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(to be completed at Chatcolab)

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Chatcolab Incorporated

Northwest Leadership Laboratory

50

The Golden Gates to Leadership 1998

50

50 Golden Years 1949 - 1998

The 1998 Laboratory was held at Camp Roger Larson, Worley, Idaho, June 7-13, 1998

Our thanks to you:

Sally Heard

For your participation and your efforts in making Chatcolab 1998 the great success that it was. Built on a firm foundation of sharing leadership and recreational skills, this creative environment gave participants multiple opportunities to gather a golden treasure of ideas and skills, knowledge and challenges, connections and friendships, laced with humor and love, to carry home.

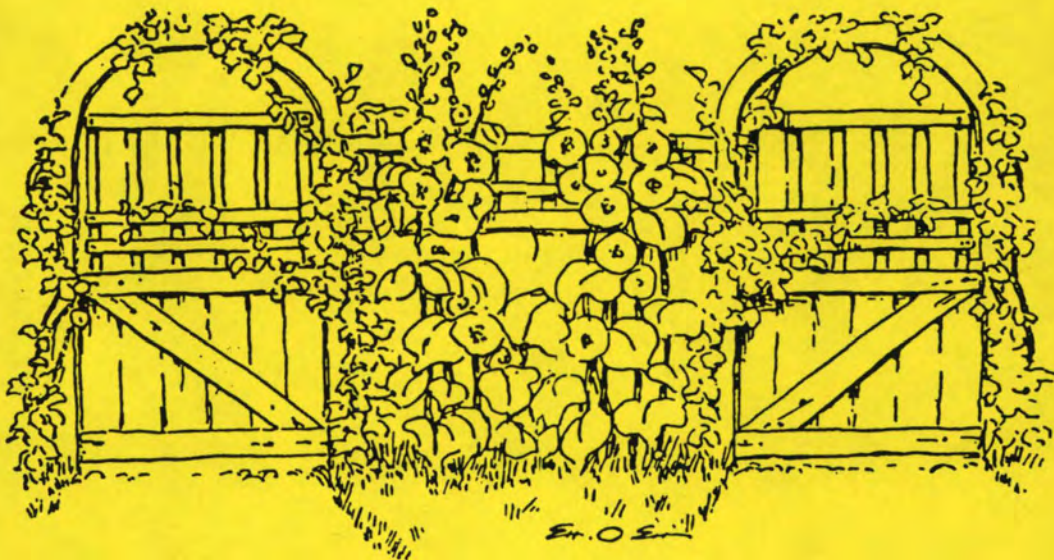


Jane Higuera

The Chatcolab Committees

Jane Higuera, Chairman

Welcome to
Chatcolab 1998



**Golden Gates to
Leadership**

~ *Reflecting on our past as we open the Golden Gates of Leadership* ~

Chatcolab is celebrating it's 50th year!

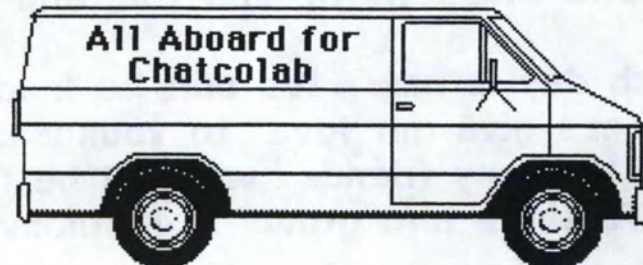
50 years!

50 years of sharing
50 years of songs
50 years of friendships
50 years of thoughtful discussions
50 years of wholesome fun
50 years of stories, told and retold
50 years of unique ceremonies
50 years of laughter, tears
50 years of growth and learning
50 years of nourishment of the soul
50 years of re-creating ourselves
50 years of hugs and caring
50 years of acceptance and validation
50 years of campfire gatherings
50 years of 'great stuff' to take home and use
50 years of group happenings
50 years of making memories
50 years of challenges, building trust
50 years of creating crafty treasures
50 years of appreciating the natural world
50 years of planning, then doing
50 years of inter-generational joy
50 years of short nights
50 years of ideas, new and old
50 years of moving to the music
50 years of honoring our flag, country
50 years of lakeside celebrations
50 years of experimentation
50 years of leadership
50 years of success!

And now, in June of 1998, we come together to share once again our various philosophies, knowledge, humor and ideas relating to social recreational leadership. Whether you are one of the 'golden oldies' or a bright new 'nugget' that adds fresh sparkle to our days, thank you for being here. May you all shine at various times throughout this special week, and take home with you a part of all of those who have chosen to share with us. Let us join in celebration of our past as we look ahead towards a bright and vibrant future.

Have a great week and come back soon

Jane Higuera



Chatcolab

Spring has sprung
Summer's a comin'
Down at CHAT
Things are a hummin'.

Told a story? Learned a dance?
Join in song, here's your chance.
Leadership ideas are shared and lent
As at this Lab we experiment.

AT CHATCOLAB
on this grand lake
Enjoy yourself
for heaven's sake.

One week at this dandy place
Good cheer and hugs a change of pace
Will show U just how great U R
Make U smile from here to thar.

HOORAY. U R HERE.
Let out a holler.
No more signs
To read and foller.

We're Here at Chat

**We're here at Chat because we care
And want to learn and love and share
For here we know we'll always find
A world that's warm and true and kind.**

**Each day is new It's ours to hold
Let's give our love to young and old
And then my friends we'll all be free
To share and grow in harmony.**

**To understand our fellow man
To share ourselves as best we can
This is our goal for each new day
As here at Chat we lead the way.**

(Repeat 1st verse)

WE'RE HERE AT CHAT

(LAST EVENING OF LAB VERSION)

**We're here at Chat because we care
And want to learn and love and share
For here we know we'll always find
A world that's warm and true and kind.**

**Each day was new 'T was ours to hold
We gave our love to young and old
And then my friends we all were free
To share and grow in harmony.**

***"To understand our fellow man
To share our selves as best we can "*
These were our goals for each new day
As here at Chat we led the way.**

(Repeat 1st verse)

4/1/97

Planning Your Chat Week

Chatcolab is a week of fun and learning. There are many activities scheduled for the same times. It will be necessary to set your priorities and plan your week accordingly.

Workshops

A great deal of planning has gone into preparing a program for Chat that will fulfill your needs. It is important to get to workshops on time.

Notebook

You received a notebook when you registered. It is yours to use as you wish. Most of the workshops will be using material found in it. Feel free to write on the pages, rearrange the pages, add more material, etc. For convenience, shelves are available at the ends of the dining room to store them between uses.

Health and Safety

Health and safety is important to us all. With activities going on from 6:00 a.m., when the Larks go for their walk, until 12:00 midnight, when the Night Owls finally go to bed, it's hard to get enough sleep. But sleep is important to learning, so plan it into your day.

Please take time to read the waterfront safety rules before participating in a water activity.

If a band-aid or an aspirin is needed, or if there is a medical emergency, our camp nurse is Jenny Early. Please see her.

Health and safety insurance are provided for the time you are here. This includes your trip to and from Chat. Check with Jane Higuera for more information.

Store

If you forgot your stamps or you get a hankering for a candy bar, you can probably find them at the Store (the little brown building just west of the lodge). Some of the other items carried in the store are T-shirts, anniversary mugs, soft drinks, and Flag books. Take time to check it out. Everything at the store is charged and you pay at the end of the week.

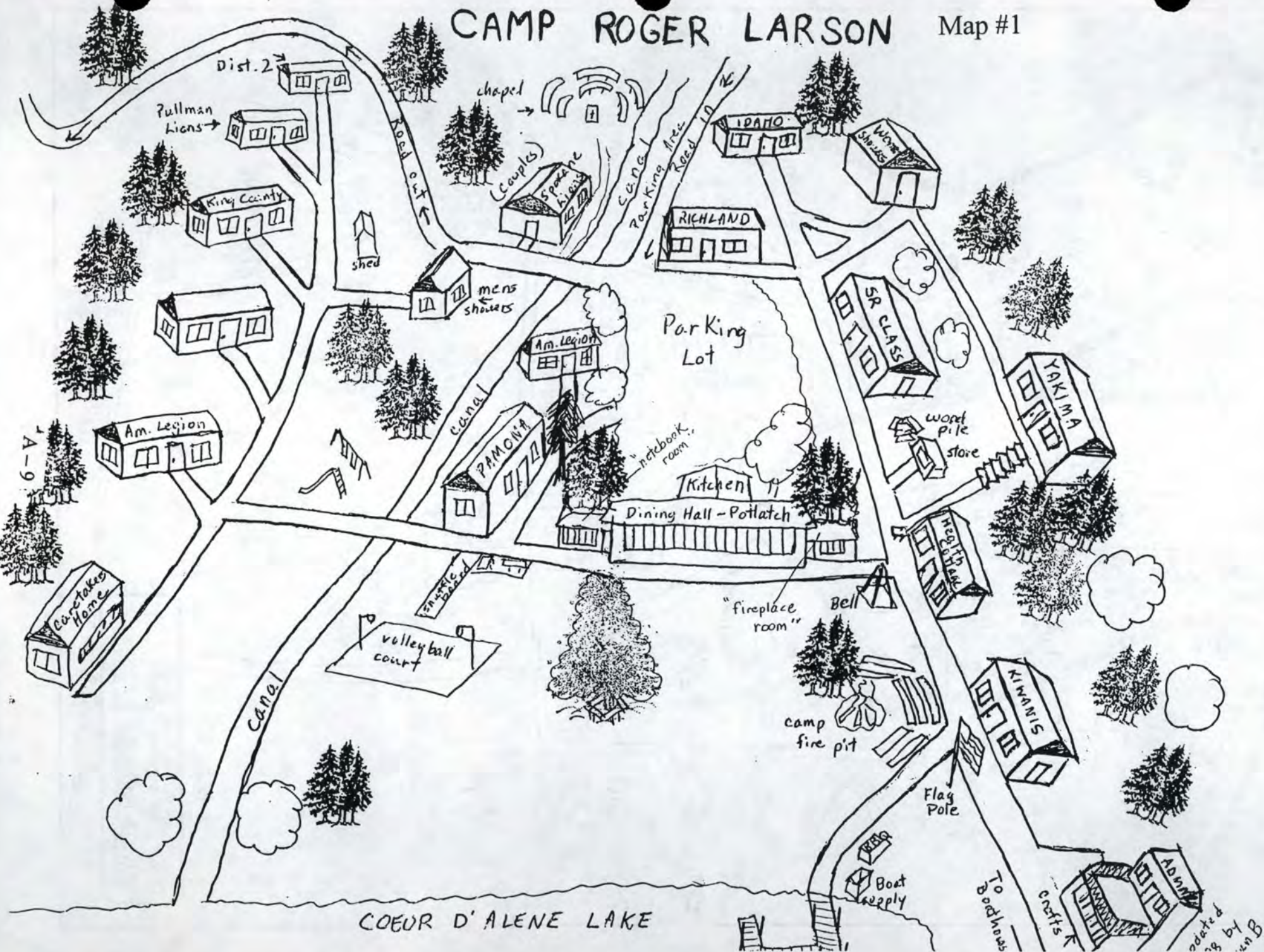
Activity Supplies

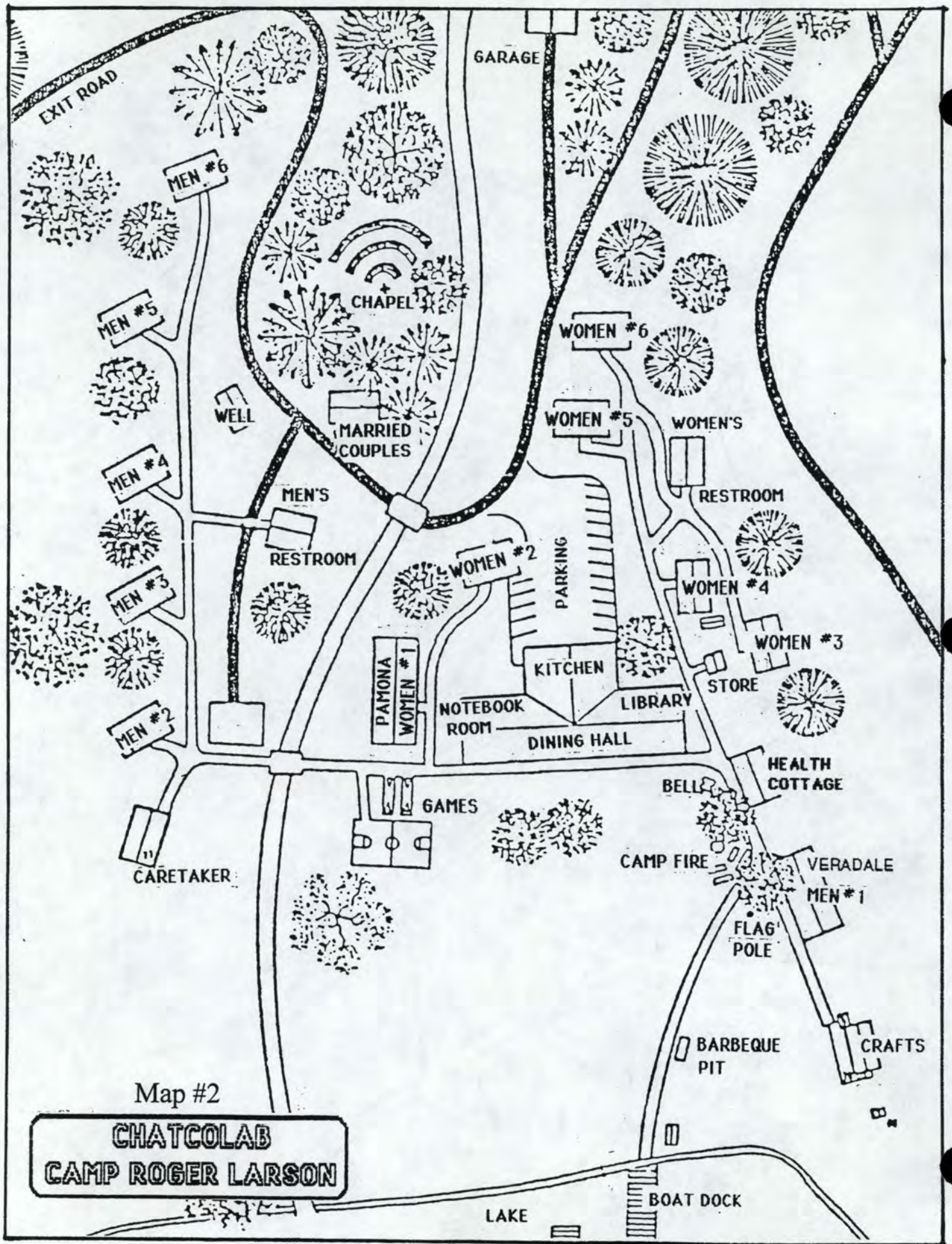
In the southeast corner of the dining room there are some tables filled with supplies of one sort or another than can be used for your needs in planning an evening party or some other activity during the day. Feel free to use whatever is there. Help keep the tables orderly. Return items to boxes and containers when you have finished with them.

Challenge yourself to take advantage of all the "golden" opportunities open to you this week.

CAMP ROGER LARSON

Map #1





THE DUTY WHEEL

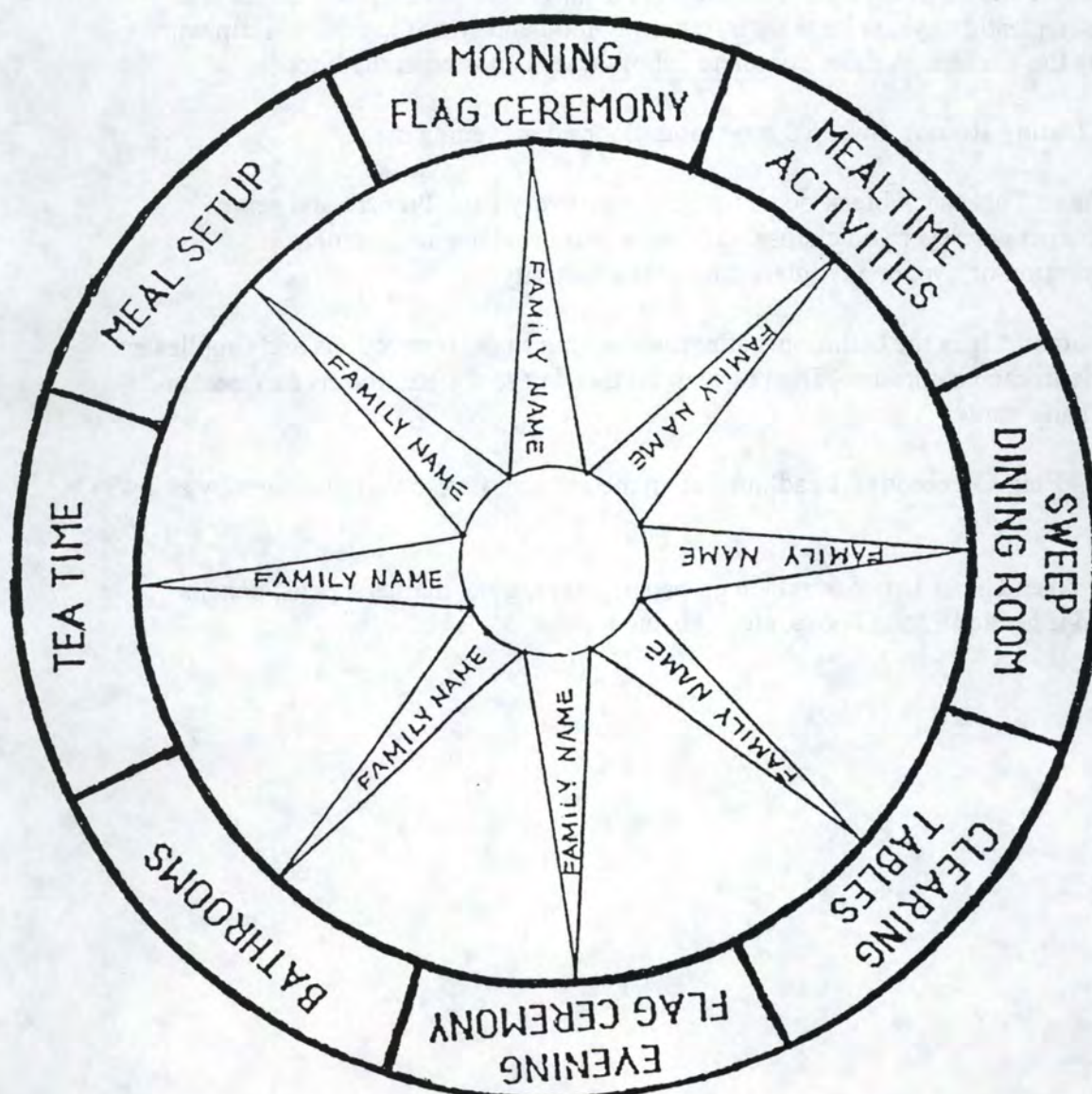
THE WHEEL OF (MIS) FORTUNE

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

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

YOUR FAMILY WORKS COOPERATIVELY AS A TEAM TO SEE THAT DUTIES ARE RESPONSIBILITIES PERFORMED AND COMPLETED.

AFTER 10 P.M. EACH NIGHT, IT WILL ALWAYS TURN TO THE RIGHT, ONE SLOT, (Thus, your family can plan ahead.)



Duty Wheel Job Descriptions

Morning Flag Ceremony: Lead our Lab in the morning flag raising ceremony.

Mealtime Activities: Mealtime activities will be: Grace, Announcements (if any), Table Decorations, and Table Fun. Mealtime is "Fun Time" here at Lab when your family provides games, contests, special seating arrangements, entertainment, and other special activities. You may need to coordinate with the family clearing tables.

Caution: Since we never have enough time at Lab, try to keep it short.

Meal Setup: On this day your family sets the tables, assists the cooks, and serves the food. Be there 30 minutes before mealtime. Arrange and wipe the tables, set with plates, silverware, cups, glasses, salt & pepper, etc. Ring the bell when the meal is ready, but not more than 3 times. A more complete list of duties is posted in the kitchen.

Clearing Tables: Pass out a spatula to each table, (diners are responsible for scraping and stacking the dishes at their table after the meal.) Clear tables, place dishes and utensils in plastic trays on large carts, put away food and wipe the tables. Help with cleaning the kitchen. A more complete list of duties is posted in the kitchen.

Sweep Dining Room: Sweep dining room floor after evening meal.

Tea Time: This snack break occurs at 3:30 p.m. every day. Prepare and serve refreshments wherever you choose. You may also provide entertainment, a demonstration or two, or any interesting special activity.

Bathrooms: Clean the bathrooms after the morning rush. Instructions and supplies are available in each bathroom. Then be alert all that day so the bathrooms stay neat and tidy. Thank you!

Evening Flag Ceremony: Lead our Lab in the evening flag lowering ceremony at 7:45 p.m.

Supply Area Clean Up: Straighten up papers, tapes, glue, markers, pens, pencils (sharpen if needed), song books, etc., etc., etc.!

Philosophy of Chatcolab

Chatcolab Leadership Laboratory is designed
as a stimulating experience for people
who are interested in recreation.

The Lab is group living
in which there is an exchange of ideas and techniques in the
field of recreation.

The lab is a retreat from daily routine.
Group unity flows as individuals develop together in work
and play.

Major emphasis is placed in joy and fellowship.

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

As a result of lab experience
individuals recognize opportunities
for good living...

by sharing one's self freely.

The Spirit of Chatcolab

Northwest Leadership Laboratory

Western Leaders agree that:

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

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

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

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

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

Now you are a part of Chatcolab.

This **Notebook** is the outcome of one week of sharing experiences. The material was gathered and/or assembled during camp.

It is a record of a precious week together.

With true appreciation, it is dedicated to all those who have here enriched our lives.

TABLE GRACES

1 JOHNNY APPLESEED

The Lord is good to me,
And so I thank the Lord
For giving me the things I need
The sun, and the rain and the apple seed
The Lord is good to me.

Here am I, clear blue sky.
Doing as I please;
Humming with the hummingbird
Buzzing with the bees.

*And every seed that grows
Will grow into a tree.
And someday there'll be apples there
For everyone in the world to share.
The Lord is good to me.
(*or; and every seed I sow)

2 THANK THEE

Tune: Jacob's Ladder

Thank thee, thank thee, heavenly
Father
For thy blessing as we gather
Give us strength and understanding
Bless us, all, O Lord.

3 GOD OUR FATHER

Tune: Frere Jacques

God our Father. God our Father.
Once again, once again
We would ask your blessing
We would ask your blessing
A-men. A-mennnnnnnn.

4 NORWEGIAN GRACE

Some hae meat and cannot eat
And some hae nay that want it
But we hae meat and we can eat
And so the Lord we thank it.

5 MORNING HAS COME

Morning has come.
The board is spread.
Thanks be to God.
Who gives us bread.
Praise the Lord.

6 THANK YOU

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

Nancy J. Rice

7 BLESS OUR FRIENDS

Tune: Edelweiss

Bless our friends
Bless our food
Come, dear Lord and sit with us.
Make our hearts
Glow with peace
Bring your love to surround us.

Friendship and love
May they bloom and grow
Bloom and grow forever.
Bless our friends
Bless our food
Bless our friendship forever.

8 LET THERE BE PEACE

Let there be peace on earth
and let it begin with me;
Let there be peace on earth,
The peace that was meant to be.
With God as our father,
Brothers all are we
Let me walk with my brother
In perfect harmony.

Let peace begin with me,
Let this be the moment now
With every step I take
Let this be my solemn vow;
To take each moment
And live each moment
In peace eternally.
Let there be peace on earth
And let it begin with me.

9 BE PRESENT

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

AMEN

10 PRAISE

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

AMEN

11 BACK OF THE BREAD

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

AMEN

12 FOR HEALTH AND STRENGTH

For health and strength and daily food
We praise thy name, O Lord.

13 MORNING HAS BROKEN

Morning has broken
like the first morning.
Blackbird has spoken
like the first bird.
Praise for the singing.
Praise for the morning.
Praise for them springing
fresh from the word.

14 NEATH THESE TALL GREEN TREES

'Neath these tall green trees we stand
Asking blessings from thy hand.
Thanks we give to Thee above
For thy health and strength and love.

15 MORNING GRACE

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

AMEN

16 SIMPLE GIFTS

'Tis a gift to be simple, 'tis a gift to be free
'Tis a gift to come down
where we ought to be.
And when we find ourselves
in the place just right
'Twill be in the valley of love and delight.
When true simplicity is gained
To bow and to bend
we will not be ashamed.
To turn and to turn will be our delight
'Til by turning and turning
we come around right.

In depth workshop



INTERACT WITH NATURE

Learn how to be a good citizen of our ecosystem. Recognize problems and learn what you can do to make a difference. Develop skills that can be passed on to others to help us all live better with **MOTHER NATURE.**

Charlie Swaney

Charlie is an accredited facilitator of Ohio's Project Wet as well as Learning Tree, Project Wild and Aquatic Wild. He has extensive experience in environmental science and environmental education.

Most of the natural materials that I use in my baskets come from my family's farm and the nearby fields. The mountains are less than a thirty minutes' drive—a drive I make often to collect ferns and roots.

My search for high quality basket-making materials goes on throughout the year. Each season seems to have its special advantages for collecting.

I gather vines, barks, roots, cattails, grasses and grain straws, willows, fern stems, and pine needles. My flower and vegetable gardens as well as local trees and shrubs contribute their share of raw materials.

I enjoy making coiled basketry. There is a never-ending variety to the shapes and designs possible. My specialty is pine needle coiled basketry, made preferably with the ponderosa pine needles.

Because of my native American ancestry, I prefer the Indian look in basketry. My ambitious goal is to stitch a basket so tightly it can hold water for a few minutes.

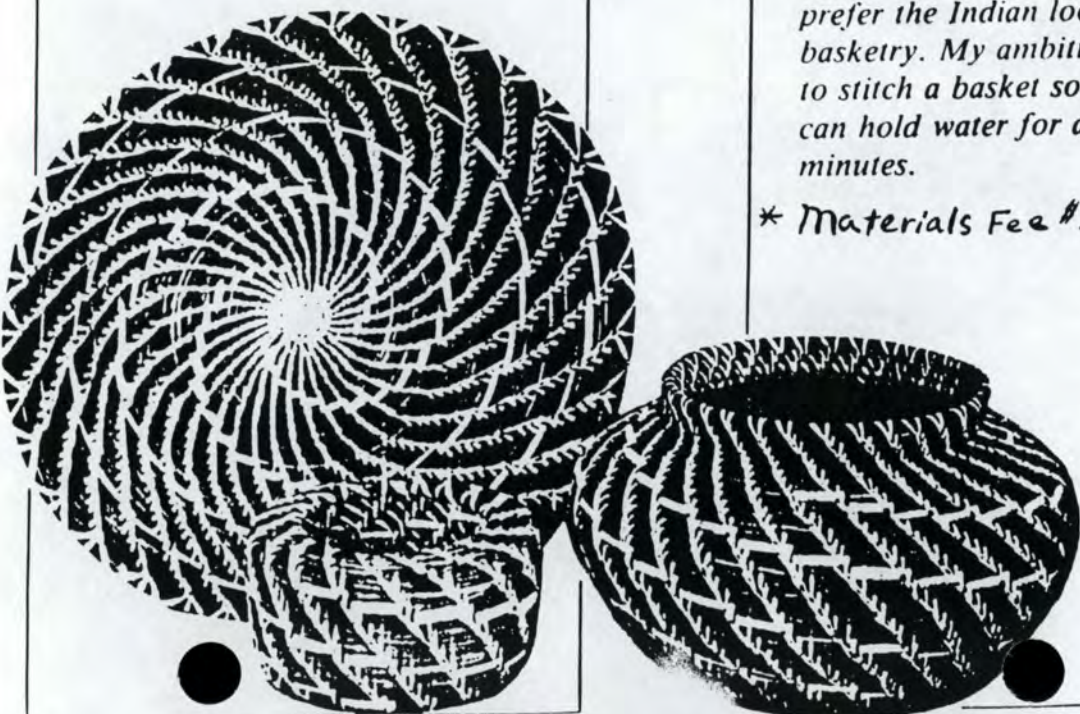
* Materials Fee \$5⁰⁰



PATSY LITTAU

BASKET WEAVER

P.O. Box 374, SCIO, OR 97374
(503) 394-3979



Pine needles
stitched
with raffia

In depth workshop

YOUR NEWSLETTER AS A LEADERSHIP TOOL

Participants will learn to identify the audience, design appropriate content and layout a newsletter designed to meet their needs.

Reading styles, mailing and copying laws and issues will be covered. In addition, alternative uses for newsletters will be covered.

A GOOD NEWSLETTER IS MORE THAN A
FAMILY CHRISTMAS CARD

WE WILL HAVE FUN !!

Marie Madison

Marie has a degree from OSU and is currently working in the Benton County extension office in support of the Small Farms program. She has extensive experience in desktop publishing as well as computer support and newsletter development and editing.

Toni Gwin

Toni has a masters degree from OSU and has served as coordinator for the OSU School of Forestry's continuing education program. She has a strong background in communication and has conducted workshops on motivation, communication and a wide range of plant science and forestry related topics.



In depth workshop

DISCOVER THE GOLD IN STORYTELLING

This is an opportunity to learn to teach storytelling through developing your own skills. Learn the basic principles and study different storytelling styles. Develop an understanding of the value of storytelling in education, recreation and business. Audience assessment and selection of group appropriate stories will be emphasised.

Bill Alkire
5214 Clear Creek Valley Rd.
Wooster, Ohio 44691

Conducting workshops all over the United States and in Denmark, Bill, who has a masters degree in Mental Health, has used storytelling throughout his career. He has found it to be an effective tool in establishing rapport as well as in getting groups to listen and understand concepts. Storytelling can relax stress and aid in creative thinking together about an issue or problem. Of course, it can also be satisfying and entertaining in its own right.

In depth workshop



SURVIVAL IN THE OUTDOORS

Find out how to survive in the wilderness.

Learn when to move and when to "stay put".

Learn what to carry with you and how to carry it.

Learn to use what you have.

Learn to make use of what you can find.

Keith Baker

Keith is the Deschutes County Veterans Services officer working closely with youth and veterans in his area. He has been a State of Oregon HAZMAT instructor as well as teaching Search and Rescue, Ropes, Swift Water and Fire Science. Keith has worked as an EMT Firefighter and as a whitewater river guide. His youth program was chosen to become the 653rd "Point of Light" in President Bushe's "Thousand Points of Light" program.

In depth workshop



Keith Baker

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In depth workshop

RECREATIONAL DANCE LEADERSHIP

This workshop will be an opportunity to learn to lead dances and to teach the skills required to be a leader. Expanding your knowledge and skills as a dancer, dance program planning and dance selection for specific groups with specific skill and ability levels will be emphasised.

IT'LL BE AEROBIC !!!!!

Bill Alkire and Burton Olsen

Bill is a dance leader and story teller who has conducted workshops all over the United States as well as in Denmark.



Burton is a professor of Recreation and Youth Leadership at BYU and has conducted classes and workshops throughout the United States.

BUCKETS OF BERRIES to JARS OF JELLY

A weeks worth of knowledge covering all phases of a home-based food manufacturing business. We will go from the basics of berry identification clear through to laws, rules and regulations concerning the production and sale of home made food products.

BERRY INTERESTING !

There will be a \$5 fee for this workshop. all materials and jars will be provided and you will have 2 jars of finished product to take home with you.

Suzanne Prevedel
Route 2 Box 2269
Roosevelt, UT 84066
(435) 646-3429

1. Native Berry Identification (the bushes to the berries)
2. Preserving the Berries (freezing and juice processing)
3. Juice to Jelly (supplies, ingredients, and the how-tos)
4. Safe Processing of Jellies
5. The Business Business
 - A. State Dept. of Ag Rules and Regulations
 - B. The Label Game
 - C. Marketing the Finished Product
6. Q and A and Information Source Session

Owner of home-based business established in 1992. *South Slope Jellies* specializes in wild berry jellies and syrups.

Bachelors of Science in Biology, University of Wyoming 1985

Community Volunteer-P.T.A.(Outdoor Classroom Chairman), 4-H Community Club Leader

Love of People, Learning, and Fun

TREASURE POUCH NECKLACES

Participants will embellish a small fabric or sued pouch with beads, buttons, charms, etc. Bring your own tiny treasures to place inside or pick one out of the "treasure box". Participants will sharpen sewing skills while learning fringe techniques and simple beading stitches. All beads and beading supplies will be furnished.

Instructor - Martha Gomez Warm Springs, Oregon

Martha is 29 years old and teaches in the early childhood center at Warm Springs. She likes laughter, nice people, beading hiking and all kinds of music.

MACRAME WITH HEATHER AND MALYA

We will learn beginning techniques for Macrame. We will also show you how to create your own designs and offer some new and different project ideas.

join us and learn to tie one on

Instructor - Heather Easterly and Malya Wilson

Heather is a junior in high school and is also taking classes at Portland State University in Portland, Oregon. She enjoys art, writing, being out of doors and going to camp and Chat.

Malya is also in high school and she and Heather are cousins. They live fairly close to each other and so spend a lot of time together.



Mini workshops



GOLDEN IDEAS FOR "NO WASTE" NYLONS

A myriad of ways to create your own toys, games, dolls and ect. out of colorful waste nylon stockings.

A low cost activity for a million dollars worth of fun and entertainment for all ages

Instructor - Patty Logan

Patty is a longtime 4-H volunteer with lots of experience in camping. She volunteers at the Nature Store at Silver Falls State Park in Oregon And loves life and people.

CANOES LEAD THE WAY

We will learn basic techniques of canoeing. We will cover safety for canoes and general waterfront safety as well. You will learn how to teach canoeing to beginners and we will have fun and learn to be safe on the water.

Instructor - Sue Ryan Warm Springs, Oregon
Sue is currently working for the extension service in 4-H at Warm Springs. She has an extensive camping background and her personal favorites include hiking, berry picking and POLAR BEAR swims in cold lakes.



OLDTIME APPALACHAIN CLOG DANCING

Oldtime clogging with its variety of steps will be taught. Basic steps will be described in detail and participants will be able to teach them.

You will need hard soled shoes but no "taps" please.

Instructor - Bill Alkire Wooster, Ohio
Bill is an avid and experienced dance teacher and storyteller who has conducted workshops all over the country.

CRAFT POTPOURRI

A variety of quick and easy crafts will be taught. These are crafts which are suitable for any age group.

There will be a \$5 fee to cover material costs.

Instructor - Nel Carver Moscow, Idaho

Nel is a former elementary school teacher and has been a 4-H leader for over 20 years. She loves working with children and also loves crafts and is always willing to share her knowledge.



EXPANDED DECOUPAGE ON WOOD

Mount your favorite magazine pictures on wood. We will place the picture in the middle of a piece of wood so there is room on all sides for it to expand. The picture will expand over the edge of the board when painted with this special decoupage material creating an unusual and sometimes spectacular effect.

Instructor - Diane Marsden Dover, England UK

Diane is a longtime labber, artist, musician and free spirit who loves people and travel. She has a background in Indian Guides, Camp Fire and camping.

TAGUANUT CARVING AND SCRIMSHAW

Instructor - Leila Steckelberg

Leila is a long time labber who, along with her husband, has a great interest and extensive knowledge of rocks, minerals, gems and carving. She travels to gem and rock shows all over the country demonstrating her talents and gaining new skills. Leila is always willing to share her expertise with anyone with a desire to learn.



Mini workshop



SKITTING YOUR WAY TO LEADERSHIP

Writing and introducing a skit. Do you feel uncomfortable when someone mentions flag ceremony, duty wheel, families, evening ceremonies or truthstick? What's an E hug? Do you even know what they are talking about? This mini workshop is a great way to introduce and write on a special subject. A short skit designed around a "subject" answers a lot of questions about a "subject" that people may be uncomfortable with.

Instructor - Charlotte Norlin Albany, Oregon

Charlott is invloved in early childhood education and spends a great deal of time clowning around with her special friend Muffins the Clown.

SAY HELLO TO THE AUTOHARP

Basic information on how the Autoharp works. Ear training to hear chord changes andphrasing. Learn which chords go together and why. Learn 2 or 3 chord tunes. With this instruction, you will be inspired to learn more.

Instructor - Leone Peterson Spokane, WA

Leone is a public school teacher with a lively interest in folk music. I mean old-timey stuff with string bands and family music made on the front porch or in the living room. She has a collection of unique and antique string instr uments which she uses in programs gladly shared with others. She plays piano and organ and loves to sing. Her affair with the autoharp began about 15 years ago and she has been playing, learning and teaching ever since. She has studied autoharp under Becky Blackley, Ivan Stiles, Evo Bluestein and others. She especially likes to go to the heart of country music and has taken classes at Augusta in West Virginia and at Swannanoa in North Carolina. She taught adult autoharp classes for three years with the Fairfax County Department of Recreation in Springfield, Virginia. She taught autoharp for two seasons at Pinesong on the campus of SFCC in Spokane, Washington. She is the founder of the Spokane Falls Autoharp Club. Leone is on the Board of the Spokane Folklore Society and a member of the American Guild of Organists.

509-922-7283



Mini workshops



TRUST AND INTERACTION WITH YOUTH

Teaching youth how to have fun while learning, through the use of games. This workshop will focus on retaining skills by learning them through more interactive methods than commonly used in the classroom.

Instructor - Keith Baker Deschutes Co. Vets.
Services

(see Keith's profile in "in depth workshops")

Mini workshop



KUSUDAMA BALLS

You will learn a Japanese art form using simple origami paper folding techniques to create a decorative paper ball. Parts or sections of the Kusudama Ball can be used for other art forms such as baskets or tree decorations. Also presented will be skills and methods to enable you to pass this and other ideas on to others.

Instructor - Jean Baringer Conrad, Montana

Jean is an avid artist particularly interested in hand crafts. She has degrees in Child Development and in extension. Jean has been an artist and teacher for many years and has been extensively involved in 4-H and rec.labs. She is also our lab registrar.

Board Members 1999

Chair	Marie Madison	2000
Vice-Chair	Toni Gwin	2001
Secretary	Sue Ryan	2001
Treasurer	Charlotte Norlin	2001
Board Members	Bob (Beaz) Beasley	1999
	Cee Cee Wieber	1999
	Charlie Swaney	1999
	Bonnie Fausett	2000
	Leona Peterson	2000
Alternates	Jean Baringer	
	B.J. Kreiter	
	Jennifer Riphenburg	
	Pat Monforton	
Chat Chat Editor		
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Don Clayton	
	Joe (Doc) Stephens	
	Miriam Beasley	
	Jim Beasley	

Family Groups

FOOLS GOLD

Wilson Wewa
Charlie Swaney
Tina Aguilar
Charlotte Norlin
Shawne Linn
Martha Gomez
Lois Redman
Laura Petersen
Joel Smith

GOLDEN BUNCH

Ramon Greene
Luke Erickson
Amanda Early
Miriam Lowrie
Kerry Taylor
Sue Witherow
Sherone Taylor
Sue Ryan
Charles Partridge (cook)

GOLD SEEKERS

Harlan Wahrenaka
Don Gouchenour
Peggy Peterson
Bonnie Fausett
Jackie Stockwell
Pat Monforton
Marie Madison
Malya Wilson
Mary Beth Bond
Joe McClain

PYRITES

Falena Kentura
Mike Early
Denise Beasley
Toni Gwin
Leila Steckelberg
Jane Higuera
Maleah Hammons
Patty Logan
Suzie Prevedel
Linda Daggett

THE GOLD GETTERS

Heather Easterly
Derek Palmer
Burton Olsen
Lucille Schuster
Gwen Main
Cee Cee Wieber
Ruth Moe
Diana Marsden
Brad Bradley

BOB'S GOLDEN GIRLS

Margaret Kentura
Bob Beasley
Jenna Hardin
Joan Street
Nancy Herbin
Patsy Littau
Denise Clements
Selina Day

GOLD RUSHERS

Pebbles George
Mark Patterson
Colby Huber
Marge Santeford
BJ Kreiter
Heather Applegate
Jennifer Riphenberg
Debbie Kuhn
Jenny Early

MGM'S

Ed Bauer
Dallas Winishut
Lucy Linker
Kathy McCrae
Suzie Slockish
June Puntillo (she will be here Tuesday)
Arlita Rhoan
Sally Heard
Virgie Carter
Nel Carver
Cindy B

THE BUCK PASSERS

Donna Bateman
Peggy Duncan
Laurie Brendle
Bernice Griggs
Keith Baker
Doc Stephens
Pat Leckey
Miriam Beasley
Pam Burnett (cook)

PROSPECTORS

Bill Alkire
Jim Beasley
Kraig Olsen
Alice Harman
Valerie Aguilar
Jacklyn Langley
Rosemary Gouchenor
Jean Baringer
Leone Peterson



Picture Identification

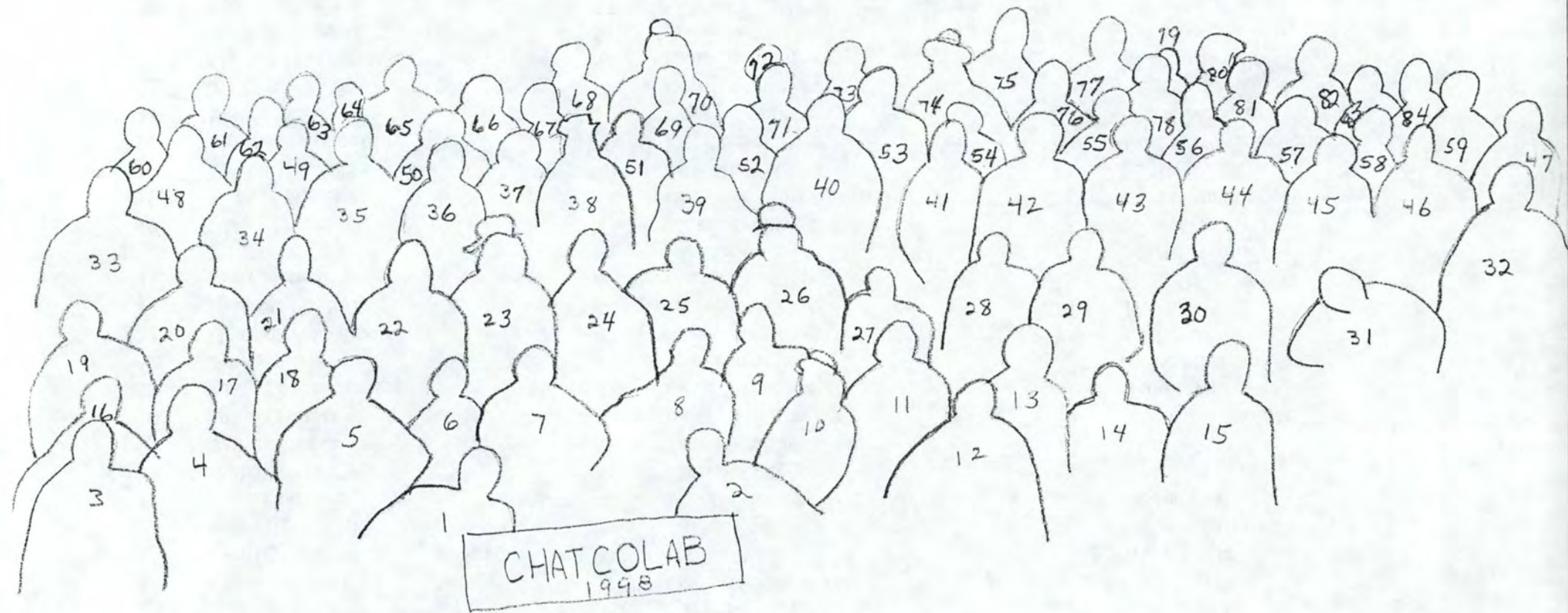
1. Colby Huber
2. Kraig Olsen
3. Burton Olsen
4. Marcia Brown
5. Charlie Swaney
6. Mary Beth Bond
7. Luke Erickson
8. Jenna Hardin
9. Patrick Leckey
10. Donna Bateman
11. Patty Logan
12. Tina Aguilar
13. Heather Applegate
14. Heather Easterly
15. Sally Heard
16. Ed Bauer
17. Peggy Duncan
18. Valerie Aguilar
19. Marge Kentura
20. Jennifer Riphenburg
21. Malya Wilson
22. Miriam Lowrie
23. Maleah Hammons
24. Pebbles George
25. Suzi Prevedel
26. Amanda Early
27. Cindy Barella
28. Doc Stephens
29. Joe McCracken
30. Jim Beasley

31. Kathy McCrae
32. Patsy Lattau
33. Suzie Slockish
34. Denise Clements
35. Dallas Winishut
36. Arleta Rhoan
37. Valerie Carter
38. Ramon Greene
39. Jane Higuera
40. Nancy Herbin
41. Leila Steckelberg
42. Jean Barringer
43. Marge Santeford
44. Joan Street
45. Diane Marsden
46. Joel Smith
47. Jacki Stockwell
48. Charlotte Norlin
49. Lois Redman
50. Lucille Schuster
51. Peggy Peterson
52. Bernice Griggs
53. Laurie Brendle
54. Sue Ryan
55. Linda Daggett
56. Bonnie Faucett
57. Cee Cee Wieber
58. Nel Carver
59. Laura Petersen
60. Marjorie Kentura

61. Mark Patterson
62. Gwin Main
63. Bob Beasley
64. Sue Witherow
65. Mike Early
66. Debbie Kuhn
67. Leone Peterson
68. Sherone Taylor
69. Denise Beasley
70. Wilson Wewa, Jr
71. Toni Gwin
72. Alice Harman
73. BJ Kreiter
74. Keith Baker
75. Brad Bradley
76. Martha Gomez
77. Kerry Taylor
78. Don Gouchenour
79. Shawné Linn
80. Rosemary Gouchenour
81. Marie Madison
82. Ruth Moe
83. Miriam Beasley
84. Pat Monforton

Not pictured:

Bill Alkire
 Chris, Marianne, Erika Burton
 Selina Day
 Jennifer Early and Austin
 Lucy Linker



Chat 98 Members

Last name	First name	Address	City	State	Zip	Home phone	Work phone	Brthdy	e mail
Aguilar	Tina	PO Box 934	Warm Spring	Or	97761	541-553-1960	541-553-3274	Nov 5	
Aguilar	Valerie	PO Box 301	Warm Springs	Or	97761	541-553-3393		Aug 2	vaguilarcbendnet.com
Alkire	Bill	5214 Clearcreek Valley Rd	Wooster	Oh	44691	330-345-7308		July 1	
Applegate	Heather	118 N. Buffalo	Portland	Or	97217	503-289-5448		Oct 26	
Baker	Keith	PO Box 429	Warm Springs	Or	97761	541-553-1855	541-475-5228	May 19	kbaker@madras.net
Barella	Cindy	3971 Janel	Casper	Wy	82604	307-235-0046		Sept 6	
Baringer	Jean	520 So Maryland	Conrad	Mt	59425	406-278-7716		July 5	
Bateman	Donna	PO Box 308	Moriarty	NM	87035	505-832-6867	505-344-7997	May 31	
Bauer	Ed	605 N 22nd Ave	Mears	Mi	49436	616-873-4938		Oct 10	edbauer@juno.com
Beasley	Bob (Beaz)	6231 22nd NE	Seattle	Wa	98115	206-523-1876	206-431-4038	Feb 21	JRBZ@WEBTV.net
Beasley	Denise	16147 S Apperson Blvd	Oregon City	Or	97045	503-650-0704		Oct 26	
Beasley	Jim	14515 S Clackamas Riv Dr	Oregon City	Or	97045	503-656-5027		Feb 13	
Beasley	Miriam	14515 S Clackamas Riv Dr	Oregon City	Or	97045	503-656-5027		Jan 30	
Bond	Mary Beth	SR1, Box 25	Carrizozo	NM	88301	505-648-2912		Sept 18	
Bradley	Brad	18121 NE 127th	Redmond	Wa	98052			Mar 4	
Brendle	Laurie	724 28th Ave S E	Albany	Or	97321	541-917-8546	541-737-2034	May 24	
Brown	Marcia	305 SW Ct	Pendleton	Or	97801	541-276-8268		July 9	
Burnett	Pam	603 W Palouse Riv Dr #47	Moscow	Id	83843	208-882-4382		Nov 30	
Burton	Chris	PO Box 325	Santa Isabel	Ca	92070	760-782-0455			
Burton	Erika (daughter)	PO Box 325	Santa Isabel	Ca	92070				
Burton	Marianne	PO Box 325	Santa Isabel	Ca	92070	760-782-0455			
Carter	Virgie	PO Box 728	Evanston	Wy	82930	307-789-3553		May 14	
Carver	Nel	1668 Appaloosa Rd	Moscow	ID	83843	208-883-1533		Sept 10	
Clements	Denise	Box 1076	Warm Springs	Or	97761	541-553-8404		July 22	
Daggett	Linda	415 6th Ave So	Great Falls	Mt	59403	406-452-3520		July 22	
Day	Selina	965 Garnet	Salem	Or	97301			Jan 11	
Duncan	Peggy	1410 Fprest Dr/	Corvallis	Or	97330	541-754-6353	541-737-3408	Mar 19	duncanp@ccmail.orst.ed
Early	Amanda	29623 S Salo Rd	Mulino	Or	97042	503-829-7282		Dec 22	
Early	Austin (baby)	1930 Park Ave NE	Salem	Or	97303	503-391-8948		June 12	
Early	Jenny	1930 Park Ave NE	Salem	Or	97303	503-391-8948		Sept 10	
Early	Mike	1930 Park Ave NE	Salem	Or	97303	503-391-8948		Mar 17	71663,1104@compuserve
Easterly	Heather	15057 S Clackamas Riv Dr	Oregon City	Or	97045	503-656-7159		Dec 11	73125.553@compuserve.c
Erickson	Luke	1930 Park Ave NE	Salem	Or	97303	503-391-8948		Jan 16	

