hook, also out of the 18 gauge wire.



Detail of holes



Catch



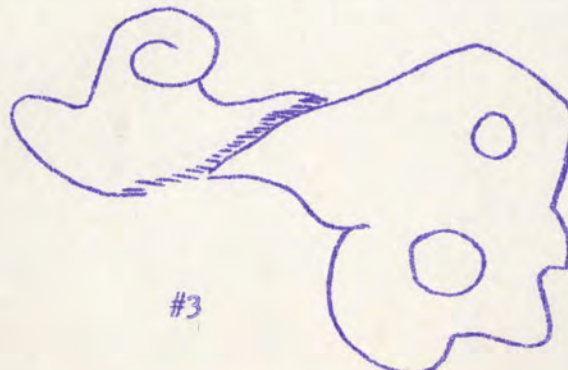
Everybody likes to doodle. Given a telephone call and a pencil, a scratch pad of curious scrawls and designs is sure to result. This can be turned to account in creating free form designs, which certainly don't have to resemble any natural object.

Let yourself go with your pencil. Maybe you'll come up with sweeping curves and spirals, or maybe you'll have sharp geometric angles. Study the result. Most likely you'll see in your scribbling a pattern that looks good to you. Don't try to look for a tree or a cow, just a pleasing combination of line and movement. Re-draw from your scribble that part which makes a pattern to fit the needs of the material you'll be working with.

This method is as useful in free form silver design as with any other material. Sketch #1 above is a scribble. #2 suggests one of the possible combinations of pleasing line that you might see in the maze. Sketch # 3 is a logical development of a form that could be made out of sheet silver.

Of course, it is always desirable to know something about the uses and limitations of your material. Silver is a metal, and even the lighter gauges will not respond as readily to three dimensional curves and angles as would such a material as modeling clay. But in the case illustrated, the outline could be sawed, holes drilled, edges filed smooth, and some dimension given by hammering and working with pliers.

With some additional experience and practice, one would not be limited to simple forms, but could supply surface adornment by soldering, stone setting, etc.



ENGRAVED OR ETCHED TRAYS

-Bill Bunning

Making attractive trays or coasters out of either aluminum or copper is a rewarding craft work for any age group. It is well adapted for making personalized gifts.

The simplest way to form a tray is to bend the edges up in scallops. Use a pair of pliers with the jaws well-taped to prevent scarring the tray. Mark the scallop points at uniform intervals depending on tray size. The larger the tray the farther apart the scallops must be.

A design can be drawn freehand on the metal, or traced from a tracing paper pattern thru carbon paper. If the metal is too shiny, rub on a little whiting so that the carbon lines will show. This line can then be darkened with a pencil or scriber.

The graver is a chisel of good tool steel, wide or narrow as desired. This is held in the right hand with the handle firmly against the palm. Hold the graver at a low angle to the metal and "walk" the tool along, rocking it from side to side, using some forward and some downward pressure. Turn tool and tray, each or both when cutting a curved line. This will cut out a chip of metal and leave a rope-like cut line. The graver can also be used with a straight push to cut out a straight line with no zigzags, but this requires more practice in tool control.

Etching is done with acid after the design is painted on with an acid-resist. When the sketch is on the tray it is carefully scratched in with a sharp stylus; then all pencil and carbon lines and greasy fingerprints are thoroughly washed away with detergent soap. Thereafter avoid grease, dirt, or fingerprints on the metal.

The design is painted in up to the scribed lines with acid resist—usually asphaltum varnish. The coverage must be thorough, and if at any point it is not a solid black, give it a second coat. Edges of the design must be painted sharp and true unless a ragged effect is wanted. A toothpick moistened in turpentine can be used to help true the edges. Since the etching will be done by pouring acid in the tray, the outer rim and the beginning of the back must be coated with asphaltum.

The asphaltum must dry from 8 to 24 hours to be quite hard. Then the acid mixture is poured in the tray. It takes from 10 to 45 minutes to do the etching depending on the heat of the room, strength of acid, etc. The acid boils up and there are fumes. Open windows are desirable, and there should be tabletop protection. When etching is done, wash tray off in water, and then remove asphaltum with turpentine.

The etching solution for aluminum is half water and half muriatic acid. For copper it is 30 per cent nitric acid and 70 per cent water. In all cases mix solution by adding acid slowly to the water, not water to the acid.

There are some commercial powder forms of etching materials such as Safe T Etch or ferric chloride which do satisfactory etching on aluminum with less fuming and boiling.

GLO-CANDLES

by

Helen Stickley and Alma Loney

Leila Steckelberg

The waxcraft, which dates back to a period in early historical times, is the presentation in wax of figures, ornaments, candles, and etc.

The candle has continued most important in religious and other ceremonies. Candle light, a beautiful soft light creates a happy atmosphere, which helps to make your parties, banquets, etc., a delightful and successful affair.

The real charm of the "Glo" Candle is the illumination of the complete candle. You will find this an outlet for expressing your own ingenuity, developments, and new ideas.

Making these candles will bring back memories to older people, and an interesting new craft for the young.

HOW TO MAKE A KALEIDOSCOPE

Kaleidoscopes which were invented about 1817, are easy to make and fun to look through. In addition to its use as a "toy" it is used by designers in mosaics work and for fabric designs.

Supplies: 2 pieces of glass 8" x 1 3/4" (single strength glass)
1 mailing tube - 8 1/2" x 2" in diameter.
2 pieces of No. 20 plastic 2 1/4" square
1 piece of cardboard 8" x 1"
Black lacquer
Small pieces of colored cellophane, toothpicks, macaroni, glass, seeds, etc., for making the colored design.
Paper for outside of kaleidoscope
Newspapers
Brush for lacquer
Cleaner for brushes
Sandpaper
Ruler
Paste
Pieces of cloth for cleaning glass
Saw or knife for cutting mailing tubes
Extra cardboard for cutting end piece
Pencil

Steps in making a kaleidoscope:

1. Spread newspapers to protect the table surface.
2. If finger painting is to be used for the outside paper covering, it should be made first and set aside to dry.
3. Clean the glass pieces and paint (one side only) with quick-drying lacquer. Allow it to dry.
4. Using the paper tube as a pattern, mark and cut a piece of cardboard to cover one end of the tube. Make a hole in the center. Fasten over the end of the tube using masking tape or mystik.
5. Rub the larger piece of plastic on both sides with sandpaper to make it opaque. Cut it to fit the end of the tube.

Kaleidoscope, continued

6. Cut a circle from the small piece of plastic with the same diameter as the inside measurement of the tube.
7. The lacquer on the glass should now be dry. Put the two pieces of glass and a piece of cardboard 1" x 8" together with masking tape to form a triangle.
8. Insert the "triangle" into the tube. If it does not fit snugly, wrap a piece of newspaper around the outside to pad it.
9. Place the circle cut from clear plastic so it lies flat across the end of the triangle which has been placed in the tube.
10. Cut a piece of cardboard long and wide enough to line the head-space above the clear place of the cylinder. Fasten as a liner with a piece of tape.
11. Put into this head-space, pieces of cellophane, glass, etc.
12. Cover the end with opaque plastic. Tape in place.
13. Cut paper to be used for outside wrapping to fit tube. Paste in place and your kaleidoscope is ready for use.

Paper tubes can be secured at stores where fabrics are sold, or mailing tube may be used. Glass can be secured from lumber yard; plastic sheets at stationery stores, garages, or craft shops.

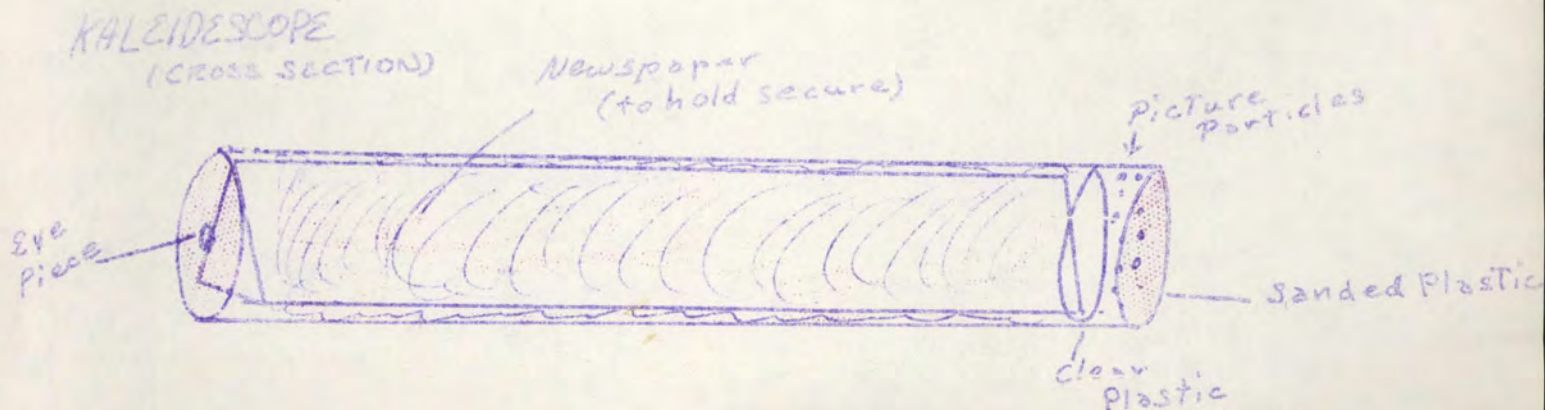
Suggestions & Cautions:

1. Wallpaper or cover the outside of the tube.
2. Make inside piece of plastic tight to prevent pattern particles from falling through into the observer's eyes.
3. Be sure mirror side of glass is absolutely clean.
4. Keep tape, newspapers, etc. away from the end of the glass triangle so it won't obstruct the picture.
5. Handle carefully to prevent breaking the glass.
6. Cost of project:
 - a. mailing tubes - free at department stores
 - b. glass - varies from 2¢ to 5¢.
 - c. plastic - 5¢ to 10¢ (X-rays can be obtained free from hospitals and chlorozone)
 - d. masking tape - 4¢TOTAL cost - about 15¢

Evaluation: Kaleidoscopes make excellent camp projects and as a finished product, are fine toys. They are relatively simple to make and are inexpensive.

History: Kaleidoscopes were first constructed in 1817 in Europe. Their first use was that of aiding fabric designers and mosaic artists. They have remained popular as a toy for more than a century.

If you desire further information, address Darlene Frost, Route 5, Nampa, Idaho.

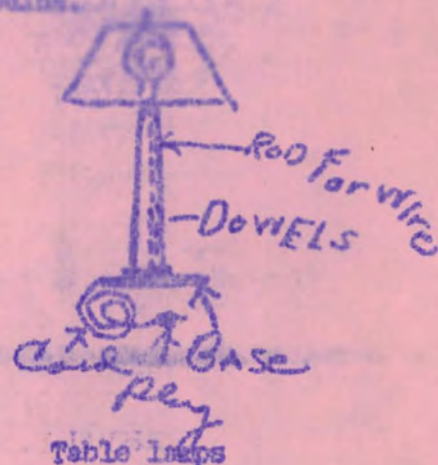


PRINCIPAL POINTS OF GOOD LIGHTING.

Good lighting in the house or even in the workshop or barn depends upon several important things. First, there should be enough light for the job. Have it in the right places and see that it is free from glare from the worker. Some jobs require more light than others. To measure the amount of light on any surface, we use a light meter. The unit of measurement is the foot-candle. Do not confuse this with the voltage rating of your light bulbs.

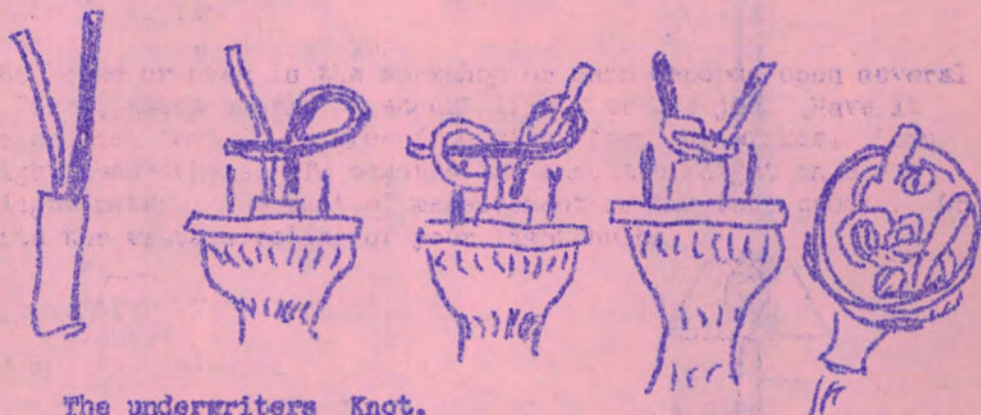


Pin it up lamp



PRINCIPAL POINTS

Good lighting in the house or even in the workshop or barn depends upon several important things. Have it in the right places and see that it is free from glare from the worker. Some jobs require more light than others. To measure the amount of light on any surface, we use a light meter. Do not confuse this with the voltage rating of your light bulbs.



The underwriters Knot.

In good arrangement of lighting outlets have an outlet at least every three feet.

Never break a circuit off of the ground wire.

Always turn off the circuit before repairing wiring in buildings.

Never use appliance cords for permanent wiring.

Do not put in a bigger (higher Amperes) fuse than the one that blew out.

Do not turn on, or work with electric appliances, if your hands are wet or if you are standing in water.

Do not have a radio in the bath room.

Do not continue to work with an appliance from which you have received an electric shock.

Do not overload a circuit or cord, if the wires get warm they are overloaded.

Do not use worn appliance cords. Repair or renew them.

Do not use pull chain sockets of any kind near plumbing fixtures or where your hand may be wet or you may be standing in water.

YOUR ELECTRICAL TERMS ARE IMPORTANT---LEARN THEIR MEANING AND HOW TO USE THEM.



AMPERE (Amp) is the unit of measuring the rate which electricity moves from one point to another as through a wire.

VOLT is the unit of measuring the force of, or pressure or push, which causes electricity to be in motion.