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Chat 98 Members

Last name	First name	Address	City	St	Zip	Home phone	Work phone	Brthdy	e mail
Fausett	Bonnie	30 So Skyline Dr 54-6	Roosevelt	Ut	84066	801-722-3243	801-722-4598	Nov 5	
George	Pebbles	PO Box 1452	Warm Springs	Or	97761		541-553-3502	Dec 14	
Gomez	Martha	PO Box 1421	Warm Springs	Or	97761	541-553-1467		Dec 6	
Gouchenour	Don	Star Rt Box 39	Ledger	Mt	59456	406-627-2311		May 6	
Gouchenour	Rosemary	Star Rt Box 39	Ledger	Mt	59456	406-627-2311		Nov 11	
Greene	Ramon	Box 383	Warm Springs	Or	97761			Oct 8	
Griggs	Bernice	925 Morse Lee	Evanston	Wy	82930	307-789-0877	307-789-7712	May 18	
Gwin	Toni	2565 25th Ave SE	Albany	Or	97321	541-924-5742		Aug 6	
Hammons	Maleah	29623 S Salo Rd	Mulino	Or	97042			Oct 10	
Hardin	Jenna	Rt 1, 607 Dakota	Lovington	NM	88260	505-396-2079	505-369-8555	Apr 9	
Harman	Alice	PO Box 775	Warm Springs	Or	99761	541-553-2200		Oct 9	
Heard	Sally	1621 3rd Ave So	Great Falls	Mt	59404	406-453-2088	406-727-2738	Mar 27	
Herbin	Nancy	HC 66 Box 79	Ft Bridger	Wy	82933	307-782-3199	307-782-6502	May 5	(Sally heard@Adm.com)
Higuera	Jane	1015 S Russell Road	Spokane	Wa	99224	509-747-1662		Oct 3	HiJanew@aol.com
Huber	Colby	PO Box 303	Altamont	Ut	84001	435-454-3486		Sept 22	
Kentura	Falena	PO Box 8	Warm Springs	Or	97761			June 15	
Kentura	Marjorie	PO Box 8	Warm Springs	Or	97761			July 28	
Kreiter	Betty J.	23404 NE Weakley Rd	Camas	Wa	98607	360-834-9087		Feb 2	
Kuhn	Debbie	PO Box 728	Evanston	Wy	82930	307-789-3973	307-789-3553	June 22	
Leckey	Patrick	6335 Caufield	West Linn	Or	97068	503-650-8574		Aug 10	
Linker	Lucy	1414 Monroe	Walla Walla	Wa	99362	509-529-2485		Aug 8	
Linn	Shawne'	114 So Delaware	Conrad	Mt	59425	406-278-3514		Apr 8	
Littau	Patsy	PO Box 394	Scio	Or	97374	503-394-3979		Oct 1	
Logan	Patty	14694 Silver Falls Hwy	Sublimity	Or	97385	503-769-6837		Feb 13	
Lowrie	Miriam	1895 Evergreen NE	Salem	Or	97303	503-399-7359	503-623-8395	June 27	Lowriem@oes.orst.edu
Madison	Marie	387 NE Conifer #3	Corvallis	Or	97330	541-757-2826	541-766-3556	May 29	MadisonM@oes.orst.edu
Main	Gwen	1749 W Olive Ave #A	El Centro	Ca	92243	760-352-3446		Sept 7	
Marsden	Diana	16 Victoria Park	DoverKentEng	CT	161QS	011-44-1304-		July	ph:011-44-1304-206350
McCracken	Joseph	88 West 1140 North	Orem	Ut	84057	801-224-2062			
McCrae	Kathy	1685 Ruth	Walla Walla	Wa	99362	509-529-7059		Sept 29	
Moe	Ruth	205 Corthell Rd.	Laramie	Wy	82070	307-745-7227		Sept 3	Ruth.moe@Aol.com
Monforton	Pat	110 N 7th St, Box 355	Oakesdale	Wa	99158	509-285-4980		Feb 12	
Norlin	Charlotte	422 Railroad St SE	Albany	Or	97321	541-961-6892	541-753-0191	June 18	CNOrlin39@aol.com

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Chat 98 Members

Last name	First name	Address	City	State	Zip	Home phone	Work phone	Brthdy	e mail
Olsen	Burton	560 East Maple	Mapleton	Ut	84664	801-489-6075		May 23	
Olsen	Kraig	560 East Maple	Mapleton	Ut	84663	801-489-6075		Nov 1	
Partridge	Buzz	603 W Palouse Riv Dr #47	Moscow	Id	83843	208-882-4382		Sept 2	
Patterson	Mark	504 Orpheus Ave	Leucadia	Ca	92024	760-436-4702	800-876-5484	Dec 24	mpatterson@eosintz.com
Petersen	Laura	3671 Colonial Ln SE	Port Orchard	Wa	98366	360-876-1532		Oct 2	
Peterson	Leone	5605 N Northwood Dr	Spokane	Wa	99212	509-922-7283		Aug 14	
Peterson	Peggy	HC 66 Box 11	Ft Bridger	Wy	82933	307-782-3145	307-782-6502	Jan 30	
Prevedel	Suzanne	Rt 2, Box 2269	Roosevelt	Ut	84066	801-646-3429		Apr 21	
Redman	Lois	1829 Vaughn Dr	Manhattan	Ks	66502	785-537-1692		Mar 11	lredmanoksu.edu
Rhoan	Arlita	PO Box 775	Warm Springs	Or	97761	541-553-2201	541-553-2200	Feb 24	
Rippenburg	Jennifer	609 S Michigan	Conrad	Mt	59425	406-278-7155	406-278-5511	Apr 10	
Ryan	Sue	PO Box 704	Warm Springs	Or	97761	541-553-3238	541-553-1678	May 4	RyanS@oes.orst.edu
Salyer	Brian	19104 Obsidian Rd	Bend	Or	97702	541-389-8497			
Santeford	Marge	1226 S Beach Dr	Camano Island	Wa	98292	360-387-5051		July 15	
Schuster	Lucille	Box 242	Warm Springs	Or	97761	541-553-3113		Apr 15	
Slockish	Suzie	PO Box 996	Warm Springs	Or	97761	541-553-8024	541-553-2200	Nov 13	
Smith	Joel	955 6th St.	Missoula	Mt	59802	406-876-6924		Aug 4	
Steckelberg	Leila	9406 164th Street NE	Arlington	Wa	98223	360-435-3075		July 30	
Stephens	Joe (Doc)	1401 E Cambridge Lane	Spokane	Wa	99203	509-747-2792		Mar 20	
Stockwell	Jackie	747 Collins Rd	Belgrade	Mt	59714	406-388-0623		Jan 11	
Street	Joan	Box 591	Florence	Mt	59833	406-273-6109		May 9	
Swaney	Charlie	11244 Amherst Rd	Harrod	Oh	45850	419-648-4486		Aug 29	CKSwaney@aol.com
Taylor	Kerry	2610 N Silver	Silver City	NM	88061	505-538-5233	505-388-1559	Sept 11	
Taylor	Sherone	230 High Ridge	Evanston	Wy	82930	307-789-2786	307-789-3553	May 13	
Wewa	Wilson	Box 661	Warm Springs	Or	97761	541-553-3290		Apr 2	
Wieber	Cee Cee	7527 N Orchard Prairie Rd	Spokane	Wa	99217	509-466-2442	509-455-5050	Aug 5	ceecee@lor.com
Wilson	Malya	15047 S Clackamas Riv Dr	Oregon City	Or	97045	503-655-3562		Jan 7	
Winishut	Dallas	PO Box 775	Warm Springs	Or	97761		541-553-2200	Jan 20	
Witherow	Susan	1078 Kensington Dr	Merced	Ca	95340	209-725-1487	209-389-9413	Mar 7	
Zimmerman	Tani	PO Box 151	Molalla	Or	97038	503-329-2236		Jan 30	

Demographics

Chatcolab '98

Total registered labbers: 94

Men--26 (not enough) Women--68

By states:

Oregon	39
Montana	9
Washington	13
Wyoming	8
Idaho	3
California	6
Ohio	2
New Mexico	4
Utah	6
Kansas	1
England	1

Ages:

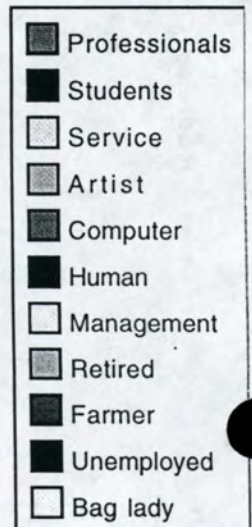
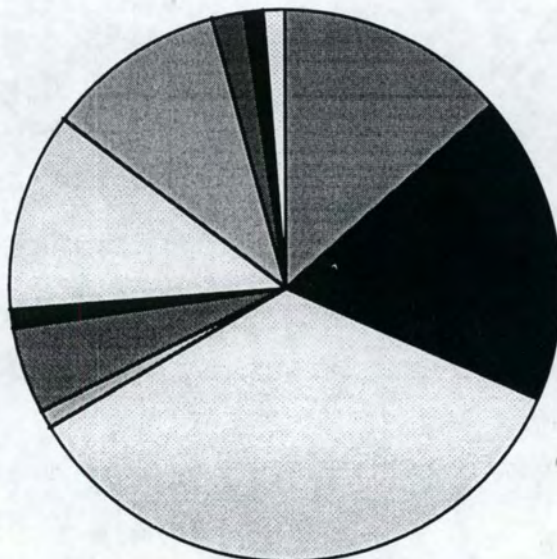
0-14	2
15-21	16
22-30	5
31-45	29
46-59	26
60 and over	15

Eleven states
One foreign country

New labbers	37
Returning labbers	55

Occupations:

Professionals	0.13
Students	0.17
Service	0.33
Artist	0.01
Computer	0.05
Human	0.01
Management	0.11
Retired	0.1
Farmer	0.02
Unemployed	0.01
Bag lady	0.01



CHATCOLAB



History

History of Chatcolab

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

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

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

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

The first Recreation Leaders laboratory established five principles, which have served as guidelines for nearly all subsequent groups:

1. This should be a sharing camp, with no distinctions between campers or pupils from teachers.
2. This should be a fellowship separated from any sponsoring institution and be self-perpetuating by democratic process.
3. Goals must be for the enrichment of all life not merely to add skills and information.
4. Recreation Leaders Laboratory would invite attendance from diverse vocations and never seek uniformity for its campers.
5. Those who come assume cooperation in complete sharing as a way of life.

Born in the midst of a depression when time was more plentiful than money, through the war years when both time and money were diverted to other purposes, on to

times of economic growth when money was more plentiful than time, and now a period when we have neither time nor money – recreation laboratories have continued to survive.

The Black Hills Lab drew its registrants from an ever-widening circle in the west, Midwest and southwest. It generated such enthusiasm that many of its members returned home determined to bring a similar experience to greater numbers of people in their area by establishing other labs. Such was the foundation of Chatcolab in northern Idaho in 1949, established for the Northwest, held in May at Heyburn State Park on Lake Chatcolet.

The Longhorn Recreation Lab was also organized soon after in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan called the Great Lakes Lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec Lab, and even carried the idea to Ireland in 1963.

At the Black Hills Rec Leaders' Laboratory in 1948, some of the "out westerns" got the saying, "Wouldn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho from Havre, Montana. There were a few from southern Idaho who had attended Black Hills Lab and don's move was the incentive to try to start a new lab here in the northwest. Black Hills Labbers contributed \$58.00 toward organizational expenses and a committee of six people was formed. A sub-committee made up of people from Oregon, Washington and Idaho who were interested in people and recreation were drafted to complete the new organizational committee. The winter meeting was held during the Christmas vacation (over really icy and snow packed roads) with Al and Louise Richardson at Corvallis, Montana. They blew the \$58.00, but enthusiasm was even greater to get this lab off the ground. Resource people from the area were secured and an old C.C.C. camp was chosen as the site. On good authority by an old-timer, the best weather in May was always the second week, so the target date was May 11-18, 1949. This meeting was followed by lots of letters, phone calls and news releases inviting and urging recreation leaders to participate.

This camp was built as a C.C.C. camp in the 1930's. During WWII it was used as a convalescent R & R camp for pilots stationed at Spokane. The camp was in a sad state of disrepair. Don Clayton brought students from Moscow and other individuals in the area contributed much time, materials and money to repair the camp so it could be used. A wall was built between the kitchen and the dining area, and many pictures were painted on the walls to enhance the building. Trays, carts, and many other things were brought from Farragut Naval Training Station on Lake Pend O'Reille.

The first lab, May 11-18, 1949, was a great success with 88 people attending in full spirit and form. Financially it was solvent, morally it was clean, and physically it was capable of growth and sustained life. Chatcolab was held in the same location,

Heyburn State Park on Lake Chatcolet, from 1949 through 1975. The name Chatcolab was derived from the name of the lake and the fact this is a laboratory situation.

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

In May 1956, the top-most section of the Chatcolab Candle, which represents sharing, was presented to Mary, Kay and Carl for the beginning of the new Redwood Lab. A committee was formed in 1955 and the members met at Camp Sylvester (Stanislaus Co. 4-H Camp) November 12-13, 1955 to set the plans and dates for the first Redwood Recreation Laboratory to be held at Camp O-ONGA in Southern California. The lab was canceled one week before it was scheduled to start due to inadequate registration.

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

In April 1959, the second lab was held at Mendocino City, with 50 people attending. Not even an Asian Flu epidemic, a "fast" trip down a very narrow, rough and crooked mountain road late at night, or a broken collar bone, dampened the enthusiasm of those attending.

The first two labs were held in the redwoods, but in 1960 the decision was made to hold the lab at Old Oak Youth Camp. It was also there in 1961 where a free will offering was taken to purchase a beautiful piece of gold bearing quartz which Ken Hoach presented to the Chatcolab board in May (to be placed in the new recreation hall fireplace) in appreciation for all the moral and financial help and support that they had given this lab.

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

The possibilities of becoming an incorporated group were discussed at the October 1968 board meeting in Moscow, Idaho, with the board accepting the proposal. Vern Burlison was instrumental in getting the corporate matters completed so that on May 15, 1968 during Chatcolab, the articles of incorporation were notarized at St. Maries, Idaho. In 1980 the non-profit status was received from the IRS through the efforts of Betty Schuld.

As can happen in any organization, the plans and expectations were becoming too caught up in the past and "getting into a rut." The "family groups" were getting too strong and activities were based on duties, rather than people. Don Clayton, one of the original planners of Chatcolab, now in Wisconsin, attended the October 1969 planning meeting in Moscow, Idaho to help re-evaluate the goals of Chatcolab. He reminded us that we learn through sharing, not merely in getting, and labbers need to feel the warmth and love of the group to be ready to learn and experience leadership. Plans were made to create an atmosphere where labbers are more willing to try things on their own. During the May 1970 Lab, when Chat became of age (21) the lab program was people-centered and activities were filled in to suit the needs, rather than an activity program first, filled in by people. This presented a challenge for labbers to use their ideas in self discovery. Chatcolab 1972 saw the introduction of C.H.A.T. (College of Hidden Arts and Talents) classes allowing every labber an opportunity to give more of himself by sharing some ability.

The celebration of the 25th anniversary in 1973 brought 91 labbers to Chat. Mary Fran Bunning Anderson, who, along with her husband, Bill, was instrumental in forming the earlier years lab's leadership growth, attended her 19th lab and shared memories of past labs. Marge Leinum Grier (24), Leila Steckelberg (21), Don Clayton (23) and Vernon Burlison (20) all of whom had attended the last 20 labs, also added their memories. Labbers celebrated by enjoying birthday cake, the anniversary waltz, reminisced, and enjoyed other activities.

All good things have to come to an end sometime. Our use of Heyburn Youth Camp ended (last lab there was in 1975) by the Idaho State Health Department declaring the facility was unfit and would be closed unless it could be brought up to regulated health standards. Updating was almost impossible for the aging facility.

Vern Burlison and Leila Steckelberg were instrumental in finding a new location, deciding on the Easter Seal Camp (now called Camp Roger Larson) at Worley, Idaho, not far from Heyburn. There was much nostalgia carry-over and yearning for Indian Cliffs, the colorful dining hall, the glorious trees, the daily train, the many memories there, but we found a new home, because Chatcolab is not just a place. More importantly, it is people! The wishing well at Heyburn was purchased at the dispersal auction with the hope that it would some day be rebuilt as a remembrance of our "youthful years." Easter Seal Camp (Camp WSU-Camp Roger Larson) has satisfied our needs since 1976 and has been home ever since, except in 1994 when Chatcolab was held at Camp Gifford, north of Spokane, Washington.

In 1988 the 40th lab was celebrated with a "Ruby Jubilee" with 70 labbers attending. It was a busy week that started with some "Remember when's..." celebrating with good evening programs, each one being better than the night before, ending with a cake-cutting celebration.

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

These basic objectives were formulated 50 years ago and still hold today. "Participants in Chatcolab Recreation Laboratory have the opportunity to uncover, utilize, and share these talents themselves which are perhaps laying dormant by:

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

The basic idea which brought so much enthusiasm out of so many people can be expressed in one word – SHARING. The learning at Lab has never been by or for specialists. It has been an effort to stimulate and enthuse by exposure to methods and ideas. The focus has been on learning by participation and encouragement. The sharing of duties and problems made the practical application of chore sharing a necessity. Leaders have been chosen very often, not as true experts in their fields, but rather as guides to help other leaders on the way.

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

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

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

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

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

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

The original committee and board are as follows:

NORTHWEST RECREATION LABORATORY
CAMP HEYBURN -- PLUMMER, IDAHO -- MAY 11 - 18, 1949

<u>1948-49 Committee</u>	<u>Original Board</u> <u>Elected 1949</u>	<u>Term Exp.</u>
Don Clayton, Moscow, ID - Chairman	Don Clayton, Chairman	1952
Emil K. Eliason, Havre, MT - Treasurer	Dan Warren, vice-Chairman	1952
Louise Richardson, Corvallis, MT - Secretary	George Gustafson, Treasurer	1951
Ruth Radir, Pullman, WA	Louise Richardson, Secretary	1951
A.L. Richardson, Corvallis MT	Jim Huntley, Olympia, WA	1952
Dan Warren, Moscow, ID	Evelyn Sainsbury, Salem OR	1951
George Gustafson, Bozeman, MT	Lillian Timmer, Moccasin, MT	1950
Evelyn Sainsbury, Great Falls MT	John Stottsenberg, NezPerce, ID	1950
Esther Teskerud, Corvallis OR	Elizabeth Bush, Okanogan, WA	1950

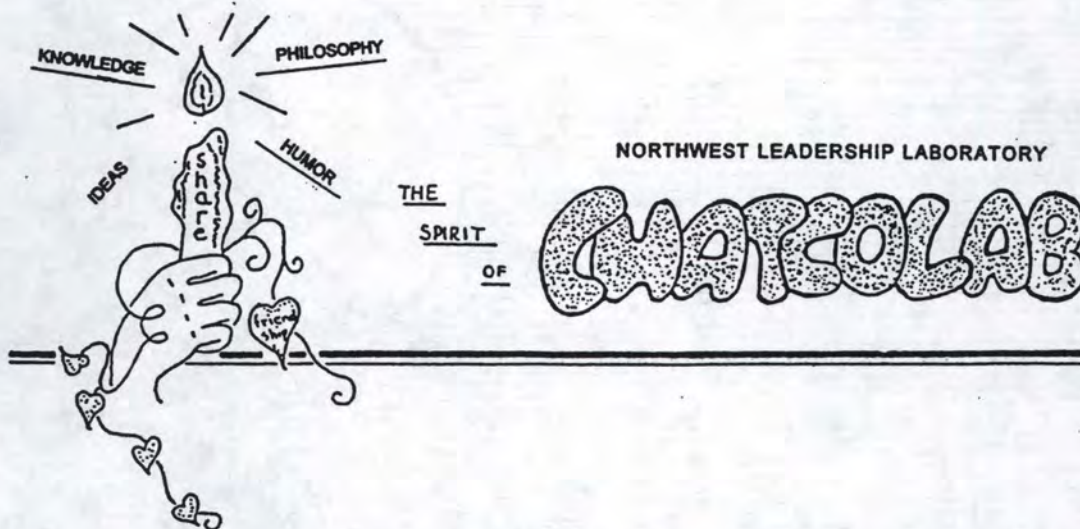
Past Chairs and Themes

1949	Don Clayton - Moscow Idaho	Announcing the First Lab – It Finally Happened
1950	Don Clayton - Moscow, Idaho	Corridor of Nations
1951	Dan Warren – Moscow, Idaho	Being a Real Person
1952	Dan Warren – Moscow, Idaho	Our Heritage
1953	Larry Thie – Couperville, Washington	To Know is to Care – To Care is to Share
1954	Hattie Mae Rhonemus – Eugene, Oregon	Peace Through Participation
1955	Sally Schroeder – Coquerville, Oregon	Menu for Fun (meal tickets)
1956	Mary McKenzie – Ephrata, Washington	Family Fun Fest
1957	Ken Branch – Bremerton, Washington	B.U. Roundup (leather)
1958	Vern Burlison – Moscow, Idaho	S.S. Friendship (ship lifesaver)
1959	Ed Cushman – Yakima, Washington	Logger's Jamboree (wood slices)
1960	John Moore – Moses Lake, Washington	Discovery Days
1961	Glen Dildine – Washington, D.C.	Within Us One World
1962	Don Ingle – Bonners Ferry, Idaho	Bridges to _____
1963	Angelo Rovetto – Yakima, Washington	Expanding Orbits (wood slices)
1964	Doc LaRale Stephens – Moscow, Idaho	From These Seeds
1965	Vern Burlison – Moscow, Idaho	The Music of Friendship (notes)
1966	Vern Burlison – Moscow, Idaho	Leadership, Key to the Future (keys)
1967	Doc Stephens – Moscow, Idaho	Carving a New Image
1968	Vern Burlison – Moscow, Idaho	Countdown for Tomorrow (rockets)
1969	Vern Burlison – Moscow, Idaho	Beginnings (masonite shapes)
1970	Vern Burlison – Moscow, Idaho	New Horizons
1971	Alice Berner – Wolf Point, Montana	The Unfolding Process
1972	Alice Berner – Wolf Point, Montana	Leadership is a Process (wood slices)
1973	Alice Berner – Wolf Point, Montana	Because We Care (25 th Chat)
1974	Brad Bradley – Seattle, Washington	Kollege of Knowledge (wood slices)
1975	Vern Burlison – Moscow, Idaho	Finding Life's Treasures (puzzle pieces)
1976	Leila Steckelberg – Arlington, Washington	An American Panorama (puzzle pieces)
1977	Dick Schwartz – Milwaukie, Oregon	Prospecting: An Adventure in Discovery
1978	Jackie Baritell – Walnut Creek, Calif.	
	Marianne DuBois – Julian, California	Take Time to Reach Out (hands)
1979	Roy Main – El Centro, California	A Rainbow – Color It You (rainbows)
1980	Sally Heard – Great Falls, Montana	Bloom and Grow (flowers)
1981	Mark Patterson – San Jose, California	Take Time (clocks)
1982	Mark Patterson – San Jose, California	Spread Your Wings (birds and butterflies)
1983	Dock Stephens – Spokane, Washington	Focus on Leadership
1984	Dick Schwartz – Milwaukie, Oregon	Board the "LEADERSHIP" (ships)
1985	Dick Schwartz – Milwaukie, Oregon	Come Out of Hibernation – Come Alive in '85
1986	Jean Baringer – Conrad, Montana	Energize at Chat – Let's Glow Together (leather
	tags, a bee, glow worms, etc.)	
1987	Jean Baringer – Conrad, Montana	Follow the Rainbow (rainbows)
1988	Miriam Beasley – Oregon City, Oregon	Ruby Jubilee (40 th Chat)
1989	Miriam Beasley – Oregon City, Oregon	A Kaleidoscope of Communication
1990	Jim Schuld – Milwaukie, Oregon	Laughter in Leadership

1991	Miriam Lowrie – Salem, Oregon	Create Harmony in Leadership
1992	Mike Early – Overton, Texas	We Can Make a Difference
1993	Toni Gwin – Corvallis, Oregon	A Journey into Leadership
1994	Jean Baringer – Conrad, Montana	Recipe for Leadership
1995	Dwight Palmer – Spokane, Washington	Stepping Stones to Leadership
1996	Dwight Palmer – Spokane, Washington	Blast Off to New Horizons
1997	Bob (Beaz) Beasley – Seattle, Washington	Blaze Your Trail to Leadership
1998	Jane Higuera – Spokane, Washington	Golden Gates to Leadership (50 th Chat)

Logos and Notebook Cover

The old logo of the single hand with the flowing ivy, shown below, was designed and used as stationary in the early years, at least prior to 1955. The candles have always been a central part of the opening and closing ceremonies and represents sharing, with the rays of light representing ideas, knowledge, philosophy, and humor. All of these entwined, given and received, by friendship.



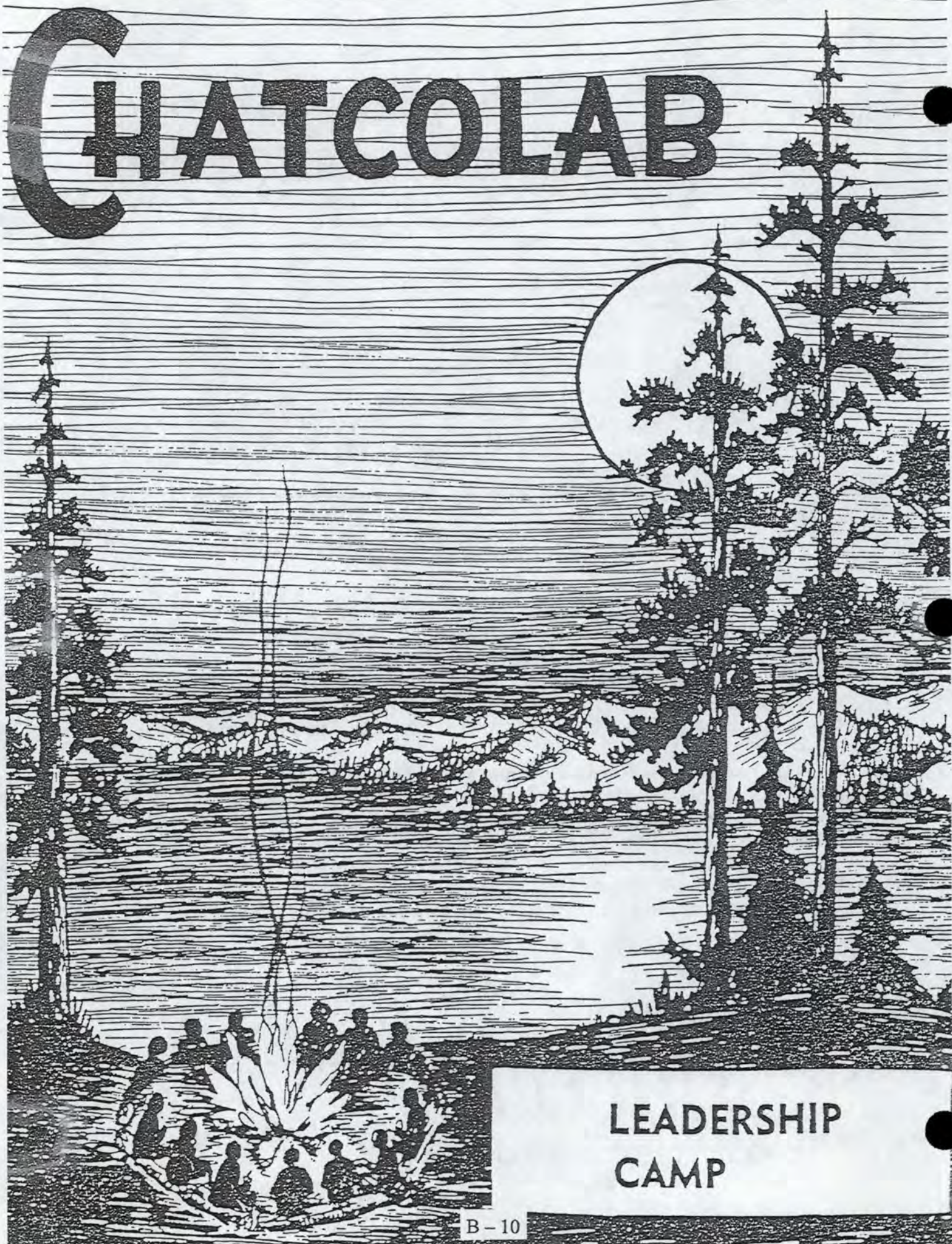
The former notebook cover picture, following page, was from a photograph of the campfire by Lake Chatcolet at Camp Heyburn. After the picture was drawn it was transferred to metal plates and used to print the cover page from 1953 to and including 1989. Leila Steckelberg still has these plates in her possession. This cover was retired in 1989 when we went with the silk-screened three ring binder and has now become part of Chat history.

The new and official logo and lettering, as used on the front of this notebook and on official Chat stationary, was designed by Jaki Svaren, calligrapher, teacher, lecturer, and author. Jaki taught calligraphy at Portland Community College, Portland State University, and Reed College. She is the author of several books on calligraphy and her book "Written Letters" is a much used college textbook. She is past president of the Portland Calligraphy society and of Penultima, a calligraphy production company. We are appreciative of the work Mrs. Svaren has done for Chatcolab.

Chatcolab
NORTHWEST LEADERSHIP LABORATORY

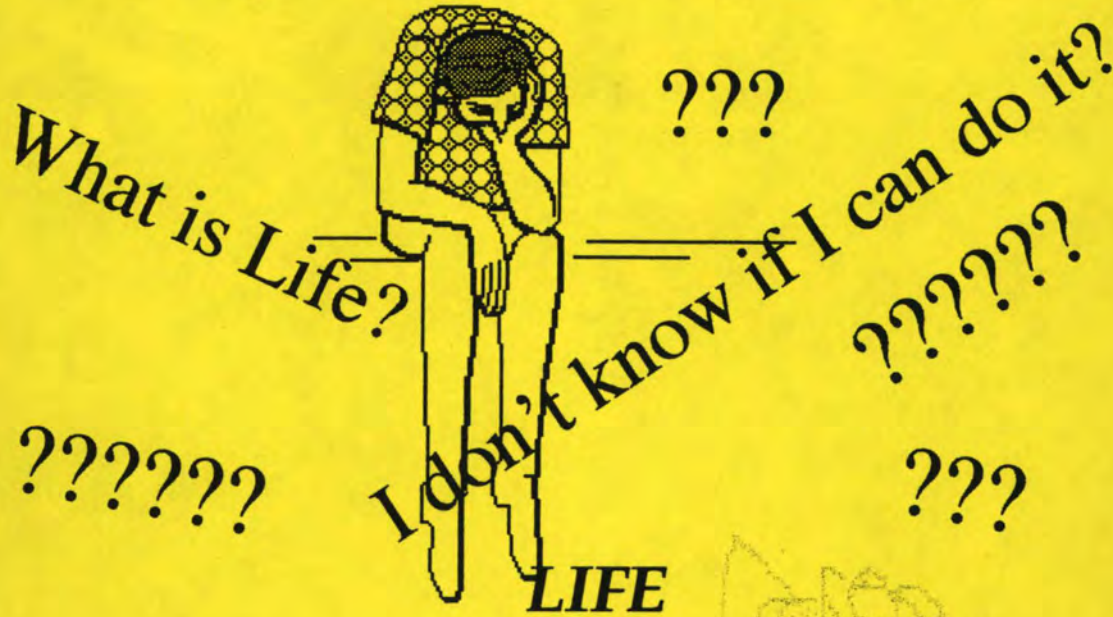


CHATCOLAB



LEADERSHIP
CAMP

Why do I need others?



*Life is a conquest, mission untold;
Searching for something, hidden and gold.
Uncovering treasures with every new day,
Searching for answers and finding the way.
And though some get lost along the way,
And have have a price too high to pay,
Another may notice and stretch out a hand,
For this is the kindness, the goodness of man.*

Sherry Hokett

**What if I don't
fit in!**

**How do I
make friends?**

All Lab Discussions

FINDING YOUR WAY THROUGH THE GOLDEN GATES OF LEADERSHIP

WITH



Dr. Burton K. Olsen
Professor
of Recreation Management & Youth Leadership
at Brigham Young University in Provo, Utah.
He has 30 years experience as a rec lab resource
leader in social recreation

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Family: Linda Clements (spouse); Lane, Shana, Ladd, Trisha, Chad, Sherilyn, Kristen, Brandon, Kraig, Dallen (children).

Title/Rank:

Full Professor, Recreation Management and Youth Leadership

Formal Education:

- a. Degree: Doctor of Philosophy
Major: Parks and Recreation Administration
Minor: Related Areas
University: University of Minnesota, Minneapolis, Minnesota
Year: 1970
- b. Degree: Master of Arts
Major: Parks and Recreation Education
Minor: Industrial Arts Education
University: Brigham Young University
Year: 1964
- c. Undergraduate
Degree: Bachelor of Arts
Major: Industrial Arts Education
Minor: Recreation Education
University: Brigham Young University
Year: 1963

Specialized interest and expertise:

- Outdoor recreation activities
- Arts and crafts
- Kayaking
- Fly tying and fishing
- Racquetball
- Group work skills
- Dance: ballroom, folk, round
- Computer skills, Macintosh format
- Gardening
- Woodworking

Publications, Writings, & Presentations: Published many articles and booklets in local, state, and national journals. Many presentations also made at the local, state, and national levels. All available upon request.

Peer Group Support

by

Burton Olsen

Objectives:

- A. Learn the value of making positive ties with others
- B. Learn how to do a "Peer Group Support" activity
- C. Be able to do a "PGS" with another groups outside of lab

Summary:

THE BACKGROUND: Our society assumes that supportive social contact with others just happens and is an essential trait which makes up people's physical and mental health. Studies have shown people suffer from a hug range of physical and emotional breakdowns when their support system is threatened or diminished. As much as we may value our individual privacy, we also need friends, associates, family, and loved ones.

The support which people have acquired as a mental and physical base can be cursed or disrupted severely in times of a crisis. Examples: becoming a new parent, finding out you are on the unemployed list, you're bereaved, been struck with a serious illnesses, gone through a divorce, or been a molested child.

Many segments of our society keep people from making positive ties with each other. Individuals are taught to produce a facade. In a society where we are highly rewarded for competition, the skills of cooperation (which foster social support) is hard to develop. We are priceless, lifesaving resources for each other. In order to maintain existence in our society we must persist in group support cooperation.

THE MODEL: The group leader sets the stage--discuss the value of support groups, arrange participants into groups of 6-10 people each, then discuss the overall structured format and mentions the "Ground Rules".

First, each person is given just a few moments to "checking in" with their immediate group only. The individuals are asked to share any information they may want (e.g. attitudes, emotions, appreciations, resentments, fears, tiredness, depressions, excitements, or whatever.) If this is a second time session one could comment about "left-over" feelings or reactions.

Second stage is the "Agenda Forming". A group facilitator again goes around the circle and asks each one to identify a topic and specific amount of time each member of the group wishes to utilize. A participant may ask to propose a topic for individual or group discussion or ask for feed back regarding a concern he/she may have or even ask for advise and direction. At this time the person also identifies the time would like to utilize. As each group member takes a few moments to share their topic and time, the time requested is then tallied in front of and for the total group. Negotiations is then in order to finalize appropriate meeting time. A word of caution! Almost everyone will under estimate the time they want to use. First timers will opt for only 1-3 minutes or no time at all. However, when discussion starts look out, time will be eaten up like a space rocket eating up petrol as it gets into orbit. Recommendation is that each in the group take about 5 minutes anyway. A volunteer time-keeper is then appointed. Look out, the lion is then unleashed.

Third stage. During the "Agenda Working" each member defines what one wishes from the group--information, advice, nurturing, a listening ear, etc. The time keeper gives a 1-3 minute warning signal for individual closure. Interaction and discussion is encouraged. The group

facilitator assists the direction of the discussion. But keep in mind the discussion is headed by the person who has the "floor" at the time. Each participant takes their time but needs to stay within their own given allotted time. Each group member is also asked to be aware of, remind others, and themselves follow the "ground rules".

The fourth stage is "Wrapping Up". At the conclusion of each of the discussions, the group reserves about ten minutes for a conscious closing which could include expressions of appreciation, criticism about the session, statements, etc.

Ground Rules: The "Round Rules" are important to share at the beginning so all group members will feel comfortable and in the proper mind set. These rules are:

1. Cooperation. Cooperation is essential. Take care of yourself and others. Remember this is a learned skill.
2. Feelings. Everyone's feelings of safety and comfort are high priorities. Negative feelings can serve positively if expressed with care and concern.
3. Don't Judge. Allow expressed feelings to be in a non-judgmental way.
4. Time. Use time efficiently as possible. Be brief and specific. Stay within time limits.
5. Feedback. Feedback is advice, not an expression of feelings. Give feedback with permission of the other person.
6. Identify Needs. Learn to pin down what you really want to say: nurturing, support, feedback, information, etc. This skill should develop gradually.
7. Confidentiality. It is an essential principle that what occurs in the group remains in the group. It is important that both the principle of confidentiality and the realistic limitations be acknowledged.

Conclusion: Well, we certainly don't have time here to elaborate on the dynamics of the group. No, it isn't a "T-group", gossip session, or transcendental meditation period. It is the main leader and group facilitator's responsibility to encourage the group-support concepts, the sharing of feelings and ideas, but all in good taste and direction.

Perhaps the Support group structure could work for you. With a little facilitating charismatic skill you could venture into the experience yourself. May we warn you, the group starts slow and uninterested, but the fire is soon kindled and burns like gas. In repetitive sessions the flow, really flows. Try it! We think you'll like it!

Application:

1. Do a "Peer Group Support" activity at Lab--mini, then a maxi activity.
2. Do a "Peer Group Support" activity with another group outside of Lab-family, relatives, church, etc. then share with other Labbers what happened.

WHAT WOULD YOU DO?

(Instruction Sheet)

Created By Dr. Burton Olsen

"WHAT WOULD YOU DO?" is an innovative problem solving game which can help you and your team members discover solutions to potential problem situations at work.

Objectives and Goals

This interactive game is designed to help you :

1. Develop another way of communicating with your staff
2. Sharpen problem solving skills
3. Analyze individual strengths and weaknesses
4. Develop crisis prevention strategies
5. Think creatively and increase self confidence
6. Build group cooperation skills
7. Be able to handle difficult situations successfully when that time arises because of the time and thought previously spent on the topic.
8. Help build effective leadership skills and attitudes

Preliminary Information

The game is centered around different "situation cards" which portray problem situations your staff could encounter. Topics covered are public relations, operations, planning, staff relations, leadership roles, staffing, use of volunteers, budgeting, financing, implementation, legislation, communications, coordination, cooperation, assessments, evaluation, etc.

It is suggested that people are divided into groups of 4-8 people and seated around a table. To play, one person is designated to start the game. Perhaps the one closest to the process facilitator would start. Each person is equipped with two cards that reads "No Comment" and "Have Comment". Also each group has in the middle of the table the "Situation Cards" (in a stacked pile) and instructions for each participant.

Starting the Game

To play a person draws and reads aloud a "Situation Card". The person takes a moment to collect his/her thoughts then the person shares how he/she would handle the situation or feels is the best philosophy or approach to use. A short response is encouraged, but don't give a discourse. However, if one feels very uncomfortable in responding to the question, the person says "Pass", and the next person then draws a card. The other players in the circle would then respond by displaying their "No Comment" or "Have Comment". Each person who showed a "Have Comment" card would then take their turn and explain how they would handle the situation.

The game ends when time is called (approximately 1 1/2 hours), or when all the "Situation Cards" are utilized.

Materials Needed

The following materials are needed for this structured experience activity: (1) Situational Cards (), (2) "No Comment" Cards (blue), (3) "Have Comment" cards (pink), (4) Instruction Sheet (goldenrod), (5) extra blank situation cards (green), & (7) Instruction Sheet.

RM-1

Some money was stolen out of the cash box. You, the director, was absent from the office during the time it was discovered missing. The only person in the office was your manager. What do you do?

RM-2

What would you do if you were the director of a small community and the tax base has been voted down the 2nd time to keep the facility opened?

RM-3

What can be done to make a good person more marketable? Able to get a good job quickly?

RM-4

You have a co-worker who regularly dominates staff meetings, bringing up personal concerns, local concerns and wastes everyone's time. The director is unable or unwilling to curtail his/her comments. What can you do?

RM-5

You were driving down the street and someone ran a red light and hit you broadsided. Luckily no one was hurt. What should you do?

RM-6

How do you deal with a boss who is always negative?

RM-7

What would you do if you found out that you were unemployed, or out of a job?

RM-8

Everyone complains about the quality of the program, but no one wants to help organize or administer it. What can you do?

Per-1

Your values are that "XX" rated movies are most inappropriate, but you boss wants you do show one in your program because he thinks it is okey. What would you do?

Per-2

What would you do if you had a very good friend whose spouse is abusing her/him, but refuses to do anything about it?

Per-3

How do you keep your morale high when there are so many problems in your life, that every time you turn around there is another problem?

Per-4

What do you do when your superior or boss gives you a very inappropriate evaluation?

Per-5

What comments do you have to give your friend when they laugh after they heard you are going to Rec Lab for your only vacation?

Per-6

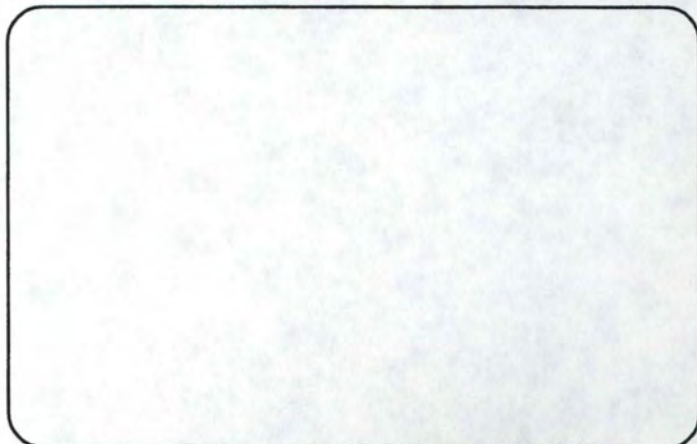
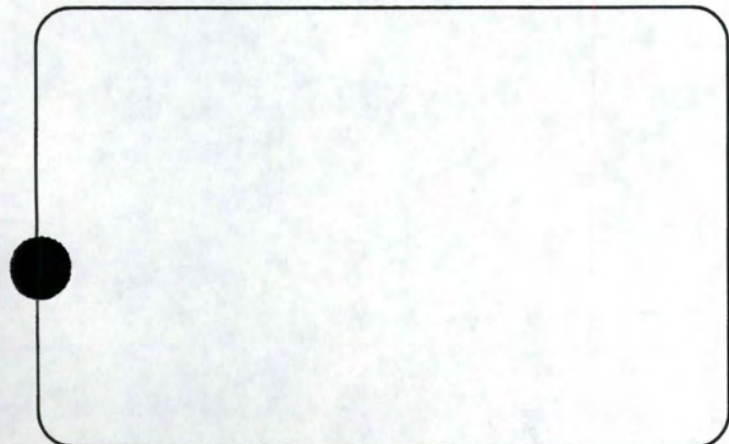
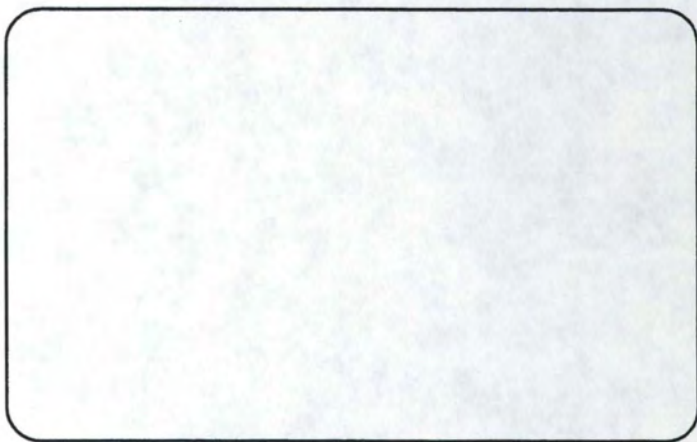
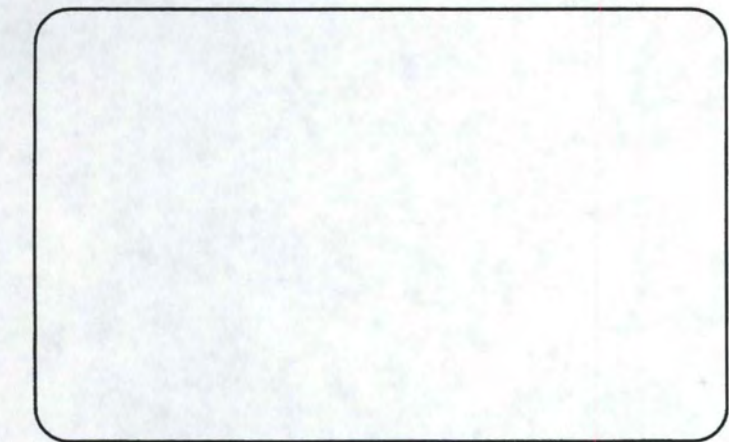
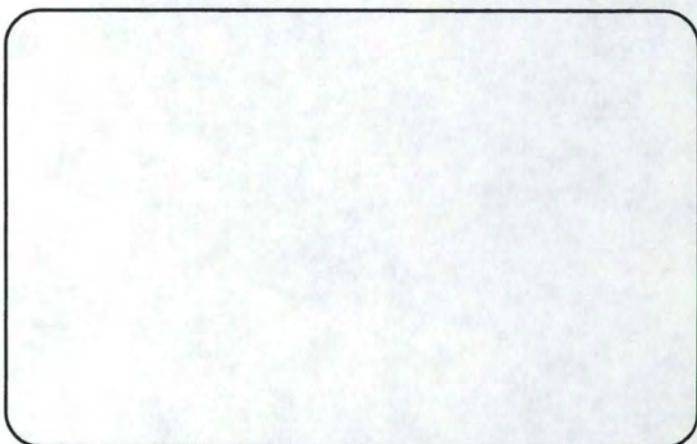
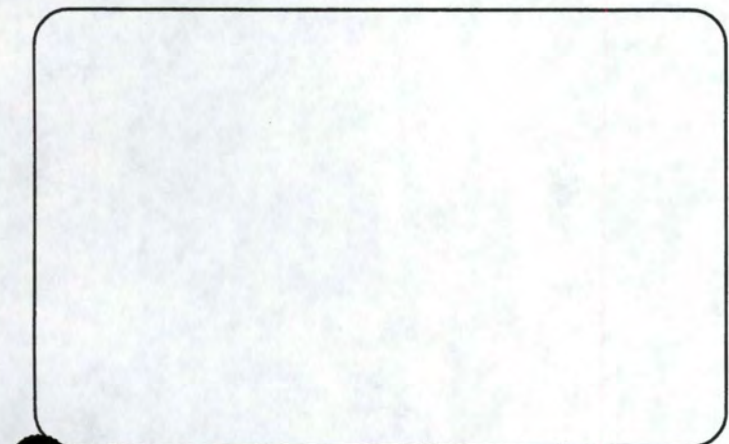
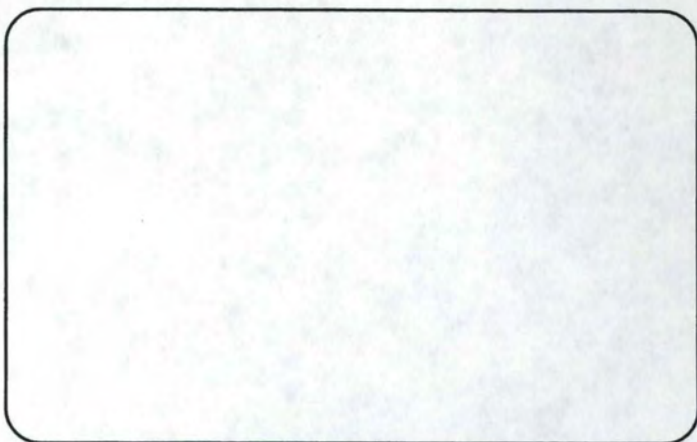
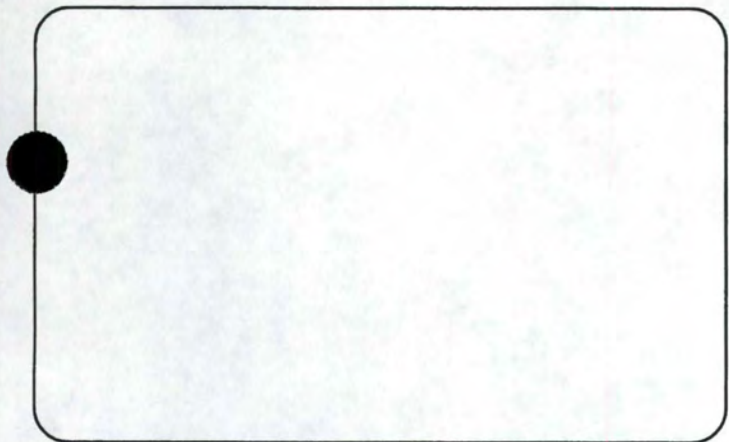
What would you do as a person when some of your associates keep using inappropriate 4 letter words?