OHM is the unit of measuring the resistance of the pressure or push to the movement of electricity as through a wire.

WATT IS THE UNIT OF MEASUREMENT OF THE AMOUNT OF ELECTRICITY BEING GENERATED OR USED.

$$\text{(Volts} \times \text{Amps} = \text{Watts)}$$

$$\text{(Volts} \div \text{Watts} = \text{Amps)}$$

KILO means 1000---KILOWATT (kw) means 1000 Watts

KILOWATT HOUR (kwhr) is one kilowatt or 1000 watts of electricity working continuously for one hour.

CONDUCTOR is a material such as copper or aluminum, usually in the form of wire, which offers very little resistance to the movement of electricity.

INSULATOR is a material such as rubber, porcelain, and some plastics which very greatly resist the movement of electricity to such an extent that practically no electricity will move through it.

ELECTRIC CIRCUIT Consists of two or more paths for the current to travel from the source of supply to the points where it is to be used and back to the source.

OUTLET is a device that permits tapping off electricity at a convenient location along a circuit.

VOLTAGE DROP is pressure drop along the wire.

NOTE ---Know where the main switch box is and keep the space clear so you can reach the switch quickly in an emergency. Pull the main switch to cut off the current before you make any repairs.

Don't touch electrical fixtures, switches or appliances with wet hands.

Sometimes you have to join two or more electrical wires. These joints are called Splices and unless you make them properly, they can heat and cause you trouble. Splices should be soldered properly, and taped with rubber and friction tapes. The necessary tools and steps in making some splices are shown below.

Fig. (below) Tools for Splices

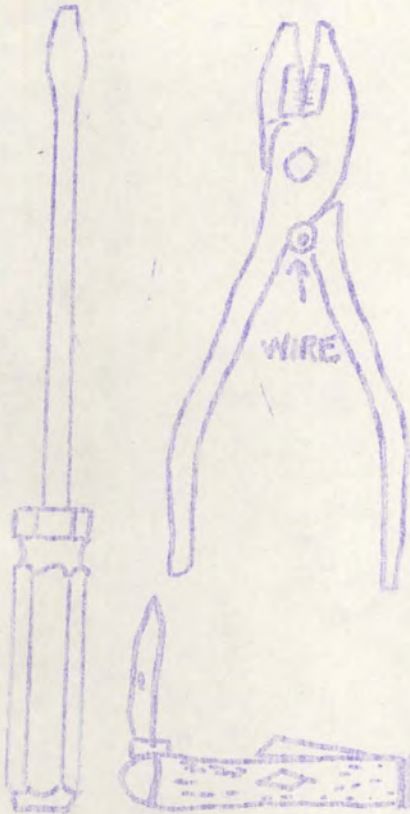


Fig. (2) Proper removal of (below) Insulation

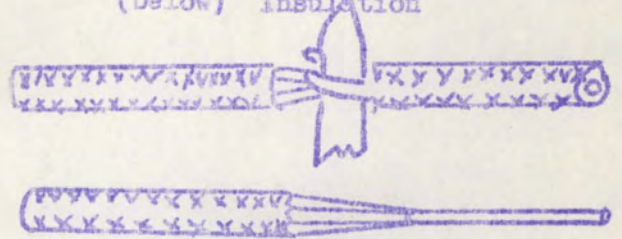


Figure (3) Below Wires at right angles



Figure (4) Below Steps to make the COMMON SPLICE This splice is used perhaps more than any other.

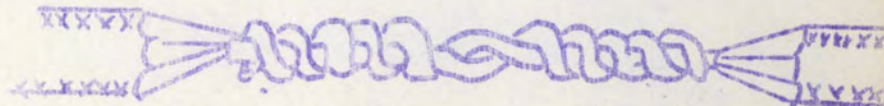


Figure (5) Extension Splice, Note spacing of splice above and below original ~~insulation~~, must be soldered and properly taped. *SPLICE*

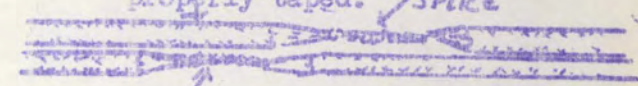


Fig. (6) Below. CENTER ^{ORIGINAL} ~~INSULATION~~ SPLICE. NOTE (All splices must be made in a junction box in house wiring)

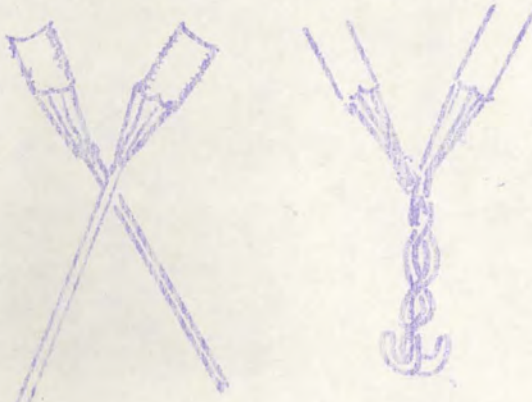


Fig. (7) Rat-Tail Splice

Macaroni Pictures

Using all different shapes of macaroni--make into arrangements of flowers. Also make different designs on the vase with the macaroni. Glue with rubber cement and place in a frame.

Seed Pictures

These are made much the same as the macaroni pictures. First, draw the vase and the stems of the flowers on the piece of wood (which has been sanded). Then, using many kinds of seeds (aster, pumpkin, squash, clover, watermelon, etc.) arrange into the leaves and stems of flowers. Glue with mucilage and paint over it all with varnish or lacquer.

Pressed Flower Pictures

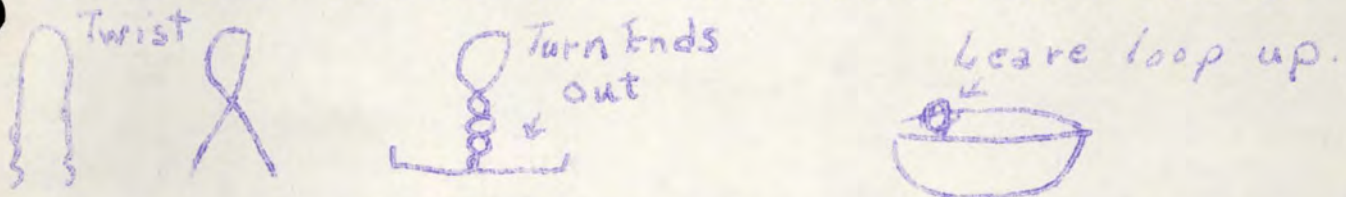
During the summer months, pick some of your choice flowers and carefully press them between kleenex and some heavy objects such as books. After several months of pressing--arrange into attractive arrangements and glue with mucilage--place in frame.

Button Ear-rings

For small children, choose small simple buttons. Buy the ear-ring backs and with strong cement, place button on the ear-ring back. It may be necessary to take a pair of pliers and flatten the back of the button. If this is necessary, be sure to place a piece of cotton or felt over the front of your button so that you will not dent or injure it.

Plaster of Paris Placques

Use a flat round dish. Grease dish with a bit of shortening. Mark with chalk the top of the dish. Cut from old greeting cards, the design that you wish to use. Place design, face down in the greased bowl. Mix plaster and pour quickly into dish. Twist a hair-pin several times. Turn each end of the hair-pin out and the loop up.



Lay it in the plaster and cover it lightly--leaving the loop out of the plaster. Let it set for at least 25 min. or until the heat is gone from the plaster. Tap dish lightly until the placque comes out.

Painting on Glass

Using a special paint and stencils (for children), you can make some nice pictures on glasses and saucers, etc. On a drinking glass, tape your design inside the glass and paint it on the outside. On a saucer, use stencils just as you do in textile painting. We used the paint Dek All, which is a special paint for glass but the new plastic tube textile paints work just as well and would be easier for a child to use.

Aluminum Pictures

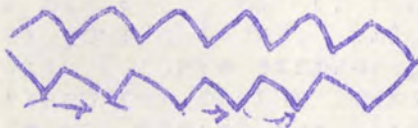
These are made in the same fashion as copper metal pictures. Using a special tool for this type of craft or a lead pencil, trace your design on the front of the metal lightly. Turn over and place on a piece of felt or some newspapers. Now, you are working on the back of your picture. Using the eraser end of your pencil, press down and with a curve stroke--push out the part of your design you wish to stand out on the front of your picture. Turn it over and from the front, indent the lines and parts you wish to give a shaded effect. You may metal tap--with the lead end of your pencil and a small hammer around your design or you may paint with regular enamel paint around your design.

Oil Crayons

This art has many possibilities---it can be used with very young children or adults---it may be used on paper or cloth. The design may be as simple or as difficult as you wish. If you are interested in this craft, I can only suggest that you get a box of crayons and experiment for yourself.

Ric-Rac Ear-rings

These are very simple to make. Supplies you will need are--Ric-rac, ear-ring backs, a few sequins, and pearls or beads. Cut the ric-rac into pieces with 22 points on one side of each piece. Take needle and thread and catch each point on the one side together.



Sew together



Sew sequin
& pearl in
center.

Sew together and in the center, place a sequin with a bead or a pearl in the middle of the sequin. Cement to ear-ring back.

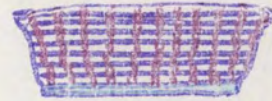
PINE NEEDLE BASKETS

Materials

1. Yellow pine or any long pine needles.
2. Raffia or long grass.
3. Wooden base.
4. Darning needle.
5. Schellac



Base
(Wood)



Method

Use 8 or 10 pine needles at once. Wrap with raffia and secure the base. Continue process by adding needles and sewing ridges together. When desired size has been obtained finish by tapering out needles and sewing them down firmly. Finish with schellac.

Cautions

- Don't use too many needles at once and cover completely with raffia.

For more information write to me at Route 5, Nampa, Idaho.
Darlene Frost.

SMALL CRAFTS

I have information on the following crafts. If you would like to use them write to me at Route 5, Nampa, Idaho. Darlene Frost.

1. Soap carving.
2. Round "Gymp" braiding
3. Yarn weaving
4. Plaster of Paris
5. Spatter painting
6. Gadjet stenciling
7. Name plaques
8. Pine cone turkeys
9. Copper jewelry
10. Reed basketry
11. Picture framing
12. Paper maché
13. Candle making
14. Finger painting
15. Puppets



Materials--

1. 15 ft. of plastic braiding
2. Metal strip -- 1" by 6"-8"
 - a. aluminum
 - b. tin can
 - c. any other flexible metal
3. Scotch tape
4. Scissors or knife

List of steps--

1. Fit metal band to wrist and determine desired length
2. Cut 8 strips of braid 2" longer than the metal strip
3. Tape strips of braid side by side and place on metal
4. Use either 1 or 2 eleven-foot strips of braid (depending upon whether twisted or woven pattern is desired) for main body of bracelet.
5. Secure (see diagram) ends and wrap braid on metal clip, using either twisted or woven designs after basic 4 wraps.

Evaluation--

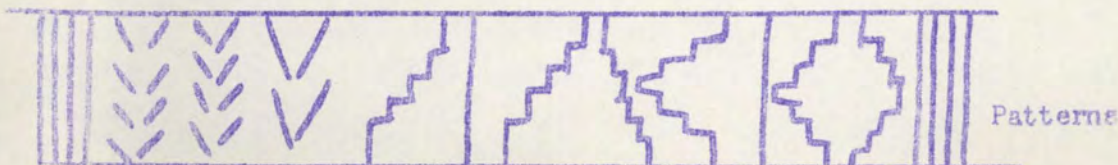
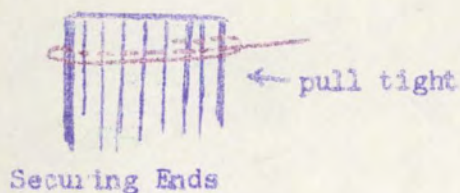
This type of braiding is very practical as a camp craft. Such a project develops skill of the hand and fingers plus offering a means of self-expression.

Sources of material--

Boy Scouts of America
J.C.Penny Stores

Plastic Products Company
371 South Main
Salt Lake City, Utah

For further information: write to Darlene Frost, Rte. #5, Nampa, Idaho



FLY-TYING MADE EASY

By PIPE PUFFER

The artistry of catching the poor fish is one of the most ancient of human crafts. Paints, dyes, hair, and feathers were employed. Among the earliest of human artifacts are perfume, and rouge containers of shaped stone. The hair and feathers did not survive the ravishes of the thousands of years.

With the advancing milleniums, pottery was discovered and the sculptor's art was improved. Thus was peeserved in stone, or clay, the arrangement of the more perishable articles. The same utensils for color containers are very prominent in the pottery specimens in the excavations of Chaldea, Egypt, Greece and Rome.

The identical practices are as effective today as in the era of the cave-man or the Babylonian. The only improvement that modern civilization has given is in providing materials in a more convenient form. The more nimble fingers and discerning eye of the ladies has, through the ages, been the more adept at this artistry, but me can, and do practice it also.

The basic necessity in the art is a tenacious spirit and an observing eye. Almost any malformation that leaves two or more usable fingers can be overcome.

Flies described in the earliest printed book on fishing are as effective in 1954 as they were in 1497. This book was written by a woman too. The patterns were not complicated, and she used the materails at hand.

One thing must be kept in mind at all times--the majority of the thousands of variations of lures on the market have one object, and only one--to catch the fisherman. The possibility that a specimen of the finny species may bite on it too is purely accidental. And as a corollary there is only one absolutely positive method of dtermining the fisherman from the fish; if a new lure provokes no gleam of interest, it's a fish!





WHY NOT TRY TO TIE A FLY?