Per-7

What do you do when your friends or your associates keep coming in your apartment/home eating your food, raising hell, etc.?

Per-8

What do you do to keep balance in your life when there is so much pressure at work, school, home, church, etc?



SPACE TOWER*

Instructions

Background

Your group represents a company that is competing with other companies (other groups) on a research and development contract for the Space Tower Program. Each company has been asked to build one prototype of the Space Tower. The maximum fee to be earned is \$400,000; the maximum, loss that can be absorbed is \$700,000.

Your objective, then, is to plan and construct a space tower which will earn as many dollars as possible. Remember that other companies are competing with you and they, too, are attempting to maximize their profit dollars in an effort to "win" against the competition.

Planning Phase

You have ³⁰45 minutes for the following:

1. Organize your group in any way that seems most effective.
2. Decide on profit targets for:
 - A. Cost
 - B. Height
 - C. Time
 - D. Total
3. You are allowed to handle and assemble materials during the planning phase, but pieces must be disassembled before beginning the construction phase in order to give all companies an equal start at construction time
4. Develop detailed plans for actual construction. Planning will have to be done well since profit dollars depend to a large degree on how fast you assemble your tower during the construction phase
5. Record your profit targets, and submit them to the session leader at the completion of your planning phase.

Construction Phase

1. The session leader will signal the beginning of the construction phase. All companies will start at the same time.
2. Signal the session leader immediately when your company has completed construction so that an accurate time can be recorded
3. At the completion of the construction, note the number of pieces used and the height of the structure.
4. The structure must remain standing without any additional support at the end of the construction phase and for at least 30 minutes after that.

Key Points to consider:

- Gather information
- Use all your resources
- Evaluate criteria
- Implement your solutions
- Evaluate the results

(How effective am I)

Space Tower Cost Effectiveness Guidelines

Cost Effectiveness

Number of Pieces	Profit
1-10	\$150,000
11-14	\$50,000
15-18	\$35,000
19-22	\$20,000
23-25	Zero
26-30	-\$50,000
31-35	-\$150,000

Time Effectiveness:

Time in Minutes	Profit
0-15 seconds	\$150,000
16-30 seconds	\$100,000
31-45 seconds	\$50,000
46-60 seconds	\$15,000
1 - 1 1/2 minutes	zero
1 1/2 - 2 minutes	-\$30,000
2 - 3 minutes	-\$80,000
3-4 minutes	-\$120,000
4-5 minutes	-\$180,000
5-6 minutes	-\$250,000

Height Effectiveness:

Height in Inches	Profit
66-70	\$150,000
61-65	\$120,000
56-60	\$70,000
51-55	\$20,000
46-50	Zero
41-45	-\$150,000
1-40	-\$300,000

Space Tower Bid Sheet

Cost Effectiveness

Team President	Team Name/Number
Cost Effectiveness	
Number of Pieces	Profit
Height Effectiveness	
Height in Inches	Profit
Time Effectiveness	
Time in Minutes	Profit
Total Profit	\$

* By Karen L. Boring, MA, Communication Resources, 2921 Newton Street, Denver, CO 80211. Formating and some editing was done by Burton Olsen, Brigham Young University.

SOCIAL WEBBING SIMULATING SYSTEMS

Goals

- To provide participants with a sensory experience of belonging to a system.
- To encourage systems thinking.

Group Size

As many as thirty participants assembled into subgroups of ten to fifteen members each.

Time Required

Approximately forty-five minutes.

Materials

- For each subgroup, a ball of sturdy yarn long enough to connect all members in a random fashion.
- A newsprint poster prepared in advance with the following statement:.
- Masking tape for posting newsprint.

Physical Setting

A room large enough and free enough from obstructions to accommodate the physical movement of the subgroups.

Process

1. The facilitator introduces the activity as a way of understanding Systems. The participants are divided into subgroups of approximately equal size, and the subgroups are directed to different areas in the room. (Five minutes).
2. Each subgroup is given a ball of yarn. The facilitator explains that the members of each subgroup will be tossing the yarn among themselves, and as a member catches the yarn, he or she is to hold on to part of it and toss the remainder. The tossing is to continue until every member is holding a piece of the yarn and all members are connected in a "web" of yarn. (Ten minutes)
3. When all members of each subgroup are connected, the facilitator asks the following questions: What are your thoughts about the web of yarn you have created? How is your web of yarn like a system? How is it unique? What makes other "webs" or systems that you are familiar with unique? How could a training group, a work team, or an entire organization be considered a system? (Ten minutes.)
4. The facilitator posts the prepared newsprint with the statement about Deming and explains the relationship between the web and Deming's definition of a system:

The web of yarn represents not only the interconnection and interdependence of the elements of a system, but also the information that travels through the system. Like any system, this training group is unique; its members are aiming at a common goal. The lengths of yarn that extend from person to person can be seen as the system's lines of communication. Also, the web can be seen as representing the relationships among

individual participants in a training group, individual members of a work team, or individual parts of an organizational system.

5. The facilitator asks one participant in each subgroup to jerk his or her piece of yarn and then asks if the others felt the movement. After the participants respond (usually in the affirmative), the facilitator says that this experiment illustrates how movement in any part of a system affects the other parts. (Note: This effect can be exaggerated by asking all participants to pull on their bits of yarn.) (Five minutes.)
6. The facilitator asks someone in each subgroup to drop his or her yarn and leave the subgroup. The participants are then asked what effect this development has on the system. After listening to and affirming the participants' responses, the facilitator ensures that the participants understand that there is now a different system and that there are no unimportant players.
7. The facilitator directs each subgroup to unwind from the yarn and to rejoin the other participants in a common area. The facilitator then leads a concluding discussion based on these questions:
 - What were your feelings about being connected to the other members of your subgroup?
 - What did you experience when one member left your subgroup?
 - What principles have you learned about systems? How do these principles operate in the systems that you belong to in real life, such as your family or your workplace? What are some real-life examples?
 - How can you apply what you have learned to improve the systems to which you belong?

(Ten to fifteen minutes.)

Variations

- As each participant tosses the ball of yarn in Step 2, he or she may make a statement--either a learning about an experience that the training group has previously undergone or a piece of information about himself or herself. This serves the purpose of introducing information into the system.
- After Step 6 the facilitator may instruct the participants to do either of the following and then discuss the implications for real-life situations: (1) tangle the web or (2) introduce another person into the web.

The above information came from: The 1997 Annual: Volume 2, Consulting; Copyright © 1997 by Pfeiffer, An Imprint of Jossey-Bass Inc., Publishers, San Francisco, CA. This activity was submitted to Pfeiffer by M. K. Key, vice president of the Center for Continuous Improvement of Quorum Health Resources, Inc., in Brentwood, Tennessee. Some editing and changes were made by Dr. Burton Olsen, Brigham Young University.

Plan and Do, What Shall I Do?

Wednesday Morning All Lab Session

Presented by Miriam Beasley

The Board has given me a gift – one to share with you. Now the day has come for us to see it through. How readily can you put yourself in a completely different place? Most of you know that small children easily find themselves in imaginary places or have imaginary friends.

Today it is your turn to give your imagination a TEST – Turn it on and come along to the attic of the wind.

Close your eyes and picture an attic – one you remember or one which is yours – What do you see there? Do you see TREASURES too valuable to give up? Perhaps NOT because of monetary value – but **more** importantly because those TREASURES are MEMORIES – Maybe they were a PART of **you** in another day or TIME of your life.

Attic of the Wind

What happens to things that blow away,
Like the bubbles you blew one sunny day?
Where did they all go anyway?
To the Attic of the Wind!

It's not an Attic you reach by stair –
It's past the clouds and the stars somewhere!
And what will we find if we play up there
In the Attic of the Wind?

There are autumn leaves that the wind has
swirled
From the far-off corners of all the world
And piled up high in a red-gold heap
So hundreds of children can play and leap!

There are all of the snowflakes that didn't
light
But whirled past your door on a snowy
night.
They didn't melt and they didn't stay –
They're here in the Attic for you today!

There are petals, too, that a daisy sheds,
The fallen blossoms from flower beds,
And the dandelions' soft gray heads –
In the Attic of the Wind!

There are butterflies that flew too high
And lost themselves in the summer sky

And even one tiny baby wren
Who bravely jumped from his nest and then–
When he tried flying back to his treetop bed
Rode here on a gentle wind instead.

Feathers are here in the Attic, too –
The robin's red and the blue jay's blue,
The peacock's plume and the duckling's
down.
And the pheasant's feather of speckled brown.
Feather of gulls or of mother quail,
And a green-gold beauty from a rooster's tail!

Balloons in the Attic? Of course there are!
Lost at the Fair or the Church Bazaar.
Balloons from the birthday of all the years
That you watched float away with a smile...or
tears.

And here are the kites that snapped their
strings,
Then sailed to the Attic on paper wings!
Red kites from Kansas.
Blue kites from Maine.
Bright yellow kites blown from faraway
Spain.
Fish kites from China.
Box kites from France.
Kites from Japan made like dragons that
dance!

There are hats blown off of aunts and
mothers,
Sailors, policemen, and baby brothers.
Hats for beaching, hats for riding,
Hats for thinking and deciding.
Party hats and paper crowns,
And hats belonging to circus clowns!

And here in the Attic of the Wind
Is all of the laundry that comes unpinned...
The socks and pajamas that ran away
When a clothesline broke on a gusty day!
The petticoat that whirled off to dance
With a patched-up pair of somebody's
pants!

Look here! All the streamers that travelers
throw
When a great ship sails and the deep horns
blow.
Pink streamers and rice from a wedding day
When the groom takes the beautiful bride
away.
Streamers like colored rain coming down

When a hero's parade marches through the
town.

And what of umbrellas that disappear
On a stormy day? Why, they're all up here!

Here, too, is that Valentine of lace...
The postcard you got from a far-off place...

...And the golden sparks from a summer fire
That you watched fly high, and then still
higher!

Yes, the Attic of the Wind can store
All the world's lost treasure, and even more...
The handkerchief you forgot to hold,
The spelling paper with the star of gold,
The picture you drew for Mother's Day,
All the things you somehow let drift away
Aren't exactly lost. So before you cry –
Why not look in the Attic in the sky?

From the book *Attic of the Wind*,
written by Doris Herold Lund

MEMORIES, too are stored in a different ATTIC – THE ATTIC of your mind – for
example, a day WE FLEW THE KITES...

It should have been spring cleaning day, but there never was such a day for flying
kites. There are no two such days in a century. We played all our fresh twine into the
boys' kites, and still they soared. We could hardly distinguish the tiny, orange-colored
specks. Now and then we slowly reeled one in, finally bringing it dipping and tugging to
earth, for the sheer joy of sending it up again. What a thrill to run with them to the right,
to the left, and see our poor, earth-bound movements reflected minutes later in the
majestic sky-dance of the kites.

We wrote wishes on slips of paper and slipped them over the string. Slowly,
irresistibly, they climbed up until they reached the kites. Surely, all wishes would be
granted.

Even our fathers dropped hoe and hammer and joined us. Our mothers took their
turn, laughing like school girls. Their hair blew out their pompadours and curled loose
about their cheeks; their gingham aprons whipped about their legs mingled with our fun
was something akin awe. The grownups were really playing with us! Once I looked at
Mother and thought she looked actually pretty. And her over 40!

We never knew where the hours went that day on the hilltop. There were no
hours, just golden breezes. I think we were all beside ourselves. Parents forgot their duty

and their dignity. Children forgot their combativeness and small spite. Perhaps it's like this in the kingdom of heaven, I thought confusedly.

The strange thing was, we didn't mention that day afterward. I felt a little embarrassed. Surely none of the others had thrilled to it as deeply as I. I locked the memory up in that deepest part of me where we keep "the things that cannot be and yet they are."

Years later as I paid a condolence call on one of the neighbors. We talked a little of my family and her grandchildren and the changes in the town. Then she was silent, looking down at her lap. I cleared my throat. Now I must say something about her loss...and she would cry.

When she looked up, Mrs. Patrick was smiling. "I was just sitting here thinking," she said. "Henry had such fun that day. Frances, do you remember the day we flew the kites?"

From the *Day We Flew the Kites* by Frances Fowler from *Chicken Soup for the Mother's Soul*

Take time to dream
For if dreams die
Life is a broken winged
Bird that cannot fly.

Take time to dream
For if dreams go
Life is a barren field
Covered with snow
By Langston Hughes

A butterfly measures not months but moments and has time enough.

A man found a cocoon of an emperor moth. He took it home so that he could watch the moth come out of the cocoon. On the day a small opening appeared, he sat and watched the moth for several hours as the moth struggled to force its body through that little hole. Then it seemed to stop making any progress. It appeared as if it had gotten as far as it could. It could go no farther. It just seemed to be stuck.

Then the man, in his kindness, decided to help the moth, so he took a pair of scissors and snipped off the remaining bit of the cocoon. The moth then emerged easily. But it had a swollen body; and small, shriveled wings. The man continued to watch the moth; because he expected that, at any moment, the wings would enlarge and expand to be able to support the body, which would contract in time. Neither happened! In fact the little moth spent the rest of its life crawling around with a swollen body and shriveled wings. It never was able to fly.

What the man in his kindness and haste did not understand was that the restricting cocoon and the struggle required for the moth to get through the tiny opening were

nature's way of forcing fluid from the body of the moth; into its wings so that it would be ready for flight once it achieved its freedom from the cocoon. Freedom and flight would only come after the struggle. By depriving the moth of a struggle, he deprived the moth of health.

Sometimes struggles are exactly what we need in our life. If Nature allowed us to go through our life without any obstacles, it would cripple us. We would not be as strong as what we could have been.

Author unknown.

History – or is it a myth (Ed Bauer who is here from Michigan confirmed that this is factual and not a myth) – of the Recreation Lab idea dates back to the early 30's at Waldenwoods, Michigan. A meeting of Recreation leaders had been scheduled. Everyone arrived EXCEPT the people who were to conduct the meeting. A snowstorm kept them away. The group was snowed in. They decided to carry on the meeting and exchange their own ideas and experiences, and developing recreation methods and proposed plans for their own groups.

They spent several days together before the roads were cleared. They analyzed what had been accomplished, and decided to have another gathering to share information and techniques that had been useful for them in their work. Their enthusiasm for the laboratory method was contagious and others heard about it. Many people sent applications hoping to share the experience. Thus was born the Recreation Laboratory Movement.

Having this bit of history piqued my curiosity and made me wonder how that could really work. So this morning together we are experimenting.

In the groups that you are in, put yourselves in the position of those Waldenwoods leaders (in our case Labbers). Imagine snow or some other crisis which might have forced a Plan B or even a Plan C. THEN PLAN a day – or longer time if you wish. WHAT WOULD YOU DO?

When you have completed your outline, create a way to present your ideas to the entire group. Your creativity is a proven fact as exemplified by the Monday and Tuesday evening activities. Be creative.

The theme of the program planned by the Golden Anniversary committee was titled: "WE REMEMBER WHEN – WHERE WILL CHAT BE IN 2010?" The first part has been done; it is OUR TURN to brainstorm the second part.

Choose someone to record your ideas.

A little knowledge can be a
dangerous thing--
think about it.



Mastery is the gate
to success

Sign everything you do
with pride

In-Depth Workshops

Recreational Dance Leadership



Shared by: Bill Alkire

A Statement of Philosophy

All the dance workshops that I lead whether they be squares, contras, international, clogging, waltz, swing or some other form of ballroom have the same goals of helping people to: feel accepted, increase self-esteem, have fun, create a sense of community, be motivated to sharpen their dance skills, and to learn new skills.

I start a workshop at the level of the participants and progress at a rate suitable to the majority or average dancer. I believe variety is more effective in keeping dancers involved than just complexity.

Dance Leaders' Workshop

Dance leadership encompasses a wide variety of skills which will be discussed and practiced in this workshop. A dance leader's primary responsibility is to help participants have a satisfying experience with each other, the music, and the dance.

Some of the skills involved are: Selecting dances that are appropriate for the dancers. Knowing several dances well enough to lead without reference to notes; using note cards without interfering with leader dancer contact; being able to prompt a dance clearly, accurately, and timely so as to be an effective aid to the dancers; develop a repertoire to provide an interesting variety of dances without overwhelming the dancers with complexity.

Bill Alkire

Recreational Dance Leadership

Recreational dancing encompasses a variety of dance forms. We have chosen to concentrate mostly on traditional dances, and will include American Square Dances, Contra Dances, Circle Mixers, Appalachian Big Set and Clogging, Play Parties, No Partner Line Dances, and some dances from other countries.

We take part in recreational dancing for the fun and fellowship that it can promote among its participants. It is non-competitive and can take people away from personal and worldly cares. It promotes physical and emotional well-being and is relaxing, exhilarating, and joyful. It encourages an appreciation for different types of music and is a social time when people may play together in structured musical activity.

Goals and Objectives

The recreational dance leadership workshop is designed to assist participants as beginning or experienced dance leaders to be more effective in helping people to enjoy this wonderful activity.

Participants will have the opportunity to:

1. Dance together at least one dance from each of the above mentioned dance forms.
2. Learn and practice leading at least one dance during the workshop.
3. Concentrate on traditional country dances that have simplicity of form, movement, and instruction.
4. Teach while dancing or while using a microphone.
5. Learn the fundamentals of calling and prompting.
6. Discuss various group situations where you may be leading dancing and ways to handle peoples' feelings in positive ways.
7. Learn to dance on the phrase of eight beat music upon which much country dance music is based.
8. Hopefully catch a special enthusiasm for recreational dancing and have enough skills and methods to share some of it with others.

RESOURCES FOR RECORDS & MATERIALS

Lloyd Shaw Foundation, Sales Division
PO Box 11
Macks Creek, MO 65786
314-363-5868

Robert & Co.
1910 Lockbourne Road
Columbus OH 43207
614-444-9842

Worldtone Music, Inc.
230 Seventh Avenue
New York, NY 10011
212-691-1934

Country Dance & Song Society
17 New South Street
Northampton, MA 01060
413-584-9913

International Folk Rhythms, Ltd.
Joan Amsterdam
PO Box 1402
Northbrook, IL 60065-1402
708-564-2880

Folkcraft
PO Box 1363
San Antonio, TX 78295-1363
513-922-3503

Folk Dancer Record Service
Michael & Mary Ann Herman
PO Box 2305
North Babylon, NY 11703
516-661-3866

Dance Record Distributors
PO Box 404
Florham Park, NJ 07932
201-377-1885

Folklore Village
Route 3
Dodgeville, WI 53533
608-924-3725

DANCE WORKSHOPS

Kentucky Summer Dance School
June - Berea College, Berea, KY
1445 B. Louisville Rd.
Frankford, KY 40601

Augusta Heritage Arts Workshop
Several Dates
Davis and Elkins College
Elkins, WV 26241

Pinewoods Camp
(Near Plymouth, Mass.)
Several dates during summer
Country Dance and Song Society
17 North South Street
Northampton, MA 01060

Christmas Country Dance School
Berea College, Berea, KY
%Recreation Extension
Berea College - Box 287
Berea, KY 40404

Lloyd Shaw Foundation
Several dates and locations
2217 Cedar Acres Drive
Manhattan, KS 66502

Beyond the Basics

Being a good dancer takes more than knowing what to do with your feet. These are some common pet peeves I've heard on the dance floor!

- Guys, we ladies don't really mind letting you lead. We do mind being thrown around the dance floor – especially when we end up feeling like we have bruised ribs or dislocated shoulders! We're also not fond of dancing with jelly fish! So, find that place in the middle and you'll have plenty of willing partners.
- The lady is always right. I know the men in the crowd may protest, but the lady should always be to the right of her partner. There may be an exception to this rule, but I've never come across it.
- Okay all you tall folks...we all know you can take very large steps, please don't try to prove it on the dance floor. Nobody likes to get their toes stepped on. Most dance floors are small and, these days, crowded. When stepping to the side, never place your feet further apart than your shoulders. Steps to the front or rear should be a comfortable size, about 3 to 6 inches from heel to toe.
- When you are taking the lady's hand, do just that. Gentlemen, place your hand out for the lady with the palm up. Therefore ladies, you place your hand in his, palm down. It may seem picky, but it will make turns and twirls a lot easier!
- Keep your chin up! Watching the feet on the floor (yours or the ones around you) will only have you bumping into everyone around you. Keep your chin up and smile! The only time you should be looking at your feet is to check that your boot strings are tied!
- The most important thing to remember is that dancing is a FUN thing. If you goof (and we ALL do!), laugh it off and catch up with the crowd. If your goof causes you to accidentally bump into someone or step on a toe here or there it's nothing an "I'm sorry" won't cure.

Basic Characteristics of a Good Dancer

Before we can begin dancing, we need to determine a few general basic characteristics of a good dancer.

- Eye Contact** is the most basic sign of acknowledgment and is of the utmost importance when dancing with a partner or a group of individuals. It is important to recognize your partner and the other individuals on the floor since dancing is of a social nature.
- Tension** is the resistance given between the weight of individuals, which causes the momentum and flow of a dance. The tension is generated by the dancers leaning slightly away (but erect) from each other while joined with hands, elbows, or other holds as directed by the leader or instructor.
- Weight** refers to as the weight of the dancer being generally poised on the balls of his/her feet. In this position the dancer is ready for any change of movement which the leader may instruct.
- Point of View** refers to whom the directions are given. Generally in Anglo-American dancing the directions are given from the man's "point of view". In other forms of dancing directions may be given from both the man's and woman's "point of view" (ballroom).
- Courtesy** is the attitude of thoughtfulness toward others on and off the dance floor. When dancing it is: 1) every dancer's responsibility to listen to the teacher while on the dance floor as well as when sitting on the side (this will not disturb those who are dancing); 2) the man's responsibility to accompany the lady on and off the dance floor; and 3) the teacher's responsibility to respond to questions or concerns of the group.

An instructor should encourage the dancers to think about the basic characteristics of dancing. Awareness will often lead to a more enjoyable atmosphere for everyone involved. Remember that dancing is a recreational activity which may be used to enhance the variety of an educational lesson, and to encourage social communication among various individuals and groups.

American Square Dance

Square Dancing is the heart and soul of American Country Dance. It has been popular in all sections of the U.S and Canada. It has spread around the world so that some form of it can be found almost everywhere.

In this workshop we will dance many different variations including: Singing, Hash, Quadrilles, and Appalachian Big Set.

Many basic skills in square dancing carry over to other dance forms such as contras and mixers. These will be underlined as they are presented.

Old Time Swing Dancing

Call it what you will: Jitterbug, Linda, Bop, etc., it has come back to center stage in popularity for all ages in fancy ballrooms, night clubs, and country dance settings alike.

Participants will have the opportunity to learn some basic steps and many different positions and moves.

Waltz

The beautiful graceful waltz continues to be ever popular. My approach to teaching waltz is to provide instant success through non-technical moving to three/quarter time. We build on this and can become as technical and complex as time and participants allow. No matter how much people learn about waltz with all of its variety, the basic moves taught in the beginning will always be useful.

We will be focusing on the moves that are so popular among country dancers.

Square Dance Terms

We should all be familiar with these:

Active Couple	Head Couples & Side Couples
Allemande (left & right)	Ladies Chain (two & four)
Around one & two	Pass Thru
Balance & Honors	Promenade
Circle	Promenade Half & Half Promenade
Corner, Partner, Opposite, Right hand lady	Promenade Single File
Courtesy Turn	Right and Left Thru
Dive Thru (Inside arch & outside under)	Square
Do Sa Do – See Saw	Stars (Right Hand & Left Hand)
Forward and Back	Star Promenade
Frontier Whirl	Swing
Grand Right and Left	Weave the Ring
Grand Square	

Some favorite figures and dances:

Birdie in the Cage
Right Hand Across and How do you do
Grape Vine Twist
Duck and Dive
Dive for the Oyster
Around that Couple and Take a little peek
Elbow Swing
Forward Six
Texas Star
Pokia

Square Dance Figures

(These figures may be danced in big circle formation or square formation.)

Odd couple (or first couple) out and circle four
Dive for the oyster, dive, dig for the clam, now dig
Turn 'em all over in the frying pan

Birdie in the Cage and three hands round
Birdie hop out and the crow hop in, circle three hands, goin again
Crow hop out and circle four
Dive thru and lead right on

Even couple arch and odd couple under(or second couple arch and first couple under)
Hold your holds and turn right back
Make a four leaf clover, turn it all around.
Duck back thru and circle left and on to the next.

Join hands and circle left
Ladies cross over and circle again
Men cross over
(Men and Ladies may turn around in the circle with a "Butterfly Whirl")

Grand Square Quadrille

(This is danced in square formation and is prompted quadrille style. Couples are designated head couples , those with backs to caller and those facing, and the others, side couples)

Sides face, Grand Square (1 2 3 turn, 1 2 3 turn, 1 2 3 turn, everybody home.
Reverse--123turn, 123 turn, 123turn, (This is the chorus between these figures:

Head couples sashay over (Count 6)
Sashay back (Count four)
Side couples sashay over
Come on back

Head couples -right hand star
Back by the left
Side couples- right hand star
Back by the left

Head couples circle left
Circle right
Side couples circle left
Circle right

All join hands and circle left
Go all the way round til you get home
Take your partner and promenade

(This dance can be danced by all girls or all boys or any combinations.)

Circassian Circle (Group circle mixer in couples)

(All begin in a circle facing in, man on the left and lady on the right or count ones and twos)

	1	2	3	4	5	6	7	8	
					Everybody go forward and back (Prompt)				
Begin -	1	2	3	4	5	6	7	8	
					Do it again!				
	1	2	3	4	5	6	7	8	
					Ladies go (or ones go) 3 steps in & clap				
	1	2	3	4	5	6	7	8	
					Men go (or twos go) 3 steps in, men may stomp				
	1	2	3	4	5	6	7	8	
					Turn to your corner, do-sa-do				
	1	2	3	4	5	6	7	8	
					Same one swing!				
	1	2	3	4	5	6	7	8	
					Promenade!				
	1	2	3	4	5	6	7	8	
	1	2	3	4	5	6	7	8	
	Make your circle, join hands, forward and back								

Rollicking Foursome (Two facing two, one couple going clockwise and one counterclockwise around the circle)

1	2	3	4	With the opposite, do-sa-do	
1	2	3	4	With your partner, do-sa-do	
1	2	3	4	5	6 All Sashay (past each other)
1	2	3	4	5	6 Sashay back
1	2	3	4	5	6 Right hand star
1	2	3	4	5	6 Left hand star
1	2	3	4	5	6 Forward and back
1	2	3	4	5	6 Arch and under (One couple the ones facing
counterclockwise, make an arch, may be designated Number ones, and twos duck thru, twos arch					
and ones duck under, passing two couples and on to the next to begin the dance again. Note:					
Leaders may want to wait thru all eight counts of the forward and back and give the directions at					
the beginning of the next phrase:					
1	2	3	4	5	6 7 8
Arch and Under, Pass Two, on the next, do-sa-do					

Virginia Reel

Music: Turkey in the Straw

Partners face in long lines (about 6 couples, more or less)

Long lines forward and back

Do it again

Right hands round (or elbow swing)

Left hands round

Both hands round

Do-sa-do

First couple, sashay down

Sashay back

Start your reel, turn once and a half to the opposite line and turn by the left

First couple sashay back

All cast out and down the outside

Make an arch and everybody under (Here we go, Let's go like thunder!)

(All go thru the arch and back up the set. There is now a new top couple and the dance is repeated until all have been first couple)

Balance the Star

Music: Dances from Appalachia, the McLain Family Band, Berea, Kentucky

Formation: Couple facing couple around the circle. All join right hands and make a star.

Balance in, Balance out, Balance in, Balance out (Dancers step toward each other and away from each other twice)

Turn that star, go round about (With right hands still joined walk once around to place with 8 steps)

Repeat all of the above with left hand star.

Do-sa-do (right shoulders) with the opposite (person you are facing). Take this person in crossed hands position and swing around counter clockwise to bring the new partner to the old partner's position. Now everyone is facing own partner. do the same with own partner but instead of stopping in original positions, continue on around the circle to a new couple, with the men passing left shoulders.

Rebecca's Roundabout (Mixer for threes facing in counter-clockwise direction around the circle)

This dance was learned from Carol Kopp at Yankee Peddler
Directions are given as prompts before the dance phrase.

Begin. — 1 2 3 4 5 6 7 8
Circle left
1 2 3 4 5 6 7 8
Circle right
1 2 3 4 5 6 7 8
Right hand star
1 2 3 4 5 6 7 8
Left hand star
1 2 3 4 5 6 7 8
Make your lines, go roundabout
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
Promenade
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
Circle left

The roundabout takes 16 counts. The outside two make an arch. The person in the middle goes around the person on the right, thru the arch and around the person on the left, thru the arch again and forward to a new group of three to begin again. The promenade takes 16 counts.

Noble Duke of York (Singing play party; longways for 8 couples)

The Noble Duke of York	(Top couple sashays
He had ten thousand men	down the set)
He marched them up to the top of the hill	(Sashay back)
And he marched then down again	
And when you're up, you're up	(First couple swings
And when you're down, you're down	down the center of the
And when you're only halfway up	set, stays there and
You're neither up nor down	makes an arch)
* Oh ! A hunting we will go	(Others in lines face
A hunting we will go	the top of the set,
We'll catch a fox and put him in a box	cast out and down in
And then we'll let him go	line, go thru the arch
Repeat from *	and back up the set to
	begin again with a new
	top couple)

Jump Jim Jo (Traditional Southern Children's Singing Game)

Jump, jump, jump Jim Jo

Shake your head and nod your head and tap your toe

Round and round and round you go

Find another partner and you Jump Jim Jo.

Longways Country Dance

Music--Charles Polka

(This dance is good for large groups, 16 or more children. Dancers stand in two long lines facing another person, boys or girls, no matter which. as in a Virginia Reel. Dancers number by twos. This dance is prompted New England Contra Dance style but dancers return to their original starting place in line after each figure. Each figure is danced to 8 counts of music. The caller or prompter gives directions during the previous two or four counts of music, while one figure is being completed, so dancers may begin each new figure at the start of an 8 count phrase.

Long lines go forward and back
Do it again
Number ones-do a do-sa do
Twos go
Number ones, promenade down
Then come back
Number twos, promenade down
Then come back
Number ones all sashay!
Come on back
Number twos, all sashay
Come on back
Number ones, right elbow
Number twos, right elbow
Number ones, left elbow
Number twos, left elbow

Additional figures: (In groups of 4
ones facing down the set away from
prompter and twos facing up.)

In groups of four, circle left
Circle right

Same four, make a right hand star
Back by the left

(So that all may have the enjoyment
of going down thru an aisle of
dancers, the top half may change
places with the bottom half)

Ding Dong Daddy

American Novelty Hand Jive

(Single circle, no partners) Follow the leader. Some space needed for arms to move.

Slap knees twice, Clap hands twice
Slide right hands over left twice, Slide left hands over right twice
Hit one fist with other fist twice, Repeat with other fist on top
Pat right elbow with left hand twice
Pat left elbow with right hand twice
Swim with right arm once (backstroke) Swim with left arm
Repeat swimming
Twirl lasso or hat with right hand held up high, twirl with left hand high
Hitch hike with right thumb, Hitch hike with left thumb
Catch a mosquito in the air, put it in your hand, slap it and blow it away.

California Strut

American Novelty Line Dance

(Best to begin on left foot)

Forward, two three, kick (Walk forward three steps and kick forward)

Back two three point (Step back 3 steps and point toe back)

Repeat

Left close, left close, turn all the way around

(Touch left foot to the side and back to place twice. Turn all the way around with 4 steps, turning to the left. Repeat to the right)

Right close, right close, turn all the way around

(Touch right foot to the side and back to place twice and turn all the way around, turning to the right)

Cotton Eyed Joe

(Texas Style)

(This may be danced without partners as a line dance or in a single circle, with couples in a circle, or "Horse and Buggy Style" with two couples together)

Cross kick and step, step, step

(Kick the left foot across the right, kick up, and take 3 steps in place)

Repeat with the right foot doing the cross kick

(Do this four times, two each foot)

4 two steps forward

Salty Dog Rag

Positions: Varsuvian, Partners – Men and woman same feet

1. Right, left, right, kick
Left, right, left, kick
Walk forward (4 step hops)
Repeat part 1
2. Face partner, while grapevining R, L, R, Kick L, Holding L hands
Grapevine L, R, L, Kick R. While changing to R hand hold
Step R, Hop on R, Step L, Hop on Left
While circling with partner
Repeat part 2
3. (On second time through, keep right hands joined while lady step hops in place, and gent step hops around behind her and back into Varsuvian positions)

Repeat entire dance

The Bossa Nova

Music: Blame It on the Bossa Nova

Position: Couples in lines facing Men's L, Ladies R

To front of hall, opposite footwork, start

1. Gents L, Ladies R side, close, side, close
Reverse side, close, side, close
Repeat 1 moves a second time before continuing to new move.

Turn face front of hall holding inner hands
moving apart from partners
Step side close, side close, reverse, side close, side close (repeat)
2. Turn face partner Gent forward on L, point forward R
Reverse Lady forward on L, Point forward on R
Repeat last sequence 2
3. Cross gents L Ladies R in front of other foot
Point to rear of hall with right foot (Reverse)
Repeat last sequence 3

Repeat entire Dance

Mixers

White Silver Sands

Position: Double circle – Ladies outside, Gents inside facing line of dance

Beginning with Gents R foot, Ladies L foot

Walk, 2, 3, Turn around, Back up 2, 3, 4

Walk, 2, 3, Turn around, Back up 2, 3, 4

Balance away, together, away, together

Gent turns R, Lady turns L, walk four steps in a small circle

Gent joins hands with new partner (who was behind his partner)

Balance L, Balance R

Repeat dances

Patty Cake Polka

Position: Double circle – Ladies outside facing in, Gents inside facing out

Gents L, Ladies R, heel, toe, heel, toe, side (4 x same direction)

Gents R, Ladies L, Heel, Toe, Heel, Toe, Side (4 x same direction)

Clap R hand (3 x), Clap L hand (3 x), Clap both hands (3 x)

Slap knees (3 x), Right elbow swing (once around),

Move to right, join hands with new partner

Repeat Dance.

Folk

Mayim! Mayim!

(Israel)

Music: World of Fun 6B

Position: Single circle, no partners, hands joined, facing center
Begin with R foot, Grapevine left 16 steps
Eight steps to center starting on R foot raising hands as you go
Reverse last sequence
Step R on R and walk 4 steps (4th step turn towards center)
Step R on R to the front,
Cross L toe in front R foot and point, step with R in place
Bring L toe back L front and point, Step with R in place
Cross L toe in front R foot and point, Step with R in place
Bring L toe back L front and point
Cross R toe in front L foot and point, step with L in place
Bring R toe back R front and point, step with L in place
Cross R toe in front L foot and point, Step with L in place
Bring R toe back R front and point
Repeat dance

Syrtos

(Greek)

Music: World of Fun 6B, Samiotisa

Position: Broken circle no partners, Little fingers joined, Facing center. Handkerchief can be used in lieu of little fingers.
Hold hands shoulder high, elbows bent.
Step forward to the R on the R foot, pause for one count
Cross L foot in front of R foot, to the R, Step back on R foot.
Step forward to the L on the L foot, pause for one count
Cross R foot in front of L foot, to the L, step back on L foot
Step R on R foot, step L foot behind R foot,
Step on R to R, Hop from R foot to L foot,
Swing R foot behind L foot and to the left
Place weight on R foot, step to L on L foot
Repeat Dance

Hallelujah

(A simple line dance taught at the Contra Holiday in Binghamton, Thanksgiving, 1980,
by Bill Kattke, Mineola, NY)

Record: WBS 8877 "Hallelujah: by Parker and Penny

Counts

- 1 - 4 Sway L, R, L, R. (hands sway as body moves)
- 5 - 8 Walk to R, starting on L: L, R, L, R.
- 9 - 12 Sway L, R, L, R.
- 13 - 16 Walk to L, starting on L: L, R, L, R.
- 17 b- 20 Walk forward L, R, L, touch R heel forward
(lean back, hands up in praise attitude)
- 21 - 24 Walk backward R, L, R, touch L toe in back
- 25 - 28 Walk forward L, R, cut L over R, step back on R.
- 29 - 32 Repeat counts 25 - 28.

The words to the song are beautiful and lend themselves easily to group singing.

Texas Schottische for Three

Record: Folkraft 1484x45 A.

Formation: A circle of "threes" facing counterclockwise. Trios center dancer and two partners, formed by one boy and two girls; one girl and two boys; all boys; or all girls.

Starting position: Center dancer joins left hands with left-hand partner and right hands with right-hand partner. The two outside partners join their free, inside hands behind center dancer. Left foot free.

Measures Part I

- 1 - 2 Two two-steps forward, starting with left foot.
- 3 - 4 Four "strut" walking steps forward, starting with left foot.

Part II

- 5 Heel-Toe with left foot
- 6 Three walking steps (L, R, L, Pause) Outside partners ahead and face clockwise. (Outside partners release their joined inside hands, and keeping the other hands joined with center dancer, walk forward three steps turning about to face clockwise. Center dancer steps in place while leading the outside partners around. Finish with outside partners facing clockwise in front of center dancer, arms extended.)
- 7 Heel-Toe with right foot.
- 8. Three walking steps forward (R, L, R, Pause) Form new "Threes." (All walk forward three steps, starting with right foot, to meet new partners, finishing in "Threes" in original starting position. Center dancer progresses counterclockwise, outside partners progress clockwise.

New Trios repeat entire dance.

Troika

(Russian trio dance or mixer)

Record: Folkraft 1170x45A

Translation: A team of three horses abreast.

Formation: Trios facing line-of-dance (counterclockwise). The center dancer and two partners may be one boy with two girls, one girl with two boys, all boys or all girls.

Starting position: Hands joined in a line-of-three. right foot free.

Music 4/4





Measure

Part I (Music A)

- 1 Four running steps diagonally forward right, starting with right foot.
- 2 Four running steps diagonally forward left, starting with right foot.
- 3 – 4 Eight running steps direction forward, starting with right foot.
- 5 – 6 Center dancer with left-hand partner raise joined hands to form an arch and run in place; meanwhile right-hand partner with eight running steps move counterclockwise around center dancer, under the arch and back to place; center dancer unwind by turning under the arch.
- 7 – 8 REPEAT pattern of measures 5 – 6, left-hand partner running under the arch formed by center dancer and right-hand partner.

Part II (Music B)

- 9 – 10 The trio join hands and circle left with twelve running steps.
- 12  Three stamps in place (counts 1 – 3), pause (count 4).
- 13 – 15 The trio circle right with twelve running steps, opening out at the end to reform lines-of-three facing line-of-dance (counterclockwise).
- 16  Three stamps in place (counts 1 – 3), pause (count 4)

As Mixer

- 1 – 12 As above.
- 13 – 14 The trio circle right with eight running steps, finishing with center dancer facing line-of-dance (counterclockwise).
- 15 – 16 Center dancer release partners' hands and run under the opposite arch of their joined hands to advance to a new pair ahead. Right- and left-hand partners run in place while waiting for a new center dancer to join them in a new trio.

Contra Dance

Gold and Silver Arches

Duple improper contra dance for any number

Counts

- 8 With the one below, do-sa-do
- 8 Same one swing!
- 8 Across the set, arch and under *
- 8 The other way back
- 16 Ladies chain (over and back)
- 8 Right and left thru
- 8 Half promenade

*The active man and inactive lady arch first. The others, active lady and inactive man, arch second. both couples exchange places and turn as a couple or with the lady turning toward the man and under their raised arms.

Triplet: Jimmy Allen

An altered version of a triplet dance taught by Fred Park.

Three couple proper longways set. Stately 64 count reel or march.

Counts

- 8 First couple thru the ladies line
(Top couple, inside hands joined, walks down the middle of the set and goes between ladies number 2 and 3. They separate and each goes around the nearest lady.)
- 8 Into the middle and two hand turn
(Once around, ending facing the men's line)
- 8 First couple thru the gentlemen's line
- 8 Into the middle and two hand turn
(Ending in the middle position, lady number 1 between ladies 2 and 3, man number 1 between men 2 and 3.)
- 16 Right to your partner, contra corners
(First couple join right hands up and turn past each other, then turn the right opposite person by the left hand, then right hand turn with partner in the middle, and left hand turn with the left opposite person. Lady 1 turns man 2 and then 3, man 1 turns lady 3 and then 2.)

Barn Dance Mixer

Country Western Couple Dance Mixer

Formation: Couples in a circle facing partner, gents facing out ladies facing in.
Opposite footwork throughout, start gent's left, lady's right.

Count

- 8 LOD: Side, close, side, stamp (touch)
RLOD: repeat
- 8 Gent repeat above while lady turns to right under gent's left hand and her right. Lady turns to left under Gent's right hand and her left.
- 8 Side by side position, arms around, facing LOD.
Step on outside foot, kick inside out across
Step on inside foot, touch outside foot with partners.
Repeat: Step, kick, step, touch
- 8 Vine away, kick and clap
Gents move forward, Ladies back to meet new partner

Waltz Ballonet – Mixer

Formation: Double circle of partners in versovienne position facing counter clockwise.
Music: 48 count Waltz – Medium tempo

Count Starting with men's left foot and women's right foot.

- 6 Balance forward and back,
6 Dance forward six steps,
6 Balance forward and back,
6 Let go of left hand, keep right hand held,
Women turn out to right moving a half circle (6 steps) to face in (center of hall) while men move forward (6 steps) turning one quarter to right to face out (walls),
Take neighbors left hand to form an alamo circle.
- 6 Balance forward and back,
6 Let go of left hand, keep right hand held (partner),
Turn by right hand half way around (6 steps),
Men are now facing in, women facing out.
Take new neighbors left hand to form new alamo circle.
- 6 Balance forward and back,
6 Let go of right hand (original partner's) keep left hand held,
Men turn to left to move (6 steps) in to varsovienne position with new partner. Women turn to left and forward to meet new partner (6 steps).

Soldier's Joy

Collected by Maud Karpeles

Formation: Contra Proper, Alternate Duple
Music: Soldier's Joy Barn Dance record EFDSS BR1

Count

- 8 First couple cast down the outside
- 8 Return to place to form a line of four with second couple, who face outward.
- 16 Reel of four and return to original places
- 16 First couple down center and back while second couple move up.
- 16 Couples polka swing around each other. (To progress)

Grand Chain Contra

by Bill Alkire 1991

Formation: Contra Improper, Alternate Duple
Music: 32 bar Reel or Jig

Count

- 8 Long lines Forward and Back
- 8 Actives Do-Sa-Do
- 8 Inactives Do-Sa-Do
- 8 With neighbor Do-Sa-Do
- 8 Same person Right and Left Grand (count 4 people)*
- 8 Turn Back, Left and Right Grand to same person.
- 16 Balance and Swing.

*This is up and down the line.

Dry Weather

by Bill Alkire 1991

Formation: Contra Improper, Alternate Duple
Music: 32 bar Reel

Count

- 8 One Below Do-Sa-Do
- 8 Same Swing
- 8 Weathervane (4 counts), Inside Out Outside In (4 counts)
(men inside) (turn once and one half)
- 8 Weathervane back the other way (4 counts), Cast Out (4 counts)
- 8 Ladies Chain
- 8 Chain Back
- 16 Slow Square thru.

Friendly Greetings Mixer

by Bill Alkire 1994

Formation: Circle of partners

	<u>Count</u>
A 1 Circle Left	8
Circle Right	8
A 2 Into the Center and Back	8
Do It Again	8
B 1 Ladies In (clap on 4 th count) and Back	8
Gents In (clap on 4 th count) and Back	8
B 2 Partner Do-Sa-Do all the way around Pass By	8
Swing the Next	8

Heel and Toe Mixer

by Bill Alkire 1994

Formation: Circle of partners facing each other.
Both hands joined

	<u>Count</u>
A 1 Heel and Toe In You Go (step close step)	4
Heel and Toe Out You Go	4
Repeat	8
A 2 Do-Sa-Do	8
See Saw	8
B 1 Right Hand Turn (all the way around and on to the next)	8
Swing	8
B 2 Promenade	16

Simple gifts

(An old Shaker Song)

'Tis the gift to be simple, 'tis the gift to be free
'Tis the gift to come down where we ought to be
And when we find ourselves in the place just right
It will be in the Valley of Love and Delight.
When True Simplicity is gained
To Bow and to Bend we shall not be ashamed
To turn, to turn, it will be our delight
'Till by turning, turning, we come 'round right.

The Dance

Simple Gifts by Bill Alkire

Formation: Four facing Four around the room
Music: Sing the Song

- | | |
|-------|--|
| 1-8 | Forward and Back |
| 9-16 | Forward and pass through |
| 17-24 | Circle eight to the left |
| 25-32 | Circle eight to the right and back to lines |
| 33-40 | Outside In (Four people[two from each line] closest to the walls step forward and face the center of the hall. Promenade towards center with opposite person.) |
| 41-48 | Outside Out (Reverse of above back to place) |
| 49-56 | Inside Out (Four people closest to the center of the hall step forward and face the walls. Promenade toward the walls with opposite person.) |
| 57-64 | Inside In (Reverse of above back to place) |

Patty-cake Polka

American Couple Dance Mixer--Music, Little Brown Jug

(Partners facing)

Heel and toe, heel and toe, slide, slide slide (both in one direction around circle)

Heel and toe, heel and toe, slide, slide, slide (the other direction)

Right hands clap (3 times) left hands clap (3 times) both hands clap (3 times)

clap your knees (3 times)

Right elbow, go once around and on to the next

New partner---

Circassian Circle

Couple dance mixer. Dancers may be boys and girls or numbered ones and twos.
Music: French Canadian, LaBastringue

(Couples are in a single circle, girl on the right and boy on the left, or ones and twos)

All join hands, go forward and back. (Prompter may count, 1 2 3 together, back 2 3
you're home, when teaching this)

Do it again

Ladies go (forward 3 steps and clap hands on fourth)

Men go (forward 3 steps and stomp)

Turn to your corner, do-sa-do

This one swing

Promenade

Balance the Star

Music: Dances from Appalachia, the McLain Family Band, Berea, Kentucky

Formation: Couple facing couple around the circle. All join right hands and make a star.

Balance in, Balance out, Balance in, balance out (Dancers step toward each other and away from each other twice)

Turn that star, go round about (With right hands still joined walk once around to place with 8 steps)

Repeat all of the above with left hand. star.

Do-sa-do (right shoulders) with the opposite (person you are facing)
Take this person in crossed hands position and swing around counter clockwise to bring the new partner to the old partner's position. Now everyone is facing own partner. Do the same with own partner but instead of stopping in original positions, continue on around the circle to a new couple, with the men passing left shoulders.

La Raspa (Mexican)

La Raspa may be danced in a single circle without partners or with partners.

Dancers hop on left foot, extend right foot forward and touch heel to the floor. Hop on right foot, extend left foot forward and touch heel to the floor, hop on left foot, extend right foot forward and touch heel to floor, hold. Continuing, hop on right, extend left, hop on left extend right, hop on right, extend left, and hold. Repeat this entire action three times. Add quick hand claps.

Right-left-right-clap, clap

Left-right-left-clap, clap

Repeat 3 times

Join hands in the circle and slip-slide to the left and then to the right.

When dancing with partners, dancers may swing with an elbow swing or arm around waists and hands in the air.

Ohio Valley Trios

by Bill Alkire

Formation: Three facing three around the room.

Music:

Count

- | | | |
|-----|--|----|
| A 1 | Middle persons go into the center towards the center of the hall cast out around one and back to place. | 8 |
| | Middle persons go into the center towards the wall cast out and around one and back to place. | 8 |
| A 2 | Middle persons go into the center towards the center of the hall to start a mirror Hey for three people. | 16 |
| | Complete the Hey by returning to the lines of three. | |
| B 1 | Circle six to the left. | 8 |
| | Circle six to the right | 8 |
| B 2 | Peel off single file past the opposite line to face a new line (Ends are reversed). | 8 |
| | Lines of three go forward and back. | 8 |

Note: This dance is best when using lots of space to give full round turns.

Friendly Trios

by Bill Alkire 4/92

Formation: Three facing three around the room.

Music

Count

- | | | |
|-----|--|----|
| A 1 | Contra Corners: Middle persons pass by the right hand, turn the right opposite by the left, middles turn by the right, turn left opposite by the left. | 16 |
| A 2 | Middle persons pass by facing each other (right shoulder leading) to make a Right Hand Star with right hand person and right opposite person. | 8 |
| | Middle persons pass by facing each other (left shoulder leading) to make a Left Hand Star with left hand person and left opposite person | 8 |
| B 1 | Back to original lines facing to the right Single File around the other line to face a new line. (the ends have reversed) | 8 |
| | Forward and back to greet new lines. | 8 |
| B 2 | Basket for Three. | 16 |
| | Note: During the Basket a new middle person could be chosen. | |

Irish Threesome

An Irish-like group dance, nongender
by Bill Alkire

Formation: Three facing three around the room.

Style: Body erect, hands down and joined, hands up on stars and circles.

		<u>Count</u>
A 1	Cross, step, step – Cross, step, step L R L R L L Cross, step, step, step, step, step, step. L R L R L R L (Line moves to the right with a buzz step, left foot in front, feet remaining crossed.) Repeat above – starting with right foot, move to the left.	8 8
A 2	Right Hand Star (3 people) - Middle person with person to the right in line and right opposite person. Left Hand Star – Middle persons pass back to back and do a left hand star with persons to their left.	8 8
B 1	Circle Right – All Six people (hands up) Circle Left – All Six people (hands up)	8 8
B 2	Line Around – Single file in line to the right and then to the left, passing by the other line to meet a new line of three. Order of people in the line is reversed. Forward and Back	8 8

Opera Reel

Contra set of 6 couples, men opposite women. Hands 4 from top to form 3 sections.
Sections 1, 2, 3 perform different verse figures. All couples progress through sections.

Join hands in 2 lines – move forward and back (8 count)

Couple #1 slide to foot (8 count)

Join hands in 2 lines – move forward and back (8 count)

Couple #2 slide to foot (8 count)

Verse: Two couple circle Left (8 count) Right (8 count)

Middle couples star Left (8 count) Right (8 count)

Top couples do sa do with partner Right (8 count) Left (8 count)

Two foot couples (all 4 people) with hands joined slide circle to head

Top couple cast off to foot of set

New head couple and each couple has moved 1 new position in set and may change figure during verse.

In To The Dance

Formation: Sicilian circle (couple facing couple around room)

Music: 32 Bar Reel

Opposite Do Sa Do

As couples Do Sa Do (once & one-half)

Turn alone opposite person swing

Face others, Ladies chain over and back.

Circle Left, Star Left to next couple.

Jack Turn Back

Formation: Circle of 5 people, no partners

Music: 32 Bar Reel or Jig

Circle left, Star Left, Jack Turn Back (around outside)

Swing someone, Others line up three,

Forward and Back (couple and line of three)

Center of three is new Jack. With couple Do Sa Do.

Jack back to line facing out with arms folded,

Others join hands with Jack as a circle,

Jack pull two thru with bottom arm.

Make a basket and buzz to the left.

(Spread to hand hold to start dance again)

GENERAL TEACHING TECHNIQUES FOR DANCING

By Burton Olsen

Preparation for the Instructor:

1. Make tentative plan or schedule.
2. Go over each dance, with and without music.
3. Use instructions when not sure of dance.
4. Learn the dances well.
5. Have all records/tapes/CD's available and in your possession.
6. Check out equipment with your music before instruction.

Teaching Procedure for the Instructor:

1. Formation: Get the group into the proper formation first, circle, line, etc.
2. Demonstration: Demonstrate step(s) or short routine to group with and/or without music.
3. Participation: (a) call ahead as group go through step(s) or short routine usually without using music; (b) call ahead several steps and /or routine by using music.

Teaching Pointers for the Instructor:

1. Get attention; wait for natural pauses; speak slowly and low, not high and fast. Be jovial--avoid being a traffic cop.
2. Get dancers into formation. Use a dance or game for changing from one formation to another and for getting partners.
3. Analyze and be aware of students with physical or mental disability.
4. Trade partners often.
5. Watch so you do not teach too fast or too slow, teach for the "average" student.
6. Evaluate the entire affair as soon as possible after it is over.
7. Encourage people to learn the name and origin of the dance.
8. Teach in a line best, If there are a lot of people instructor can be elevated, but you loose the closeness of the group. If teaching in a circle Identify with a particular side so those on opposite side can identify by doing opposite. Mass formation teaching is very difficult for all--teacher and student.

Dance Party Helps for the Instructor:

1. Study you group, recognize that different ages have particular likes and dislikes.
2. Be well prepared and know thoroughly every mixer and dance that you plan to use. Do not read instructions to your group--try to have them will in mind referring only to a card in your hand which will tell you what step comes next.
3. For the first time or two with a new group it is best to use some type of starter or activity to get people from where they are or coming from to the desired formation on the dance floor. Examples are:
 - a. When the group is coming from home, use various types of pre-party activities.
 - b. When the group comes from one building or one room to another, use a musical mixer such as a grand march.
 - c. When the group is seated in the hall and chairs must be moved, use a game or activity to clear the chairs.
 - d. When the group is sitting around the side, use an activity that will get them on their feet.

- e. When the group is standing in mass formation, use a chain line, Conga line, singing, leaders stunts, etc.
 - f. When the group is coming from classrooms, have the teacher bring them on the floor with a chain line.
4. Remember that parties and dancing are fun and keep this in mind always as your goal.
 5. Start on time!
 6. Be sure to stand where everyone can see you and have enough assistants to help you with the records and any other equipment.
 7. Get the attention of the group before you start the activities. Be happy, friendly, kind, and confident.
 8. Give brief but clear instructions and never talk too much.
 9. When necessary, demonstrate the dance or mixer, people learn best by seeing.
 10. Have your group do the dance and correct any mistakes they may be making. Sometimes laughter is the best corrective. It is more important that your group have fun than that they perform the mixer exactly right.
 11. Have a definite ending time. Quit promptly and decisively while your people still think they want more. Take particular notice of fatigue or embarrassment on the part of any of your group and remedy the situation.
 12. Have a variety of mixers and dances which will assure the changing of partners. Never leave anyone out and be aware of shy people. During the evening, be sure that everyone has participated one way or another.
 13. Vary the dance program. Be prepared to change at a moments notice if conditions change. Do not take too long a time to distribute or collect equipment for dance mixers. Train assistants or use dancers for this purpose.
 14. Avoid elimination dances except to get the group to refreshments or for a special purpose.
 15. Do not try too many new things at once. Try at least one new activity at every party if you are interested in improving yourself.
 16. After the party is over, evaluate the affair as soon as possible .

Notations:

Round & Fun Dancing

by

Burton Olsen

BOSSA NOVA MIXER

(American Round)

Record: Columbia ZSP 58839, "Blame It on the Bossa Nova", Eydie Gorme

Formation: Line, Single Circle, double circle, couple mixer

Notations: Novelty dance, great dance to build from one formation to another. As taught by Burton Olsen.

Measures

_____ Introduction, --counts, hold.

- 1-2 SIDE (L) TOGETHER, SIDE TOUCH. SIDE (R) TOGETHER, SIDE TOUCH. Step on Left foot to Left side, step on right foot next to Left foot, step on Left foot to Left side, hold count 4. Repeat with right foot going right.
- 3-4 FORWARD, TOGETHER, FORWARD, TOUCH. BACK TOGETHER, BACK, TOUCH. Step forward on L foot, step on right foot next to Left foot, step on Left foot forward, hold count 4. Repeat with right foot going back.
- 5-6 CHARLESTON. Step forward on Left foot, swing Right foot forward in air, step back on right foot, swing left foot back. Repeat step.
- 7-8 CROSS AND POINT. Cross left foot over right foot, point right foot to right side, cross right foot over left foot, point left foot to left side. Repeat

REPEAT DANCE STEPS.

WHITE SILVER SANDS MIXER

By: Manning & Nita Smith, College Station, TX

Position: Open, facing LOD

Footwork: Opposite throughout, Directions M

Meas.

- 1-4 Walk, 2; 3, TURNAROUND: BACK UP, 2; 3, 4;
In open pos walk four steps fwd in LOD doing an about face turning in toward partner on 4th step still traveling in LOD walk backwards 4 steps.
- 5-8 Walk, 2; 3, TURNAROUND: BACK UP, 2; 3, 4;
Repeat above in RLOD
- 9-12 BALANCE AWAY: BAL. TOGETHER: BAL AWAY: BAL TOGETHER.
In open pos facing LOD you can do any one of 3 different types of balance steps depending upon ability of dancers . . (1) step to side on L, touch R toe to instep of L foot, or (2) step to side on L, close R to L, step in place on L. Repeat above to M's R toward Partner. Repeat all of above.
- 13-16 TURNAWAY, 2:3,4; BALANCE, L; BALANCE, R;
M turns away from partner to his L and in 4 steps walks in a small circle to take a new partner (W who was behind his partner) W turns R and moves fwd to M ahead; face new partner and take butterfly pos (with both hands joined and extended to side) say "Howdy" and balance to M's L and then to M's R using either (1) side, touch; side, touch; (2) side/close, step; side/close, step; or (3) backward Pas de bas in which you step side on L/step on ball or R foot in behind L, step in place on L; side on R/step on ball of L foot in behind R, step in Place on R.

REPEAT . . .

SULAM YA'AKOV
(Jacob's Ladder)

Formation: Circle, facing center.

Meter: Melody I-4/4. Melody II. 3/4

Notations: Israeli circle dance composed by Jonaton Gabai.

Measure:

Meas Pattern

Part I Box

- 1 Step on R to R (1) Close L to R (2). Step on R to R (3). Hold (4).
- 2 Step on L to ctr (1). Hold (2). Step on R to ctr, hold (3,4).
- 3 Step on L to L (1). Close R to L (2). Step open L to L; hold (3,4).
- 4 Step on R back from ctr (1). Hold (2). Step on L back, hold (3,4).
- 5-8 Repeat measures 1-4.

Part II-Misirlou step

- 1 Step on R fwd, hold (1,2). Touch L toe across and in front of R, hold (3,4).
- 2 Swing L around and step on L crossing in back of R (1). Step on R to R (2). Step on L crossing in front of R, hold (3,4).
- 3 Pivot on L, stepping on R crossing in front of L (1). Step on L to L (2). Step on R crossing in back of L. (3). Hold (4).
- 4 Step on L crossing in front of R (1). Step on L crossing in back of R; hold (3,4).
- 5-8 Repeat meas 1-4, part II.

Melody II 3/4 meter.

Repeat same dance action in this meter. Steps become bouncier. 2 measures of 3/4 meter equal 1 measure of 4/4 meter for dance pattern.

TZADIK KATAMAR
(Israeli Circle Dance)

Formation: Circle, hands held at shoulder level

Measures

Meas Pattern/description

- 1 Moving in LOD, step on R, L, R, L (1-4). Face center.
- 2 Sway on R to R (1). Sway on L to L (2). Sway on R to R (3). Sway on L to L (4)
- 3-4 Repeat action of Measures 1-2.
- 5 Facing center, step on R to R (1). Cross L in front of R (2). Step on R to side (3). Step on L crossing in back of R (4).
- 6 Make complete CW (right) turn with two steps R, L (1,2). Step on R to R (3). Step on L in place (4).
- 7 Step on R in place (1). Step on L to (2). Step on R crossing in front of L(3). Step on L in place (4).
- 8 Repeat swaying action of measure 2.
- 9-12 Repeat action of measure 5-8.

ELEPHANT WALK

Formation: Double Circle

Position: non hand contact

Footwork: left foot

Step Description	Count
1. Step touch left foot to side, then touch to side of right foot. Repeat again.	1-4
2. Repeat #1 with right foot.	1-4
3. Step touch left foot back of right foot then touch to the side of right foot. Repeat again.	1-4
4. Repeat #3 with right foot.	1-4
5. Lift right foot up and touch right elbow with left foot. Repeat opposite foot.	1-4
6. Repeat #5 with right foot & left elbow.	1-4
7. Step to the side with left foot and kick across in front with right foot. Repeat to right side.	1-4
8. Jump to the left side. Hold one count then clap hands together.	1-4

MISIRLOU

Record: Standard 5-131A

Formation: Single broken circle with hands joined at shoulder height

Meter: 4/4

Steps: Grapevine, two-step.

Notations: Misirlou, based on the Greek Kritikos, was originated by Greek-Americans. It has many variations and has found great popularity in America.

Pattern in Brief:

1. Step R, point L.
2. Grapevine R.
3. Two-step fwd cw.
4. Two-step bwd ccw.

Repeat entire dance.

Pattern:

Meas

- 1-2 Introduction, no movement.
- 1 Step R ft R (ct 1,2), point L toe fwd (ct 3), swing L ft around behind R ft (ct 4).
- 2 Step L behind R ft, step r to R side, step L in front of R (resemble a grapevine and body turns with foot movement). On ct 4 body pivots from facing ccw to cw. (Count; Step L,R,L, pivot L.)

- 3 Facing cw take 1 two-step starting with R ft. On ct 4 lift L ft to beside knee.
- 4 Without turning body, take 1 two-step backward, starting with L ft. On ct 4 turn to face front (R).

Repeat entire dance

Hints for Learning:

Practice the sequence of a two-step fwd starting with R ft and a two-step bwd starting with L ft. Work to turn the body naturally to follow the pattern of the feet. On the step and point, the body faces center of circle. On the grapevine, face cw, then center, then ccw. On the two-step pivot to face cw.

DOUDLEBSKA POLKA

Nationality: Czechoslovakian
Record: Folk Dancers MH3016
Steps: Polks, walk.
Formation: Couples in shoulder-waist position any place on floor.

Pattern in Brief - 1. polka in LOD

2. Form stars.
3. In circle face center and clap while W polks around outside.
4. Repeat entire dance.

PATTERN

Meas

Introduction no movement.

I

- 1-16 Take 16 polkas, LOD, anywhere on the floor. Partners turn CW as they move CCW around the dance floor.

II

- 1-16 M make a L-hand star, retaining hold of partner with R arm around her waist. W's L hand is on M's R shoulder. (t is preferable to make many small stars rather than one large star. If all M go into one star, it is necessary to put Lhands on L shoulders of M in front.) Walk around singing "Tra-la-la-la-la" to the rhythm of the music.

III

- 1-16 M face center and clap own hands twice on cts 1, & on ct 2, extend hands to side and clap hands of M on each side once. W reverse LOD (CW) and take 16 polka steps around the circle of M as they clap. When the music starts over, W dances with the M in front of her as he turns to find new partner.

Repeat entire dance with new partner.

Hints for Learning

An easy way for the class to learn the polka is to form a single circle, facing the center. Then do the following: (1) Slide six times facing center of circle, turn R with a hop and slide six times facing the wall. Turn L to face center, repeat this sequence. Use the same techniques, doing only 4 slides, then do it with only two slides. (2) Perform the two slides progressing CCW around the hall. (3) Repeat the second routine in time with a polka record. While practicing the step, slowly eliminate the definite turn from center to wall.

Golden Ballroom

by

Burton Olsen

LINDY

The most memorable event in 1927 was the airplane flight of Charles A. Lindbergh from New York to Paris. This unheard of feat captured the imagination of all the world, and young Lindbergh became the great American hero of this time. It was not at all suprising then, that a new dance fad should be called the Lindbergh Hop. This was later shortened to the Lindy Hop and finally to Lindy. This is the Lindy that is still danced today.

The origin of this fox trot novelty is obscure. Some say it was first danced by some sailor boys and their girl friends, others claim a Negroid origin for it, while still others suggest this or that professional teacher as originator. Whatever its beginnings might have been, it spread like wildfire when it was named the Lindbergh Hop. It became so popular that contests were held and groups even traveled from state to state to compete in them.

Before long a related, but extremely acrobatic form of the hop came on the scene. This new fad combined the Lindy, the charleston, the Black Bottom, the Big Apple and a tumbling act all into one. The wilder the antics of the dancers, the more proficient it was necessary to be. This new craze soon became tagged with the name "Jitterbug."

Steps: Basic two hand; forward arch; backward arch; puzzle; cuddle right; cuddle left

WALTZ RHYTHMS

The waltz originated in Austria or Switzerland during the middle of the eighteenth century. In colloquial German, "walzen" means tramping, but also signifies gliding or sliding. Thus, the waltz was a dance with a marked rhythm and a gliding motion. At first, it was considered a daring dance because of the close contact between the partners. But as the years passed it became not only acceptable but also fashionable. The rhythms of Johann Strauss gave the waltz tremendous popularity.

Today, there are several different types of waltzes. The steps are very much the same, but the execution and feeling are entirely different. The older and original waltz is the Viennese waltz. This is much faster, much more staccato, and requires a great deal of agility. The American waltz is much smoother, slower in tempo, and more widely used today. It is a gliding dance with smooth and graceful movements. The International waltz is often used in competition dancing. It is highly styled with intricate steps. Learning to dance a good waltz will smooth your other dance steps.

The waltz has been called the 'Queen of all dances.' It is the oldest of our ballroom dances and has a strong influence on the aesthetic types of dance. Many fox trot steps can be danced in 3/4 time merely by changing the rhythm.

A very slow waltz is 70 to 100 quarter note counts to the minute, streamlines waltz (walk rhythm) is danced to this tempo. A slow waltz is 100 to 130 counts, Box Rhythm steps are danced to this tempo. A medium waltz is 130 to 160 and 160 to 220 is the fast tempo for the Viennese waltz. As the tempo becomes faster, more Hesitation steps are appropriately danced.

Steps: Basic box; balance in four directions; left box turn; forward basic; backward basic;



New Leads

Lessons for newsletters as a leadership tool

Volume 1 Issue 1
June 1998

In this issue:

- 1 Lesson 1: Ask the "basic" questions
- 2 Lesson 2: Writing the news
- 2 Lesson 3: Laying out the design
- 3 Lesson 4: Distribution and Evaluation

Editors: Toni Gwin
Albany, Oregon
&
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Corvallis, Oregon

Lesson 1: Ask the "basic" questions

Start by asking yourself the "basic" questions:

- Do you need a newsletter?
- What are the goals of your newsletter?
- Who is your audience?
- What sources for low-cost supplies and services are available?
- How do you define and gather news?
- Can you write interesting prose?
- What is your editing policy?
- Will you be using photographs, drawings and other graphics?
- How will your newsletter be distributed?

Why a newsletter?

If you want information that is portable, available at the convenience of your audience and relatively inexpensive, then you need a newsletter.

Newsletters help tie people together into a community of common interests. They provide useful information

that can be quickly read about the near past, the present or the near future.

Define your goals and your audience

Everyone needs goals. Goals give you purpose and define your newsletter. They provide a basis for budgeting and a start answering questions of frequency, length, quality, quantity and distribution.

Begin with the end in mind. What is the end result you are seeking? Newsletters can teach, inform, advertise, solicit, define, justify, clarify, recruit, explain, impress, praise, persuade, announce....(add your own here).

Your audience is very specific. They may be members of a group, prospective members, family, leaders, government officials, teachers...(add your own here).

Combining audiences and purpose results in a statement of communication goals. Your communication goals may be similar to:

- Impress local media about your organization;
- Promote more media coverage;
- Interpret views;

- Keep your audience informed;
- Keep your audience entertained;
- Advertise services and goods to members;
- Persuade members to contribute money, time, talent;
- Recruit new members
- (add your own here)

Design your newsletter to meet these goals. Later evaluate your newsletter to see if it does meet these goals.



Lesson 2:

Writing the news

With communication goals to guide you, find information sources. They might be friends, family members, employees, news releases, other publications, or interviews.

Whatever the source of information, write your articles with the following in mind:

- Use short, simple sentences.
- Avoid biased or libelous language.
- Keep the paragraphs short.
- Use a dictionary and thesaurus.
- Keep the tone warm and friendly. Save formal language and technical jargon for business reports.
- Use active verbs and personal pronouns.

- Determine the reading level of your audience and write at that level.
- Answer the questions who, what, when, where, why and how.

Have someone else read your articles for content. Does the information flow smoothly. Is there a beginning, a middle and an end. Do your sentences provide the necessary information? Are they too wordy? Are they too short?

Check accuracy, check facts, check names and dates. Check and double check.

Copyright

At one time there was a thing called "public domain." This, for the most part, is a thing of the past. A copy of "Copyright and multimedia" found in the March/April 1996 issue of *the Backgrounder*, written by Tom Gentle of Oregon State University Extension and Experiment Station Communications is included with this lesson. In it Tom Gentle talks about what copyright is and how materials can and cannot be used.



Lesson 3:

Laying out the design

The object of your design is to capture the interest of your

audience so they will read the newsletter from cover to cover.

Readers will scan page one, flip the newsletter over and scan the last page, then, if they are interested they will go back to the first page and begin reading.

Begin with a light colored paper with a smooth surface. Save astrobrights and unique weaves for other occasions.

Front Page

The front page is the key to the entire publication. Because readers scan it first, it is the deciding factor on whether the newsletter is read or not.

The front page includes the banner (the title of your newsletter), your feature article or lead story, graphic aids and perhaps a table of contents.

The newsletter's name needs to be one or two words and provide visual impact. A subtitle can offer what it is, who it is for and how often it is published. The masthead can appear on the front page, but is more often found on the second page. It includes the publisher, the editor, a mailing address and/or telephone, and how to subscribe.

Columns

Newsletters can have one-, two-, or three-columns depending on the tone the newsletter is to have. A symmetrical arrangement of the columns conveys a formal or conservative tone. Copy is

centered and art is distributed evenly throughout.

An asymmetrical layout conveys an informal or contemporary tone.

Columns are most easily read when they are aligned against the left side leaving the right side ragged (left justification).

Lines, boxes, graphs, charts, clipart, and photographs

Lines are one of the most common and simplest graphic devices used. They can break pages into sections, separate columns, indicate beginnings and endings, and can underscore important points.

Boxes surround and set off just about anything. Screen tints can be used but use them sparingly, especially with xerographic copies. 20% is the maximum.

Graphs and charts can be used to emphasize trends or illustrate points in an article. They need to be simple with only one or two elements.

Complicated ones are confusing.

Clipart can be purchased in a variety of forms and collections. They can also be found on the World Wide Web. Select those that center around a theme and that relate to your audience.

Photos must be simple, have good contrast and crisp lines. Photos are difficult to photocopy. If a high-resolution scanner is available, scan them then print them. Always include

captions to explain the photo contents.

Other graphics that can be used include dingbats, drop caps and reverses. These add interest when used judiciously.

Fonts

Fonts create the appearance of the letters on the page. There are two font families: fonts with serifs (tails and hooks) and fonts sans serifs (without tails and hooks). Fonts with serifs help the eye move from letter to letter easily. The body of the newsletter needs to be selected from one of the serif family in a size that is easily read (generally 10 – 12 points). Currently popular are: Times, Garamond, and Palatino.

Sans serif fonts are good to use for headlines. Headlines are usually between 18 – 36 points. It depends on the font being used and the visual effect desired. Some currently popular families include: Avant Garde, Futura, Helvetica and Ariel.

Headlines

Create headlines using short precise words that are to the point. Use strong verbs. Write headlines using upper and lower case as you would with any other sentence. Avoid placing headlines across from each other. It makes them difficult to read.

Pull quotes

Pull quotes draw readers attention to a point within an article. They almost always appear close to the place in the article from which the quote is taken. Readers will search to find that place. A pull quote reflects the best the article has to offer.

Sidebars

Sidebars are short news items or features that supplement longer articles. They appear in a box or screen tint placed adjacent to the article. Sidebars are rarely used in newsletters because the articles themselves are short. Sidebars can be used to provide biographical references, give detailed examples, summarize a point of view different from the main article.



Lesson 4: Distribution and evaluation

There are two mailing possibilities when using the U.S. Postal Service: first class and third class bulk. (If you are using interdepartmental mail or email, ignore this section.)

If you have 200 copies or fewer and each piece weighs less than or equal to one ounce, you will use first class. Check with your local post office for current mailing regulations. These will determine where the mailing

address appears, how the newsletter is folded and how it is held closed.

Third class bulk mail has a number of specific requirements, but the lower postage rate usually makes it worthwhile. Again, check with your local post office for specific requirement. In general they include:

- A mailing permit must be obtained and the yearly fee paid,
- a minimum of 200 identical pieces must be mailed at the same time,
- a mailing address including bar code must be affixed in the appropriate spot,
- all pieces must be sorted according to zip code,
- zip-coded bundles must be banded with designated rubber bands in the designated manner with the appropriate color coded sorting sticker attached in the designated spot,
- bundles are placed in trays or sacks supplied by the post office,
- a bulk mailing form (either commercial or non-profit) is filled out and included with the trays or sacks,
- the trays or sacks must be delivered to the proper area of the post office where you obtained your mailing permit.

If all goes well, your readers will receive their newsletters in one or two days. If it doesn't, they may not receive it for two weeks, and if something is

wrong with the address, they may never receive it.

Evaluating your newsletter

The only way to know if your newsletter is achieving the goals you set for it is to poll the readers. At least once a year include a one page or card evaluation that can be easily separated from the newsletter for reader feedback.

Make it as easy as possible for the readers to complete the evaluation and return it to you. For this reason, make sure it is an extra sheet or card and not part of the newsletter. People tend not to cut into their newsletter even if dotted lines and scissors mark the area to be removed.

Make as many of the questions answerable with a check-off box as possible. Questions that are usually answered include "yes" or "no" questions, multiple choice questions, and rank by number questions. Offer the choices in columns and give an even number of choices. (Odd numbers generally are answered with the middle selection.) Start with easy questions and save open ended questions for last.

Guarantee anonymity. Include a postage paid, pre-addressed mailer. Give readers a deadline of about one week after receiving the survey to return it. Mail the surveys in October or February to avoid holiday and vacation times.

Summarize the responses then decide if you are meeting your newsletter goals.

Happy Newslettering!!

A few resources

Fundamentals of Successful Newsletters, Thomas H. Bivins, Lincolnwood, Illinois: NTC Business Books, 1992

Editing Your Newsletter, 4th Edition, Mark Beach, Cincinnati, Ohio: Writer's Digest Books, 1995

How to Design Eye Catching Brochures, Newsletters, Ads, Reports (and Everything Else You Want People to Read), Jane K. Cleland, Boulder, Colorado: Career Track Publications, 1995

the Background, Corvallis, Oregon: Oregon State University Extension and Experiment Station Communications, 1996

Looking Good in Print, A guide to Basic Design for Desktop Publishing, 3rd Edition, Roger C. Parker, Research Triangle Park, NC: Ventana Press, 1993

Interesting World Wide Web sites:

Newsletter Shop:
<http://www.newsletterinfo.com>

Editor's Editor:
<http://www.editedit.com>

Newsletter Solutions:
<http://www.newslettertips.com>

the Backgrounder

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Copyright and multimedia

Note: This discussion of multimedia copyright issues is based on Intellectual Property Law Primer for Multimedia Developers, by J. Dianne Brinson and Mark F. Radcliffe. The Primer is available on the World Wide Web at <http://www.eff.org/pub/CAF/law>.

The subject is copyright law and multimedia. We've dealt with copyright before in *Communicate!*, mostly in connection with publications and software. As a result of the rapid development of computer-based multimedia, copyright issues once again are a matter of concern.

Desktop computers and peripheral hardware such as scanners allow us to copy and combine a variety of materials created by others—text, photos, drawings, cartoons, music and other audio recordings, color illustrations, video footage—into a multimedia program. But just because we have the capability to copy them doesn't mean we have the legal right to do so. Failure to obtain permission to use copyrighted material opens the door to a lawsuit by the material's creator.

Moreover, because multimedia tends to use bits and pieces of other works rather than the entire work, many people mistakenly assume that copyright is not a concern.

According to Brinson and Radcliffe, "Most of the third-party material you will want to use in your multimedia product is protected by copyright. Using copyrighted material without getting

permission...can have disastrous consequences. The owner of the copyright can prevent the distribution of your product and obtain damages from you for infringement, even if you did not intentionally include his or her material."

Copyright law gives authors (i.e., writers, scholars, artists, performers, photographers, etc.) specific exclusive rights to their works for a limited time. Seven rights are recognized in the United States, but I'll cover five of them here.

- 1) **The right to reproduce the work in copies, or reproduction right.** This applies to copying, duplicating, transcribing, or imitating the work in fixed form.
- 2) **The right to produce derivative works based on the copyrighted work, or modification right.** This prevents anyone other than the original author from altering or modifying a work to create a new one.
- 3) **The right to distribute copies of the work, or distribution right.** This refers to giving, selling, renting, loaning, or leasing a work.
- 4) **The right to perform the copyrighted work publicly, or public performance right.** According to Brinson and Radcliffe, this entails "the right to recite, play, dance, act, or show the work at a public place or to transmit it to the public. In the case of a motion picture or other audiovisual work,

showing the work's images in sequence is considered 'performance.' Some types of works, such as sound recordings, do not have a public performance right."

- 5) **The right to display the copyrighted work publicly, or public display right.** According to Brinson and Radcliffe, this involves "the right to show a copy of the work directly or by means of a film, slide, or television image at a public place or to transmit it to the public. In the case of a motion picture or other audiovisual work, showing the work's images out of sequence is considered 'display.'"

What kinds of works are covered by copyright? The operative phrase is "works of authorship." According to Brinson and Radcliffe, here are the types of works of most interest to creators of multimedia programs:

- **Literary works.** Novels, nonfiction prose, poetry, newspaper articles and newspapers, magazine articles and magazines, computer software, software manuals, training manuals, manuals, catalogs, brochures, ads (text), and compilations such as business directories.
- **Musical works.** Songs, advertising jingles, and instrumentals.
- **Dramatic works.** Plays, operas, and skits.
- **Pantomimes and choreographic works.** Ballets, modern dance, jazz dance, and mime works.

- **Pictorial, graphic, and sculptural works.** Photographs, posters, maps, paintings, drawings, graphic art, display ads, cartoon strips and cartoon characters, stuffed animals, statues, paintings, and works of fine art.
- **Motion pictures and other audiovisual works.** Movies, documentaries, travelogues, training films and videos, television shows, television ads, and interactive multimedia works.
- **Sound recordings.** Recordings of music, sounds, or words."

How does a work become copyrighted? Getting a copyright is simple now. A work is copyrighted as soon as it is created. Here are excerpts from the actual law:

Copyright protection subsists...in original works of authorship fixed in any tangible medium of expression, now known or later developed, from which they can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device.

A work is "fixed" in a tangible medium of expression when its embodiment in a copy or phonorecord, by or under the authority of the author, is sufficiently permanent or stable to permit it to be perceived, reproduced, or otherwise communicated for a period of more than transitory duration.

Basically, this means that an original work is copyrighted as soon as it is created. Because of the "either directly or with the aid of a machine or device" provision, it doesn't matter whether the work is printed out, or if it's only on a computer hard drive or floppy disk.

The "originality" provision does not call for much. A work doesn't have to be unique or meet any standard of artistry. Moreover, a work can contain materials from other works and still be considered original.

The copyright of such a work applies only to the new material created by the author and not to the borrowed material. For example, if you obtain permission to use copyrighted photographs to illustrate a script you wrote for a multimedia presentation, the copyright for your multimedia program applies only to the words you wrote and not to the photographs.

There are no formal requirements for a copyright. A work does not have to be registered with the U.S. Copyright Office. And it doesn't have to bear a copyright notice (i.e., a © and the year of first publication and the name of the copyright owner). However, putting a copyright notice on a work can keep a violator from pleading ignorance in order to lessen the penalty for copyright infringement.

To illustrate just how complicated the copyright situation can be with a multimedia production, Brinson and Radcliffe give the following example:

"Productions, Inc. created an interactive multimedia training work called *You Can Do It*. The script was written by a freelance writer. *You Can Do It* includes an excerpt from a recording of Julie Andrews singing 'Climb Every Mountain.' It ends with a photograph of Lauren Bacall shown above the words, 'Good luck.'

"In this example, if the Productions staff did not obtain permission to use the recording of 'Climb Every Mountain' or the photo of Lauren Bacall, *You Can Do It* infringes three copyrights: the copyright on the song, the copyright on the Julie Andrews recording of the song, and the copyright on the photograph. Furthermore, if Productions did not acquire ownership of the script from the freelance writer, Productions does not have clear title to *Do It*, and distribution of *Do It* may infringe the writer's copyright in the script. Any of the copyright owners whose copyrights are infringed may be able

to get a court order preventing further distribution of this multimedia product."

Here's a handy checklist of the most common misconceptions about copyright:

Misconception: If a work does not have a copyright notice, you can use it.

Fact: Works published after March 1, 1989 do not require a copyright notice. Remember that under current law, a work is protected by copyright as soon as it is created.

Misconception: It's okay to use small portions of a copyrighted work.

Fact: There are no hard and fast rules that define what constitutes a small portion. Brinson and Radcliffe cite a legal case in which "a magazine article that used 300 words from a 200,000-word autobiography written by President Gerald Ford was found to infringe the copyright on the autobiography."

Misconception: If you credit the original authors, you are not violating copyright.

Fact: As Brinson and Radcliffe point out, you avoid the charge of plagiarism. However, even though you acknowledge the original authors, you still must obtain permission to use the copyrighted work.

Misconception: Authors of copyrighted works will be delighted that you brought their work to the attention of a wider audience through your multimedia program.

Fact: Multimedia is considered to be a new source of income by creators of copyrighted works.

Misconception: Permission to use a copyrighted work is not necessary if you alter the work you copy.

Fact: Remember that copyright law gives the copyright owner control over all copying and modification of the work.

—Tom Gentle



CHAT CHATTER

Chatcolab June 1998

VOLUME 1, ISSUE 1 (The one & only!)

A LEGACY

By Sue Witherow aka, Young Willow Tree

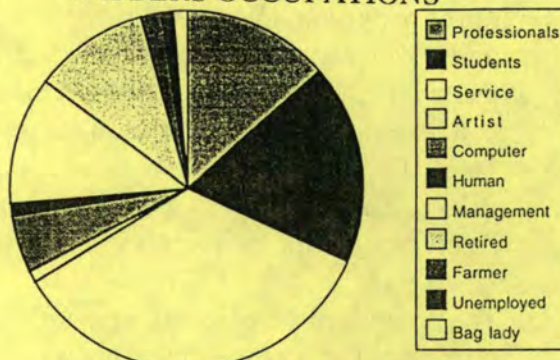
My mom and dad, Roy and Gwen Main, started a legacy when they first attended Chat in 1976.. For 20 years I had heard about Chat. My folks had entertained and visited Labbers. For 20 years I saw my parents' lab notebooks being used as invaluable tools for dancing, recreation and leadership activities.

Finally in 1996 I had the opportunity to attend Chat, after hearing about it and vicariously experiencing it for all those years. The photographs, the visitors and the created impressions were grand. However, these had not prepared me for the breath-taking first glimpse of Camp Larson. My introductions to Mama and Papa B., close friends of my folks, made me feel like the returned Prodigal, and they were only the beginning of a bonding that continued each day. During this week, I made life-long friends. A more important thing happened. I met me. I discovered how each of us has value. That value only reaches its fullest when it is given away , just like a hug.

The passing of this legacy was completed when on the last night of Chat 1996 I was given my Father's Indian name. He had passed away in 1994 and being at Chat was like being with him one last time.

Thank you Mom and Thanks Dad....

LABBERS OCCUPATIONS



SEE STORY ON PAGE 2

EARLY MORNING ENCOUNTERS

By Brad Bradley and Charlotte Norlin

Brad Bradley had this to report from an early morning walk. "Wednesday morning, I walked up the exit to the road. I turned right, then left at the gravel road. In a mile at the first logging road to the left you can follow its gentle grade to the ridge top with views of the lake. The track continues along the ridge through scattered trees where a great horned owl flapped along ahead of me. Where the track enters a large meadow, a large elk abandoned its grazing to flee from me. This is an excellent morning hike of about four miles.

On a separate walk, Camp Director Jane Higuera was attacked early Sunday morning. Jane was walking on the Cottonwood Bay Road, looking for signs of bear. She was approached by a lone grouse. The grouse rushed out of the bushes, ruffled its feathers and did a brief dance in front of her before it dashed across the road. Jane said "I've never been propositioned by a dancing grouse."

DEMOGRAPHICS OF CHATCOLAB

By Peggy Peterson

Preparing the demographics for Chat presented challenges and eye-opening information about those that attends. Each category presented the diversity of the participants, not the least being age. The highest percentage (32%) included those who are between the ages of 31-45 and the next largest age category at 28% of those aged at 46-64. Youth participants between the ages of 15-20 make up 17% of the population. This is comparable to the 65+ age group at 16%. The smallest group is those aged 21-30. This is interesting, as this might be considered the most mobile age.

The number of participants who are returning Labbers was 55. This was almost twice the number of first timers. This indicates that interest is healthy and thriving in Lab experience.

One of the biggest problems, in some circles, is the imbalance of gender, with the high population of females at 75% to the dismal population of 25% male-s. For a better balance next year, one could bring a male.

There are 11 states represented and 1 participant from England.

There is a glaring absence of Idaho people, comprising only 3% of the whole. The largest contingency was Oregon with 41% and the others following with Washington at 14%, Montana at 10%, Wyoming at 9%, California and Utah at 7%, New Mexico at 4%, Ohio at 2%, and Kansas, Michigan and England all at 1%.

In the real world, where people work every day, it takes 33 service workers to maintain the needs of 1 executive. After reviewing the occupations of the various Lab participants, it is obvious that even the professionals have to help with the needs at hand. This is certainly a great show of the spirit of sharing of

brotherhood that prevails here at Chatco. As an afterthought, you have to realize the network of information and resources that is available here.

LINDA LISTENS

By Linda Petersen



I asked "seasoned" labbers for advice for new labbers. Here's what I heard:

Mama B. – Relax, enjoy, and go with the flow.

Jean Baringer—Don't try to do everything at lab. Save some time for another year.

Doc (Rock) Stephens—Come Back
Burton Olson—Be very willing to share, to participate as much as possible, because the experience and spirit of the lab is difficult to duplicate in the outside world.

Toni Gwin – You can say "No" to anything you want.

Sally Heard – Don't take anything too seriously or personally; have fun and come back.

Diana Marsden – We hope you're not new for more than 10 minutes.

Hey, the seasoned labbers say "Come Back" ! so, we'll see you next year.

MY VIEW

By Kathy McCrae



This article is to inform the people who are directing Camp Roger Larson. I am physically handicapped. Everyone uses the restroom. Pomona is so far away from the main lodge. It is all up hill. I really think it would be better if a handicapped accessible restroom was installed in the main building. In the Pomona restroom, the handicapped bars are so close to the wall they are not in a good position.

Next time, they should have a handicapped person give directions, advice, and comments as they build. We must note that Chatcolabbers are responsive, they installed a handheld shower this week. Good job Mike Early and Lucy Linker.



By Rosemary Gouchenour

Ramon Greene of Warm Springs was picked by the tribal council to come to Chat! He likes the paddleboats, basketball court and the other teenagers. "They are pretty cool. He can sing, plays drums and is in a dancing – singing group called Live Wire. Yes, he would come again!

Colby Huber is from Rosevelt, Utah. His Mom, Susan Lemon (Chat 1996) convinced him to come. His opinion on Chat – Fun Fun Fun !!! "The other teens are cool and great to work with."

Colby is an Eagle Scout. He earned the honor in part with a community service project of planning and directing the installation of a playground. This was an extensive project taking about three years to complete. If you want to visit his playground it is at the Family Sport Center of Uinta Basin Child and Respite Nursery.

His hobbies include music, piano crafts and clarinet. Colby is cheerful and likes working with children. His is a gymnast and excels at track. He says, "I am coming back next year!"

Brad Bradley has come to Chatcolab since 1972. Billy Marie Studer brought him by becoming acquainted and conversing about their common interests in the great outdoors. He didn't dream what it could be all about. Billy handed him a Chat scholarship. About the middle of the week he was hooked. He came regularly after that. The blending of the ages impressed him. The second year he came he brought his wife Margaret and daughter Meg.

He feels fortunate in being able to come and regrets he no longer has the stamina to do the active things at Chat.

Alice Harman was born in Kennewick, Washington, raised in Portland and now lives in Warm Springs Oregon. Currently she is the Curriculum Developer for the native language program at Warm Springs. Alice works with three separate languages, which are spoken in the area. She loves cultures, language, travel, and enjoys people. Sue Ryan and co-workers introduced Alice to Chatcolab. She was sponsored and hopes to use this experience to focus on activities for language teaching.

Bill Alkire was widowed after 44 years of marriage to Mary Ann. He and Mary Ann were faithful Buckeye Rec Lab leaders. He was on the staff for 38 years, participated for 40 years. Bill now heads a multi- generation Rec Lab family with a son, daughter and granddaughter attending Buckeye. The challenge, Bill says, is living in the real life and catching the Rec. Lab lifestyle. His philosophy: "Whatever we have we should share our God given talents. If we are true to God's Gifts we must share as if it is a life-death issue. We stay alive as long as we live by sharing these talents. We each have talents to help each other to live more effectively and fully."

Marge Sandiford – A Long Timer

'61 was my first year at Lab. I was a brand new 4-H Leader from 4 counties in Washington. The condition was that we had to help in county 4-H. Leila Steckleberg and Dwight Wales were there at 4-H camp. Dwight kept everyone interested in the activities of 4-H and Chat. One nice memory from the Camp Heyburn site was when Don Clayton gave a baptism ceremony for a baby who Doc Joe Stephens delivered. Marge was also became a nurse after she turned 40.

YOUTH PERSPECTIVE OF 1998 CHATCOLAB

By Ramone Greene

Denise Clements: There's a lot of elders at Chatco. They need more youth. Every thing is on a schedule, which she dislikes. She thinks the teens here are nice. She's also been complaining about being homesick. She likes the basketball court the best. She would return if she could.

Falena Kentura: She thinks its pretty cool. She also thinks they need more youth. She dislikes the Flag Ceremony which she thinks takes too much time. She thinks most of the teens are pretty cool and others she needs to get to know. She says if there was more youth attending she might think of coming again.

Jenna Hardin: She thinks it's pretty cool and she likes it. They need more youth involved activities. There is nothing Jenna dislikes about Chatco, except the permanent markers that give her a headache. The best thing Jenna likes is the people. She would return next year.

Donna Bateman: It's a magical place. She thinks they need more youth. She dislikes the fact that its only a week long. The teenagers are a bunch of fun. The best thing she likes is the people. She would most definitely return next year.

Malya Wilson: It's the only camp I'm aware of that in which teens and seniors interact with each other. The machinery is a pain. Their great and fun, if it weren't for them I wouldn't come. She loves the night owls with friends. She's come back twice and will many more times after.

Kraig Olsen: It's a great camp. I need more sleep, but don't get it that's what I dislike. Their interesting and fun to be around. I love the food and the people. Would come back if it was paid for.

Patrick Lecky:

It's a learning experience of the best kind. He said we need the camp to be longer. The teens are cool and a lot of them are different. He likes the freedom to choose what you want to do, and if you don't want to do anything, you don't have to. You got so much stuff to do, its hard to have free time. You should set off time each day for free time. He would come back.

CHATCOLAB EVOLVES

By Nel Carver

In the celebration of 50 years of Chatcolab, we have heard many reminisces from a variety of labbers. It is apparent that lab has been and continues to be an evolving, changing entity. Some changes have been positively received while others have been met with trepidation.

Change is often difficult in the best of situations but the frustration of letting go of the familiar and perhaps having no ownership in the new idea often adds to a feeling of unease.

One minor example of change at Chat this year was the replacement of an individual for Hobart to a family assignment. This was met with a variety of responses from - "We need one person to do this work, not tie up families." To "No problem"

Another change is the possibility of the '99 lab being held at a new location. There are always many pros and cons to be discussed before there is a consensus of opinion.

The board has spent many hours working on changes in updating the constitution and by-laws, which is a gargantuan task appreciated by all Chatcolabbers. One of the problems with the democratic system is that it isn't always easy or speedy.

As a lab, we will use those newly acquired leadership skills to come to a resolution. That resolution will be based on respect for tradition and commitment to growth and change which preserves the integrity of the program and moves us into the 21st Century.



Teepee Raising & Sleepout

It was overheard that the "monster" teepee put up during the week of Chatcolab used to take an Indian woman 3 minutes to set up by herself. Contrast that with 40 Labbers taking 45 minutes to put up a teepee. The labbers had fun doing it and used unique methods including the use of Dallas Winishut and Kerry Taylor's shoulders to use as ladders for Heather Easterly to balance on while lacing up the door. Slumber parties snored away for two nights before the teepee was taken down. Thanks to the crew from Warm Springs for their direction; Dallas Winishut, Suzie Slockish, and Wilson Wewa, Jr.

A Beautiful Lady

By Brad Bradley

Lucille Schuster, a beautiful quite lady from Warm Springs is enjoying her first visit to Chat. She was born in her grandmother's home in Toppenish, Washington. Shortly after her Mother took her to Warm Springs where she has lived ever since. Lucille has two daughters, three sons and several grandchildren. She worked in the childcare center for nineteen years. Five years ago she started working at the senior center.

When asked to come to Chat she was not sure just what it was all about but agreed to come. She has learned things here to take back to her seniors not to stuff down their throats but to introduce bit by bit. Talking to Lucille it is easy to see that she is a very caring people person. She is happy she came to Chat and we are happy to have her!

Jim Beasley- An All Timer

By Rosemary Gouchenour

The question was posed, "What would you do if you didn't come to Chat?" His reply "Well, I'd get away with it, maybe for the first time. The second time I'd be a low life".

Joel Smith – A First Timer

By Rosemary Gouchenour

Raised in the scouting program, he tries to live the Scout oath. His mom, Joan Street convinced him to be a participant at the gala Golden Celebration of the Lab near and dear to her heart. The thought of seeing people his Mom has expressed so much excitement for and the genuine enjoyment of them, was the draw. Joel says "I should have come years ago, as this is a place I can enjoy relaxing because of the people and good feelings here." "I'm on earth for living life, not for profit and not to see what I can get out of it benefit physically but to benefit mentally."

Wilson Wewa, Jr. – A First Timer

by Rosemary Gouchenour

This new labber is the Cultural director for the Confederated Tribes of Warm Springs, Oregon. He has worked with children for many years as well as being Senior Citizen Wellness Team Leader for 6 years. Sixty percent of the Tribes 3,600 members are under 21. He is also the Tribal spiritual leader. Wilson says, "In the fast moving world of today people forget about their children and grandchildren." He wants children as well as adults to have activities that promote identity and self-esteem.

SHOULD CHATCOLAB MOVE FROM CAMP ROGER LARSON TO CAMP RIVERVIEW ?

By Sue Ryan

Over a dozen people traveled north on Wednesday to tour Camp Riverview, the proposed new site for Chatcolab. Riverview today is a Christian camp, but in former times was a paper mill where the workers lived on site. It is north of Spokane about 45 minutes by car and is located next to the Pend D'Oreille River. Bob "Beaz" Beasley has been the coordinator for the Riverview tours. He has an earlier tour of the camp on videotape which people can watch if they missed the tour.

"Beaz" says the push to move Chatcolab is based mainly on "economic viability". The cost at Riverview is about half of what the cost is at Camp Roger Larson. Why this is important to Chatcolab is that the Lab needs to keep on going without raising the price for labbers. Many people are nostalgic about the Camp Roger Larson site. "Beaz" recalls that the camp had to relocate once before. That was in 1976, when the old location at Camp Heyburn became uninhabitable.

Labbers touring Riverview found many things to their liking. Reports were positive, with a report of multiple accommodations. Cabins range from rustic to lodges with 10 person dormitory style units. Each cabin has their own full bathroom; showers, toilets and sinks. Riverview has a fullsize gymnasium with rubber mat floor, a heated outdoor regular swimming pool, and tabernacle with hardwood floor suitable for dancing. A huge kitchen with separate areas for dishwashing and cooking complements the many meeting rooms.

Outdoors at Riverview is huge. The area is groomed ground. A covered barbeque picnic section is a main attraction. There is a chapel with fire pit by the river, and plenty of space for teaching outdoors classes. Resource Leader Toni Gwin saw great potential in the site saying Riverview

has "seven identifiable habitat types, which is much more diverse than our current camp...and would lend itself to outdoor education". The waterfront bordering the Pend D'Oreille River is a serene setting, with very little river traffic.

There are a few detractors. A road borders the back of the kitchen area facility. Handicap accessibility is not as smooth at Riverview, but could be adapted.

The final question of cost enters the picture. Currently, Chatcolab is charged \$13.00 per person per night for lodging and insurance at Camp Roger Larson. At Riverview, the cost is \$6.50 for the same.

A motion may be put before the membership at the Annual Meeting of Chatcolab to vote on making this change.

CHATCOLAB HOME SHOPPING NETWORK PRESENTS

GUY SMILEY'S SPECIAL OF THE WEEK

DATE ON A STICK KIT

2 MARSHMALLOWS
2 GRAHAM CRACKERS
"CHOCOLATE"
2 PRONGED APPROVED OUTDOOR COOKING DEVICE

19.95 + tax

CALL 1-800-RETREATS-R-US

DON'T FORGET TO WRITE COLBY ON JUNE

23!!