Fly-Tying Equipment

Fly-tying is essentially a hand operation and calls for few tools. Although some tiers prefer more elaborate equipment, these are the essential tools:

- A vise (\$1 to \$7.50).
- A set of hackle pliers (about .50)
- One pair light scissors, sharp-pointed for close work. (Some use inexpensive manicure scissors.)
- Tying silk (25¢ a spool.)
- Lacquer (25¢ a bottle.)
- Dubbing needle combined with tweezers. (Some types cost about \$1, but a satisfactory dubbing needle can be made by sticking a regular sewing needle into a piece of cork.)
- Fly-Tying Manual 60¢, such as Herter's

There are many sources of material: almost every sport shop has it. Most will be found at home, in the farm yard, or on hunting trips. The total outlay for all the fly-tying equipment shouldn't be more than \$10 and can be as little as \$3.50

Preparation of Materials

Prepare materials carefully. Put aside three or four black-tipped fibers from the golden pheasant feather for the tail. Free two of the wide strands of herl from just below the eye of the peacock feather. Cut off the bare part of the duck quills with your heavy scissors, then carefully cut the remaining stems in half, lengthwise, discarding the narrow portion of the feather. Trim the quill stem attached to the remaining part as close to the feather as possible. Then cut this part crosswise into segments as wide as desired for the fly wing. Take one from each quill so you have paired segments. Next select a hackle and clamp the jaw of a hackle plier on the butt, or wide end of the feather. Hold the pliers in the palm of the right hand with the thumb and index finger free. Grasp the tip (pointed end) of the hackle with the thumb and index finger of your left hand and pull the hackle fairly taut. With your right thumb and forefinger stroke the fibers of the hackle in one direction until they appear to protrude from only one side of the hackle quill.

Composite fly, showing parts most commonly used:

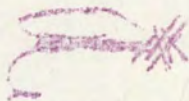
- A. Tip
- B. Ruff or egg sack
- C. Tag
- D. Tail
- E. Ribbing
- F. Body
- G. Joint
- H. Body hackle



- I. Hackle
- J. Horns
- K. Topping
- L. Wing
- M. Shoulder
- N. Cheek
- O. Throat
- P. Head

NOTES ON FLY TYING

A wet fly is tied with soft, sparse hackle, which are intended to imitate insect legs. The wings, if any, lie more or less parallel to the shank of the hook. It is designed to be angled under water. Hook may be long and should be of regular, or heavy wire.



A dry fly is designed to float. Hackles should be chosen carefully, for stiffness. Length should just exceed the gape of the hook. Care must be used to place them so that the fly will balance. They serve to imitate insect legs, and to float the creation. Wings should be somewhat, or completely erect. Hook should be of light wire, and standard or short length.



A hackle fly may be wet or dry, depending upon the hook or hackle used. They do not have wings. Hackles are placed fairly well forward.



A palmer tied fly is the same as a hackled, except that the hackles are wound the full length of the shank.



A bi-visible is a palmer, tied with dark hackle on the rear half and a white hackle on the front half, for better visibility.

There are many supply houses for materials. I have found HERTER'S INC., WASECA, MINNESOTA, to be one of the best. Their materials are good and prices are reasonable. They carry a very fine grade of hooks in their Gealic brand. They are a little slow in filling orders, usually about three weeks.

Fish in different areas are accustomed to feeding upon different foods. Therefore, a fly that is good in one locality may not be effective in another, although a few patterns, usually in the more subdued colors, are good universally. Gray and black Woolly Worm is one of these.

Now assemble the fly.

- Step 1: Clamp the hook in the vise so the jaws clamp completely over the barb and the small part of the bend of the hook. Keep the shank of the hook in a horizontal position with the eye pointing to the right. Cut off a 12" piece of black tying silk from the spool, and wax it until it becomes thoroughly tacky. Attach silk 1/8" to the left of the hook eye. Wind silk closely and evenly about the shank to where the bend of the hook begins. (It is generally easier to wrap over and away from yourself.)
- Step 2: Hold three or four pheasant fibers in a bunch between the thumb and forefinger of your left hand, so the black-tipped ends meet and the untipped ends point right. Lay the untipped ends along the shank with the tipped ends protruding from the bend in the hook to the desired tail length. With the right hand pick up the dangling tying silk, and secure the tail fibers to the shank by several turns of the silk on the shank just before the bend. Attach a pair of hackle pliers to the silk to keep the turns from unraveling. (Keep the pliers attached to the silk throughout the following operations, adjusting them from time to time to allow for winding.)
- Step 3: Pick up the strands of peacock herl and the red silk floss, holding them together with an end of each between the thumb and forefinger of the left hand. Place these ends on the hook at the point where the tail is fastened and secure them with six wraps of the tying silk. Release the silk and let the pliers dangle once more. Grasp the long end of the herl and wrap about four turns closely together over the floss and shank from a point just before the start of the bend of the hook, working toward the eye. Secure the last turn of herl with tying silk and let the unwound balance of herl lie along the shank.
- Step 4: Pick up the long end of the red floss and wrap five or six turns about the shank and lengths of herl, forming an even red silk body from the last turn of herl to a point about two-thirds of the distance from the bend of the hook to the hook eye. Secure the last wrap with two turns of tying silk and cut off the remaining floss close to the shank.
- Step 5: Grasp the remaining herl and wrap three or four turns from the 1st turn of floss to a point 3/16" from the beginning of the hook eye. Secure with tying silk and trim away the remaining herl.
- Step 6: Wrap turns of tying silk around the shank until the wings are firmly anchored and a neat head has been formed for the fly. Take two half hitches with the thread at the head and cut away the remaining thread. Coat the head with lacquer—and th
- Step 7: Grip the wings (which you have already prepared), concave sides together, between the thumb and forefinger of the left hand with the wings lying along the fingers, pointed ends to the left. Place wings parallel to the shank on top of the fly body. Hold them in position with the fingers and secure them to the shank with three or four turns of tying silk at the place where the hackle was finished. Now trim the excess butt ends of the wings neatly.
- Step 8: Tie tip end of hackle next to the last turn of herl at eye end of hook. Cut away the wrapped-over short end and grasp the butt end of hackle with extra pliers. Stretch hackle taut and wrap 3 turns toward eye. Fasten with four turns of tying silk; cut away remaining hackle. Stroke extended barbules of hackle so they lie along sides and bottom of fly. Two turns of tying silk will

CORK PIN *Slyter*

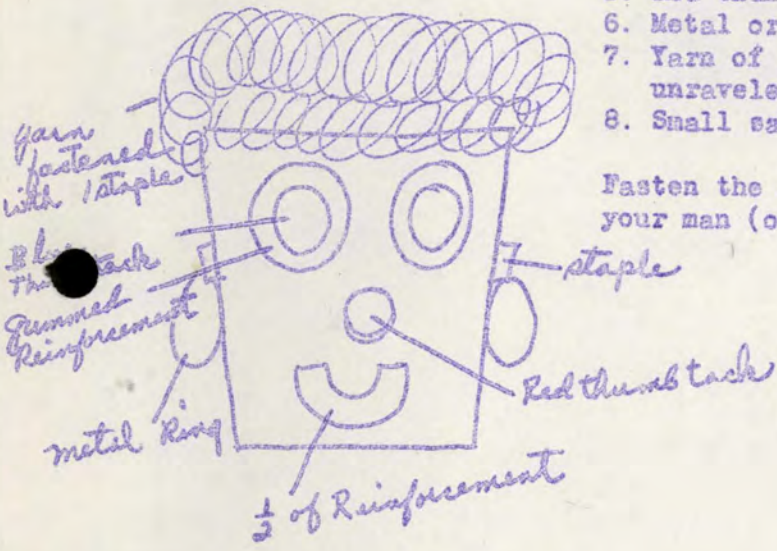
Leila Steckelberg

A cork pin is simple and very quick to make, and yet the children will have a lot of fun making them. Each of the cork faces will have an individual personality. The cost is small.