Bits of This-n-That

Collected by: Sally Heard, Sue Ryan, Rosemary Gouchenor, B.J. Kreiter, Charlotte Norlin

Canoeing Escapades

The sunny, clear skies contributed to a happy time for all the canoers at the 1998 Chatcolab. Many learned the basic four strokes; bowstroke, J stroke, backstroke, and sweepstroke. All the canoers paddled their way out into the waters of Cottonwood Bay. That is, all except Bonnie Fausett and Martha Gomez. They felt safe in the swimming area, where they were stuck until coaching freed them into the open waters.

Riverview Tour

A caravan of two vehicles headed north on the camp's free day, Wednesday, to tour Camp Riverview. The camp is north of Spokane about 45 minutes. On this outing, Doc offered to demonstrate modified sit-ups. Handing his trusty cane to a bystander, Doc dropped to his knees, rolled onto his buttocks and proceeded to demonstrate. As Sally innocently stepped around the corner, Doc sat up and gleefully invited "Come lay down right here beside me." Sally declined with gusto and withdrew to a safe distance. Details of the tour are in the full report on Riverview in the Chat-Chatter.

Whose Pajamas?

The mystery of the pink pajamas raised up a flagpole lingers on. The pajamas were an advertisement for the Wednesday night Pajamarama. When time came for the nightie to be claimed noone would step forward. Even a valiant effort by New Mexico 4-H Agent Kerry Taylor by wearing the pajamas to flag lowering failed to turnup the owner. Hmmm.....

Wonderful, Wonderful Food

A report came in from B.J. Kreiter that most people in camp thought that the food's great but Prime Rib and Salmon are sadly lacking. Drinks are "way too sweet". Please add more water and ice. Bill says "We could do with about half as much food." This, as he scoops up his lasagna. Patsy says "Thank You" to Pam and Buzz. They were great about helping avoid onions in the food since Patsy is allergic to them.

How Burton came to Chatcolab

Sally Heard shared that our All-Lab presenter Burton Olson was first introduced to Lab by Bruce Elm. Mr. Elm was a long-time Labber who Sally replaced on the Chatcolab board. Burton and Bruce went dancing together and once had a contest. They challenged each other to dance all the steps to the Cha-Cha, Mambo, Tango, Waltz, and Foxtrot. ALL WITHIN 3 MINUTES.



Patrick Fights the Brave Fight



Returning to the fire circle, from walking a labber home, Thursday night, 3 vicious bandits accosted Patrick.

They had commandeered the trash can at the camp store and were defending it. Patrick valiantly drew his trusty garden hose and showered the marauders with a stream of cold water, driving them from the field. Hail Patrick!

Birthday Boy

Austin "Coopman" Cooper Early captured the eyes and hearts of all at the 50th celebration. The Chatcolab week was marked by his 1st birthday on Friday, June 12th. Coopman employed several Labbers during the week to provide him with transportation and entertainment. His able staff, including Proud Papa Mike and Proud Mama Jenny were rewarded with many smiles from the redheaded, blue-eyed tot.

Over the Limit

Having close to 100 people in camp required a 10-minute time limit for phone use. This didn't seem to stop some conversations of people who wanted to talk with all of the former Labbers who called in. Sally Heard's daughter Terri Haynes was one of them. Colby Lemon's mom Susan Lemon was another. The long phone use prompted one Labber to drive to Worley in order to call home.

A Relaxing Time

A video titled "Pride and Prejudice", a BBC presentation was viewed by Sally, Lucy, Diana, Nel and Rosemary on Wednesday evening. The mini-series was an adaptation of the Jane Austen story involving a family of girls and their mishaps in getting married off to their suitors.

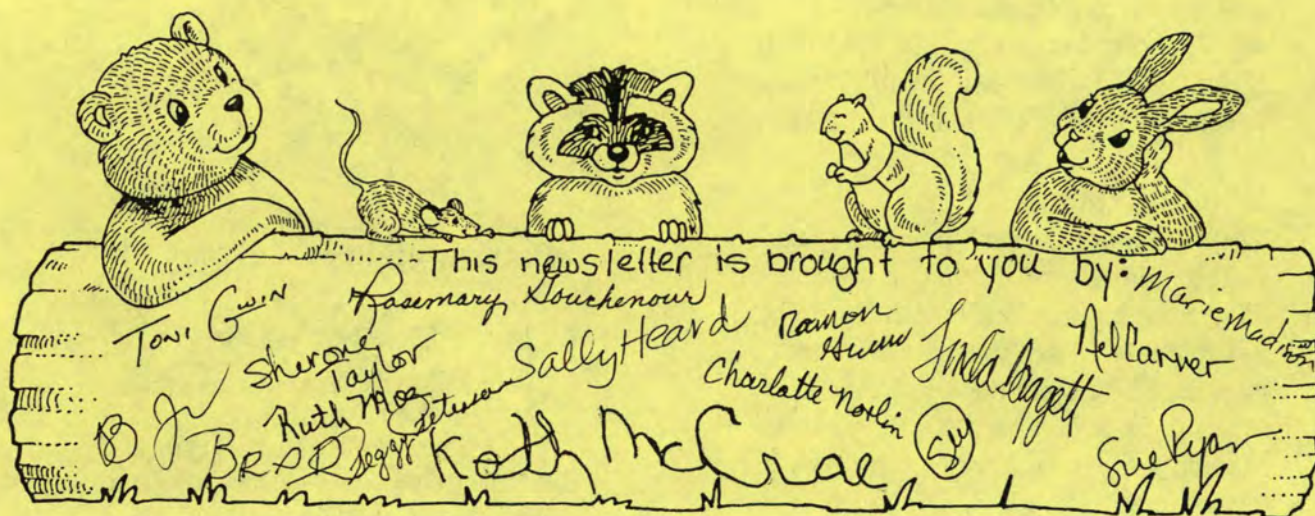
Toward the end Kathy McCrae came to generously share chocolate M&M's to all. Diana had brought the six-hour video from England.

Late Breaking News

Confidential sources report that the pink nightgown sported by Kerry at Wednesday's Flag Lowering does, in reality, belong to one Betty Jane Kreiter.

Campfire Inspiration

Now we know why the chicken crossed the road. Thanks for the great story told by Wilson Wewa.



Coiled Baskets with Pine Needles or Grass

Materials:

½ inch piece of drinking straw
Sinew thread, raffia, other strong threads
Darning needles
Scissors
Pine needles or grasses – 6" long or longer

Method:

Fill piece of drinking straw with pine needles or grass with ends together. Wrap with thread 1 to 2 inches

Drawing #1



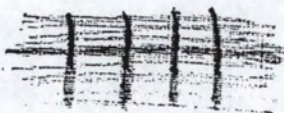
Coil wrapped ends into a circle and start stitching with stitches about ¼ inch apart.

Drawing #2



Next row around, do split stitch

Drawing #3



Continue split stitch for several rows, then do open V stitch for 2 or 3 rows.

Drawing #4



To turn up sides, the next row is placed on top of the old row. Continue rows up the side.


To finish off, do not add more pine needles or grass. Cut at an angle and stitch to end.

Drawing #5



To end piece of thread, poke needle down through top of row to several rows below. To start new thread, poke needle up through several rows to top of work.

STORYTELLING



Once Upon a Time...

Facilitators:
Bill Alkire
&
Friends

Storytelling Workshop

Values of Effective Storytelling

A carefully chosen and well told story can:

- Help leaders establish a positive relationship with individuals and groups,
- Help to get a group to listen and to understand concepts,
- Help people to relax in situations that may be somewhat stressful,
- Help groups in creative thinking together about an issue or a program,
- Help people make shifts in their thinking paradigm.

Storytelling can also be fun and be an end in itself as a satisfying group entertainment.

Objectives

Participants in this workshop will have the opportunity to:

- Develop an awareness of the value of storytelling, its creative effect and historical impact,
- Learn the basic steps of:
 - a) putting a story together
 - b) Telling the story and the skills necessary
 - c) adapting stories to meet needs of groups
 - d) storytelling styles
- Prepare and share personal experience stories and traditional folk tales,
- Explore materials and resources,
- Establish contacts for storytelling support and assistance,
- Perpetuate the art of storytelling and to enjoy this dynamic folk art,
- Experience self-expression and personal growth in the sharing of a "tale" within a supportive and accepting group.

The Tale of Storytelling

Once upon a time, stories were everywhere, and the people loved them. But evil came upon the land in the form of an electronic Cyclops called television. And the people became enslaved to the flickering lights, and their imaginations began to die.

In the midst of this desolation, several people began to talk of olden times. As others heard their words, pictures magically formed in their minds — images more powerful than the artificial shades cast by the electronic monster. And so was rediscovered the power and magic of storytelling. The Wilderness Center **Storytellers** preserve this art, to share the power of the well-told tale with young and old.

Barebones Story Sketch

Story
Title _____

Author
Collector _____

Source
Title _____

Pub/city _____

Copyright _____ Category _____

Gimmick (repeated word, phrase, action, listeners' participation)

Props or costumes:

Setting: mood, listeners' arrangement

Beginning

Middle (the problem)

End (the point; moral)

Notes:

STORYTELLING WORKSHOP

"The Art of Storytelling lies within the storyteller to be searched out, drawn out, made to grow."

Ruth Sawyer

I. Choosing a story

- A. Choose only stories that you like.
- B. Beginners will have most success with simple folk tales with straightforward plots and easily remembered details.
- C. Look for stories with repetitive action, rhymes, or refrains. These will be aids to you in learning, and aids to the audience in listening.
- D. Look for stories in which a youngest character overcomes odds and emerges victorious. This is a common motif in folk literature, and a very satisfying theme to children. These are often stories in which kindness is rewarded and mean-heartedness is punished.
- E. Look for stories with action, humor, adventure and suspense.
Children like folklore, it has been said, because it is "wonderfully severe and uncondescending."

II. What is folklore?

- A. Folklore is 'living literature'
- B. Folk tales come from oral tradition - the stories have been handed down through generations, in families and communities.
- C. Folk tales preserved in written versions need to be learned and told again in the oral tradition, with the narrator adding the personality of voice and gesture.
- D. Characteristics of folk tales -
 - 1. Simple, straightforward plot
 - 2. Stock characters, youngest daughter, oldest son, king, farmer, etc.
 - 3. Sense of wonder in nature and natural forces
 - 4. Enchantment can be found in the most commonplace objects
 - 5. Robust sense of humor - no pretension
 - 6. Meanings and interpretations can be on many levels

III. Learning a story

- A. Allow enough time to learn. Begin by reading the story over several times. Read it aloud if you can.
- B. Make your own copy of the story. Once you put the work into learning it you will want to have a copy to refer to in the future.
- C. Divide the story logically into sections according to the action.
 - Tell yourself what is happening in each section of the tale.
 - Visualize the action as if you were describing a movie you had seen.
- D. Memorize any parts that need to be memorized. This would include:
 - Chants, rhymes, repetitive phrases, proper names
 - Certain descriptive passages
 - Beginning and ending sentences

DO NOT ATTEMPT TO MEMORIZE THE STORY WORD FOR WORD

- E. Check all meanings of words, phrases, customs, and cultural references that are unfamiliar to you.
- F. Think about the characters in your story. Visualize them. Write a character sketch for some of them, if that seems useful. Develop character voices if you are comfortable doing it.
- G. Imagine to yourself what the setting looks like, how it would feel to be there.
 - Locate pictures of similar places if you have trouble visualizing.
- H. Tell the story to yourself at least three times:
 - Once to get the plot straight
 - Once to check characterizations and voices
 - Once to find places to pause for emphasis, check pacing, make sure your phrasing is interesting. Vary the tone of your voice to reflect action.
- I. Ask someone to listen to you tell the story and give you feedback. Accept all constructive criticism and use it to your advantage.

IV. Telling the story

- A. Make sure all distractions are at a minimum - books and pencils away, doors closed.
- B. Command attention with your eye contact and voice control
- C. Take time with the story. Don't rush it. Every story has its own pace.
- D. Keep props and gestures to a minimum. They can be very distracting. Listeners should remember the story more than the teller or the way it was told.

“Storytelling is a way of keeping alive the cultural heritage of a people. It is akin to the folk dance and the folk song in preserving the traditions of a country for the foreign-born and of building appreciation of another culture for the native-born.

What Makes a Story Tellable?

As a storyteller, you take the grouping of words from the page and blow an excited breath of life into them. But you must first “feel” the story – enjoy the mood, style, and the content before you can share the enjoyment.

How do you know if the story is right for you?

- experience listening to other storytellers
- having the experience of telling a story

“trial and error method”

- empathizing with the author – genuine appreciation

Characteristics of a good story are: (please add your own notes as we go along)

1. A single theme, clearly defined
2. A well developed plot – A brief opening introducing main characters, setting the scene, arousing curiosity and anticipation, and plunging into action.
 - a. strong beginning
 - b. effective middle
 - c. satisfying conclusion
3. Style
4. Characterization

5. Faithfulness to source material
 - a. are offended by parts of a story?
 - b. cut a long story or amplify a short one?
 - c. author's or storyteller's own words?
 - d. foreign words? – dialects?
6. Dramatic appeal
7. Appropriate for age, sex, interests, purpose – What types of stories appeal to groups in which there is a wide age range?

Basic approaches to learning a story

“Storytelling is an individual art. Storytellers develop different methods of learning stories combining:

Auditory

Visual

1. Read the story from beginning to end several times
2. Read the story aloud and time it
3. Learn the story as a whole rather than in fragments
4. Master the style of the story
5. Observe the sentence structure, phrases, unusual words and expressions.
6. Make the story your own.

7. Timing
 - a. pause before any change of idea – significant word
 - b. emphasize meaningful words
 - c. imaginative – slowly action – rapidly
 - d. build toward the climax
 - e. conversation – appropriate for character speaking
8. Practice telling the story aloud
9. Practice in front of a mirror to catch distracting mannerisms.
10. Tone of voice should relate to what is going on in the story.
11. How you use your breath is important

(Jot down exercise which you found relevant.)

Telling the Story

1. Look directly at your listeners
2. Speak in a pleasant, low-pitched voice with volume
3. Gestures – natural and fitting to the story
4. Establish mood
5. Dress comfortably and simply – nothing to distract
6. Introduce the book from which the story is taken
7. No explanations of the story are necessary
8. No definitions of “strange” words are necessary

STORYTELLING WORKSHOP

STARTER STORIES

ON THE BEACH

The sun felt warm, not too hot, and the cooling breeze was gentle on my face. I had come to Fiji with my parents. I was on the beach alone this particular morning because my folks had some business they had to take care of. The sea was blue-green with white capped waves rushing in, rushing out. The sound was calm and serene. As I walked along the bright white sandy beach, I reached down to pick up a pearly pink shell to add to my collection. It looked different from any shell I had ever seen. Suddenly a voice behind me said, "Ah, I see you found it."

I turned, but saw nothing, until I looked down. There was a woman, barely 2 feet tall. Her skin was a strange shade of orange, and she was wearing an unusual hat, which seemed to be made of pink and green plastic trash bags. Her tiny hand reached out to take the shell from me.

"Wait a minute," I said. "Who are you? Why should I give the shell to you?"

She glared at me. "I don't have time to argue with you," she snapped. "The boat leaves in 5 minutes."

"What boat?" I asked, looking out to sea.

THE EMPTY HOUSE

The doors and windows were so arranged on the front of the house that it looked as if a huge gray face was staring straight ahead. Vines grew wild across the weathered siding, creating the appearance of scraggly hair, blowing in the wind. I had to pass this house every day on my way to and from school. As long as I could remember, it had been deserted. In the winter, when it got dark early, I would cross the street rather than walk right in front of it. I wasn't the only one who was scared of it. The whole neighborhood avoided it. One day, I noticed a moving van in front of it. I couldn't believe that someone would actually move into that terrible place! Within a few days, we noticed lights on at night, but we didn't see any people. One morning on my way to school, a kid about my age came out of the front door.

"Hey," he said. "Wait up. You going to school? Could I walk with you? I don't know where it is."

As he got closer, I could see what he looked like. And then he started to tell me about his family and why they had bought the strange old house.

STORYTELLING BINGO CARD

from Emma Hartle

Everyone has a personal story to tell. Move around the room and ask individuals to tell you a story about themselves. Write the name of the person who tells the story in the appropriate box.

A funny story about yourself...	A story about your favorite toy...	A story about a special occasion...	A story about your grandfather...
A story about a pet you once had...	A story about your parent...	A story about a time someone forgave you...	A story about a relative other than your parent...
A story about a trip you took...	A story about something that happened at Sunday school...	A story about a mistake you made...	A story about something that happened at school...
A story about a time you were scared...	A story about a time you felt brave...	A story about a friend...	A story about your favorite hobby...

Buckets of Berries to Jars of Jelly

1. Common Berries of the Western U.S.
(Materials will be available at camp)

2. Harvesting the Berries

Beginning in July and lasting through early November, the wild berries of the Western U.S. are ripening and are ready for the picking. Berries of the lower elevations will ripen before the mountain ones. There are no exact ripening dates for any of the berries, however; there are some general time frames.

	June	July	August	September	October
Black Currants		XXXXXXXX			
Buffaloberries				XXXXXXXXXXXXXXXXXX	
Chokecherries			XXXXXXXXXX		
Elderberries				XXXXXX	
Gooseberries		XXXXXXXXXX			
Hawthorns			XXXXXXXXXX		
Huckleberries			XXXXXXXXXX		
Low Bush Blueberries		XXXXXXXXXXXXXXXXXXS			
Oregon Grapes				XXXXX	
Serviceberries		XXXXXXX			
Wild Grapes				XXXXXXXXXX	
Wild Plums				XXXXXXXXXXXX	
Wild Roses			XXXXXXXXXXXXXX		
Wild Raspberries			XXXXXXX		
Wild Strawberries		XXXXXXX			

Berry-picking is a great outing on its own or a nice addition to fishing, hiking, camping, hunting or any other reason that you might be out and about. Being prepared is essential to having an enjoyable time. Buckets (small and not too heavy), plastic grocery sacks to transfer the berries to, mosquito dope, long sleeves and gloves for sticker protection, a blanket in the shade for those little people and an awareness of which other critters (bears?) might be eating out of the same berry patch are nice to take along.

Some of the wild ones require picking aids to make the harvesting more efficient. Buffalo or bulberries are gathered using a traditional Native American method. A big stick, a ground sheet, a fair aim and enough energy to swing that stick really helps. Currants can be hand harvested or an oversized tennis racket and a pillowcase may speed up the process. Low Bush Blueberries I have not picked, but I did read a tip that might speed it up. A large toothed comb can be used to harvest the berries. The BEST picking aid of all and the most enjoyable one is to take one or more people that you already like or want to know better, with you. Neighborhood kids also think that it is a neat way to earn money.

Buckets of Berries to Jars of Jelly

3. Preserving the Berries

Wild berries seem to freeze well and hold their flavor for quite awhile. Is recommended that they stay in the freezer for no longer than 6 months. Besides in 6 months it is berry-picking time again!

After a good morning of picking, rest up and then tackle the preserving part. Most of the berries can be frozen until you are ready to make them into juice, jelly or jam. Pick a place in the shade and using a large tub and a hose full of water, fill the tub up at least half way and float off the leaves, debris and any six or eight-legged critters. Drain the water and rinse 2 or 3 more times until you are satisfied they are freezer clean. Using a large colander, scoop out the berries, drain well and place in gallon freezer bags. Huckleberries, Wild Raspberries or any others that you would like to use individually can be spread out on a cookie sheet, frozen and then bagged.

For uses in baking and such, drying is a good way preserve wild berries. Chokecherries do have a large pit and are not very useful when dried, except for planting.

4. Juicing Fresh or Frozen Berries

The best method for juicing wild or any other kind of berries is with a steam juicer. A steam juicer consists three main parts. A base pan that holds the water, a juice catching basin with a drain hose, and a colander basket to hold the berries. Steam juicers come in stainless steel and aluminum. Prices range from \$60.00 to 120.00. They seem expensive up front, but the time savings will be well worth it. Try borrowing one from someone you know or looking for one at a yardsale.

Berries can also be juiced by cooking them with enough water to cover, stirring and bringing them to a boil to release the juice and then straining through a cheese cloth or netting. It is best to let them hang overnight to get all the juice. Do not be tempted to squeeze the bag, it will make the juice pulpy and the jelly cloudy.

Steam juicing renders juice that is hot enough to be bottled directly and stored. Use the lid and jar preparations that come with your canning jars. Elderberries release juice very quickly, check catch basin in 35 to 45 minutes to prevent spilling. It is essential to add more water to the base pan before it runs out. Check it every 45 minutes. If your water has lots of minerals, I advise that you add 1/4 cup white vinegar to the water to keep the pan from crusting. Chokecherries juice more slowly and produce less juice, keep stirring the berries and adding more water to the base pan until you have enough juice. 10 lbs. of chokecherries will yield about 3-4 quarts of juice.

Buckets of Berries to Jars of Jelly

5. Jelly Recipes

Black Currant Jelly

Chokecherry Jelly

Elderberry Jelly

4 C. juice 1 package pectin
1 C. water 7 1/2 C. sugar
1/2 C. lemon juice

Bring juice, water, lemon juice and pectin to a boil in a tall pot, stirring constantly. Add sugar all at once and stir until mixture returns to a boil. Boil hard for 1-2 minutes and remove from heat. 1/2 t. cooking oil can be added to reduce the amount of froth. Let cool until froth can be skimmed. Pour immediately into hot jars, seal and hot water bath process according to safe canning times for your elevation.

*Some jellies may take up to two weeks or more to become fully set.

**If it never sets relabel it as ice cream topping or one-of-a-kind syrup!

***The chokecherry jelly always sets.

Buffaloberry Jelly

4 C. juice 1 pkg. pectin
1 1/2 C. water 6 C. sugar

Bring juice, water and pectin to a boil, stirring constantly. If you feel it start to scorch on the bottom, reduce heat and keep stirring. When mixture comes to a boil, add sugar and return to a boil, still stirring. 1/4 teaspoon margarine or cooking oil may be added at this time to keep the froth down. Boil hard for 1-2 minutes, remove from heat and cool until froth can be skimmed. Pour into hot jars, seal and hot water bath process.

Buffaloberries are a high pectin fruit and jelly can be made easily without commercial pectin. All recipes that I've seen match one cup of sugar to one cup of juice and boil until reaches the jelling point (it sheets off a wooden spoon). If berries have been through hard frosts or are overripe, I recommend adding the pectin.

*Buffaloberry juice appears milky and will clear nicely when sugar is added.

Syrups

Black Currant

Chokecherry

Elderberry

4 C. juice
1 C. water
7 1/2 C. sugar

Mix all ingredients together in a tall pot and bring to a boil, stirring constantly. Boil hard 1 minute and reduce heat to slow boil, continue stirring and cooking for 5 minutes. Let cool to set froth, skim and preserve according to USDA methods or refrigerate.

Buckets of Berries to Jars of Jelly

6. The Business *Business*

Rules and Regulations for processed foods are under your state Department of Agriculture. Because jellies are preserved and sealed food products, they do not fall under the regulations of the local health department.



Before you start planning and building any kind of food processing area, contact your State Department of Agriculture.

1. A separate cooking facility must be utilized.
2. Separate utensils and pans must be used.
3. Kitchen surfaces must meet certain cleanability standards.
4. At minimum, a hand sink and a three-hole sink are required.
5. Foods storage requirements must be met.
6. This is not all, oh no this is not all. Drainboards, cleaning schedules, etc.

7. Labeling your product comes with its own set of rules. List the ingredients by weight, most to least. Measure an accurate net weight. (actual weight can be over, but not under) Certain font sizes and locations must be adhered to when listing the weight of the product. I work with a local printer to have my labels made professionally.

Marketing your product is no small part of small business. Look for a Small Business Development Center near you. Our local SBDC was very helpful with all aspects of starting a small business. They held low or no cost workshops and classes on everything from writing a business plan to creating your own homepage. Another great source is our Chamber of Commerce, I utilized their copy machine and computer many times before I was able to get my own.

I currently operate my business seasonally, and have most of my sales in the Christmas season. Craft Fairs are well attended and are successful selling points. Local consignment and craft stores are another option. Your town supermarkets can be a place to get your product started as well.

8. Suppliers

In our area, container suppliers for glass and plastic are located in the warehouse district of Salt Lake City. Some companies have minimum orders, but others have been very gracious in setting up small credit accounts and filling the back of the pickup when needed. In the past years, I have watched grocery store sales and picked up ingredients there instead of working with wholesale brokers and large minimum orders.

Industrial Container
1-801-972-1561
glass jars

Berlin Packaging
1-800-4-BERLIN
glass jars

Back-To-Basics Products,
1-801-571-7349
steam juicers

Noodle Games

by

Burton Olsen

1. **Noodle Hockey.** Each player has their own noodle. Place 2 empty gallon water jugs inside 2 hula-hoops that are about 50 feet apart. The object of this game is to hit a playground soft ball to knock over the opponent's water jug. Use a variation of hockey rules.
2. **Chopper.** Objective is to avoid being hit by the foam sword while passing the Swinger. The Swinger is blindfolded and continues swinging the same way and motion and trying to strike as many "victims" as possible as they go through the narrow path.
3. **Balloon Bash.** All players each have a noodle. Each team has their own color if possible. Each team tries to move a balloon across their opponent's back line for points.
4. **Balloon Volleyball.** All players each have a noodle. Each team try's to keep a balloon from hitting on their floor side. You may need to vary rules depending on group.
5. **Live Wire Tag.** Objective is each player tries to avoid the live wire (noodle) that two "it" people have in their hands. The "its" must keep hold of hand and have a noodle in the other.
6. **Clothespin Samurai.** A blind samurai attempts to strike the other players before they remove the clothespins from his/her clothing. This is a game of quickness and strategy.
7. **Spaghetti Stand Off.** Use balance and agility to "spear" your opponent while you are avoiding being "speared." Players are _____ feet apart. Can't move their feet while opponent is trying to spear them. Move only to retrieve the thrown spear.
8. **Gold Digger.** Four Hula-hoops are placed close to each other. Two have the "gold pieces" (10 disks, wads of papers, stuffed socks, etc.) The other hoops are for the "gold stealers" who get tagged when trying to get the gold. "Gold stealers" are released as such when they are tagged by one of their comrades that came to their rescue. A variation can be when one is "caught" stealing a gold piece or trying to free a captured victim, they change places.
9. **Pasta Roll.** Two or more teams competing against each other. When "go" sounds a person is pulled or pushed across the noodles (about 15-20 per team) from point A to point B.
10. **Immobile Chopsticks.** Teams work together to move a rollable object(s) (even an egg) from point A to point B by making a "trough" from several noodles that are placed side by side.

11. **Noodle Walk.** A team activity with or without another team competing, but building team unity. The team travels without losing any noodles from point A to point B. Each separated by the length of a noodle placed waist high and without holding with their hands.

12. **Spaghetti & Meatballs.** 8-20 people in a group. Each player must cross to the opposite side of the bowl of sauce, without falling in, ending up standing on a new plate with a noodle and a meatball. They can only stand on meatballs to get across, can't move the meatballs around the sauce, but can pick them up to take to their "plate." Object is to get all of your players across the sauce with a meatball and their spaghetti (noodle). Plates can be wooden, rubber, or Styrofoam disks about 8" in diameter. Meatballs can be 4-6" in diameter. Use a long rope for a round border.

13. **Worm Walking.** Place noodles, noodle disks, etc., on the playing floor in some irregular fashion. The object is to get your blindfolded buddy through the slugs and snail pit.

"You are a group of technical advisors traveling through the jungles of South America on foot. In your way is a toxic fuming bog filled with direction altering worms and slugs. To cross the bog, you must wear some protection over your eyes (blindfolds). Since your eyes will be covered, you will be guided by another player from the safety of the near bank. When you reach the other side, you will need to take off your eye protection and guide across the person who just guided you. Stay on the far bank in safety. If any time a player would touch a direction altering worm or slug, the crosser's directions are altered by 90 degrees (e.g., if a player is walking forward and touched a prop this player turns 90 degree's—having to walk sideways. If the same player touches another prop, this player, turning another 90 degrees, will now be waking backwards and so on.). Good luck to all of you. I'll see you on the other side."

14. **Snorting.** Person is blindfolded and has a Noodle. Goes around the circle touching the person seated in front of them with their noodle. The touched person "snorts." The blindfolded person then tries to guess who it was that snorted. If guessed correctly that person becomes "it." After 3-4 tries exchange places. People can be very creative in snorting. What a hoot this game is.

Note: A lot of information has come from this source: Chris Calvert & Sam Sikes. *50 Ways to Use Your Noodle*, Learning Unlimited Corporation, 5155 East 51st, Suite 108, Tulsa, OK 74135. Other ideas were created by Burton Olsen.

Golden Western Game

(Very Activity)

by

Burton Olsen

1. **Old Sow.** Give each player a broomstick or plastic bat and some kind of a base marker. Use a snowball for "old sow." The person who is "it" tries to steal another player's base or get the "old sow" to the centerpiece. The rest of the players try to keep the "old sow" (sock, milk carton) from getting to the center. If the sock gets into the center circle, all of the players, except the person who is "it", runs to a designated spot, then runs back to a base marker as quickly as they can. While they are running, the person who is "it" knocks the "old sow" (snowball) as far as he/she can and places stick on any base marker. The last player to return, (or the player without a base) then chases the "old sow." Players can steal another player's base. Use a hula hoops, rocks, dung holes in the ground, or whatever for markers and/or a center piece.
2. **Scalping.** Each player has a cut off man's tie that is cut in half, then tucked from the belt in back of the player. Each "scalp" needs to hang free at least 12 inches. The object is for each person to grab the "scalp" (tie) from others without having their tie grabbed. When you "scalp" a person you take all of their scalps.
3. **Pomp.** Every one is lined up on one side of the boundary area. When the person who is "it" hollers "pomp," every one runs from one side to the other side. This can be through a small little sand dune valley, trees, water, muck, debris, etc. The person who is "it" then two-hand touches, tackles, grabs a tail flag, etc. other the people running from one side to another. Those who are caught are then also identified as "it" and then tries to catch others as they holler "pomp." This game can be trying, and can really get the youth really worn out.
4. **Rat Tailing.** Each player has a long twine that is about 4 feet in length, then tucked from the belt in back of the player. The twine needs to be dragging about 12" on the ground. The object is for each person is to stomp on the "tail" (twine) and pull it out of the belt of their opponent without having their tail stomped out. The game continues to see to is the last rat left.

Home-Made Games

(Activity)

by

Burton Olsen

1. **Ski Racing.** Fasten pieces of webbing, about two feet apart on a set of skis. Have four people per set. With their feet in the webbing and their hands on the waist of the person in front, each set races others.
2. **Log Rolling.** cut in about 2 foot lengths cardboard pipes used to store carpets on. Use the cardboard pipes in different activities--standing, rolling polls for games, etc. Use them for a log rolling contest where one person walks on the ground while assisting another.
3. **X-zylo.** Cut a litter plastic pop bottle that is about three inches wide. Put a piece of strapping metal tape inside of bottle. Hold with duct tape. Throw like a football. Goes amazingly far.
4. **Water Guns.** Take a piece of PVC pipe 1 inch put a male plug at one end and at the other end put an elbow with a short nipple and a plug. This piece then goes inside of a 1 1/4" piece with a female plug at one end with a 3/16" hole drilled. Makes a great water gun.

Stuffed Sock Games (Snowballs)

by
Dr. Burton Olsen

(Original Ideas from Alma Heaton)

Listed below are games played with stuffed socks. Stuff old rags or extra socks into a heavy sock, then tie or sew at the end.

1. **Fight Exchange.** Divide participants into two teams about 20 feet apart. Give each participant equal number socks (usually 2 to 4). Throw socks at the other team. If a participant gets hit they change sides.
2. **Bulls Eye.** Cut holes 12 inches in diameter in plywood 4 feet by 8 feet. A brace holds the plywood up. Players stand 20-30 feet away and throw socks at faces.
3. **Pass and Stoop.** A leader stands in front of each line and throws a sock to the first person in the line. He throws the sock back to the leader and stoops. This continues until all have had their turn and all players are down. Reverse throwing to stand up.
4. **Hula Hoop Toss.** Lay ten hula hoops between two lines. Toss snowballs into hoop. Highest score wins the game or prize.
5. **Canning.** Place tall cans in front of players and throw snowballs into cans.
6. **Sock Toss.** With a partner catch a snowball, then backs up one step. First couple back the furthest without dropping their snowball, wins the game.
7. **Milk Carton Catch.** With a partner catch a snowball using a cut-out milk jug, then backs up one step. First couple back the furthest without dropping their snowball, wins the game.
8. **Line Dodge.** Place two ropes parallel with each other and about 15 feet apart (depending on the ages and ability of players). Two lines of players facing each other, holding the handle of a snowball, runs forward on a given signal. They try to hit someone on the other line without getting hit themselves. The team who gets the most "human targets" is king.
9. **Civil War.** Two teams line up 50 feet apart. On a signal all participants start throwing. When a person gets hit they are dead and moves out of the game range. The last player standing wins the game for their team.

10. **Overtake.** Have participants in a circle count off by twos. Ones pass to ones, and twos pass to twos. The first one to overtake the other is declared the overtake winners.
11. **Keep Away.** Each player stands in a large circle holding a snowball. "It" stands in the center of the circle without a sock. On a given signal all start throwing their sock to a person on the other side of the circle. Variations. Use only one sock. When "It" catches a sock he/she yells "stop" the person not holding a sock comes to the center and becomes "it." Have two or three players stand in a circle at a time.
12. **Sock golf.** Place baskets or markers about 4 to 15 feet apart in a very large circle (hula hoops). A person stands by each basket or marker and tries to pitch their sock into each basket as he/she walks around the circle. Each basket is one point. Low score wins the game.
13. **Circle Baseball.** Tie a snowball on the end of the rope, hold the free end of the rope in your hand, and swing the snowball in a circle. Participants try to hit the ball with plastic bats. If each person swings a short bat with one hand, more people can get in the circle. As many as 6 to 15 people can play at one time. The winner is the first player to hit the ball(x) times. If a player hits the rope instead of the ball, he/she changes places with the person swinging the sock. Variations: a. Each time a player hits the ball, he/she gets a point. b. Swing ball so batters have to bat left handed. c. When the player hits the rope instead of the ball, he/she is out of the game. d. Players line up behind each other. Each tries to hit the ball when it is their turn. Whenever they miss, they go to the end of the line. e. Girls compete with girls, boys with boys.
14. **Circle Jump Rope.** Tie an old sock filled with rags to a rope 10-15 feet long. Whirl it in a circle close to the ground and give everyone a chance to jump the rope. When a player in the circle is hit with the sock, he/she takes a turn swinging the rope. If a player hits the rope as he/she jumps, they are eliminated. The winner is the one who can jump the rope for the most times before getting hit.
15. **Dodge ball.** Players are all in a circle with one snowball as "it" is in the circle running away from the person throwing the snowball. If "it" gets hit he/she switches places.
16. **Baseball.** Play a similar game of baseball using plastic bats or rackets with a sock.
17. **Three legged baseball.** Two people have a rubber band cut from an old inner tube placed around their ankles, attaching them together. They then play baseball.
18. **One legged baseball.** Each person has a rubber band around both of their ankles. All participants then run or jump as they play.
19. **Four Square.** Make four squares with rope or webbing. "It" stands in the center with a sack of snowballs. Every player stands on one of the lines forming the square.

When the signal is given, "it" tries to hit as many players as he/she can with the number of snowballs given. When hit the players sit down in the marked area. all players can move only on the designated lines. Count the number of "strikes" each has.

20. **Fox and Geese.** "It" standing in the center, holds handle of snowball and chases all other players who must stay on a line. When hit they exchange places. "It" cannot hit the last person who just hit him or her.
21. **Hide and Throw.** Players are scattered around the lawn or designated place. Whoever "it" hits, is eliminated from the game.
22. **Old Sow.** Give each player a broomstick or plastic bat and some kind of a base marker. Use a snowball for "old sow." The person who is "it" tries to steal another player's base or get the "old sow" to the centerpiece. The rest of the players try to keep the "old sow" (sock) from getting to the center. If the sock gets into the center circle, all of the players, except the person who is "it," runs to a designated spot, then run back to a base marker as quickly as they can. While they are running, the person who is "it" knocks the "old sow" (snowball) as far as he/she can and places stick on any base marker. The last player to return, (or the player without a base) then chases the "old sow." Players can steal another player's base. Use a hula hoop, rocks, dug holes in the ground, or whatever for markers and/or a center piece.
23. **On Your Own.** All participants scatter around the designated playing area when the leader yells "throw" they all start throwing and/or dodging. When a person gets hit they are dead and is out of the game. The last person standing wins the game.
24. **Giant Flipper.** Sew a cloth pocket (about 6" x 10") for a snowball. Thread a quarter inch elastic rope through the pocket then tie the two ends together. Two people can hold the rope, while the third pulls back the elastic rope, aims and fires at designated spot or target. Variations: a. The person that shoots the ball the highest wins. b. Flip the snowball in the air and have people try and catch it. c. Moving target, extra players run in front as a. d. Moving targets can hold shields made from garbage can lids to protect themselves. The person hitting the shield gets a point.
25. **Shields.** Make a shield from old garbage can lids. Drill holes then connect a rope for an arm holder. Players start throwing at opposite team. Variations: a. Players getting hit are eliminated from the game, the survivor wins. b. If someone hits a player from the other team he/she gets a point. c. If someone gets hit he/she goes on the other team. d. Players run one at a time in front of the other team holding the shield for protection. Any player that does not get hit gets a piece of candy.
26. **Free-for-all.** Participants must stay within a designated area while holding one foot with his free hand and swinging the snowball with the other hand. When a player loses his balance and touches the floor with both feet, he is eliminated from the game. The player who can keep from being eliminated is the winner.

Interact with Nature

By Charlie Swaney

The guiding philosophy of this class will closely follow the same philosophies engendered and maintained by WREEC(Western Regional Environmental Education Council). Among many other accomplishments to their credit, they have co-sponsored several learning disciplines including Projects Learning Tree, Wild, Aquatic Wild and their latest one, Project Wet.

It is not the intention of WREEC nor is it here at this class, to teach anyone "what" to think but "how" to think. Please consider this carefully for it will play a large role in class activities and directions. We also wish to emphasize that while we will be dealing almost exclusively with environmental studies and issues, it is not our intention to teach you to be environmentalists.

Please bring pencil and paper to class every day. This a leadership training class, as all classes at Chatcolab are expected to be, and each of you will, in different ways, be leading the class in our studies. Weather permitting, much of our class time will be spent out of doors preparing for classroom activities.

Anyone and everyone is welcome to attend this class. The size and composition of the class will determine the scope of the activities. It is important that you attend all sessions of the class. While we recognize some absences as necessary, we do not expect to revisit previous activities.

We will learning about trees and air and water and about ourselves and about our neighbors. Our focus will dwell, at least to some degree, on the Spokane Valley - Rathdrum Prairie aquifer, how the water gets there and most importantly how can we keep it safe and pollution free.

All of the above sounds pretty serious - uninspiring? - even dull !! Take heart, for their will be some challenge activities - how about "Water Olympics"? We're not talking about marathons but the athleticism of the mind and we hope some humor along the way.

Below is a listing of the type of activities we will be doing. All are designed for group participation and to allow leadership activities to take place.

Hug a Tree: How much we depend upon trees from forest products to fruit, even the very air we breathe! Have you hugged your tree today?

Balance of Nature: Is the reintroduction of wolves to Yellowstone Park to everyone's benefit?

Riparian Retreat: What can we do in our own backyard to help Mother Nature?

Pass the Jug: How much water is there? Will there always be enough for everyone?

To Zone or Not to Zone: Should the village of Morristown be allowed to cut down their trees or should they be kept as a park?

The Pollution Trail: What can we find in our own backyard?

Mining in Montana: Can we believe the "experts" saying there will be absolutely no pollution from this mine?

Water Bill of Rights: Do we need one and what should it say?

The Spokane Valley-Rathdrum Prairie Aquifer: How important is it and what can we do to protect it?

Forest Consequences: How many trees can we cut?

Outdoor Survival

HomeWork Assignment:

- Individually wander out to a location of your choice, in the immediate area, and assess the area for survival needs. You will describe your findings and location tomorrow.
- Fill out and return the Workshop Evaluation
- Make a written list of the items and container that you would like to develop for your own personal survival.
- On a separate sheet of paper, write your goals for survival in the outdoors for the next six months [maximum].
- On a separate sheet of paper, write 3 separate individual areas / items that you intend to change by the use of common sense [no specific area].

By: Keith A Baker

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Rules of Life

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1. You will receive a body. You may like it or hate it, but it will be yours for the entire period this time around.
2. You will learn lessons. You are enrolled in a full-time, informal school called life. Each day in this school, you will have the opportunity to learn lessons. You may like the lessons or think them irrelevant and stupid.
3. There are no mistakes, only lessons. Growth is a process of trial and error, experimentation. The "failed" experiments are as much a part of the process as the experiment that ultimately "works."
4. A lesson is repeated until it is learned. A lesson will be presented to you in various forms until you have learned it. Then you can go on to the next lesson.
5. Learning lessons does not end. There is no part of life that does not contain lessons. If you are alive, there are lessons to be learned.
6. "There" is no better than "here." When your "there" has become a "here," you will simply obtain another "there" that again, looks better than "here."
7. Others are merely mirrors of you. You cannot love or hate something about another person unless it reflects to you something you love or hate about yourself.
8. What you make of your life is up to you. You have all the tools and resources you need; what you do with them is up to you. The choice is yours.
9. The answers lie inside you. The answers to life's questions lie inside you. All you need to do is look, listen, and trust.
10. You will forget all this.

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Arts and Crafts, music, dance, and  
writing help develop the traits of  
patience, creativity, imagination, and  
the ability to change. These traits  
are the gateways to survival in an  
everchanging world.



# Mini-Workshops



## **Arts and Crafts**

### **Using your ingenuity and creativity!**

by Jean Baringer

Games and dancing are to develop skills in muscle development and coordination, social interaction, and thought processes. Arts and Crafts can do all that too, and also help develop one's sense of creativity and reasoning, eye-hand coordination, and control.

Craft projects can be used to catch fish, to wear, decorate rooms, eat, sell for a profit, and to be useful, other than decoration. They can be made from specific and expensive materials, and from items otherwise thrown away and that cost little (tin cans, egg cartons, pheasant feathers, potato chip cans, plastic jugs, glass bottles, etc.) so we help by recycling. They can be a therapy of muscle and mind, help a person relax, a change of pace from the routine of things, give its creator a feeling of accomplishments in being able to make something, and have an object to show for their efforts and their talents. Some can become a very good source of income or a regular business and can last a lifetime. Examples: Dan Bailey's fly-tying, World-Wide Games and the Bailey's, candle-making, rock polishing, leather-work, Barbie doll clothes, rock people, photography, and oil painting.

It is a natural instinct for man to shape something with his hands, giving expression to thoughts and ideas. The ability to create and produce a craft object with your own hands is not limited to age, sex, or anything —it is universal for all people.

Show and Tell is often thought of in relation to grade school classes, but not many a day goes by when you don't find yourself explaining a process of some kind, telling how to get somewhere, or giving directions while using your hands. Just try to tell your friend how to tie a shoe or teach a child how to tie shoes, a necktie or such, without using your hands.

Or have you had an occasion to talk to a blind person or tell someone over the phone about making a reversible vest, or how to change a diaper or a tire! You need to make sure directions are very clear and explicit. This is so true with any craft project. Directions need to be clear.

Craft projects have a definite place in a 4-H program or any other program. People use a craft they know well (knitting, painting, macramé, fly-tying, etc.) to introduce themselves to other people by sharing ideas. Or they use the craft to strike up a conversation with a new person as a basis for getting to know them. This interaction also helps develop a person's self-confidence, to overcome shyness, improve vocabulary, and increase speaking abilities.

Most camping programs include craft time or classes of some sort. Why is it in the program? Is it just for a time-killer to keep campers busy? Is it to fulfill Mommy's wish that her child bring something home? Or is it really some of these reasons, plus developing skills in comprehending how to do, using creative abilities to be resourceful. Are your camp crafts from kits where anyone can do all the same thing, color flowers by number to a prescribed pattern, or is there a little more leeway and self-expression and an opportunity to show one's real abilities? Purchased kits can be expensive, too. Making your own cuts costs.



# Expanded Decoupage

by Diana Marsden

## Purpose

To bring a picture into maturity through refinements, using ideas that expand the picture beyond its obvious boundaries through individual expression.

*Please read all instructions before beginning.*

## Materials needed

- 1 piece of flat wood ½" to 1 ½" thick
- 1 picture from any magazine, newspaper, etc.
- 1 cup hook (or 2)
- 1 set acrylic paints (art supply or office supply store)
- 1 one-inch brush for medium
- 1 small stiff artist brush for paints
- 1 jar Polymer Medium (Gloss) or Modge Podge
- 1 jar Lanolin Plus, or Balsom Crème rinse (cosmetic dept.)
- 1 piece medium and fine sandpaper
- 1 rag

## Optional

Felt and Elmer's glue for back

## Tools needed

- 1 hammer
- 1 file rasp (optional)
- 1 old plate or palette

## Picture

When choosing a picture, be sure it is one that is special. Do not try to expand one that has no real interest. Avoid colored pictures with an all white or all black background unless planning to use only achromatic colors.

Choose a board that is at least 1½" to 2" larger than the picture. Check the grain of the wood to see which direction it travels. Then check the lines of your picture for flow, or what you wish to accent, and try laying the picture on the wood. If the top of the picture is to be expanded more, place the picture lower on the board, and visa-versa. Try to include any knot holes or texture in the arrangement. After the decision is made where the picture is to be, set the board aside.

## Preparing picture

Tear around the edge of the picture so that the edges will not be a straight line. (This allows the added paint to flow in and out of the picture without being obvious.) [Optional: With a brush, coat the entire front of the picture with Polymer Medium. Let it dry for 15 minutes – Be sure the back does not stick to anything while drying. The coating gives the paper the strength of cloth, and makes it strong to withstand the rolling. If the paper is very thin, like newspaper, give the picture another coat of medium. **Be sure the coating is dry before working with the picture again.**]



### **Preparing wood**

Decide how much of the grain of the wood is to be worked up into the picture. If you want some of it to come through where the picture will be placed, sand very lightly. If you want it smooth, sand heavily. At this time the back of the board should be sanded lightly. Leave the edges until the picture is mounted.

### **Mounting picture**

Get a damp rag and set aside. Coat the back of the picture with medium, and coat the board heavily with medium where the picture will be placed. Be sure to get in the cracks of wood. Arrange the picture in place, and roll it on from the center to the edges, hard, with a roller. Be sure to get out any air bubbles. Wipe off excess medium on edges only with the damp rag. If the board is rough, work the picture into the rough spots with your fingers while the picture is wet so that the grain will come through. Roll again and check for air pockets. If the picture, or roller becomes sticky before you are through, add some medium. If an air pocket develops, stick a pin in it, and roll again. Do not try to take the picture off the board and rearrange. When picture is mounted, set aside to dry, and wash roller and brush.

### **Deploying picture**

When picture on the board is thoroughly dry, set the picture in front of you and study the lines of the whole scene. Decide what is to be brought forward and continued, therefore showing what should be diminished, such as behind mountains or trees.

Where the lines of the picture point, it may be accented by diminishing the edge or sky away from the point of interest. The limited outline of the board may be dissolved by varying the straight edge of the board. This gives the appearance that the picture may continue even beyond the artist's view. File with a sharp rasp. (optional)

Some pictures, such as canyons, will require deep filing. Others may be filed out for flow. Take into consideration any object that may come to you to be added to the picture, such as in a house picture, a chandelier above, or an afghan on a table. Work from the outside in, so that filing will be heavier on the edges. When the filing is finished, sand the edges of the board, and if you wish, the edges of the picture, gently.

Hammer in, part way, 1 or 2 cup hooks, depending on the width of the picture. Then screw them in the rest of the way. (At this point consider ways that the board could be hung, maybe with rope, a ribbon from color in the picture, fish line, leather thong, etc.)

### **Painting picture**

Use the plate or palette on which to squeeze acrylics from tubes. Look at the picture and determine the background colors. On earth scenes, start with the color of the ground, then later can be added the things upon it. The same with a room. The furniture can be added later. Shadows and Tints may also be added later. (If this is a first experience with paints it is suggested that the definition of **color** be looked up in a dictionary and that a free color wheel be picked up at the same time the paints are purchased. This will help you to understand how colors can be mixed.)

### **Painting wash**

After the background color has been mixed, to make it a wash, pour in about 1/3 of the amount mixed of crème rinse, and mix it together with the paint. If the board is very porous, go over it first with crème rinse just before applying the wash. A brush or rag may be used. Take the background colors all the way over the edge of the board, as though the picture went right on. Set aside and wash brushes.



### **Painting objects**

After the background is dry (about 2 hours) shades, tints and objects may be added. The shading or tinting may be done with the fingers dipped in crème rinse and color. If you need to take some paint off the picture, rub it with some crème rinse.

The color of the original sky can be added to or changed. As the painting proceeds, ideas naturally come into focus. (Don't forget the sides.) If a tree develops, start with the base, trunk, branches and then leaves. Creation always has an order. Have fun mixing and trying different colors. If there is a mistake on the picture, wipe it off with more crème rinse on a rag and start again. When the painting is finished, wash brushes and palette. If painting dries and there needs to be a change, paint over it. Hang the picture by the cup hook to dry. Be sure the back is wiped off.

### **Finishing Coat**

When the picture is completely dry (overnight), quickly apply a coat of medium. If you already have a lot of texture, put the medium on thin. If you do not have much texture, put the medium on fairly heavy. Immediately take a small brush and with quick strokes, remove any bubbles, leaving brush strokes as an oil painting might have. The picture will dry to touch in about ½ hour. Dry overnight.

### **Optional**

Cut a piece of felt the approximate size of the board, picking up a color in the picture. Trim it later. Coat the back of the wood with thinned Elmer's glue. Lay a piece of felt on the back and trim as you would a pie with scissors. Let dry.

### **Title**

The picture should be titled. Often times a favorite poem, hymn, proverb or biblical quotation will bring forth the inspiration of the artist. Because the picture will not be entirely the work of one artist, the picture is presented by the name of the individual doing the expanded work. It may be typed thus, and glued on the felt and coated with medium:

Title: \_\_\_\_\_

\_\_\_\_\_

source of the title

Presented by: \_\_\_\_\_

### **For the teacher**

If you are assisting the artist with the picture, it is important to remember to share the ideas, that you may see the whole expression together.

The manufacturer of acrylics has a gel they use for slowing.



## SKITTING YOUR WAY TO LEADERSHIP

Charlotte Norlin

SKIT:

Webster's 3rd New International Dictionary

- A. a satirical or humorous story of skit, often outwardly serious.
- B. (1) a brief burlesque or comic sketch included in a dramatic performance (as a revue).  
(2) a short serious dramatic piece included in a review or given separately: ESP: one written, produced and performed by amateurs.

## SKIT PRESENTATION

How to Prepare, Stage and Deliver a Productive Skit Presentation

Skits usually fill in, providing needed time for speakers to arrive or setting a stage, etc. Skits help rescue the audiences from unexpected delays or help calm an audience during a nervous or tense situation.

But, (you say to yourself) where do you start? Where do you get the ideas? You can take a normal situation, a topic of a speech, or a theme and build your skit around that topic or theme.



Regardless of how elaborate your act will be, a good skit presentation needs to be well thought out and a script developed. The most important thing to remember about your skit is to ALWAYS KEEP IT SHORT!

Brainstorm - For ideas. Write and re-write

Can be done with or without props or costumes.

Routine - two or three people doing a 3 to 5 minute skit on one subject.

Informational - Keep it clean and informative.

Humorous - Can be funny and serious at the same time.

Scripts - You can read your scripts, but practice a couple of time for clarity. Who says what, when.

Remember - Learn

The power of showmanship,

Communication through voice tones,

Use of body language AND

Be relaxed.

Skits are also a GREAT way to teach. To help young audiences and mature audiences learn about certain subjects that can be very serious, or are afraid of. i.e., firearm safety, home/school fires, health, nutrition, the 1st time ( school, dentist, city bus ride, flying, summer camp, Chat Lab, etc.). The List goes on and on.



# Chatcolab 1998 Mini-Workshop

## Canoeing Basics

by Sue Ryan

My mini-workshop focuses on the basics of canoeing, and I mean the very basics. That means that if you were to take my mini-workshop at Chatcolab 1998 on Canoeing you must understand that if you are to continue with canoeing you need to continue practice & research to cover all the aspects involved with this recreational activity. This also applies to if you plan to teach canoeing at a summer camp or to other people. There are many resources available from the American Canoeing Association and others. I will include a separate list of references at the end.

### Before you get in the water:

You should make sure you have the essential equipment and prepare for safety first in all cases. Of course you need the canoe and paddles, but you also should carry and wear **PFD's** - known as **Personal Flotation Devices**. There are many types of these available. Make sure you have the correct one for your body size. A flyer put out by the US Coast Guard states that the number of *approved PFD's* you have on your boat depend on the number of people you have on board, the size of your boat, and the kind of boating you do. For most canoeing expeditions your boat will be under 16 feet long. For this type of boat the Coast Guard recommends one PFD for each person on board.

Canoeing is a sport. As such, you should treat it seriously enough to do some stretching and limbering up before you get out on the water. Make sure you allow some extra time to do this before you set off. It will result in a happier state with less sore muscles later on.

Water conditions vary depending on the type of canoeing you will be doing. Flatwater stretches on Lakes and quiet Streams vary from those on a river with whitewater rapids. Be sure to check what the conditions are before heading out and know what is safe and what is not. You should know something about the way water hydraulics work to understand what you will be dealing with. This mini-workshop, since it takes place in a secluded cove of a lake deals mainly with quiet flatwater. **DO NOT** go away from this workshop thinking this is the average experience with canoeing.

### Choosing Equipment:

Canoes: I'm not going to go into a lot of types of craft here. There are purists versus whitewater enthusiasts in the canoeing world. Do some research and find out what works for you. Suffice it to say there are only aluminum canoes at Chatcolab so that is what we will use. Probably the bottom line is make sure your craft is water-ready before launching off.



PFD's: Wear it. Having a lifejacket does you no good if you suddenly dump in the drink and it is floating away from you downstream. Make sure you have a type that can float your body weight.

Paddles: When choosing a paddle, I use this little exercise. While still on shore take a few paddles and hold them out at an arm's length, balancing the paddle end on the ground with your hand on the top of the handle. Your shoulder should be level. If it dips down the paddle is too short. If the line of your shoulder raises upwards the paddle is too long. You may not end up exactly in line, but get as close as you can. You'll be surprised what a few inches difference can do to your back after paddling for a while.

Other: Unless you are a seasoned canoeist I advise against taking binoculars, valuable jewelry, cameras, etcetera out onto the water with you. The best advice is take stuff you don't mind getting wet or possibly losing in the lake or stream. If something falls overboard, let it go. We are not practicing the technique of jumping off the boat into the water and getting back onto the canoe in this class.

## Boarding the Canoe:

The canoe should be completely afloat before loading any packages or people into it. If you don't have a dock to do this from, then you need to stand in the water and float the canoe out.

All equipment should be stowed before you and/or your partner get in. Stow packs/lunches/binoculars, etcetera in the center of the canoe.

When boarding from a dock, the stern ( rear) person holds the canoe while passengers first step into the center and settle on the floor. The bowman goes in next. While the sternman is entering the canoe, the bowman steadies the craft by holding onto the dock. To get in a canoe you put the leg closest to the craft in, stepping over into the center of the boat. You should be hunkered down in a crouching position when doing this. Draw your other leg in and settle in by kneeling or sitting. Now is the time to get comfortable for paddling rather than when the next person is getting onboard !

## Going Somewhere OR Basic Strokes:

Wow, after all of this preparation you should be ready to canoe around the world ! Now for the essentials of going somewhere. These are just descriptions of a few basic strokes. There are more advanced ones you can learn through classes or books.

## Positioning:

There are people who argue you should never stand or sit in a canoe. While we are not going to get into the technique of poling here you should be aware that the tippiness of your craft depends on weight distribution but also skill. Seasoned woodsmen have poled canoes about for ages in order to access very shallow streams and go upwater in some areas. However, we are not trying that here. Kneeling is certainly less tippy. It can



be hard on those who have bad knees( as I do). In this case you can lean your rear side against a seat(this helps), make sure you have padding to go under your knee ( a jacket, blanket, or pad works) or sit on the seat. If you change your position during the course of the canoe, inform your partner ahead of time. I wouldn't sit for long periods of time, but switching back and forth helps to ease stiffness. It does make it less tippy if your partner kneels while you sit, and vice versa.

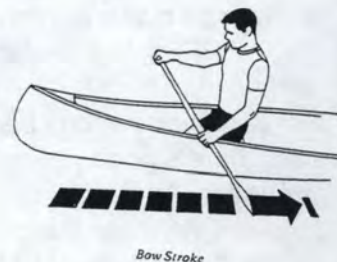
## Strokes:

I've attached some diagrams and we'll practice these strokes during our mini-workshop which will make them more real than reading it in a text but here are the basic ones we'll cover today. These strokes are based on two people, paddling on opposite sides of a canoe.

## Going Forward:

The bowman and sternman do different strokes. Otherwise you can end up spinning.

**Bow Stroke:** Here the bowman ( in the front) places the paddle in the water and draws it straight back. A common mistake is the bowman turning his paddle in anyway. This causes the canoe to turn, instead of propelling it forward.



**J Stroke:** The sternman pulls the paddle through the water in the same fashion as the bowstroke, but then turns the paddle away at the end in a push away from the canoe. This makes a J shape in the water. This stroke gives enough direction to keep the boat going and acts as the rudder in a sense.



## Backing up:

**Backwater Stroke:** This stroke has both bowman and sternman performing the same motions to make the canoe go backwards. The paddle is placed in the water as the canoeist reaches back and then pushed forward to the full extent of your reach before lifting the paddle out of the water. When backing up, just like with a car the sternman needs to look behind the boat.





## Turning:

**Sweeping Stroke:** This stroke will turn the boat. The Bowman reaches forward and lays the paddle almost flat and does a gentle skimming stroke. The Sternman does the same- only backwards. If not done opposite of each other the boat simply stays put as the two strokes end up canceling each other out. If the Bowman does the sweep stroke on the right side the boat turns right. On the left side turns left. This should be done gently ! to avoid tipping.



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## Be Safe – Wearing PFDs

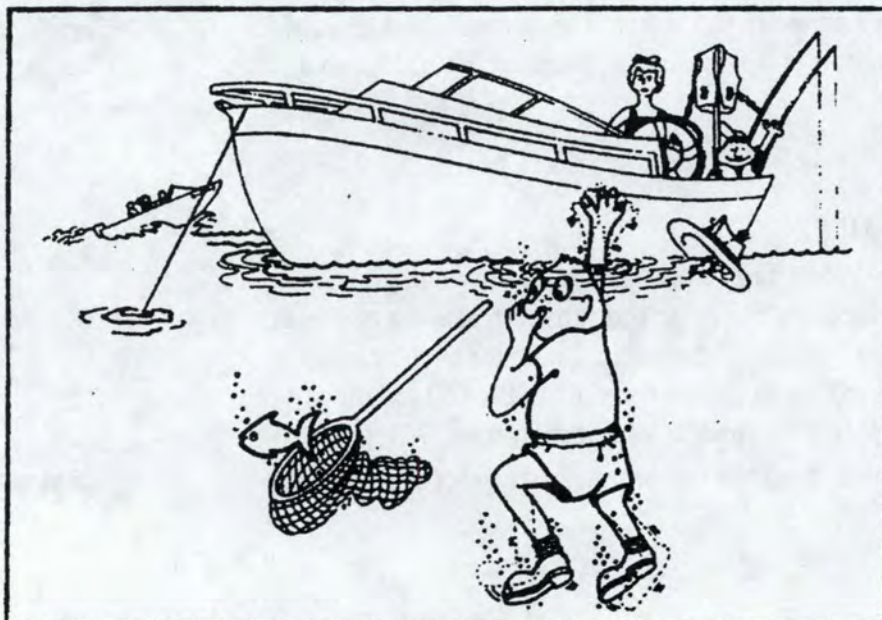
### Beat the Odds – Wear Your PFD

Most drownings occur way out at sea, right? Wrong! Fact is, 9 out of 10 drownings occur in inland waters, most within a few feet of safety. Most of the victims owned PFDs, but they died without them. A wearable PFD can save your life, if you wear it.

If you haven't been wearing your PFD because of the way it makes you look or feel, there's good news. Today's PFDs fit better, look better, and are easy to move around in.

One more thing. Before you shove off, make sure all on board are wearing PFDs. To work best, PFDs must be worn with all straps, zippers, and ties fastened. Tuck in any loose strap ends to avoid getting hung-up.

When you don't wear your PFD, the odds are against you. You're taking a chance on your life.





## Off-Shore Life Jacket (Type I PFD)

Best for open, rough or remote water, where rescue may be slow coming.

### Advantages

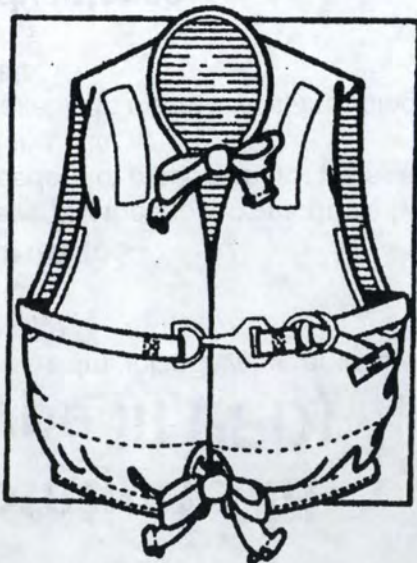
- ☐ Floats you the best
- ☐ Turns most unconscious wearers face-up in water
- ☐ Highly visible

### Disadvantages

- ☐ Bulky

### Sizes

- ☐ Two sizes to fit most children and adults



## Near-Shore Buoyant Vest (Type II PFD)

Good for calm, inland water, or where there is good chance of fast rescue.

### Advantages

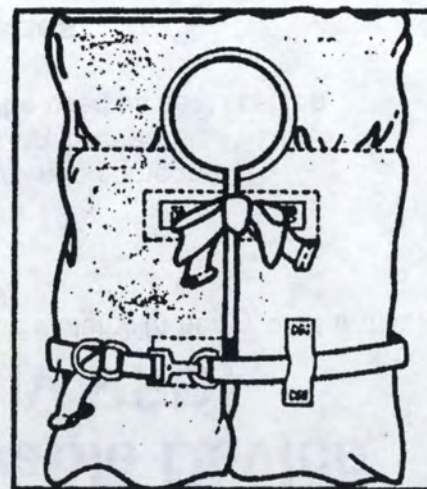
- ☐ Turns some unconscious wearers face-up in water.
- ☐ Less bulky, more comfortable than Off-Shore Life Jacket (Type I PFD).

### Disadvantages

- ☐ Not for long hours in rough water.
- ☐ Will not turn some unconscious wearers face-up in water

### Sizes

- ☐ Infant, Child-Small, Child-Medium, and Adult





## Flotation Aid (Type III PFD)

Good for calm, inland water, or where there is good chance of fast rescue.

### Advantages

- ☐ Generally the most comfortable type for continuous wear.
- ☐ Freedom of movement for water skiing, small boat sailing, fishing, etc.
- ☐ Available in many styles, including vests and flotation coats.

### Disadvantages

- ☐ Not for rough water.
- ☐ Wearer may have to tilt head back to avoid face-down position in water.

### Sizes

Many individual sizes from Child-Small through Adult.



## Throwable Device (Type IV PFD)

For calm, inland water with heavy boat traffic, where help is always nearby.

### Advantages

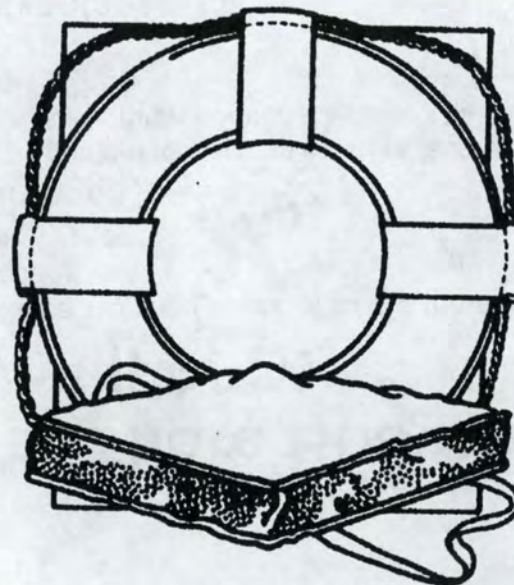
- ☐ Can be thrown to someone.
- ☐ Good back-up to wearable PFDs.
- ☐ Some can be used as seat cushion.

### Disadvantages

- ☐ Not for unconscious persons.
- ☐ Not for nonswimmers or children
- ☐ Not for many hours in rough water.

### Kinds

- ☐ Cushions, ring, and horseshoe buoys.





## Special Use Devices (Type V PFD)

Only for Special uses or conditions.

See label for limits of use.

Varieties include boardsailing vests, deck suits, work vests, hybrid PFDs, and others

### Advantages

- ❑ Made for specific activities.

## Type V Hybrid Inflatable Device

Required to be worn to be counted as a regulation PFD.

### Advantages

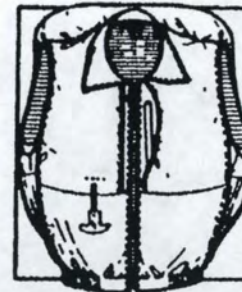
- ❑ Least bulky of all types.
- ❑ High flotation when inflated.
- ❑ Good for continuous wear.

### Disadvantages

- ❑ May not adequately float some wearers unless partially inflated.
- ❑ Requires active use and care of inflation chamber.

### Performance Level

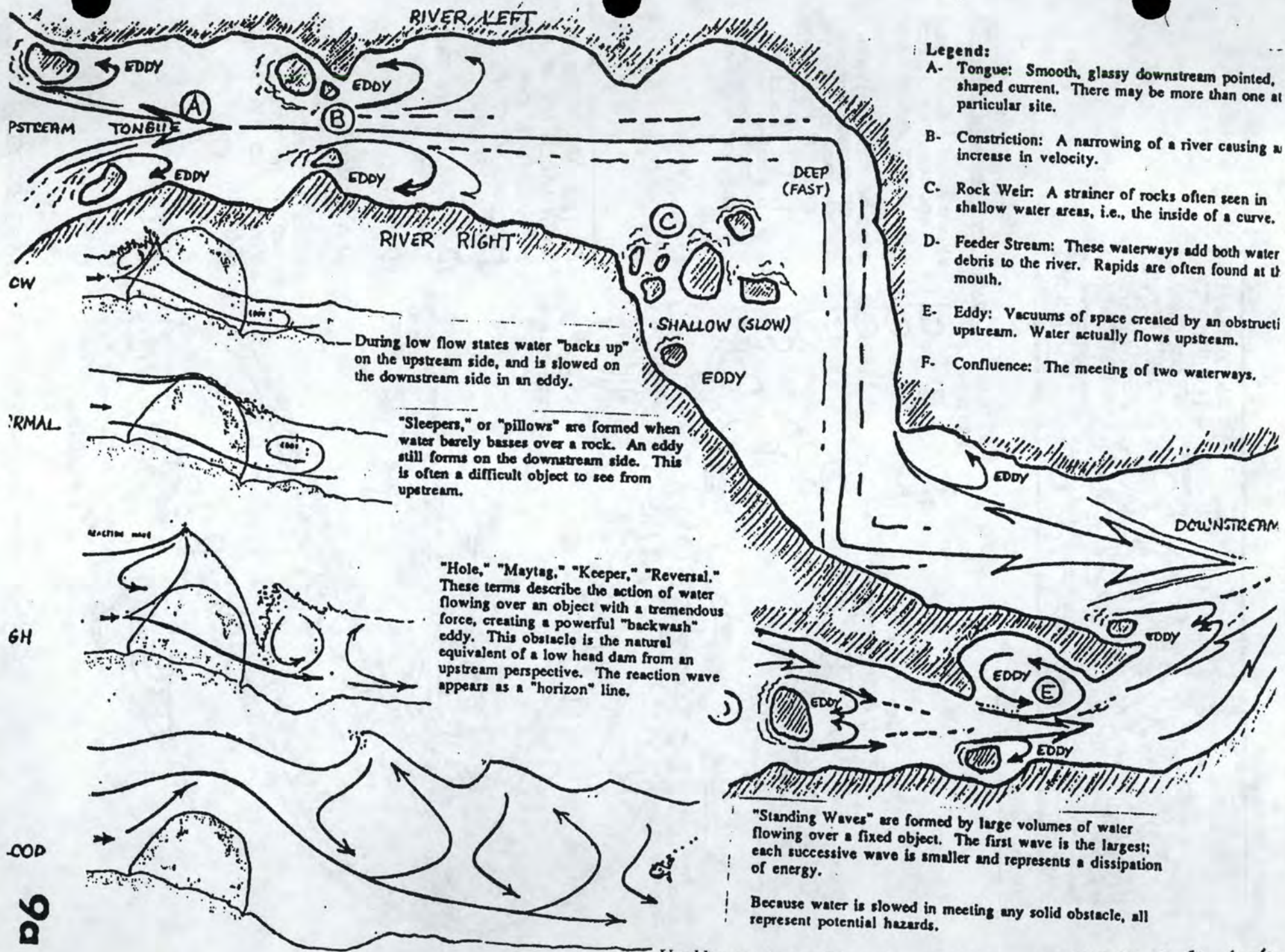
- ❑ Equal to either Type I, II, or III performance as noted on the label.



***Inflated Hybrid***

*Source of information: U.S. Coast Guard pamphlet on Boating Safety*

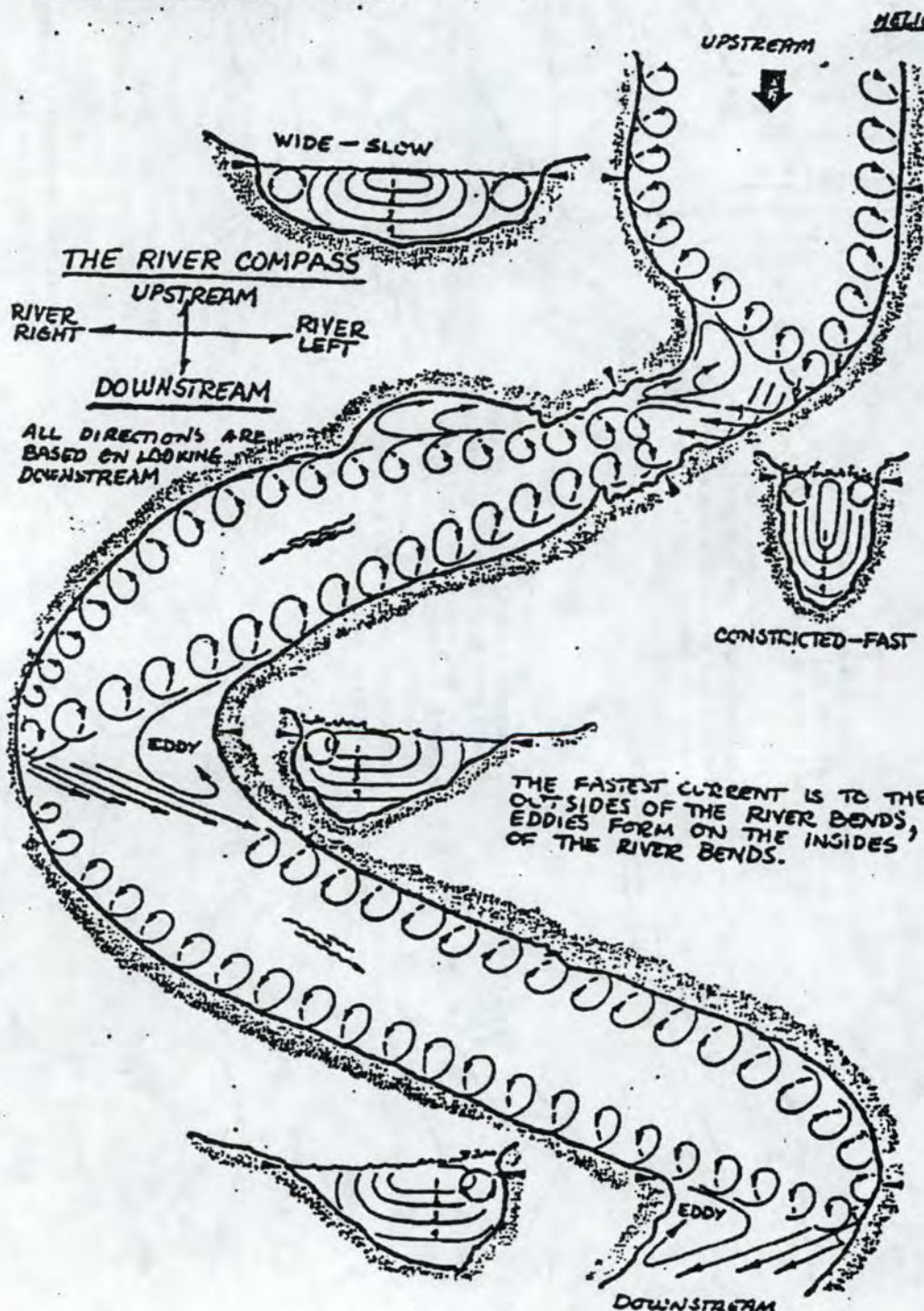








## CURRENTS AND EDDIES



## HELICAL AND LAMINAR FLOW

**HELICAL FLOW:** CIRCULAR, ROLLING FLOW WHICH FORCES WATER MIDSTREAM.

**LAMINAR FLOW:** LAYERED FLOW OF WATER. SLOWER LAYERS BORDER THE RIVER BOTTOM AND BANKS. FASTER LAYERS FOCUS TO MIDSTREAM OR ON THE OUTSIDE EDGE OF A CURVE.

**RAPIDS ARE FORMED SINGULARLY OR IN ANY COMBINATION OF THE FOLLOWING THREE MECHANISMS:**

- ① A CHANGE IN THE GRADIENT
- ② OBSTACLES
- ③ A CONSTRICTION

RAPIDS ARE COMMONLY FOUND IN NARROWED CANYONS FED BY SMALL STREAMS.





# KUSUDAMA

くすだま

Presented by  
Jean Baringer and  
Cee Cee Wieber

In pre-modern Japan, it was the custom to suspend a *kusudama* of sweet-smelling herbs above the bed of a sick person. Nowadays they are used for their decorative qualities.

This project was presented in 1996 at the first Midnight Sun Rec Lab in Alaska by Chris Greenfield-Pastro. She learned this skill while on a Japanese exchange program, and passed it on to others.

This was shared at Chatcolab '97 by Jean Baringer and Cee Cee Wieber. Directions prepared by Jean Baringer.

These balls may be hung for decoration. With glow-in-the-dark features the children like these in their rooms at bedtime! Or think of the surprise you'll find when you take a night run to the bathroom and use the light with one of these in there!! Red, white, green balls with mistletoe add to Christmas decor. Pastel colored balls would be pretty for Easter. Beads can be added to the center of the flower or leaves in between the flowers. Just make one flower, add a handle and have your May Day flower basket. Add candy. Use a flower for tree decoration at Christmas time.

**TEACHING HINTS:** Because these take a while to make, it helps to have several people making one together. Use as a group project; each person making flowers and sharing in putting it together. Then each person could make a flower to keep as a sample. Group ball can be used as door prize or put in auction or \_\_\_\_\_.

\* This is a good "pass it on" teaching craft (one person learns, passes it on to new person, who passes it on; this relieves teacher of repeating) and parts can be worked on between or out of class in spare time.

## SUPPLIES

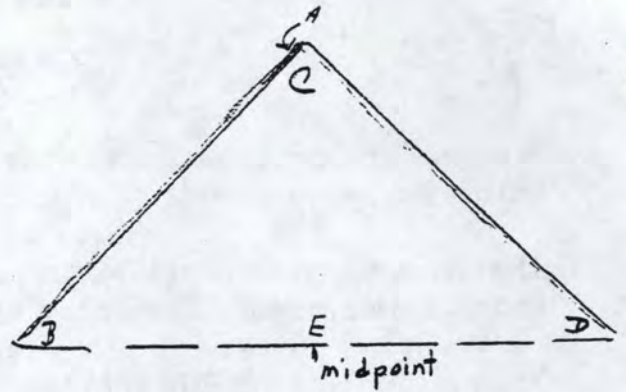
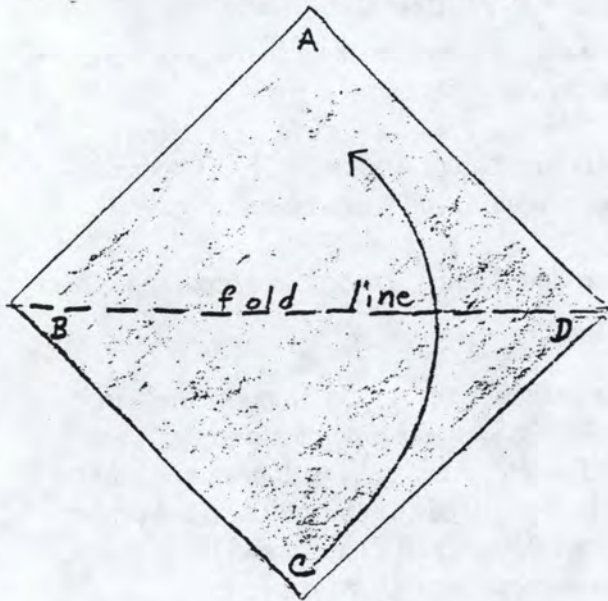
- \* Paper: origami paper preferably, both sides a different color. Some paper has white backing. Light weight colored bond paper will suffice also.
  - Perfectly cut squares of 3 inches to 5 inches work best.
  - Need 60 squares per ball. 12 "flowers" of 5 "petals" each.
  - Could use 12 colors, 5 squares each color
  - 6 colors, 10 squares each color
  - 4 colors, 15 squares each color
  - 3 colors, 20 squares each color
  - If you use regular size paper 8 1/2 x 11 you can get 4 squares of one color, 5 pages of same color gives 20 squares. A nice even number.
- \* tacky glue
- \* paper clips
- \* yarn or embroidery thread for hanger and tassels.
- \* glow-in-the-dark paint (optional)
- \* spray glitter (optional)
- \* patience (not optional)



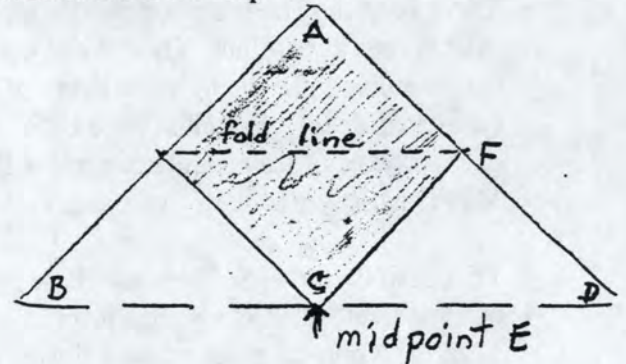


# Directions

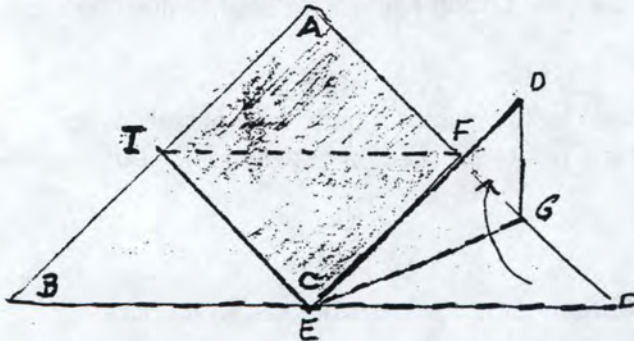
1. Fold square in half diagonally.  
(point C up to point A)



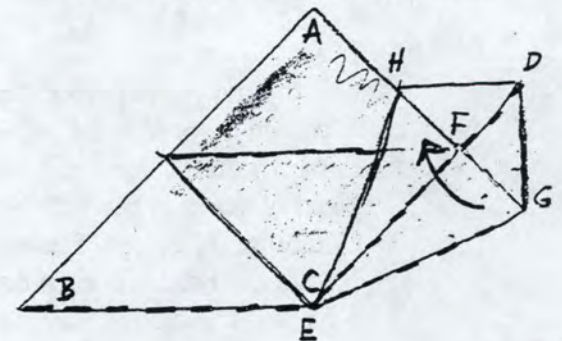
2. Fold point C down to midpoint E.



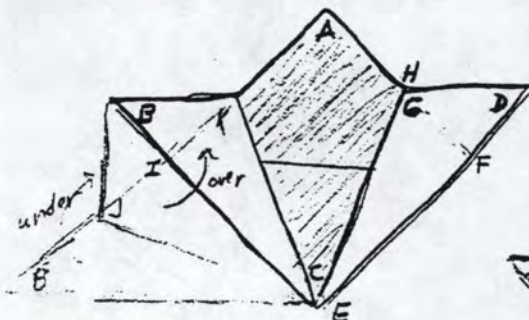
3. Make a fold line of E-G by bringing fold line D-E up even with line C-F.



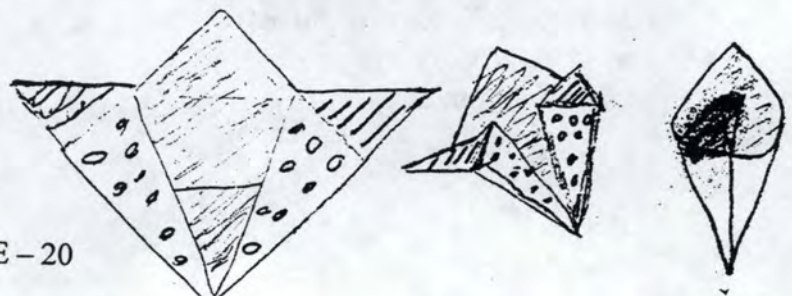
4. Make another fold (on line C-F-D) by folding point G up to point H.



5. Make folds on other side somewhat like steps 3 and 4 **except** make fold 3 by folding flap (fold line B-E) under up to line I-E. Then fold step 4 back on top.

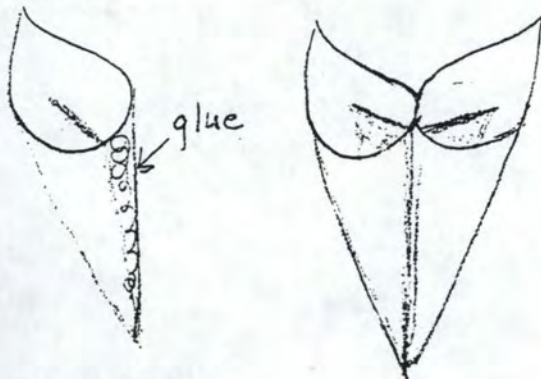


6. Curl piece so "spotted" areas come together. Put dab of glue on stripped" area, fold down inside to the left and press tight. Hold with paper clip.

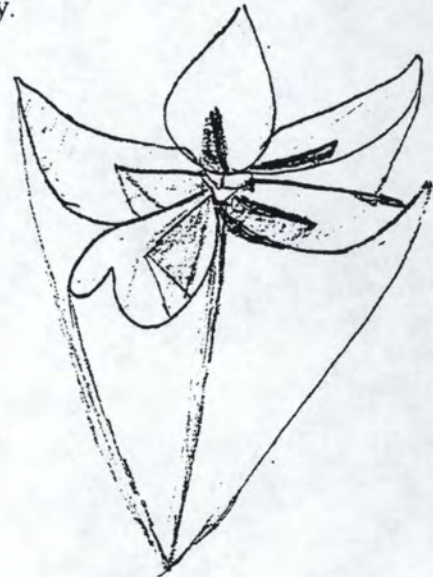




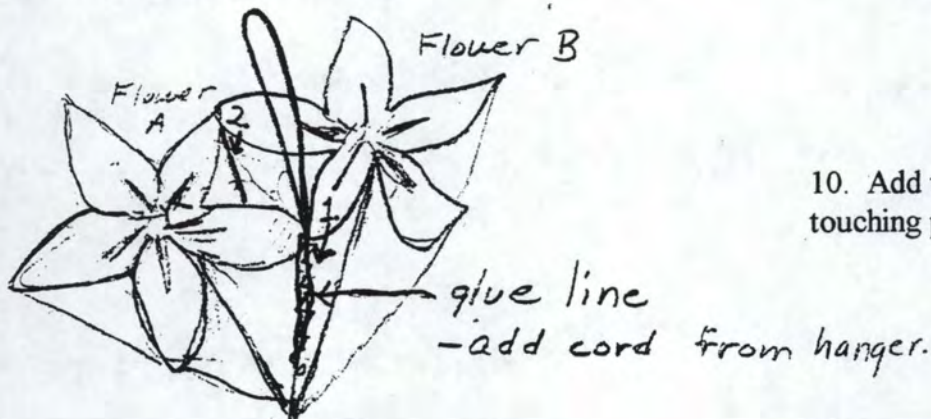
7. Gather five petals for a "flower".  
Run a thin line of glue down side of  
"seam line" and butt another petal up to it,  
hold or paper clip till set.



8. Add the other 3 petals to form a "flower".  
Make sure top abutted edges of petals are  
even and points all come together, glued  
securely.



9. Have the hanger cord ready.



10. Add third flower and glue in 3  
touching points.

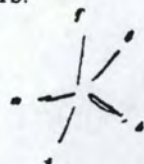
Run a line of glue down outside of petal point  
lay cord lines (or tassel lines) on glue, add more  
glue on top of cord. Affix petal from second  
flower. Hold till set. Glue point 2 and hold or clip till set.  
Make sure points are glued too.

11. Inset other 3 flowers and glue  
where points touch.

12. Repeat steps 8-10 with other 6  
flowers.

13. Fit both halves together and glue together.  
Hold or clip together till set.

14. Squirt on glow paint to areas  
desired on flowers.



15. Spray on glitter to highlight. Enjoy!



## **Beaded Treasure Pouches** **by Martha Gomez**

### **Materials:**

**2 strips of fabric (2 1/2" X 6 1/2") or a strip of suede or buckskin (2" X 6")**  
**1 size 11 beading needle**  
**size B beading thread**  
**beeswax**  
**a variety of beads to match the fabric**  
**charms and buttons to play with**  
**a small cloth for your work surface**

### **Directions For Assembling Fabric Pouch**

**Place fabric strips right sides together. Machine or hand sew around the edges leaving a 1/4" seam and a small opening (approx. 2"). Snip off the corners. Turn right sides out and iron to straighten edges and create pouch and flap. Whipstitch the opening shut. Suede or buckskin needs no preparation other than cutting and slight pressing into shape.**

### **Let the Fun Begin**

**Embellishing the fabric or suede pouch is the funnest, but most challenging part in the creation of this accessory. Beads, buttons and charms bring the pouch to life. (Note: I do not use buttons for functional reasons. This is due to the fact that I have not mastered the buttonhole stitch on my sewing machine. However, a button on the flap adorned with beads and other goodies adds a really nice touch.) Here's how to do it. For this you'll use a single thread.**

**1. Position your button on the flap of your pouch. Sew it on. You can hide the button holes by bringing your needle through and picking up 3 seed beads. Go through the other button hole and run your needle through them again to reinforce, then knot.**

**2. To add a tassel or two of beads, bring your needle up through the inside of the flap just behind the center of the button. Add beads as you like and bring your needle back up through them and down into the pouch just under the center of the button. Knot your thread on the inside of the flap and add another tassel using the same technique.**

**\*Another method is to make a loop of beads with a charm as the centerpiece. To do this, bring your needle up through the pouch just under the left side of the button. Add beads, your charm and more beads and bring your needle down through the flap just under the right side of the button. Knot and call it good or reinforce your work by going back through the loop of beads and knot.**





## **The Tough Stuff, But Still Part of the Fun: FRINGE**

**Fringe is best when started in the center and working out to the edges. Length is entirely up to you. The following are some fringe techniques that are simple and pretty. I prefer simple fringe that does not detract from the beauty of the fabric or special beads and charms I want to stand out. I also stick to simple fringe for the sake of creating a casual piece I can wear with a t-shirt and jeans. Although deciding how to create fringe is difficult, the actual application is easy enough. For this you'll use a single thread so your fringe will hang naturally instead of looking stiff.**

- 1. Bring your needle down through the center of the bottom edge of the pouch, leaving a 3 inch tail.**
- 2. Add your beads. Your final bead should be a seed bead (size 10 or 11 works great).**
- 3. Bring your needle back up through the beads using the seed bead as the anchor to keep the other beads from falling.**
- 4. Bring your needle back through the pouch and knot. To secure, knot again with the 3 inch tail you left. Cut the thread close to the knot and proceed to the next fringe.**

### **Other Fringe Ideas**

- \*Make your center fringe the longest and the other fringes progressively shorter.**
- \*Make your center fringe the shortest and the other fringes progressively longer.**
- \*Make all your fringes the same length using a set pattern of beads.**
- \*Make all your fringes the same length using multiple patterns of beads, but be careful they are properly balanced.**
- \*Make a daisy chain fringe using all seed beads. Although I have not tried this, it would look pretty on a solid-colored pouch, so the daisies would stand out.**

### **Finishing Touches**

**Once your flap and fringe are complete, whipstitch the sides of your pouch shut. To add a beaded edging to a fabric pouch, do the following, using a single thread.**

- 1. Bring your needle and thread through the bottom right or left corner of the pouch.**
- 2. Pick up 3 seed beads using all the same color or a dark-light-dark combination.**
- 3. Bring your needle back through the edge of the fabric very close to the first bead you picked up. When you pull the needle through, the center bead should stand at attention.**
- 4. Bring your needle back through the 3rd bead you picked up and add 2 more beads (either both the same color or 1 light and 1 dark to continue your pattern).**
- 5. Bring your needle back through the edge of the fabric right next to the bead that is secured. You should have another bead standing at attention.**
- 6. Continue this stitch all the way around the pouch to the other bottom**



corner and knot your thread.

### **The Other Not-So-Easy Stuff**

Now that your pouch is complete and, hopefully, pleasing to you, it is time to add the necklace to make it wearable. Bead stringing for some is very simple. For others, it can be a real pain. Keep it simple and you can't go wrong. For this, you'll use a double thread cut 6 inches longer than the desired length of your necklace. Leave a 3 inch tail.

1. Bring your needle and thread up through the upper right or left corner of your pouch where you've whip-stitched the sides together.

2. Start stringing on beads.

\*It is best to use a lot of seed beads with intermittent splashes of special beads in pleasing patterns. This keeps it simple enough to not detract attention from the pouch and to help special beads stand out.

3. Periodically check the length of the necklace by holding the beads in place with your thumb and the pouch with your free hand and positioning on the back of your neck. When you have found the length that is right for you, repeat the pattern of beads you've used in reverse.

4. When you're through stringing beads, bring your needle through the opposite side of the pouch and knot your thread. Cut, leaving a 3 inch tail inside the pouch. Knot the tail again and cut the thread. Knot the other 3 inch tail you left at the beginning and cut that thread, too. Cut any remaining tails you may have left.

That's all.





# **Macramé Basics**

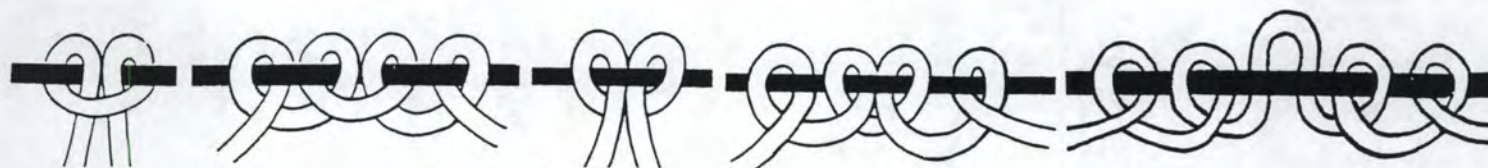
**Presented by**

**Heather Easterly  
and  
Malya Wilson**



# GENERAL KNOTTING SECTION

Basic Knots and variations are defined in this section for your reference. Half Knots and Square Knots are shown using Right Hand knotting techniques. When tying these knots use either Right or Left Hand techniques as preferred. Just be consistent with the technique chosen unless otherwise specified within the individual pattern.



Lark's Head

Lark's Head plus a Half Hitch with each cord

Reverse Lark's Head

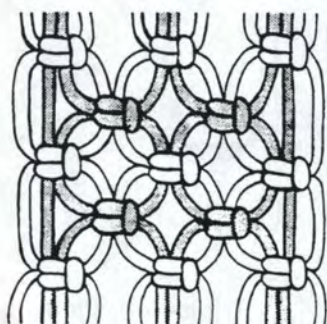
Reverse Lark's Head plus a Half Hitch with each cord

Reverse Lark's Head plus Half Hitch with each cord with picot loop at center.

## SQUARE KNOT



Right Hand Square Knot



Alternating Square Knots



Square Knot Button



Tie a Square Knot directly under button to secure in place. Number of Square Knots to form Button indicated in patterns.

Left Hand Square Knot



Square Knot with no Filler Cords



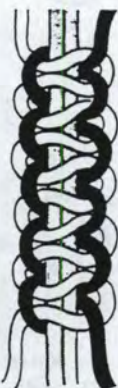
Adding a Cord



with Half Knot



with Square Knot



Square Knot Sinnet



Half Knot

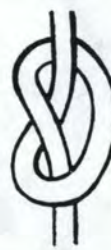


Half Knot Twist Sinnet



Exchange Knotting Cords and Filler Cords.

## OVERHAND KNOT



1.



2.

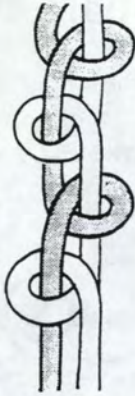


Multiple Cords

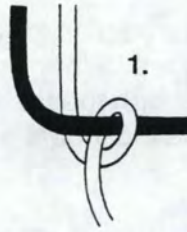




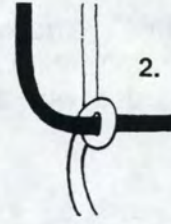
Vertical  
Half Hitch



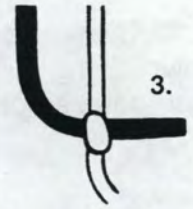
Alternating  
Half Hitches



1.



2.



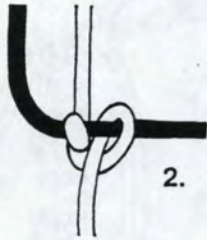
3.

Single Half Hitch

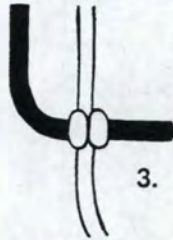
Double Half Hitch



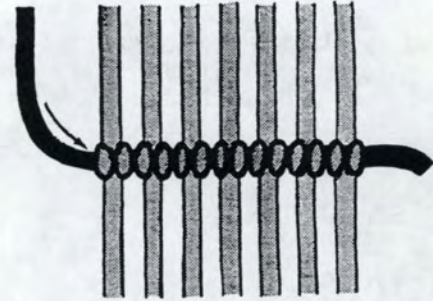
1.



2.

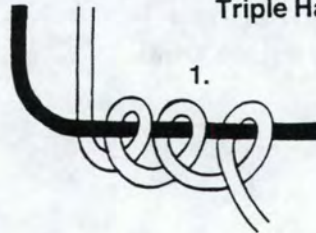


3.

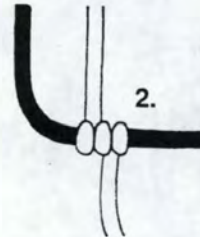


Horizontal Double Half Hitch

Triple Half Hitch

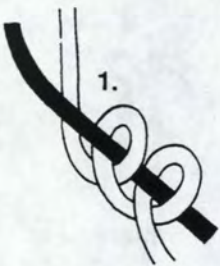


1.

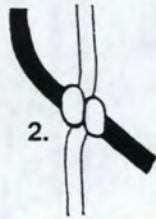


2.

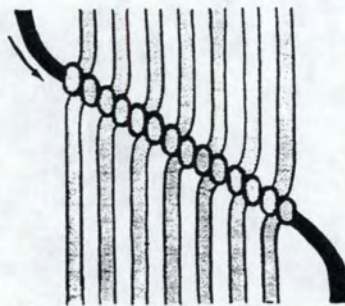
Right Diagonal Double Half Hitch



1.



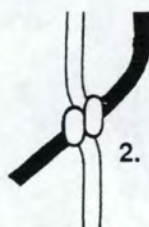
2.



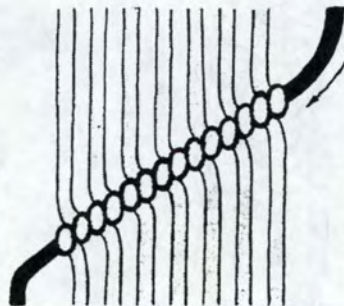
Left Diagonal Double Half Hitch



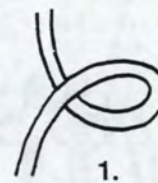
1.



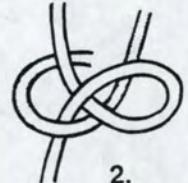
2.



JOSEPHINE KNOT



1.



2.