Supplies needed:

1. Large corks cut in half lengthwise
2. Gummed reinforcements.
3. 3/8" screen staples
4. Blue thumb tacks
5. Red thumb tacks
6. Metal or Bone rings for earrings
7. Yarn of different colors that has been knitted or unraveled so that it will be "curly" for the hair.
8. Small safety pins

Coyne



Fasten the safety pin on the back with 2 staples, and your man (or lady) is done.

SING FOR YOUR SUPPER!

Alice Stickley

For the cooks in the kitchen we give our praise.
The food is so good, we'd suggest a raise!
Some have gained inches around the waist,
That shows its good, in flavor and taste.

We appreciate their culinary arts,
And enjoy nibbling on tasty tarts.
When the kitchen work is over and done,
They become one of us and join in the fun.

We like and want that feeling that's there---
That no one is hired; we all like to share.
So far this poem for the CHATCOLAB books
I've written in tribute to the COOKS!



Farm people as well as city people need to find a time to get away from every-day tasks to the outdoors. There was a time when the farmer would stop to observe the beauties of nature while his horse rested. However, today the tractor will run all day and night if someone will guide it.

I. When is best time to plan a camp?

- a. Just after the summer camp. The committee should get together for an evaluation, noting the good points and the changes needed. These notes should be recorded to be used at an early camp planning meeting the next spring.

II. Some standards needed for camps.

a. Have a healthy camp.

1. Have a health committee of general camp council to study facilities of camp and how to use them.
2. Send questionnaire to parents on children's health and especially any point camp personnel should know.
3. Notify nearest doctor that the camp is in the area. Have his phone number posted in convenient places.
4. Have good first-aid kit available for use in convenient spots---near crafts, kitchen, play area.
5. Daily inspection of children is given in many camps.
6. Be sure water is available for children to drink at all times (tested) It is suggested that a dispenser with cone-shaped disposable cups be placed near drinking fountains.
7. Cleanliness is important for good health.
Arrange for campers to wash hands before meals.--A #10 can with holes punched in bottom may be hung on a rope with some one to pour water through may be used; or, a pipe with holes bored on one side, attached to a hose, is good. Watch the drainage.
8. Rest is essential for happy campers.
(a) Quiet activities just before the close of camp programs helps to promote rest.
 - (1) This may be done with ceremonies, quiet singing or story-telling.
 - (2) Build a tradition of a friendly camp, not a boisterous one.
 - (3) Set a time for the camp to be quiet.
 - (4) Adult leaders in each cabin or small group of campers.--Leaders may read or tell stories to children to help quiet them.

III. Suggested activities as campers arrive in camp:

- A. As members register, serve light refreshments---hot drink if cold weather, cold drink if hot weather.
- B. Guides
- C. Nature trailing.
Prepare a forked stick pointers.
As members finish the nature trail give them small forked sticks to wear, makes camper member of the "Royal Order of Forked Sticks" with small forked sticks to wear.
- D. Demonstrations interest to all campers, such as:
 - (1) Demonstrate making a bed roll.
 - (2) A short talk may be given first day on "What we hope to get from camp and some of the Objectives".
 - (3) Small games relating to camp.



IV. Cook-outs suggestions.

1. In groups of 8 members.
2. Cook pack box for each family.
3. Use aluminum foil--teach to enjoy outdoor cooking.

V. Older Members .

1. Suggested that older members or Jr. leaders allowed later hours, develop responsibility among older members to use discretion allowing time for their rest.
2. Have council meetings at which youth help set bed time.
3. May help plan the camp at one committee meeting.
4. If special evening sessions are held for the older members in camp, end it with a quiet session.

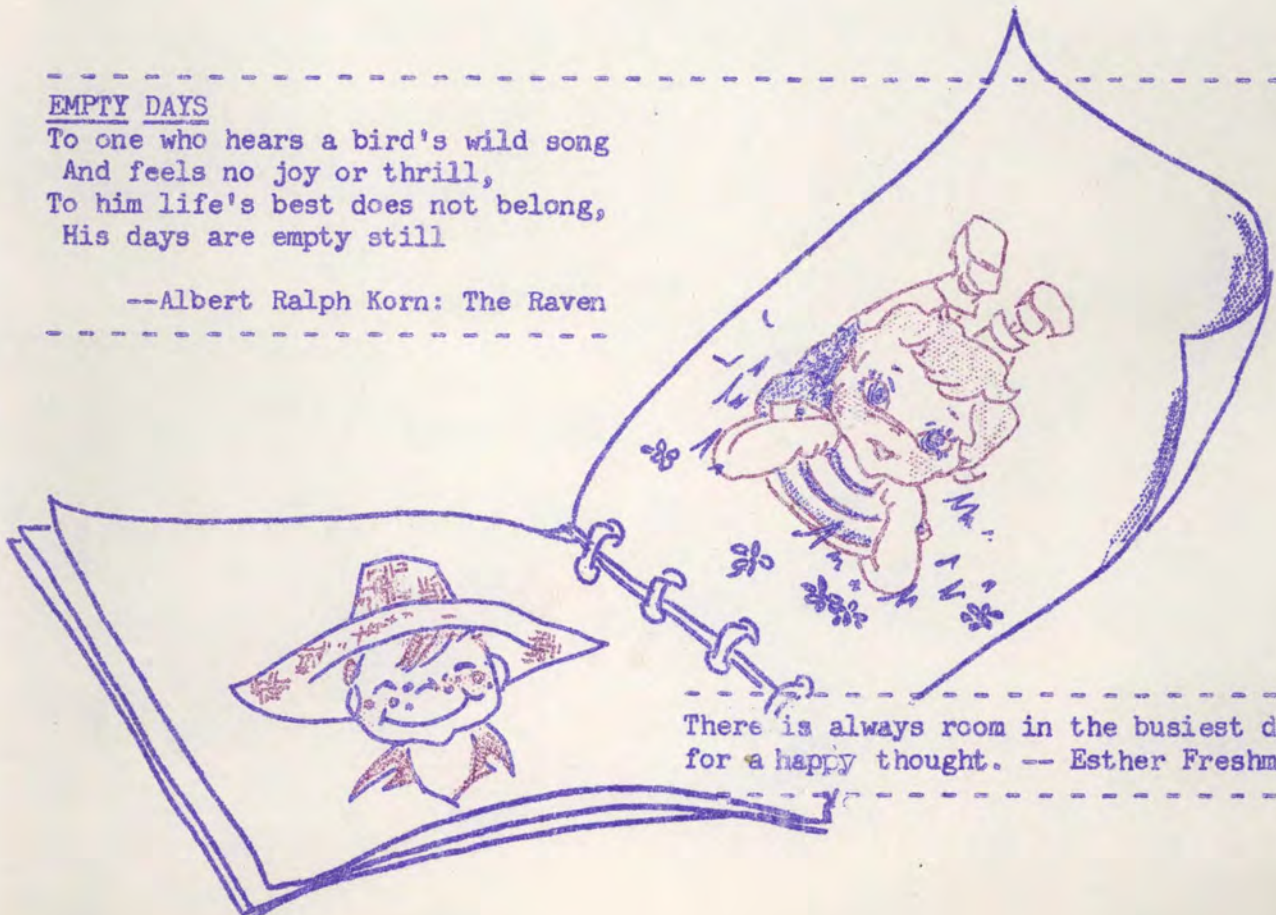
VI. Reference material which may help with camping and counseling:

1. "Let's Go Camping" -- Notebook, April 1952
Agricultural Extension Service
Iowa State College, Ames, Iowa
2. Northwest Recreation Lab -- Notebook, 1954
Cost - \$1.50, Northland Recreation Lab
3100 West Lake St.
Minneapolis 16, Minnesota
3. Story-telling -- "Ol' Man Adams and His Children" -- Roark Bradford
Published by Military Service Publishing Co.
Harrisburg, Pennsylvania
4. "Your Own Book of Camp Craft" -- C.T. Hammett -- Raxter Crafters
Cost - 35¢ Pleasantville, N. Y.
5. "Camping Magazine" -- (to members - \$5.00 per yr.)
American Camping Association
343 S. Dearborn St.
Chicago 4, Illinois

EMPTY DAYS

To one who hears a bird's wild song
And feels no joy or thrill,
To him life's best does not belong,
His days are empty still

--Albert Ralph Korn: The Raven



There is always room in the busiest day
for a happy thought. -- Esther Freshman

BREAKFAST UNDER THE TREES

with Charlie Scribner

There is nothing that is more restful and satisfying than simple outdoor living in our forests. Ability to prepare wholesome food, simply and easily will add very much to this enjoyment. For one thing, the less time that is required for culinary chores the more that is available for other activities. And gastronomically, because the mess mixed up for some camp meals is slightly horrible, eaten only because there is nothing else and appetites are limited only by the available supply.

Good wholesome food is so easy to prepare! Ceremony and formality, which are important ingredients of much cookery, have no place in camp. We don't have the equipment, and we don't want it or need it. We do want to prepare a satisfactory meal, quickly, and with a minimum of fuss and bother.

The first item is the choice and preparation of a fireplace. Never build a fire against a tree, stump or log. Clear a spot, down to mineral earth, free of all inflammable material, at least four feet in diameter.

Select dry fuel but avoid pitchy wood. Wet or green wood burns with much smoke and much of the heat is expended in evaporating the moisture. Pitch burns well but makes a heavy smoke and scatters soot badly. Larch makes a good fire but is slow to start. Hemlock makes a hot fire but snaps badly and unless the fire is of good size, is difficult to keep going. Pine and cedar make a quick fire but do not last as long as some other woods. Poplar, willow, alder and birch make a fragrant fire but do not make such good coals as may be desired. However, we must usually make use of what is at hand.

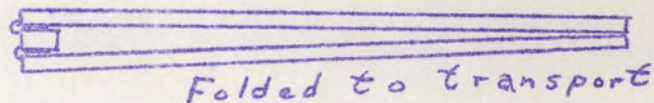
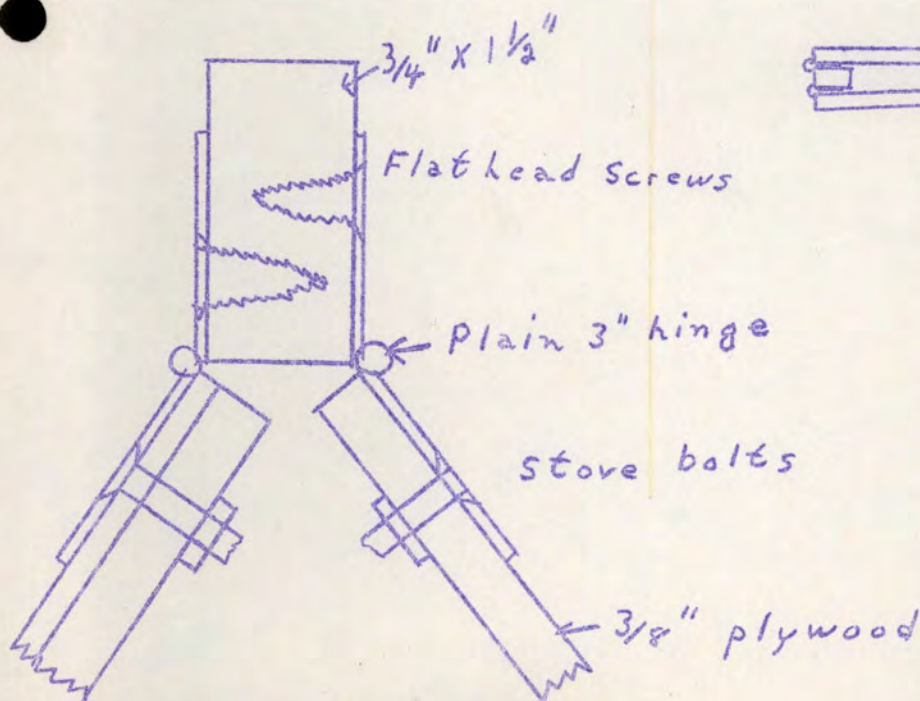
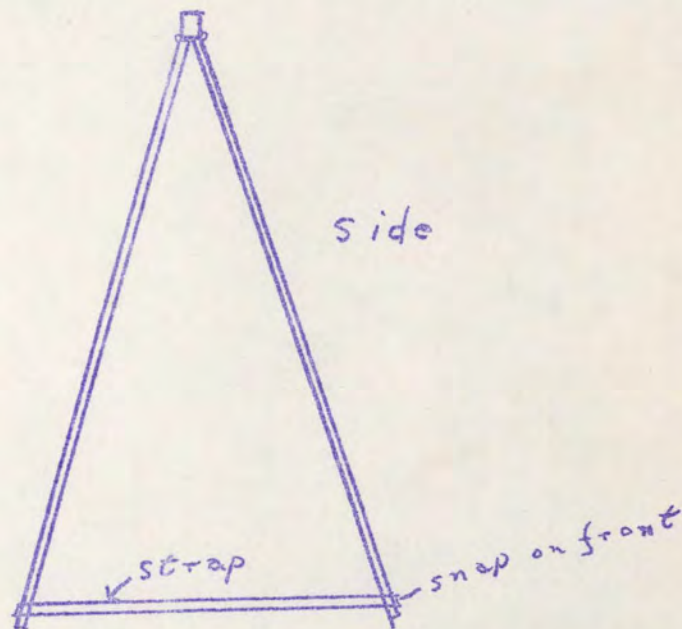
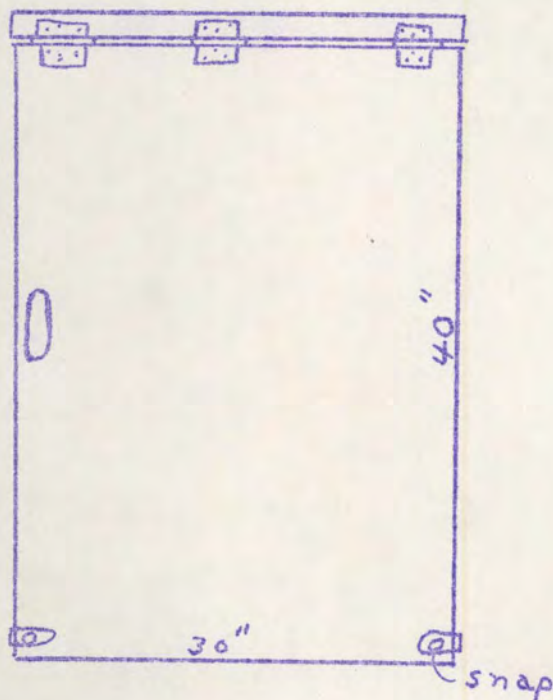
In any camp an adequate supply of kindling is a must, something that will start a fire quickly under conditions somewhat less than ideal. Pine or cedar are probably the best woods, larch the poorest. Prepared paraffined paper is very satisfactory. A storage place should be provided, so that kindling can be kept dry. I know of nothing that contributes more to an unpleasant outing than a cold rainy morning and wet kindling and fuel. Try it sometime.