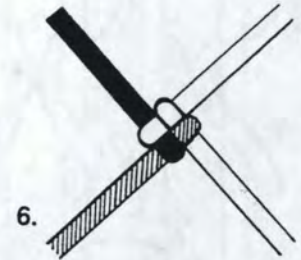
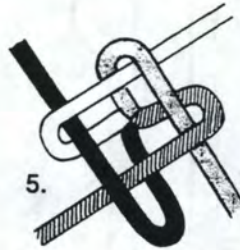
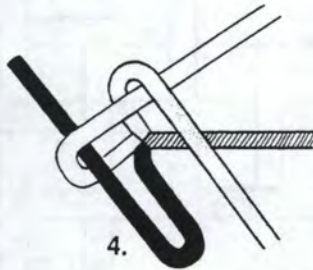
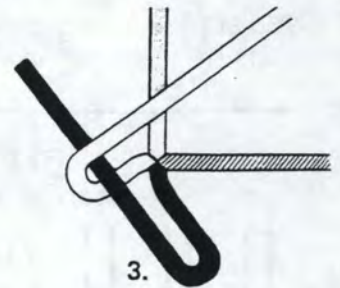
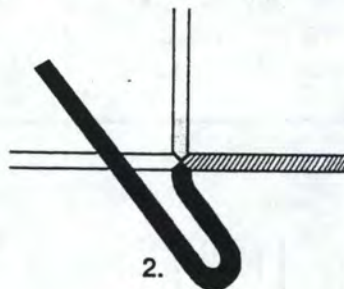
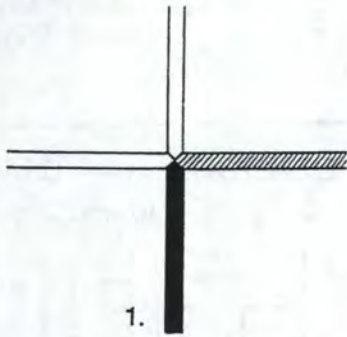
3.



Josephine Knot  
Multiple Cords



# CHINESE CROWN KNOT — to form round sinnet



Complete — Pull taut.  
Repeat Steps 2-6 for desired length.

## BERRY KNOT

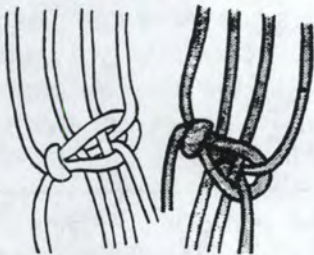


Fig. 1 - Square Knots may be either left or right hand.

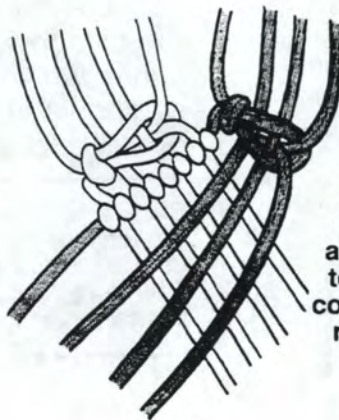


Fig. 2 - Place next shaded anchor cord on top of knotting cords and tie 2nd row of Double Half Hitches.

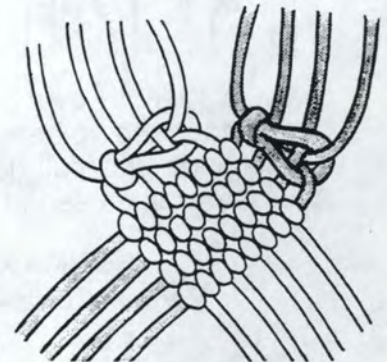


Fig. 3 - Four rows completed.

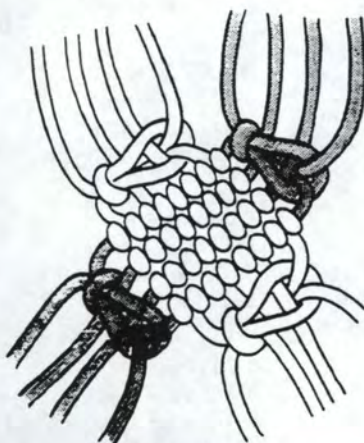


Fig. 4 - Completed Berry Knot.

## Gathering Wrap or Finishing Wrap



Pull top cord to bury loop inside wrap.

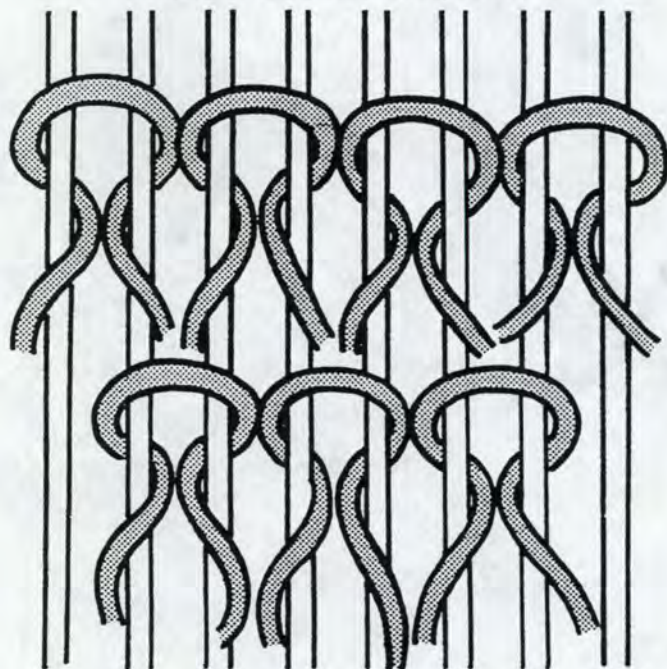


**GENERAL WEAVING** — Thread a large eye needle with a piece of soft cord or yarn  $1\frac{1}{2}$  to 2 yards long. Leave a tail approximately 4" long and start weaving on the bottom working upward (outside working inward on mirror designs).

Allow plenty of ease and push rows together with fingers so warp cords do not show. When cord length runs out, thread end back through weaving before removing needle. Then go back and thread the 4" tail to bury it also.

### RYA WEAVE

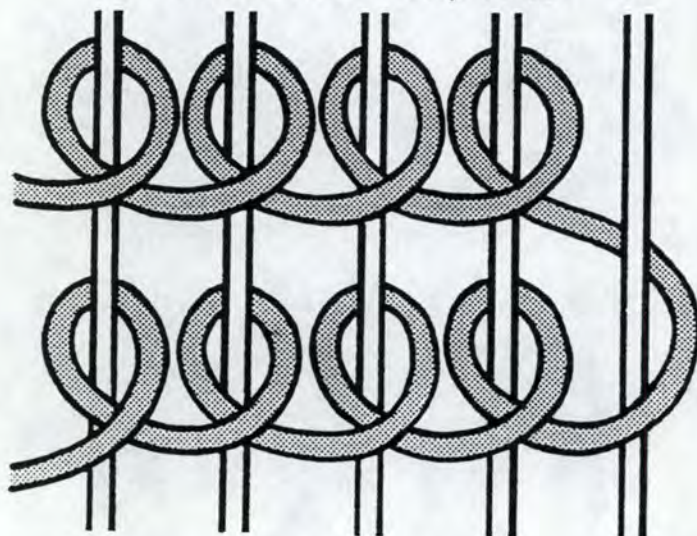
Vertical Cords — Warp Cords



Place cut length over two cords (warps). Push ends under and up between the two warp cords. Grasp ends and pull down to bottom of piece. Alternate warps used when filling in circles.

### SOUMAK WEAVE

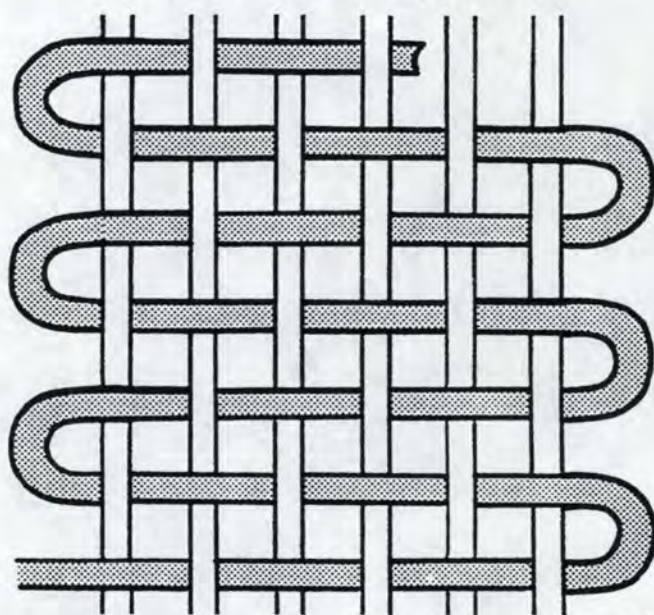
Vertical Cords — Warp Cords



Wrapping each cord with the cord or yarn moving across the top (over two warps and back under one).

### TABBY WEAVE (Over one — Under one)

Vertical Cords — Warp Cords



Tabby — for mirror designs. After completing row of tabby weave around, go over two warps or under two warps to make the next row opposite as shown in drawing. This does not effect the overall appearance of the piece.

Black and White Photos appearing on the pattern pages are for your convenience and for the purpose of showing detailed knotting techniques with the actual instructions. Therefore, decorations are usually removed and fringes pushed aside to reveal more of the actual knotting.

### YARDS TO METERS

|                          |                          |                          |
|--------------------------|--------------------------|--------------------------|
| $\frac{1}{3}$ yd — .3m   | $3\frac{1}{2}$ yd — 3.2m | 7 yd — 6.4m              |
| $\frac{1}{2}$ yd — .5m   | $3\frac{2}{3}$ yd — 3.4m | $7\frac{1}{3}$ yd — 6.7m |
| $\frac{2}{3}$ yd — .6m   |                          | $7\frac{1}{2}$ yd — 6.9m |
|                          |                          | $7\frac{2}{3}$ yd — 7m   |
| 1 yd — .9m               | 4 yd — 3.7m              |                          |
| $1\frac{1}{3}$ yd — 1.2m | $4\frac{1}{3}$ yd — 4m   | 8 yd — 7.3m              |
| $1\frac{1}{2}$ yd — 1.4m | $4\frac{1}{2}$ yd — 4.1m | $8\frac{1}{3}$ yd — 7.6m |
| $1\frac{2}{3}$ yd — 1.5m | $4\frac{2}{3}$ yd — 4.3m | $8\frac{1}{2}$ yd — 7.8m |
|                          |                          | $8\frac{2}{3}$ yd — 7.9m |
| 2 yd — 1.8m              | 5 yd — 4.6m              |                          |
| $2\frac{1}{3}$ yd — 2.1m | $5\frac{1}{3}$ yd — 4.9m | 9 yd — 8.2m              |
| $2\frac{1}{2}$ yd — 2.3m | $5\frac{1}{2}$ yd — 5m   | $9\frac{1}{3}$ yd — 8.2m |
| $2\frac{2}{3}$ yd — 2.4m | $5\frac{2}{3}$ yd — 5.2m | $9\frac{1}{2}$ yd — 8.7m |
|                          |                          | $9\frac{2}{3}$ yd — 8.8m |
| 3 yd — 2.7m              | 6 yd — 5.5m              |                          |
| $3\frac{1}{3}$ yd — 3m   | $6\frac{1}{3}$ yd — 5.8m | 10 yd — 9.1m             |
|                          | $6\frac{1}{2}$ yd — 6m   |                          |
|                          | $6\frac{2}{3}$ yd — 6.1m |                          |



## MINI WEED POUCH



Finished length - 7"-8" including tassel

*Use as lapel pin, bulletin board decoration, or gift package trim. Perfect for Valentine's Day, Mother's Day, Happy Birthday Lapel Pin, or as a Party Favor.*

### MATERIALS

13 yards 2mm cord  
1¼" ring or 2½" stick or 2" wood dowel  
with two 3/8" beads on ends  
1" pinback if desired  
Small amount of accent yarn or soft cord if desired

### PREPARATION

CUT 6 cords 1½ yards long  
9 cords 22" long

Use [ ] to check off steps as they are completed.

1. Fold the 6 longer cords in half and Lark's Head (LH) one at a time to ring or wood. [ ]
2. Tie an Alternating Square Knot pattern for about 2½", beginning and ending with 3 Square Knots (SK) across. [ ]
3. To form pocket-pouch: Pick up the first and last cords and bring them together, crossing them on top of the other cords, thereby switching the position of the outermost cords. Fold in half and LH eight of the 22" cords (save the 9th cord) onto the two crossed cords forming the oval opening for the pocket. [ ]

4. One each side of pocket, pick one cord from the back, the cord that was crossed over, and 2 cords from the added LH, and tie a SK with the four cords. Continue tying SK with each group of 4 cords until all cords have been used. Then tie about 5 more rows or 1½". If weaving, leave out SK in center row 3, two center SK in row 4 and center SK in row 5. Thread needle with small amount of accent yarn and weave

in and out on cords left in rows 3, 4, and 5. Leave center open and fill in with another color. [ ]

5. Bring all cords together and wrap with the remaining 22" cord. Trim as desired. [ ]

6. Glue beads on dowel if desired. Glue on pinback if using as a lapel pin. Fill with tiny dried materials or a few small silk flowers. [ ]



## Child's Bracelet

Finished Length: 8"

### MATERIALS

2 yards 2-3mm cord  
1 or more beads as desired

1. Fold the 2 yard cord in half and tie an Overhand Knot leaving about ½" loop for closure. **Note:** Loop must be large enough to fit over closure bead or Overhand Knot at end of bracelet.

2. Tie Alternating Half Hitch sinnet for 3¼". Add a bead if desired.

3. Repeat Step 2 for 3".

4. Slide bead onto both cords or tie an Overhand Knot to finish.

5. Trim ends and secure knot.

This bracelet is good for a quickie gift, grab bag, party favor, or gift package tie-on. Can be adjusted to fit adult or make a matching choker using the same technique.





# LOVE KNOT NECKLACE



Finished Length: 17"

## MATERIALS

8 yards 2mm cord (I used Pepperell Brite Cord)  
Jewelry finding of your choice for ends

1. CUT 1 cord 1 yard long. CUT 2 cords 3½ yards long. Place ends of all cords together and tie an Overhand Knot 1" from ends.
2. Pin to macramé board. Using the 2 long cords as knotters, tie 26" of Square Knots (SK) around the shorter filler cord.
3. When sinnet of SK is completed, measure 7½" from one end of sinnet and pin to macramé board at this point.
4. Using the long end of the sinnet, tie a Josephine Knot (Love Knot). Adjust knot so it is in the center and the free ends are the same length. **Note:** Necklace may be shortened or lengthened at this point. Adjust knot to center after any alterations.
5. Clip ends to ½". Apply glue and press the 3 cord ends together to form 1 end. Add findings to the cord ends. Trim as needed.

## Macramé Cross Necklace



## MATERIALS

10 yards 1½-2mm cord

To make neck chain: CUT 2 cords each 4 yards long. Mark the center of the cords with a paper clip or T pin and attach to clip board or macramé board.

With the two cords on one side of center tie Alternating Half Hitches for 11½". Repeat on other side of center to complete neck chain.

Bring the 4 cords together and tie a sinnet of 5 Square Knots to start cross.

CUT 4 cords 18" long. Lay the 4 cords cross-wise between the filler cords and knotting cords to be used later to form arms of cross. Continue with vertical section of cross by tying 7 more Square Knots. Then tape down one group of cords to be used for arms of cross. Tie the other group of cords into a sinnet of 3 Square Knots. Remove tape and repeat for other arm.

Trim excess and either glue or use clear fingernail polish to keep ends from unraveling.



# MEN'S LEATHER CHOKERS

ALL TIE AT BACK OF NECK



FINISHED LENGTH — 28" including Tie

## SUPPLIES

2mm Goat Leather (round) —  $2\frac{2}{3}$  yards  
12 Beads with 3 to 4mm holes  
1 special interest Bead for center

Cut 1 cord 28" for center "carrier". Cut 1 cord  $1\frac{1}{2}$  yards long for "knotter". Pin 28" cord "carrier" to Macramé board — find center of long length and measure down 8" from end of "carrier" and tie sk around that "carrier". Follow DETAILED DIAGRAM. Wrap ends to backside and secure with glue.



FINISHED LENGTH — 28" including Tie

## SUPPLIES

2mm Goat Leather (round) — 3 yards  
1 Bead with 2mm hole  
Cut 1 cord 28" for center "carrier". Cut 1 cord  $2\frac{1}{2}$  yards long for "knotter".

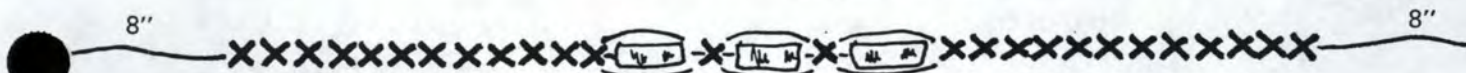
Pin 28" "carrier" to Macramé board — note 1 "carrier". Find center of long length — measure down 8" on "carrier" and tie sk around that "carrier". Pull all knots taut. Tie sk for  $5\frac{1}{2}$ ". String bead on center cord. Continue with sk for  $5\frac{1}{2}$ ". Wrap ends to backside and secure with glue — allow to dry.

FINISHED LENGTH — 26" including Tie

## SUPPLIES

Leather Thong —  $3\frac{1}{2}$  yards  
3 Beads with large holes — at least 5mm

Cut 1 cord 26" for center "carrier". Cut 1 cord  $2\frac{1}{2}$  yards long for "knotter". Pin 26" cord "carrier" to Macramé board — find center of long length and measure down 8" from end of "carrier" and tie sk around that "carrier". Follow DETAILED DIAGRAM. Wrap ends to backside and secure with glue.



X — sk — Square Knot



# Ming Maze Necklace

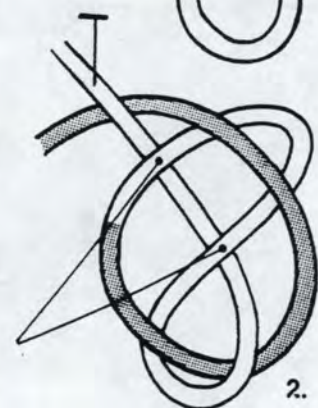
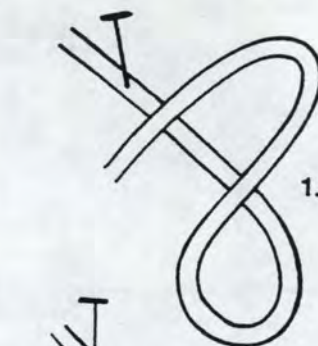
ORIENTAL KNOT

Finished Length: 15"

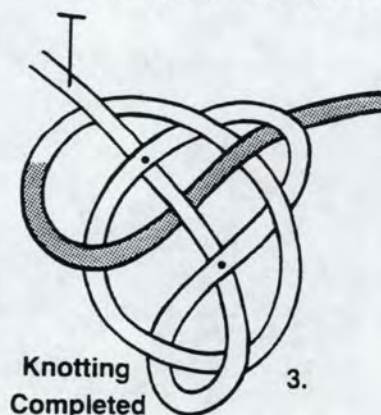
## MATERIALS

11 yards 2mm cord (I used Berlon Mini Cord)  
2 yards 2mm cord of contrasting color for wrapped trim

1. CUT two cords  $3\frac{3}{4}$  yards long and CUT two cords  $1\frac{3}{4}$  yards long. Hold the four cords together with ends even, tie a loose Overhand Knot (OK) 22" from end.
2. Beginning close to OK, use the 2 long cords as knotting cords and the 2 short cords as filler cords and tie a Square Knot (SK) sinnet  $18\frac{1}{2}$ " long.
3. Pin sinnet to macramé board through OK and tie an Oriental Knot.
4. Untie the OK. With the contrasting color CUT 6 cords 12" long, bring the sinnets together below Oriental Knot and tie a  $\frac{1}{2}$ " wrap with a 12" cord directly below SK.
5. Divide cords into 2 groups of 4 cords each. Measure down 2" from wrap on one group and tie a  $\frac{1}{2}$ " wrap with another 12" cord. Repeat with other group.
6. With one group measure 8" from last wrap and tie a  $\frac{1}{2}$ " wrap as before.
7. Directly below wrap, tie a SK sinnet of 3 SK. Glue cords at last SK, let dry and cut off the 2 knotting cords. Repeat with the other group.
8. Join necklace at center back by overlapping the filler cords of the 2 groups leaving a  $\frac{1}{2}$ " space between the 2 groups of SK. (At this point necklace can be lengthened by leaving a larger space between the SK.)
9. Tie a  $\frac{1}{2}$ " wrap around the 4 filler cords with the remaining 12" cord.
10. Glue all wrap cords, let dry and trim excess close to wrap. Glue the 4 filler cords close to wrap, let dry and trim close.



Pin cord to macramé board at point specified in pattern and continue to place pin according to drawing as you progress.



Knotting Completed



Shaping Complete





# KEY KEEPER

Finished Lengths: Large 17", Small 11", Mini 6"

Instructions are written for **Large Key**. Changes for **Small Key** are in ( ). Changes for **Mini Key** are in [ ].

## MATERIALS - Large (Small)

25 yards 6mm (19 yards 3½-4mm) cord

⅜" diameter × 9½" (6") dowel rod

Paint to match cord

**Optional:** 4 cup hooks for Key Holder

Decorations of your choice

## MATERIALS - Mini

12 yards 2mm cord

**Optional:** Split key ring

Paint entire dowel rod for Large or Small Key.

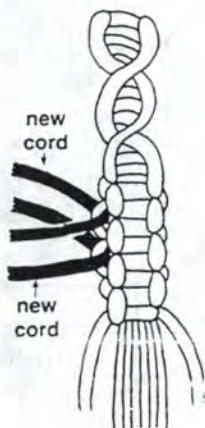
Use [ ] to check off steps as they are completed.

1. CUT 2 cords 8 (6) [3½] yards long. [ ] CUT 2 cords 2 (1½) [1] yards long. [ ] Hold the 4 cords together with ends even and tie a loose Overhand Knot (OK) 12" (12") [6"] from that end. [ ] Using the 2 long cords as knotting cords and the 2 short cords as fillers, tie a Square Knot (SK) sinnet 46" (30") [18½"] long. [ ] Pin to knotting board through OK, tie an Oriental Knot keeping sinnet flat (see General Knotting Section). The last 3 SK of each sinnet should extend below completed knot. Untie the OK. [ ] **Large and Small Keys ONLY:** Glue the filler cords of each sinnet at last SK. [ ] Lay dry and cut off the 4 fillers. [ ] **Mini Size:** Do not cut off fillers. Omit Step 2 and go to Step 3. [ ]

2. **LARGE and SMALL KEYS:** Bring the 2 sinnets together below center of Oriental Knot and place the dowel behind the 4 cords. [ ] CUT a wrap cord 24" long and tie a 1" (½") wrap around the 4 cords and dowel directly below last SK. [ ] Pull carefully on dowel until end of dowel is even with top of wrap. [ ] Cut off the 2 short cords close to wrap. [ ] Using the 2 long cords as knotting cords and the dowel as filler, tie Half Knots (HK) close together until 1¾" (1½") of dowel remains. [ ] Tie a SK. [ ] Pin key vertically to board with Oriental Knot at top. [ ] Omit Step 3 and go to Step 4. [ ]

3. **MINI KEY:** CUT a wrap cord 18" long. [ ] Bring the 2 sinnets together below center of Oriental Knot and tie a ½" wrap directly below SK. [ ] Using the 2 long cords as knotting cords and the other 6 cords as fillers, tie a Half Knot (HK) twist sinnet 2" long. [ ] Tie a SK. [ ]

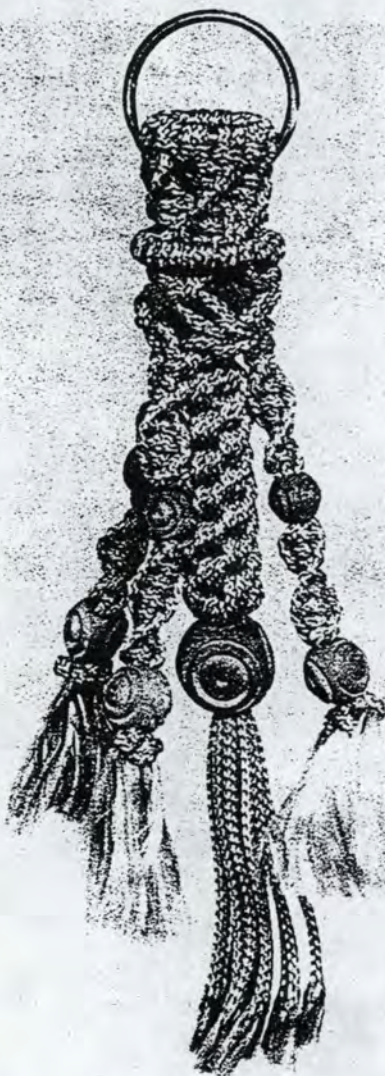
4. CUT 2 cords 24" (18") [18"] long. [ ] Loop the center of one cord over the left knotting cord. Tie a SK. [ ] Loop the center of the other cord over the left knotting cord, and tie 2 SK. [ ] If necessary, adjust HK twists to cover dowel. Glue the right knotting cord close to SK, let dry and cut off ONLY the right knotting cord. **MINI:** Cut off the 6 fillers close to last SK and glue ends. Do not unpin Key, turn board so the added cords and the left knotting cord hang down. Make sure ends of added cords are even. [ ]





5. CUT a knotting cord  $2\frac{1}{4}$  ( $1\frac{1}{2}$ ) yards [27"] long.  
 [ ] Pin cord at right side of the last cord leaving a 2" tail at right. [ ] ROW 1: Working right to left, tie a row of Vertical Double Half Hitches (VDHH) around each of the 5 cords.  
 [ ] ROW 2: Use the same knotting cord and tie a row of VDHH from left to right around the 5 cords. [ ] ROW 3: Use the same knotting cord and tie a row of VDHH from right to left. [ ] ROW 4: Lay the knotting cord across to the right and using it as an Anchor Cord (AC) DHH the 5 cords onto it. [ ] ROW 5: Lay AC across to the left and tie a second DHH row close to first. [ ] Glue all cords, including AC close to DHH, let dry and cut off close. **LARGE KEY:** Decorate as desired or screw cup hooks into dowel spacing evenly between wrap and the SK at end of dowel.  
 [ ] **SMALL KEY:** Add cup hooks same as for Large Size, if desired. [ ]

## KEYCHAIN



**Finished Length:  $10\frac{1}{2}$ " Overall**

### MATERIALS

One 1" (outside diameter) ring  
 One  $1\frac{1}{4}$ " (outside diameter) ring  
 One  $1\frac{1}{2}$ " (outside diameter) split keyring  
 Two 1" beads with large hole  
 Three  $\frac{1}{2}$ " beads } OR 6 beads either  $\frac{1}{2}$ " or  $\frac{5}{8}$ "  
 Three  $\frac{5}{8}$ " beads }  
 16 yards 3mm cord (I used Knot Craft No. 3 by Wellington Puritan)

Use [ ] to check off steps as they are completed.

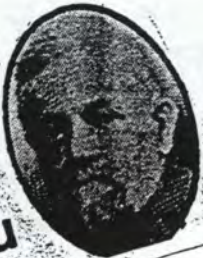
### PREPARATION

CUT 12 cords each 1- $\frac{1}{3}$  yards long

1. Fold each in half and Lark's Head onto 1" ring. [ ]
2. Tie 6 Half Knots (HK) with each of the 6 groups of 4 cords. [ ]
3. Position split keyring around ring — 3 groups of knots on each side of ring. [ ]
4. Double Half Hitch (DHH) the knotting cords only from each group of HK onto the  $1\frac{1}{4}$ " ring — 12 cords. Add a third Half Hitch (HH) as needed to fill ring. [ ]
5. Thread a 1" bead onto the center 12 cords. [ ]
6. Divide the center 12 cords into 4 groups of 3 cords each and tie  $2\frac{1}{2}$ " Chinese Crown Knots. [ ]
7. String a 1" bead onto the center 12 cords below the Crown. Secure with glue or an Overhand Knot or as desired. [ ]
8. Go back to the 12 cords that were DHH onto the  $1\frac{1}{4}$ " ring. [ ]
9. Tie a Square Knot (SK) with each of the 3 groups of 4 cords directly below the ring. [ ]
10. Alternate cords and tie another row of SK leaving about  $\frac{1}{4}$ " between rows. [ ]
11. Alternate cords and repeat for third row. [ ]
12. Directly below one of the SK just tied, using the same 4 cords, tie 6 HK. Repeat below each of the other SK from the third row. This forms a total of 3 sinnets of HK. [ ]
13. String a  $\frac{1}{2}$ " or  $\frac{5}{8}$ " bead onto each sinnet onto all four cords OR onto the center 2 cords depending on bead hole size. [ ]
14. Continue sinnets of HK below the beads just added for approximately 1". [ ]
15. Add another bead onto each sinnet — either  $\frac{1}{2}$ " or  $\frac{5}{8}$ " bead. [ ]
16. Secure beads with glue OR tie an Overhand Knot with all four cords OR tie an Overhand Knot on each of the 4 cords directly under each bead. [ ]
17. Trim all cord ends to desired length. [ ]

Always read instructions through carefully.  
 When cord lengths are specified, is the cord length noted in inches, feet, or yards?





Thank You

Charlie!!!

# AUTOHARP

## WELCOME TO THE WORLD OF AUTOHARP

Welcome to the world of Autoharp. You will find it a compact instrument for many styles of music.

The autoharp is an American manufactured instrument, in the later 19th century, in piano factories in Hoboken, NJ. The originator was Charles Zimmerman.

Today autoharpers are found throughout the world. There are contests with prestigious titles, such as International Autoharp Championship. There are festivals where harpers may interact and take lessons; Augusta at Elkins, W.VA; Winfield at Winfield KS; Mt. Laurel Autoharp week at Newport PA; the Willamette Valley Autoharp weekend near Albany OR.

There are varied models of the chorded zither (brand name Autoharp). Most fascinating is the group of luthiers who craft autoharps. They try different woods, sizes and chord bar placements.

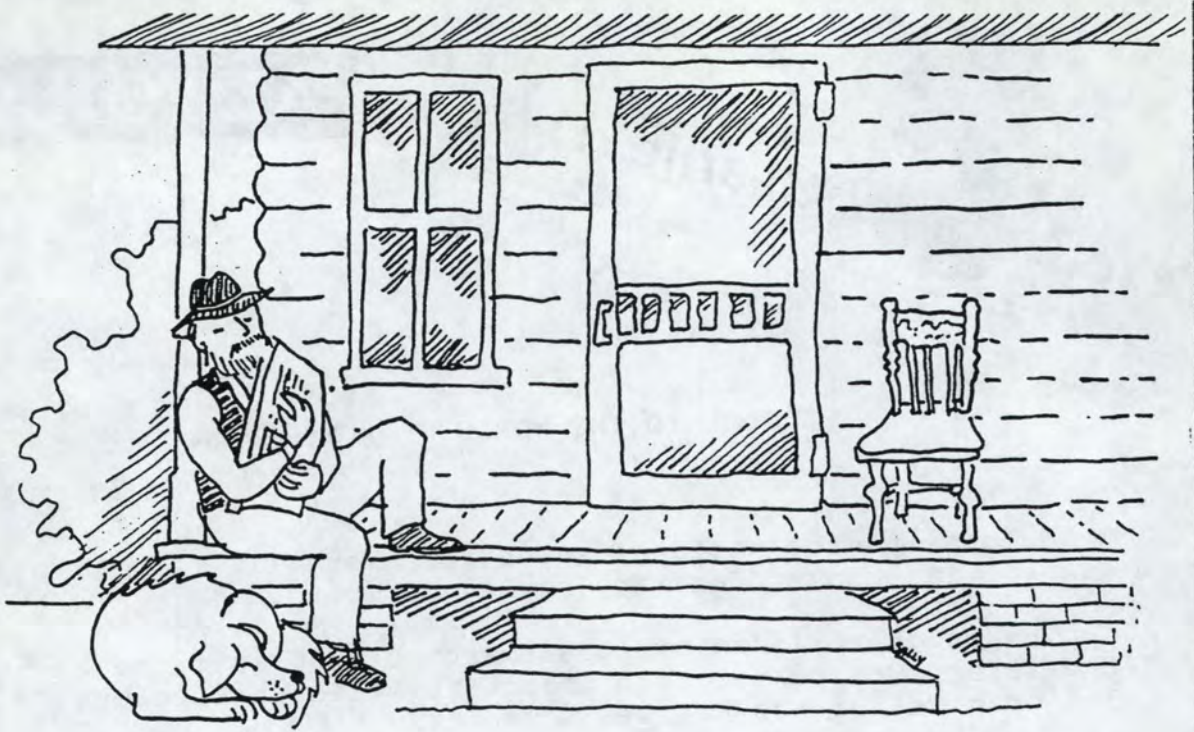
Many harpists have quit their day jobs or retired and spend their days traveling, entertaining, and teaching at workshops. The first name folks recognize in autoharping is Bryan Bowers. Other names I think are BIG are Ivan Stiles from PA who also plays psaltery, hurdy gurdy and the musical saw. Alan Mager from VA is a master with lush chord stylings, blues and popular songs. Karen Mueller is a whiz on Irish tunes. There are lots more, each with his/her own style. Go to a festival to hear them.

We have two major autoharp publications--the Autoharp Quarterly and the Autoharp Clearinghouse.

So there is a lot going on in our world. You can buy an autoharp at your music store or through Oscar Schmidt catalog.

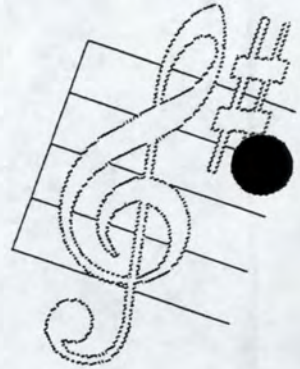
Let's go. Get an autoharp, learn the 2 or 3 chords that go together. Work out your own rhythm strum on the strings and you are on the way to enjoyment.





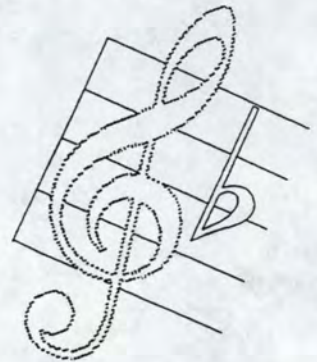
## II. Two Chord Songs: I and V7

Aunt Rhody  
Skip to my Lou  
Hush Little Baby  
Clementine  
Down in the Valley  
London Bridge  
Long, Long Ago



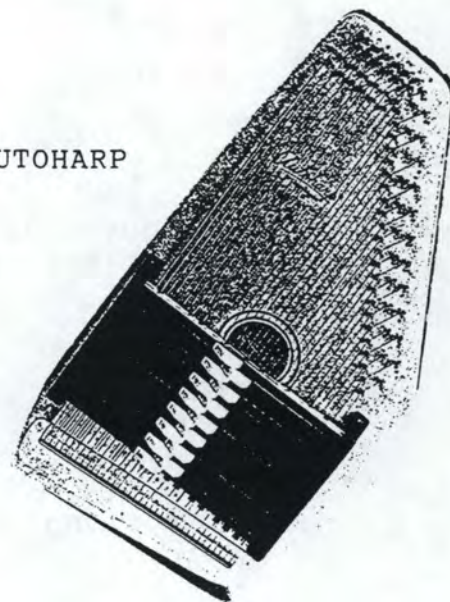
## III. Three Chord Songs: I, IV, and V7

Twinkle, Twinkle, Little Star  
Red River Valley  
On Top Of Old Smoky  
Oh Susanna  
Loch Lomond  
Buffalo Gals  
Yankee Doodle  
Turkey in the Straw  
Crawdad Song  
Amazing Grace  
Cindy  
Girl I Left Behind  
Streets of Laredo





HERE'S HOW WE WILL PROCEED TO LEARN AUTOHARP



!) Hear chord changes

1. He's Got the Whole World
2. Go Tell Aunt Rhody
3. Down in the Valley

!) Learn some strums

1. Carter style            TH    Brush        TH    Brush
2. Bluestein               Pinch strum    Pinch strum

!) Learn the three chord groups that go together

G D<sub>7</sub> C            C F G<sub>7</sub>            F B<sub>b</sub> C<sub>7</sub>

!) Use special techniques such as:



Volume-- quiet or making a statement in the same piece

Speed-- slow or speed up at appropriate times

Syncopation--Blues or Ragtime

Good ear for ethnic tunes--Polka, Russian, French

Modulate to a new key

Sound effects-- whisper, glissando, train sounds

Alternate the melody, singing, and an instrumental

SKIP TO MY LOU

MICHAEL ROW THE BOAT ASHORE    KUM BAH YAH

FO TELL AUNT RHODY    SHE'LL BE COMIN ROUND THE MT.

HUSH LIL BABY    DAISY BELL    THE MORE WE GET TOGETHER

HAPPY BIRTHDAY



## FESTIVALS

*Autoharp*

1. Mt. Laurel Autoharp Gathering, July 2,3, and 4 1998  
Limberjack Productions  
18 Burd Rd. Newport, PA 17074
2. Walnut Valley Festival, Winfield KS  
PO Box 245, 918 Main (316) 221-3250
3. Stringalong Weekend on a Wisconsin Lake 1 hr. from Milwaukee/  
Chicago
4. Willamette Valley Autoharp Gathering Aug. 8-10 1998  
Nofsinger Farm, Albany, Ore.  
Contact: Les Gustafson Zook at gustazook @ aol. com  
(503) 235-3094

## LUTHIERS

- !. Orthy Instruments, 18 Burd Rd., Newport, PA 17074  
(717) 567-6406
- !. Keith Young 3815 Kendale Rd. Annandale, VA 22003  
(703) 941-1071

## MAGAZINES

OLD TIME HERALD, POBox 51812-AQ Durham, NC 27717  
AUTOHARP QUARTERLY, 18 Burd Rd. Newport PA 17074  
AUTOHARP CLEARNINGHOUSE, BOX 398, Chester, MD 21619-0398



# SKIP TO MY LOU

Sheet music for "Skip to My Lou" in 4/4 time, featuring guitar chords (F and C7) and fingerings (21, 17, 24, 19, 16, 22).

**Line 1:** (F) 21 17 Lost my part - ner (C7) 21 24 what-'ll I do, ↑ 19 16 lost my part - ner 19 24 what-'ll I do, ↑

**Line 2:** (F) 21 17 lost my part - ner (C7) 21 24 what-'ll I do, ↑ (F C7 F C7) 19 21 22 21 19 skip to my Lou my (F) 17 ↑ dar - lin'. ↑

**Line 3:** (C7) 21 ↑ 17 skip, ↑ 21 skip to my Lou, ↑ 19 ↑ 16 skip, ↑ 19 skip to my Lou, ↑

**Line 4:** (F) 21 skip, ↑ 17 skip, ↑ (C7) 21 24 skip to my Lou, ↑ (F C7 F C7) 19 21 22 21 19 skip to my Lou my (F) 17 dar - lin'. ↑

↑ = Thumb Strum

○ around chord means Rhythm chord (accompaniment.)





Now for 3 chords! This song is 4/4 time, so there will be a different strum pattern on this. There will be one down strum, followed by 1 quick down strum, then one quick up strum. It's not as hard as it sounds! Just take it slow, and we'll all get it going fine.

This is in the key of G. You will find that you may have to change keys to suit your voice range, just as I do, sometimes. Some songs will "sing better" in a different key.

## Key of G

## G, D or D<sup>7</sup> & C

G C G  
Michael, row the boat ashore, alleluia,  
G D<sup>7</sup> G D<sup>7</sup> G  
Michael, row the boat ashore, alleluia.

G C G  
Sister, help to trim the sail, alleluia,  
G D<sup>7</sup> G D<sup>7</sup> G  
Sister help to trim the sail, alleluia.

G C G  
The river Jordan is deep and wide, alleluia,  
G D<sup>7</sup> G D<sup>7</sup> G  
Milk and honey on the other side, alleluia.



## ADDING THE 7TH

Another ¾ or waltz time song  
3 chords, basically, but you can add the "7th"  
There's such a nice addition to the sound when you play the "7th," too.

## Key of G

## G (G7), D7 and C

## AMAZING GRACE

G C G D<sup>7</sup>  
Amazing grace, how sweet the sound, that saved a wretch like me!  
G C G D<sup>7</sup> G  
I once was lost, but now am found; was blind, but now I see.

Add G7

G G7 C G D<sup>7</sup>  
'Twas grace that taught my heart to fear, and grace my fears relieved;  
G G7 C G D<sup>7</sup> G  
How precious did that grace appear the hour I first believed.

G G7 C G D<sup>7</sup>  
Thru many dangers, toils and snares, I have already come;  
G G7 C G D<sup>7</sup> G  
'Tis grace hath brought me safe thus far, and grace will lead me home.

G G7 C D<sup>7</sup>  
When we've been there ten thousand years, bright shining as the sun;  
G G7 C G D<sup>7</sup> G  
We've no less days to sing God's praise than when we'd first begun.





# Craft Potpourri

Fun, inexpensive craft ideas to make for yourself or for gifts  
by Nel Carver

## Fireworks

Materials needed: Pinecones  
Wax  
Glue  
Chemicals  
Sawdust  
Wicking  
Cupcake papers  
Tongs  
Plastic gloves  
Face masks  
Heat source for melting wax

### Firestarters

- #1. With tongs dip cone into paraffin wax and then into sawdust and let set.
- #2. Lay candle wicking in base of cupcake paper. Fill  $\frac{1}{4}$  full of melted paraffin. Set cone in on top and let set.

### Color Additives

1. Brush cones with diluted white glue. Roll in various chemicals for different color accents. Use plastic gloves and large spoon. When using the copper sulfate, a mask is also a good idea.

Copper Sulfate – Blue  
Tri-sodium Chloride (table salt) – Yellow  
Potassium Chloride (no salt substitute) – Violet  
Borax – Apple Green

2. Arrange cones in basket – Add kindling, candles, scented potpourri, etc.
3. Add a fun label.

Average cost of Firework Baskets is approximately \$8 each to make, including the basket, compared to \$25 retail.

Copper Sulfate is available from chemical supply houses. One source: Springfield Scientific, Inc., 2600 Main St., Springfield, Oregon 97377, 1-800-344-2047. All other chemicals are available at your local grocery store.



## Bean Jar

Materials needed:      Jars of all sizes (hold at least 2 cups)  
                                Cap or cork  
                                Beans – several varieties  
                                Funnel  
                                Recipe  
                                Raffia  
                                Peppers, leaves, Tabasco bottles, etc.

1. Layer beans in jar in attractive manner – depending on size and shape of the bottle or jar, will need from  $\frac{1}{4}$  to  $\frac{1}{2}$  cup of each variety of bean for each layer.
2. Add cap or cork, recipe and decorate bottle.

Bean Jars cost between \$2.00 and \$3.50 to make, depending on the amount of beans used, compared to \$15 to \$20 retail.

Small Tabasco bottles are available from Tabasco Country Store, McIlhenny Company, Avery Island, Louisiana 70513-5002, 1-800-634-9599.

## Bean Bags

Materials needed      Gunny sack material  
                                Mixed beans  
                                Label

1. Make small bags
2. Fill with assorted beans
3. Stitch closed
4. Decorate label and glue to front of bag
5. Add recipe and any other embellishments

Bean Bags cost approximately \$2.50 to make, compared to \$8.00 retail.



## Oil Lamp

### Materials needed

Decorative bottle

Funnel

Ultra Pure lamp oil

Decorative items: dried or silk flowers, plant materials, shells, etc.

Wick holder

Wicking

Cork

Label material

1. Select a decorative bottle – be sure it is clean.
2. Insert decorative items into bottle.
3. Add oil and insert wick holder with wick or cork.
4. Decorate bottle and add instructions.

Oil lamps will cost from about \$3.00 to \$6.00 to make, compared to retail cost which begins at \$20.00.



# Teaching Hints

- ❖ Be enthusiastic – you have something worth sharing
- ❖ Be prepared – be as familiar as possible with your subject.
- ❖ It is important that you have enough space for students to work. If necessary, limit the size of the class so everyone has a successful experience (including the instructor).
- ❖ Have ALL supplies you will need for a particular project (enough for all participants). It is a good idea to have any optional supplies that can be used as substitutions or provide this information.
- ❖ Have a table or area to set up supplies so you can easily show them. Even if you have pre-made kits for each participant, it is helpful to be able to present the supplies one at a time to the entire group. The more you can reinforce the steps in making the craft the more successful everyone will be.
- ❖ Provide space to set up an attractive display of some of the crafts you will be making.
- ❖ Utilize samples to illustrate points you wish to make or reinforce. Stress that your samples are just that “SAMPLES” and encourage CREATIVITY.
- ❖ Decide the best method for presenting your craft:
  1. Demonstrate complete craft and then allow individuals to work at own pace.
  2. Demonstrate each step allowing time for group to complete each step and then proceeding to next step.
  3. Have samples of the craft you are making in various stages of construction and let individuals proceed on their own.
- ❖ Present steps orally and/or on posters and/or through samples as you construct your craft – remember everyone has their own learning style.
- ❖ Stress safety in construction of your craft – use the proper safety equipment.

Other ideas to enhance your presentation:

- Provide a little history about the craft.
- Discuss uses.
- Cost comparisons.
- Provide information where instructional materials and supplies may be purchased.
- Provide an opportunity for sharing.
- Encourage creativity, experimentation and fun.



## WASTE NYLON HOSE:

Page 1

# CREATE — RECYCLE — PLAY!!!

**Presented by:** Patty Logan  
14694 Silver Falls Hwy  
Sublimity OR 97385  
(503) 769-6837

WELCOME TO MY WORKSHOP ON 'WASTE HOSE'

Not a class ends without someone inventing new items, methods or games to play with our "toys".

Call this material *hose* or *waste nylon hose*. Explain where it came from. Talk about the *top* or *large* end of each piece and the *bottom* or *small* end. Show early on that there are different lengths, weights and cuff lengths.

Folks need a chance to play with and use their new toys promptly.

Save and use **ALL** scraps.

Teens are great teachers for hose items. For a large group we set up a general supply table and then other tables become stations for making *Donuts* OR *Ragballs* OR *Head spinners* and *Hose rockets* OR doing *Finger weaving*, etc. After a general demonstration of each item and how it works, a couple of teens at each station teach small groups how it is done. The leader then circulates and helps if needed.

There are many ways to dye the hose. A couple of suggestions are as follows:

- 1- use Rit liquid dye in a large kettle with hot water. Do not rinse. Spin dry in washing machine and dry in dryer.
  
- 2- use Rit powder dye. Heat water on stove in large kettle. Add a few hose, stir well, add more water, add more hose, stir well. This will give you several shades from one box of dye.. Rinse with cold water spin dry in washing machine and dry in dryer.



Signs like these will be of help to ALL students AND teachers.

### HOSE SAFETY

1. Do not pull hose down over face.
2. Never use for Tug-Of-War games.
3. Never use to tie people up or together.
4. Use your common sense.

### FINGER WEAVING

1. Use no cuff or all cuff.
2. Cut all loops approximately the same length.
3. Use same weight hose.

### DONUT MAKING

1. Choose hose of same weight and length. Compare cuffs too.
2. Roll tightly and smoothly.
3. Take your time.
4. Tie together firmly.

### HEAD SPINNERS / HOSE ROCKETS

1. For stuffing, use white or scraps.
2. Put ball in small end of hose.
3. Give it 5 colored "skins".
4. One twist avoids bumps.
5. Shape, squeeze, mold ball and pull hose tight as you do each layer or "skin".

### RAG BALLS

1. Cut loops 7-8" long.
2. Don't measure each one.
3. About 45 loops needed.
4. Tie holder very tight (needs adult help).



All of the following instructions are based on the  
"Bannerman Video"  
Creative Nylon HOSEPLAY

Safety First! Always!

Do not use hose at anytime in a way that may constrict body circulations.  
It may cause serious damage and/or death!

1. Do not pull hose over head.
2. Do not tie people up with nylon hose.
3. Use common sense.
4. Do not use hose jumprope for tug-of-war.

To Begin

1. Use any kind of fabric dye.
2. Make a variety of colors.
3. Leave some white.
4. Choose a color scheme.

Hose Doughnuts -- No Calories!!!!

|         |             |            |
|---------|-------------|------------|
| Use for | Ring Toss   | type games |
| To make | Frisbees    |            |
|         | Geode Balls |            |
|         | Jump Rope   |            |

If making 8 or more doughnuts at once, you may need an arm protector. Make one by covering your arm with a double layer of hose. Cut a thumb hole to keep it in place. To make doughnut, pull thigh end of hose up arm close to shoulder and roll towards wrist, neatly and evenly. Keep pulling hose up and rolling toward wrist until end of hose is rolled neatly around your finished doughnut. Thin-armed folks can use their legs for doughnut making.



## Ring Frisbees

Page 4

Connect seven rings together as per diagram.

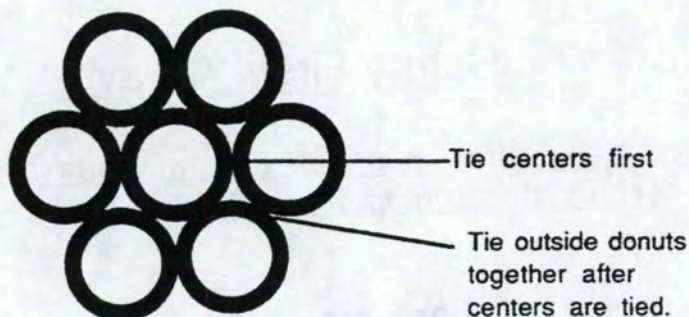
Cut loops of hosiery about 2 inches wide. Cut loop to make tie cord.