A supply of dry matches must be assured. This may be through use of a waterproof match that is dependable. Difficulty in getting a fire started is not pleasant at any time and at the worst can be dangerous.

Do not deface living trees in your search for fuel. Chopping or removal of bark will injure or possibly kill the tree with the result that the beauty of the camp is destroyed and the weakened tree is a menace. There is more than one instance of such a tree falling across a car or tent. Consider for a moment the problem of extricating yourself from under a crushed tent on a stormy night with your clothes pinned down by the branches of a tree. You might be in the clothes and someone else doing the extricating.

The proper size of fire is very important. One that is too big requires more fuel and it creates so much heat that one cannot remain close enough to it to improve food. The most satisfactory method is to build a base that will quickly develop into a bed of coals. This furnishes plenty of heat, but one can work close to it. Soot and ashes are not flying and there is no smoke to weep in.

This blackboard is designed to set on a table. It is very rigid, easy to carry, and designed to carry in a car. One side is a blackboard while the other can be used for flannelgraph illustrations, blank paper sheets to be used with a wax pencil or crayons, or to attach charts or pictures. This side has a piece of pool table flannel stapled to it. The blank paper can be stapled to the top. When not in use the device is folded so the blackboard and paper are protected inside. A handhold is cut through both boards for carrying. Cost of materials is about \$7.00. The hinges for the two sides are staggered so screws and bolts will not conflict. Straps are attached with snaps. The blackboard is a piece of tempered masonite glued to a piece of 3/8 inch plywood. Three coats of liquid slating are applied. (handled by most paint stores)



Yarn Santa Claus

On a card $3\frac{1}{2}$ inches wide, wind red 4 ply Germantown yarn 20 times and 20 times evenly, (seven rows, then five rows over that, then four and four). Thread 2 tapestry needles (dull points) with 4 ply pink Germantown yarn. Run this under each 20 (for feet) and tie tightly in double knot with about $\frac{1}{2}$ inch left on end of knot. Put safety pin through top 40 winds to hold it. Slide yarn all off the card carefully and do not let it rumple. Tie with piece of pink in middle tightly. This is belt and holds in place. Now wind each leg careful not to wind too close to end so it will slip off. Wind as tightly as possible and fasten end by going back and forth in foot twice.

On a 3 inch card wind 16 times for arms. Pink yarn is run under each end and tied in double knot. Slip off card carefully and tie with red yarn in center to hold. Arms are done as legs. Now run finger through body where safety pin is and slide in arms. Then run long pink yarn through and tie tightly at head end and remove safety pin. Wind pink fairly tightly from neck up ($\frac{1}{4}$ body) and fasten at top.

Soften sealing wax over candle flame and wind around hands and feet and shape.

Embroider face with simple stitches of yarn. Always stitch through a strand of the pink yarn.

Thread double piece of white yarn for hair and notice position. It pullsthrough and makes 4 thicknesses. When pulled through just to right length cut at needle so you have 4 pieces. Cut other end and repeat process again above and comb out (hold other side so you do not comb out and pull it loose). The back hair is double piece of yarn put in back near neck. Comb and cut hair. Hat is crocheted 13 stitches around 3 times and then narrowed by going into every other stitch. Leave yarn at beginning to sew head on well.

Beard is 8 pieces of yarn combed out in fours and then under red mouth and combed out all together. Mustache is 3 pieces combed and put pink yarn. Stitch through the strands.

It sounds complicated but after you do it once it is quite simple.

Yarn Dolls

| | |
|----------|---|
| Body | 40 loops of three ply baby yarn over a 3 inch cardboard. |
| Arms | 15 loops over a 2 inch cardboard (Make fairly firm). |
| Pigtails | 4 ply yarn braided. |
| Skirt | Start at top ch 12 and join. ch 3 and make 12 double crochet into a ring and join to the ch inch slip stitch. Ch 4 and make 2 treble crochet into each dc of first row. Then make 4 or 5 rows of single crochet of different colors for stripe in skirt increasing 1 st each row. |
| Hat | Ch 14 and make about 6 rows of sc across this. Then crochet altogether in half. |

The first thing one should do in wood painting is to prepare the wood by sanding it. Use a 00-Grit Sandpaper or even a finer paper if you desire. Sand with the grain of the wood.

Next, the chosen design should be transferred to the wooden article. To transfer your design, use a charcoal or carbon pencil. Outline your design on the reverse side, using a light tracing paper. Place traced design face down upon article and rub the back side with a spoon.

Now, the painting may begin. Poster paint may be used, as well as any of the following types: tempera, show card paint, water color--(Keep water color thick with very little water.)

After article is painted: Erase the remaining carbon lines of your pattern and any smudges you may have happened to get on your project. Apply one coat of clear varnish. Allow this to dry and then apply a second coat. After this is completely dry, sand with a fine grade of sandpaper or steel wool and apply a third coat.

Finish: Rub with powdered pumice and a little boiled linseed oil.



The truest greatness lies in being kind; the truest wisdom in a happy mind. --Ella Wheeler Wilcox.



INDIAN BEADCRAFT-DEMONSTRATED

Simple Indian beadcrafft may be used for youngsters. Simple looms are made of boxes with notches cut on either end. Warp threads may be strung around the box tightly. One more warp thread is needed than the number of beads in the pattern.

String one row of beads on thread that has been tied to first warp thread. Slip the beads under and between the warp threads. Push beads up between the warp threads. Bring needle through beads over warp threads. Repeat for each row. For more complete directions, obtain folders of directions for beadcrafft from companies that sell handicraft supplies.

Beads, loom, thread, (if wanted), and other supplies may be obtained from the Walce Bead Co, New York, New York or any other company handling handicraft materials.

HAN SKAL LEVE

Han skal leve, Han skal leve,
Han skalleve, hojt hurra!
Hurra, hurra, hurra, hurra, hurra!
Hurra, hurra, hurra, hurra, hurra!

Han skal leve, Han skal leve,
Han skal leve, hojt hurra!
Bravo, bravo, bravo, bravissimo,
Bravo, bravo, bravissimo,
Bravo, bravissimo, bravo, bravissimo,
Bravo, bravo, bravissimo.