Tie donuts to each other with "A&P knots." (Two overhand turns on first loop; second single overhand knot).

Tie outside donuts to inside donut.

Tie outside donuts to each other.

For appearance, place all donuts in same direction.



## Double Geo-ball

Combine two donuts frisbees to create a geo-ball

Put a balloon into the center and blow up the balloon. -or-

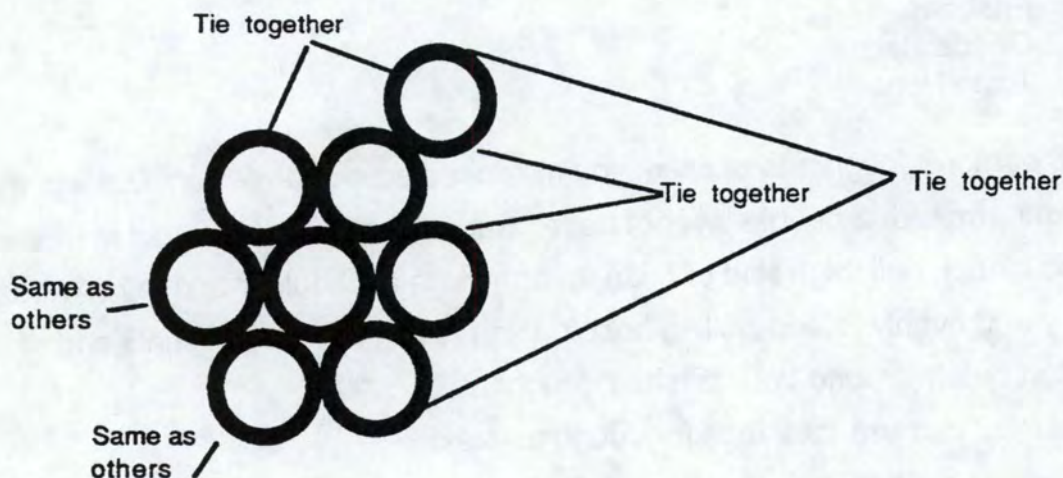
Fill the inside with packing foam.

## Singe Geo-ball

Add an additional donut to the outside ring as shown.

Tie all outside donuts to this extra ring.

Fill with balloon, foam or nothing.



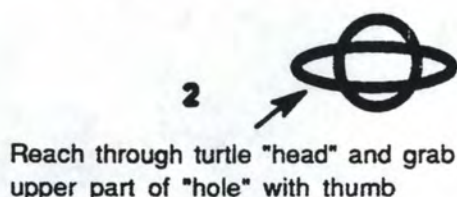


## Rope

Page 5

Loop several donuts together as illustrated.

Remember: turtle through the hole; Thumb up through and grab; pull down.



- 3 Pull hard to create a donut chain. Repeat process with new donut to create long chains and ropes.

## Balls

Use four or five white hose and roll into a ball.

Stretch the thigh end of one of the hose back around ball of hose (like rolling up socks).

Stuff the ball about five inches up the end of a colored hose.

Tie a knot just above the ball in the long part of the hose. Don't worry about the open end.

Pull the open long end of the hose up your arm until you can grab the ball.

Pull the ball back through the hose on the arm by pulling the hose off the arm while still holding the ball in your hand.

Twist or tie another knot very tightly against the ball.

Repeat the process to get at least five coatings of nylon around the ball.

Tie and cut off tail to make round "soft-ball".

## Comet Ball

Same as "Ball" but don't cut off tail.

Leave the tail the same color or cut of lengths of different colored nylons.

Tie together to create a multi-colored comet ball tail.



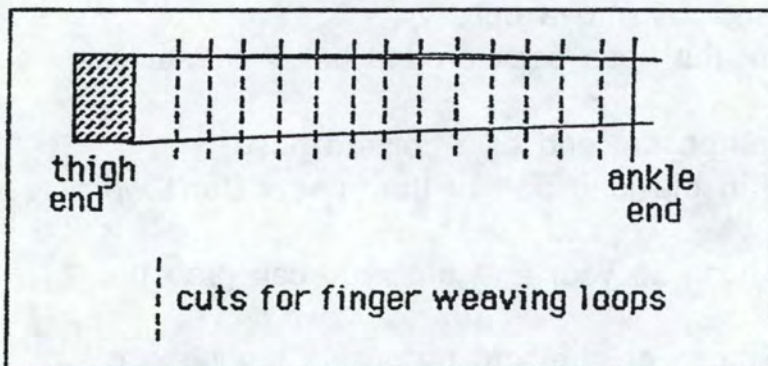


### WRIST DOLL MAKING Reminders:

Thigh end of hose - dress  
ball - head  
end of head ball - petticoat  
arms - twisted or braided hose  
loop - scarf  
hat - ankle end of hose tied off  
glue gun - Caution! Caution!

### FINGER WEAVING

Cut thin parts of nylon into same - width loops, about 3 inches, saving thigh-ends for other projects.



### Finger Weave:

belts  
headbands  
bracelets  
keychain holders  
zingers

Cut many 2 inch loops.

Start with little finger. Loop around little finger; twist a half turn and loop over ring finger; twist a half turn and loop over center finger; twist a half turn and loop over index finger. (Do not loop thumb)

Repeat with another loop.

Turn palm down and pull first piece over second piece and off hand.

Turn palm up and use the first strand (middle finger loop) as the "puller" and pull snugly.

Repeat over and over and over.

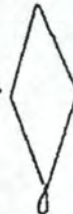


### The Eskimo Yo-Yo - Made from 2 hose rockets.

The Eskimo Yo-Yo is made by knotting the tails together with one tail slightly longer than the other. Hold knot in the knuckle of the index finger. Start the shortest ball circulating - flip longest ball in the opposite direction moving your arm from the elbow close to your side. Move arm up and down to keep the balls revolving. Takes lots of practice.

### Hose Minton (Racket Description)

Stretch coat hanger to this shape →



and squeeze hook together →

Cover with a double layer of hose: Use a single layer of hose to cover it, twist hose, then turn hose inside-out and down over the hanger again. Have both ends of hose at hook-end and wrap them smoothly over hook to make a comfortable handle.

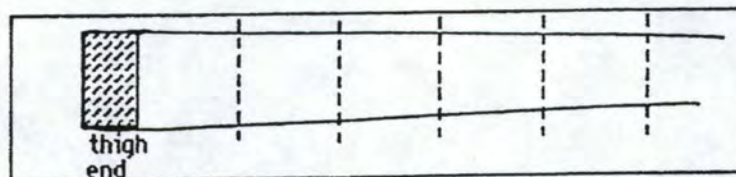
Additional hose can be used in handle.

Pull out sides of "racket" to improve shape.

### Bats for Tag - Boppers

Use a scrap of firm foam rubber. Start by pulling the thigh end of hose up your arm. Start the toe end of the hose over the foam rubber holding on to the uncovered foam as far as you can go to cover the foam rubber. Pull the thigh end off your arm to the end of the covered foam to form a bat. Tie the end of the hose and use another hose to form a handle.

### Rag Balls



Select colors - cut loops 6-8 inches long. Use about 45-50 loops per ball. Feed onto a cardboard. Feed tying piece under the loops. Tie very tightly. Cut the opposite side of loops to form rag ball. Same basic procedure as when you make a yarn tassel. An additional hose may be attached to retrieve ball.



# CREATIVE NYLON HOSEPLAY

Page 8



**BANNERMAN FAMILY**

**CELEBRATION SERVICES, INC.**

## HOW TO ORDER WASTE NYLON HOSE FROM L'EGGS PRODUCTS:

On your organization's letterhead, send a letter of request and a check or money order for \$10.00 per box (approximately ~~300~~ waste hose in each box) to:

*Sara Lee Hosiery, L'Eggs Products  
1901 N. Irby Street  
Florence, South Carolina 29501*

Checks should be made payable to: Sara Lee Hosiery and should be marked "Waste Hose." At the end of the year, L'Eggs will donate any surplus left in the special fund, after shipping costs are paid, to charitable organizations. We are very grateful to L'Eggs for helping to recycle waste products in such a creative way.

*Here are a few creative ways to use waste hose...*



**CREATIVE MOVEMENT**



**PARTNERS**

Use one single hose per person. Make movements with hose - i.e. draw a figure 8, a 6, a 9; other (free style movement). After a few minutes, switch roles.

Use the hose to draw letters, the ceiling, doors, floor, etc. with the hose. Use a variety of music.





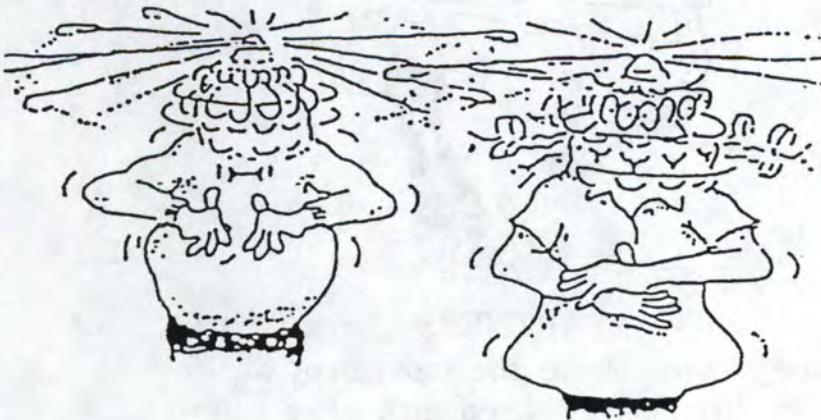
### WHEEL CHAIR HOSE PLAY

Put hose on hands of person in wheel chair, pairing each with a person standing. The person standing moves to music, turning under, stepping over, etc., enabling the person in the wheel chair to 'dance.' Bed patients can 'dance' with a partner in the same manner.



### TRY A "SKI RUN"

Place one stocking on each foot. Holding the other end tightly. "Ski" around the floor.



### HEAD TWIRL

Put a stocking that has the toe stuffed with rolled up stockings on head down to the ears. Pair up with partner, twirl hoses and try to tangle with each other as to catch hoses.

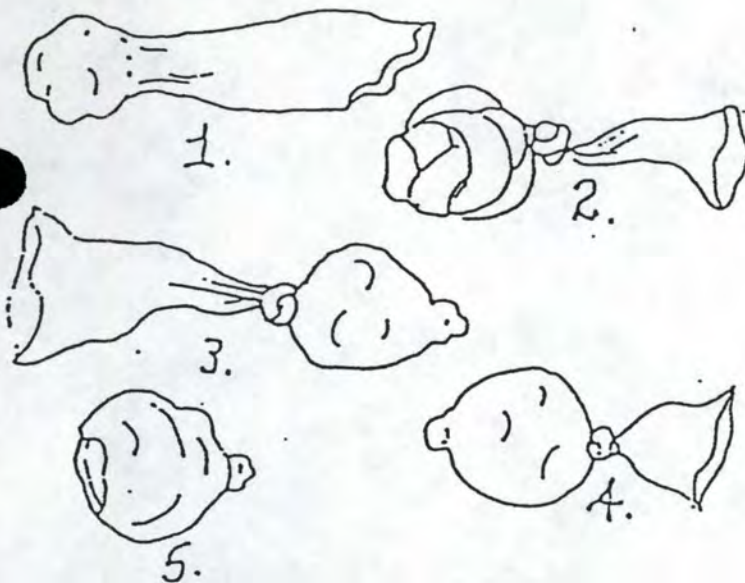


### MO-CHUCK YO-YO

Two hose that have tennis balls or extra hose stuffed to toe, are tied together, one slightly shorter than the other. Spin one clockwise and the other counter clockwise.



Illustrations by  
Craig Bannerman & Jen Johnson



### SOFT BALL- SOCCER BALL

You can make any size ball, as soft or hard as desired. Gather 5 or 6 hose and ball them up. Place in toe of a stocking and proceed to make a 'skin' by rolling around and around, pulling hose tight as you go. The degree of tightness in rolling will determine the hardness of the ball. When finishing, tie a knot to hold the ball together, then pull hose over ball, tie a knot. Repeat process 5 or 6 times for a tough 'skin.'



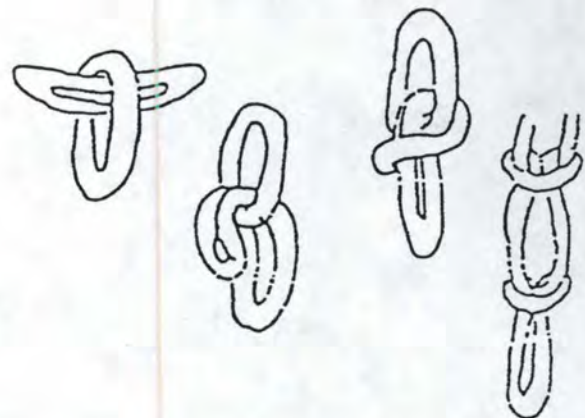
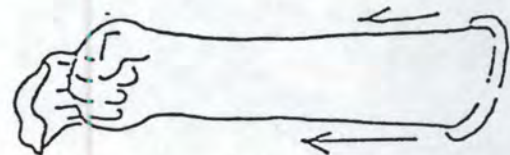
### HOSE MINTON

An inexpensive badminton racket can be made by stretching a coathanger to a circle shape and sliding a hose over the circle to make a racket. Tie hose to secure and end hook for handle. Make shuttlecock from hose, rolling into a small ball, leaving a tail.



### HOSE BALL #2

Tie lots of the hose together to make a good, easy to catch ball. The tails keep the ball from rolling away from you.



### JUMP ROPES

Starting with large end of the hose, stretch arm and roll down until entire hose is rolling into a donut shape. Make a large number of these donuts. To join into a rope, pass one donut through the other donut, and then back through itself to form a chain. Con-





Presents

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# A NEW VIDEO!

90 MINUTE

## CREATIVE NYLON HOSEPLAY

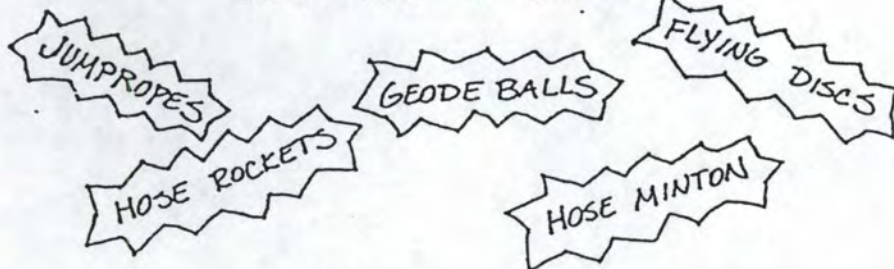
A VIDEO RELEASE BY GLENN BANNERMAN

Glenn's new video provides the resource for creative Low Cost / No Cost recreation activities using a unique recycled material.....Nylon Hose!

The Ideal Video For

- Churches • School Teachers • Daycare Centers •
- City Recreation Departments • Recreation Leaders •

Learn How To Make:



Use Them For:

GAMES      CREATIVE MOVEMENT      DECORATING  
DANCING      INTERGENERATIONAL PROGRAMMING

### "CREATIVE NYLON HOSEPLAY" ORDER FORM

Name \_\_\_\_\_

Address \_\_\_\_\_

zip \_\_\_\_\_

I am interested in ordering \_\_\_\_\_ videotapes at a cost of \$29.95 each plus \$2.50 shipping & handling per video.

I have enclosed my check made payable to Celebration Services, Inc. in the amount of \_\_\_\_\_.

Send to: Celebration Services, Inc.  
P.O. Box 399



# Dance into Life!



**Bill Alkire**



## **Traditional Appalachian Clog Dancing**

**Bill Alkire – Wooster, Ohio 1993**

Clog dancing is a form of step dance that developed in the Appalachian mountains by the people who settled there. These people were from several ethnic groups with long traditions of step dance unique to their own culture. These groups included the Cherokee Indians, English, Irish, Scottish, and African peoples. Over the years the dances from these groups have been shared and intermingled through a natural folk process, until we now have a uniquely American dance. Besides clogging the terms buck dancing, flatfooting and others have been used to label these types of dances. Although there are many variations and styles efforts by many groups have been made to standardize terms to make teaching effective. Despite these efforts the creative folk process continues to enrich the vocabulary with many different names for certain steps or combinations.

There are two main branches of clogging groups active today. The first is based on the use of traditional old time music and old time costumes for performances. The second group tends to use contemporary country and rock music with costumes that follow more along the line of the contemporary square dance clubs. Both types of groups may use precisely choreographed dances making a presentation of precision dancing as each dancer in a group performs each step together. The main difference here is in the music that gives the dance it's unique style. Both types of groups may dance figure dances where the steps are not necessarily done exactly the same. Some people have called this hoe-down type clogging.

The Cedar Valley Cloggers started dancing in the late 70s. It is a traditional clogging group maintaining the use of the old time music and costume. This group performs precision dances as well as figure dances with two to more than thirty dancers performing together. Individual freestyle clogging is also encouraged. The Cedar Valley Cloggers is essentially a social and recreational clog dance club. Figure dancing is a major activity with both adapting some of the traditional dances to clogging and creating some of our own. Requests for performances have kept the club busy with this activity. We have found the figure dances to have a strong audience appeal. Precision line dances are impressive but the average audience seems to have a limited capacity to enjoy them for long. A factor in the clubs popularity with audiences is club members show the great fun they are having in dancing and many times after a performance people will say "hey, I think I could learn to do that."

The study of clogging has produced many authorities who have become well known through their teaching, performing, and writing. Those who have had the most influence on me as a clogging instructor include:

Ira Bernstein – Malverne, New York APP. CLOG. & FLATFOOT. STEPS  
Donna Lamb – Beria, Kentucky FLATFOOTIN MOUNTAIN CLOGGING  
Jerry Duke – San Francisco CLOG DANCE IN THE APPALACHIANS  
The Fiddle Puppets – Annapolis, Maryland  
Bob Dalsemer – Baltimore, Maryland  
Steve Smith – Lexington, Kentucky  
Rhythm in Shoes – Bloomington, Indiana



## DEFINITIONS OF TERMS AND ABBREVIATIONS

**R** – Right

**L** – Left

**F** – Forward or in Front of

**B** – Back, Backward or Behind

**X** – Cross or Crossed

**Step** – A weight-bearing step onto the whole flat foot

**Brush** – A non-weight-bearing contact of the ball of the foot to the floor produced by swinging the leg from the knee. It may be oriented in any direction: F, B, L, R.

**Shuffle (Double Toe)** – Two non-weight-bearing contacts of the ball of the foot to the floor produced by keeping the ankle relaxed and allowing the foot to bounce as it brushes the floor usually F and then B. This may be in other directions depending on the skill of the dancer.

**Dig** – A non-weight-bearing contact of the point of the heel to the floor.

**Scuffle** – Two non-weight-bearing contacts of the foot to the floor, the first being a dig and the second being a brush B (A heel toe shuffle).

**Heel** – A weight-bearing drop of the heel to the floor leaving you in a full flat foot. Produced by first rocking up to the ball of the foot and then dropping the heel, or by simply dropping the heel if you are already up on the ball of the foot.

**Ball** – A weight-bearing step onto the ball of the foot.

**Chug F** – A weight-bearing slide F on the supporting foot (or both feet for Double Chugs).

**Chug B** – A weight-bearing slide B on the supporting foot.

**Leap** – A weight-bearing landing on one foot after having jumped off of the other foot.

**Hop** – A weight-bearing landing on the same foot.

**Scuff** – A non-weight-bearing contact of the bottom of the heel to the floor produced by swinging the foot F (a brush using the heel).

**Toe** – A non-weight-bearing contact of the tip of the toes to the floor B the body.

**Indian Position** – The supporting leg is bent and the foot is flat on the floor. The non-weight-bearing leg is bent at a right angle in F of the body with the thigh parallel to the floor.

**Mounteer Kick** – Kick F leg straight. Supporting foot Chug B. Bring leg to Indian Position. Supporting foot Chug F.

**Stamp** – A non-weight-bearing contact of the whole flat foot to the floor.

**Stomp** – A heavy, weight-bearing step onto the whole flat foot.



**Kick the Habit** – A non-weight-bearing hitting of both heels together in the air after having jumped off of either foot or both feet.

**Jump** – A weight-bearing landing evenly on both feet simultaneously after having jumped off of either foot or both feet.

**Spank** – A non-weight-bearing slap of the ball of the foot to the floor with the leg extended in front of the body.

**Point** – A weight-bearing step onto the point of the heel in F of the body.

**Tap** – A non-weight-bearing contact of the ball of the foot to the floor in place without brushing or extending the leg.

**Slap** – a slap of the foot with a hand. Requires bending the knee to bring the foot high enough to be reached.



### Cloggers Walk

| <u>Rhythm</u> | <u>Left</u> | <u>Right</u> | <u>Comment</u>            |
|---------------|-------------|--------------|---------------------------|
| 1             | Step        |              | Flat foot, knee bent      |
| &             |             |              | Leg straightened *        |
| 2             |             | Step         | Repeat above on each step |
| &             |             |              |                           |
| 3             | Step        |              |                           |
| &             |             |              |                           |
| 4             |             | Step         |                           |

Bending and straightening the legs causes the body to move down and up smoothly like a piston.

\* Never straighten the legs completely as this causes stress on the knees.

### Step Ball Step Basic

| <u>Rhythm</u> | <u>Left</u> | <u>Right</u> | <u>Comments</u>             |
|---------------|-------------|--------------|-----------------------------|
| 1             | Step        |              | Flat foot, knee bent        |
| &             |             | Ball         | Slightly behind other foot* |
| 2             | Step        |              | In place. Knee bent.        |
| &             |             |              | Bring free leg forward.     |
| 3             |             | Step         | Repeat above.               |
| &             | Ball        |              |                             |
| 4             |             | Step         |                             |

\* Straighten leg.

### Basic Buck

| <u>Rhythm</u> | <u>Left</u>   | <u>Right</u> | <u>Comments</u>            |
|---------------|---------------|--------------|----------------------------|
| 1             | Step          |              | Flat foot, Knee bent.      |
| &             | Chug B (drag) |              | Leg straightened.          |
| 2             |               | Step         | Repeat above on each step. |
| &             |               | Chug B       |                            |
| 3             | Step          |              |                            |
| &             | Chug B        |              |                            |
| 4             |               | Step         |                            |

### Singles Basic

| <u>Rhythm</u> | <u>Left</u>          | <u>Right</u> | <u>Comments</u>          |
|---------------|----------------------|--------------|--------------------------|
| &             | Shuffle (double toe) |              | Weight bearing leg bent. |
| 1             | Step                 |              | Chug B during shuffle as |
| &             |                      | Shuffle      | leg is straightened.     |
| 2             |                      | Step         |                          |
| &             | Shuffle              |              |                          |
| 3             | Step                 |              |                          |
| &             |                      | Shuffle      |                          |
| 4             |                      | Step         |                          |

### Doubles Basic

| <u>Rhythm</u> | <u>Left</u> | <u>Right</u> | <u>Comments</u>               |
|---------------|-------------|--------------|-------------------------------|
| &             | Shuffle     |              | Weight bearing leg bent.      |
| 1             | Step        |              | Chug B during shuffle as leg  |
| &             |             | Ball         | is straightened.              |
| 2             | Step        |              | Ball is slightly behind other |
| &             |             | Shuffle      | foot.                         |
| 3             |             | Step         |                               |
| &             | Ball        |              |                               |
| 4             |             | Step         |                               |



TAGUA NUTS - VEGETABLE IVORY  
Leila Steckelberg & Mark Patterson

The tagua nut is a true ivory, known to have been used for over 200 years. It is the exceedingly hard kernal of a nut produced by a palm tree which grows in northern South America, botanical name: Phytelphas macrocarpa.

The tree is found in dense thickets near or along rivers and grows to a height of 10 to 30 feet. It is slow growing and may live to be centuries old. The blossoms of the female tree typically appear at the base of the lowest leaves and have a fragrance similar to almonds. Each tree produces six to eight clusters of fruit. From eight to 30 nuts are massed in large thorny heads, resembling enlarged chestnuts, and may be found growing at ground level, or a few feet above the ground, or in the top of the tree, depending on the sub-species. As the fruit develops, the nut is filled with a clear liquid which animals and humans can drink. This liquid grows sweeter and cloudy as the nut matures, finally hardening into a form of ivory.

This source of ivory was used by the early South American colonists to carve objects of religious devotion. By the mid 19th century, it had become an item of commerce, being used to make carved buttons of all types.

About 1859, ships returning to Germany from South America carried tons of tagua nuts in their holds as ballast. Some of these found their way into the hands of skilled Austrian carvers, who made beautiful hand carved buttons from them. By 1860, ivory buttons were made in many forms - dyed and natural, shiny and dull finish, metal rimmed, carved and stamped. Probably your grandmother, or great-grandmother used ivory buttons made from the tagua.

In the early 1900's, experimentation with plastics developed, and in a few years, cheaper plastic buttons foretold the end of the ivory button industry. The use of tagua nuts for carvings and figurines continued in the Orient.

Today, many would like to work with ivory - to slab, carve, cab, or scrimshaw, but scarcity, high cost, and endangered species has turned us back to the tagua nut which is making a comeback as fine jewelry. It is a renewable form of ivory which does not threaten the existence of any species by its use. Furthermore, it is available without the need to kill an animal to obtain it.

To determine whether an article was made from animal or vegetable ivory, the following simple tests may be conducted. Touch the item with a red hot needle. If the item scorches, the material is not a mammal ivory. If you don't wish to risk damage to the item in question, place a drop of sulphuric acid on the article. A pinkish color developing in 10-15 minutes indicates the item is probably tagua nut ivory. The spot can be easily washed off with water. Mammal ivory and many plastics will be unaffected.



(Tagua Nuts, pg.)

#### WORKING WITH TAGUA NUT IVORY

It handles, cuts, ages, and works just like animal ivory.  
TO CUT: The tagua nut can be worked readily using wood working tools. Do not use oily cutting lubricants, such as are normally used by lapidarists. The oil may stain the nut and the moisture may cause it to swell. Slabs can be readily cut on a bandsaw, any small saw - hacksaw or similar. Cut dry. Do not use your diamond saw - it is a waste of time.

TO GRIND: Saw marks may be removed using a worn 80 or 100 belt or disk sander. Final polish should be done using 400 or 600 grit sanding media. Finally, buff the nut surface using any good white polishing compound, such as tin oxide. Use a little moisture here. A final seal prior to engraving should be done using a high quality paste wax.

CAUTION: Treat tagua nut ivory very gently - do not over-heat in working.

The ivory in the tagua nut is a cellulose. It varies in color from blue white to amber. When soaked in water, it will often ~~and~~ swell. Drying for a day or so will restore the surface. All nuts have a center cavity. Toxicity of the dust is about the same as sawdust.

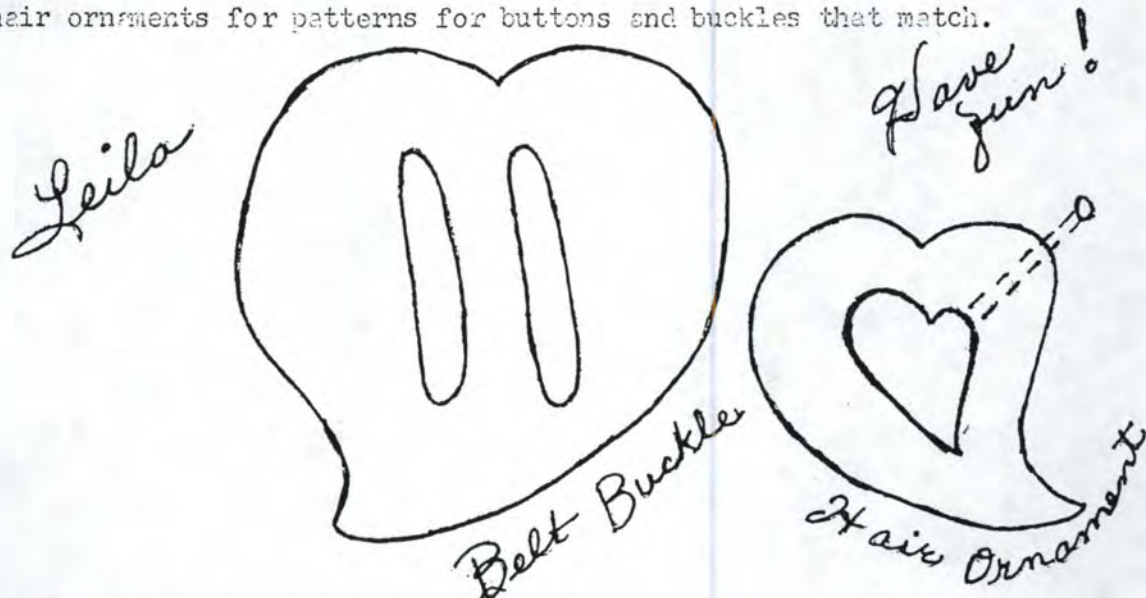
Suitable for slabbing, cabbings, carving, scrimshaw - just use your imagination. Your tagua nuts are thoroughly dried and cured, ready to use. Enjoy!



Beautiful jewelry, buttons, etc. may be made from coconut shell with very little expense. Your tools are a coping saw, a rasp, files, and several sizes of sandpaper.

Draw the outline of the button on the inside of the shell and cut out with the saw. You need not be too accurate in cutting because your files will round the edges quickly. Using the rasp, take off the coarse outer layer on the outside of the shell. Do not use the rasp too long on the shell or you will have grooves that you will not be able to get out again. Use the files to shape the button top and edges; sand until very smooth. The smoother it is the shinier your button will be. Drill holes in the button before sanding so there will be no rough edges. Finish by waxing. Free form designs for your jewelry and buttons are especially interesting. Be creative! Half shells may be used for hanging baskets and string holders.

Use hair ornaments for patterns for buttons and buckles that match.



## COCONUT SHELL ORNAMENTS

(a recipe from the 1962 notebook, demonstrated by Alura Dodd.)

### COCONUT CANDY

Slice thinly, meat from one coconut. Then make a syrup of 2 cups sugar and 1 cup water, stir until dissolved and boil until it spins a thread. Add sliced coconut and stir, let boil, stirring occasionally until the moisture is used up and sugar has started to crystalize. Spread out on a cookie sheet.

\*\*\*\*\*

A lot of people are like wheelbarrows--  
not good unless pushed.  
Some are like canoes--  
they need to be paddled.  
Some are like kites--  
if you don't keep a string on them they'll fly away.  
Some are like a good watch--  
open face, pure gold, quietly busy and full of good works.



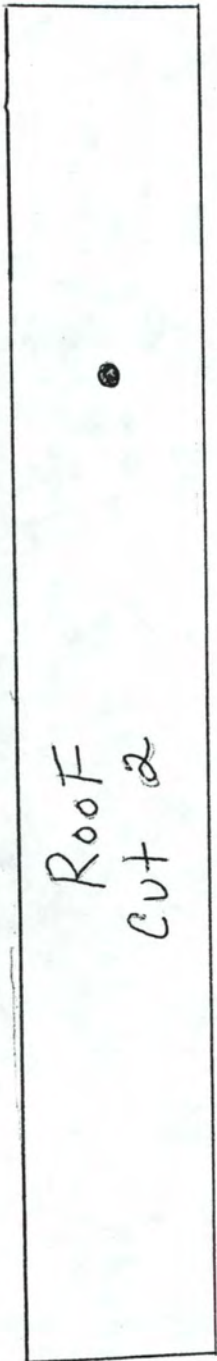
## BIRDHOUSE WALL HANGING

by Laura Petersen

SUPPLIES NEEDED: Old "weathered wood", saw, hammer, nails, drill, rusty metal odds and ends, 18 guage wire, glue gun, glue sticks, silk flowers, ribbon, other decorative items such as birds, nest, etc.

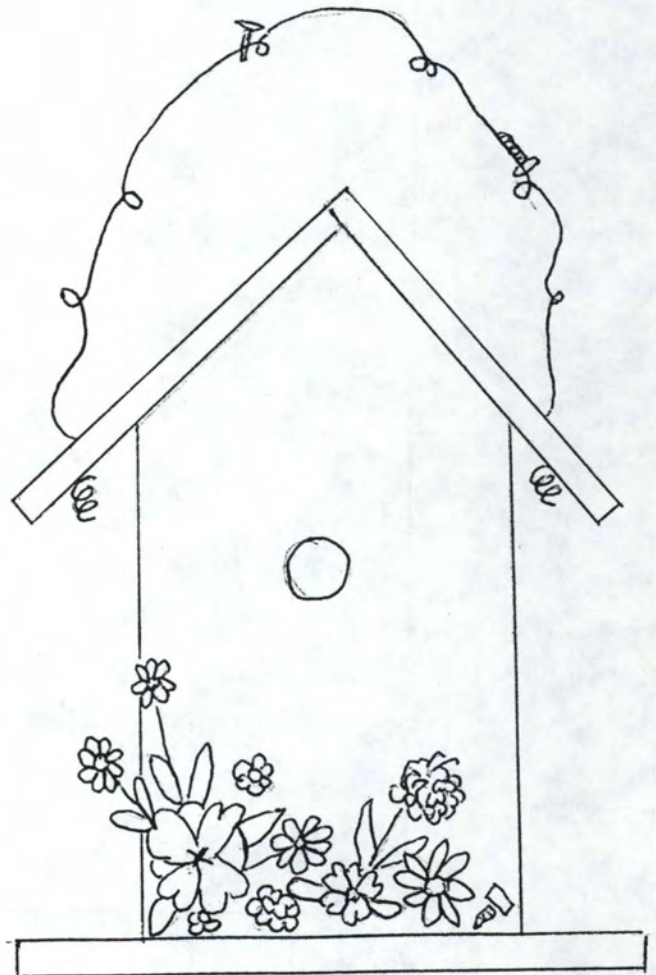
1. Cut wood into shapes with saw (see pattern).
2. Drill holes where indicated.
3. Nail wood pieces together using hammer to form birdhouse.
4. Arrange flowers, ribbons, and other decorative items where desired.
5. Using glue gun secure flowers etc. in place.
6. Cut wire about 18 inches. Cut longer or shorter as desired.
7. Thread wire through bottom to top of one side of roof.
8. Curl wire around pencil to form spiral to hold to roof.
9. Continue curling wire and or adding metal pieces as desired.
10. Thread other end of wire through top to bottom of other side of roof.
11. Repeat Step # 8 and hang on wall.



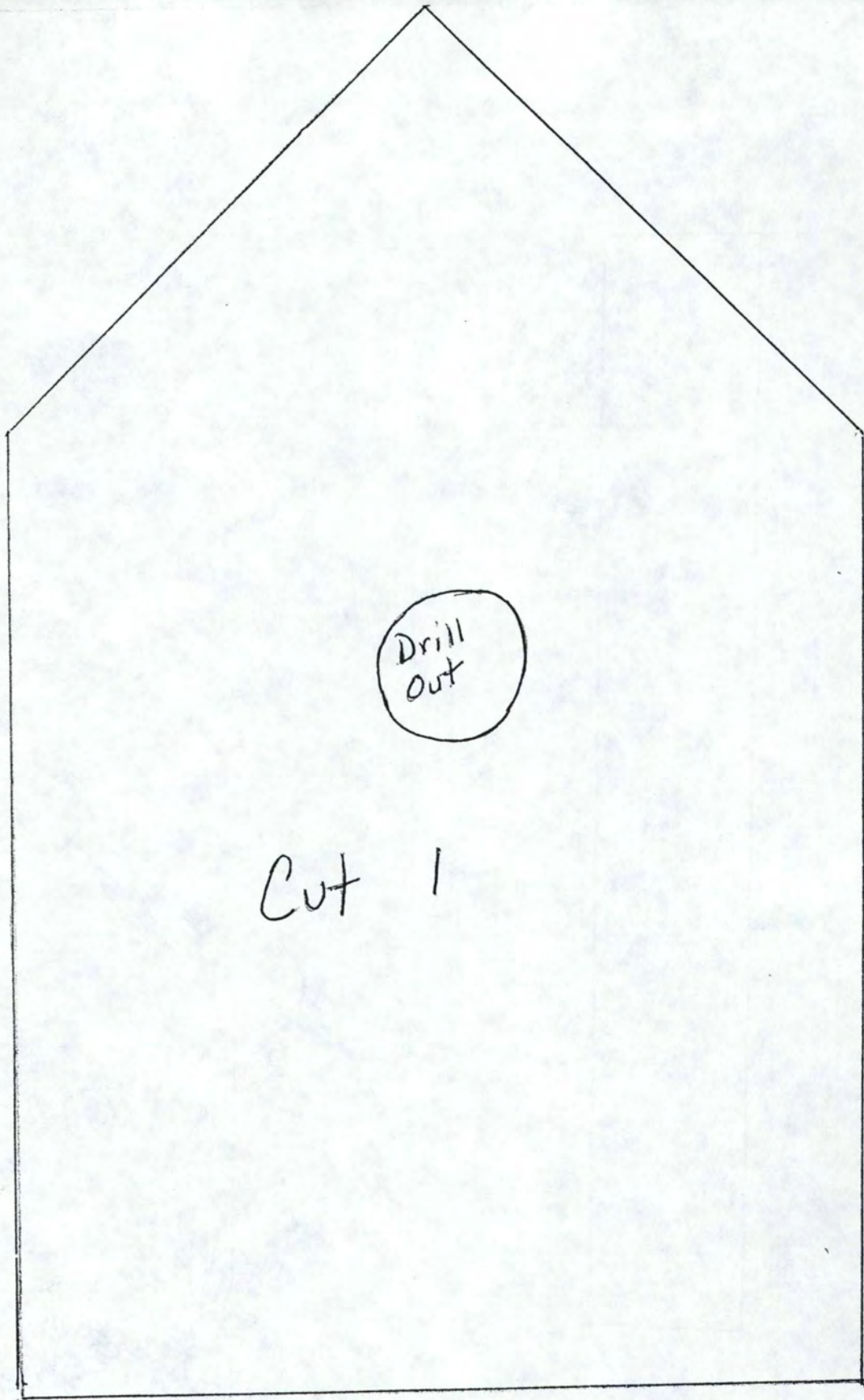


Roof cut 2

Drill hole  
on end







Cut 1  
Bottom Piece



## Saving for a Special Occasion

My brother-in-law opened the bottom drawer of my sister's bureau and lifted out a tissue-wrapped package. "This," he said, "is not a slip. This is lingerie." He discarded the tissue and handed me the slip. It was exquisite; silk, handmade and trimmed with a cobweb of lace. The price tag with an astronomical figure on it was still attached. "Jan bought this the first time we went to New York, at least 8 or 9 years ago. She never wore it. She was saving it for a special occasion. Well, I guess this is the occasion." He took the slip from me and put it on the bed with the other clothes we were taking to the mortician. His hands lingered on the soft material for a moment, then he slammed the drawer shut and turned to me. "Don't ever save anything for a special occasion. Every day you're alive is a special occasion."

I remembered those words through the funeral and the days that followed when I helped him and my niece attend to all the sad chores that follow an unexpected death. I thought about them on the plane returning to California from the Midwestern town where my sister's family lives. I thought about all the things that she hadn't seen or heard or done. I thought about the things that she had done without realizing that they were special.

I'm still thinking about his words, and they've changed my life. I'm reading more and dusting less. I'm sitting on the deck and admiring the view without fussing about the weeds in the garden. I'm spending more time with my family and friends and less time in committee meetings. Whenever possible, life should be a pattern of experience to savor, not endure. I'm trying to recognize these moments now and cherish them.

I'm not "saving" anything; we use our good china and crystal for every special event—such as losing a pound, getting the sink unstopped, the first camellia blossom.

I wear my good blazer to the market if I feel like it. My theory is if I look prosperous, I can shell out \$28.49 for one small bag of groceries without wincing. I'm not saving my good perfume for special parties; clerks in hardware stores and tellers in banks have noses that function as well as my party-going friends'.

"Someday" and "one of these days" are losing their grip on my vocabulary. If it's worth seeing or hearing or doing, I want to see and hear and do it now. I'm not sure what my sister would have done had she known that she wouldn't be here for the tomorrow we all take for granted. I think she would have called family members and a few close friends. She might have called a few former friends to apologize and mend fences for past squabbles. I like to think she would have gone out for a Chinese dinner, her favorite food. I'm guessing—I'll never know.

It's those little things left undone that would make me angry if I knew that my hours were limited. Angry because I put off seeing good Friends whom I was going to get in touch



with-someday. Angry because I hadn't written certain letters that I intended to write-one of these days. Angry and sorry that I didn't tell my husband and daughter often enough how much I truly love them. I'm trying very hard not to put off, hold back, or save anything that would add laughter and luster to our lives. And every morning when I open my eyes, I tell myself that it is special. Every day, every minute, every breath truly is...a gift from God.

If you've received this it is because someone cares for you and it means there is probably at least someone for whom you care. If you're too busy to take the few minutes that it would take right now to forward this to ten people, would it be the first time you didn't do that little thing that would make a difference in your relationships? I can tell you it certainly won't be the last. I don't have to make up silly stories about people being hit by buses or crushed by falling disco balls for not sending this letter on. You've seen the result of this neglect in your own relationships that you have allowed to fade, dissolve, and fall into disrepair. Take this opportunity to set a new trend. Take a few minutes to send this to a few people you care about, just to let them know that you're thinking of them. It's even better if they're not the people you already correspond with every week. The more people that you send this to, the better luck you will have. And the better you'll get and reaching out to those you care about.



## Troubles

<For Dr. Levine, Thank you!>

The carpenter I hired to help me restore an old farmhouse had just finished a rough first day on the job. A flat tire made him lose an hour of work, his electric saw quit and now his ancient pickup truck refused to start.

While I drove him home, he sat in stony silence. On arriving, he invited me in to meet his family. As we walked toward the front door, he paused briefly at a small tree, touching the tips of the branches with both hands. When opening the door he underwent an amazing transformation. His tanned face was wreathed in smiles and he hugged his two small children and gave his wife a kiss.

Afterward, he walked me to the car. We passed the tree and my curiosity got the better of me. I asked him about what I had seen him do earlier.

"Oh, that's my trouble tree," he replied. "I know I can't help having troubles on the job, but one thing for sure, troubles don't belong in the house with my wife and children. So I just hang them up on the tree every night when I come home. Then in the morning I pick them up again."

Funny thing is," he smiled, "when I come out in the morning to pick em up, there aren't nearly as many as I remember hanging up the night before".

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## DENSA TEST

You've heard of MENSA the group for geniuses with IQ's of 140 and above? Well this test is similar, it's from DENSA. It's a lot more fun.

Give it a try: Take this quiz, if you dare, and see how you rate. WRITE DOWN your answers and DON'T CHEAT!!!!

1. Do they have a 4th of July in England?\_\_\_\_\_
  2. How many birthdays does the average man have?\_\_\_\_\_
  3. Some months have 31 days; how many have 28?\_\_\_\_\_
  4. How many outs are there in an inning?\_\_\_\_\_
  5. Is it legal for a man in California to marry his widow's sister?\_\_\_\_\_
  6. Divide 30 by  $\frac{1}{2}$  and add 10. What is the answer? \_\_\_\_\_
  7. If there are 3 apples and you take away 2, how many do you have?\_\_\_\_\_
  8. A doctor gives you three pills telling you to take one every half an hour. How many minutes would the pills last?\_\_\_\_\_
  9. A farmer has 17 sheep, and all but 9 die. How many are left?\_\_\_\_\_
  10. How many animals of each sex did Moses take on the ark?\_\_\_\_\_
  11. A clerk in the butcher shop is 5' 10" tall. What does he weigh?\_\_\_\_\_
  12. How many two cent stamps are there in a dozen?\_\_\_\_\_
  13. A plane crashes on the Canadian - US border. In which country do you bury the survivors?\_\_\_\_\_
  14. What is the least amount of coins it takes to make 55 cents if one of the coins is a quarter?\_\_\_\_\_
- Name them\_\_\_\_\_

\*\*\*\* STOP \*\*\*\*

End of Test

Name:\_\_\_\_\_

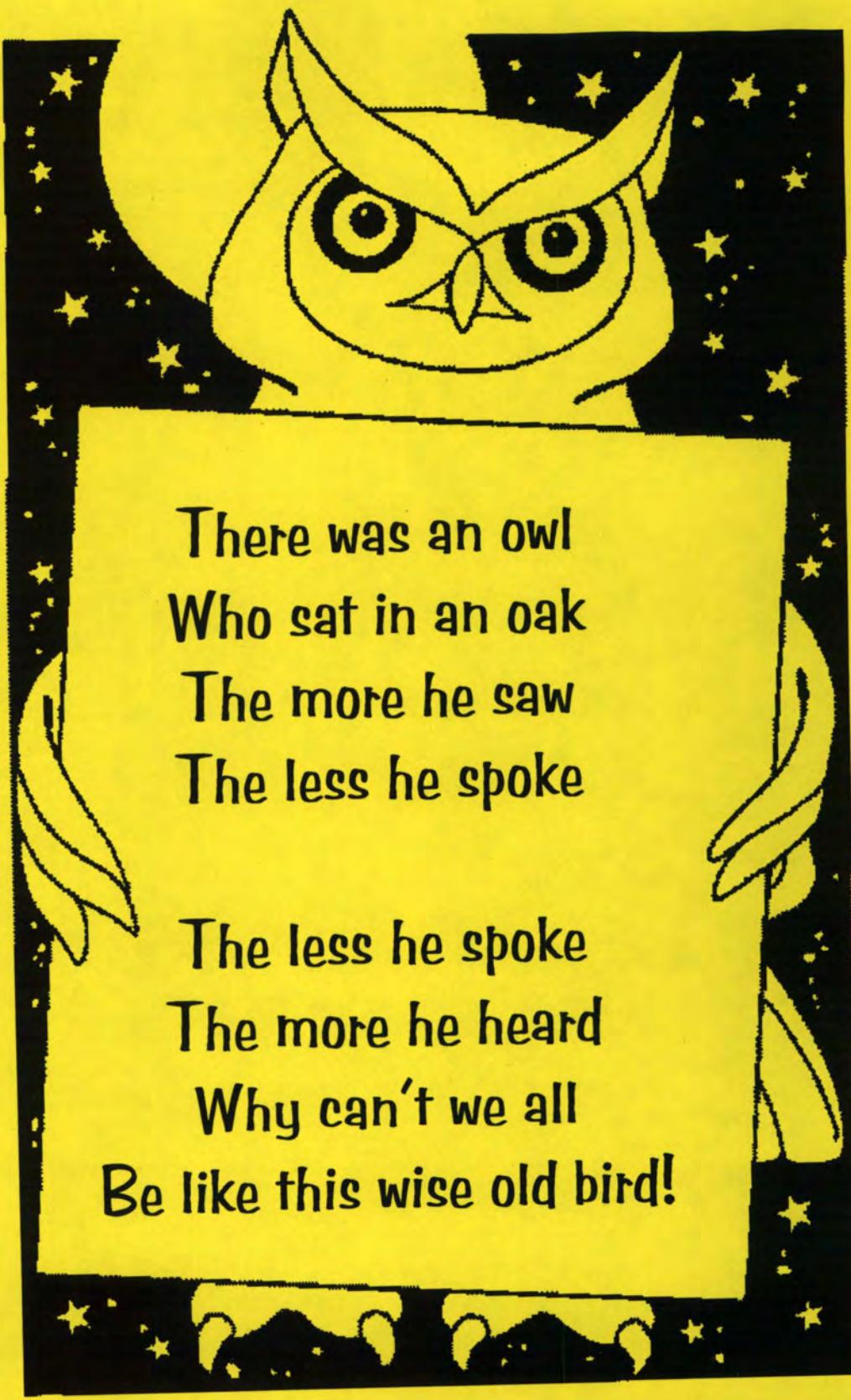


## Rules of Life

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1. You will receive a body. You may like it or hate it, but it will be yours for the entire period this time around.
2. You will learn lessons. You are enrolled in a full-time, informal school called life. Each day in this school, you will have the opportunity to learn lessons. You may like the lessons or think them irrelevant and stupid.
3. There are no mistakes, only lessons. Growth is a process of trial and error, experimentation. The "failed" experiments are as much a part of the process as the experiment that ultimately "works."
4. A lesson is repeated until it is learned. A lesson will be presented to you in various forms until you have learned it. Then you can go on to the next lesson.
5. Learning lessons does not end. There is no part of life that does not contain lessons. If you are alive, there are lessons to be learned.
6. "There" is no better than "here." When your "there" has become a "here," you will simply obtain another "there" that again, looks better than "here."
7. Others are merely mirrors of you. You cannot love or hate something about another person unless it reflects to you something you love or hate about yourself.
8. What you make of your life is up to you. You have all the tools and resources you need; what you do with them is up to you. The choice is yours.
9. The answers lie inside you. The answers to life's questions lie inside you. All you need to do is look, listen, and trust.
10. You will forget all this.

We learn
more by
saying less



There was an owl
Who sat in an oak
The more he saw
The less he spoke

The less he spoke
The more he heard
Why can't we all
Be like this wise old bird!

Activity Pages

Planning an Activity (Any Activity)

Presented by Leila Steckelberg

Social recreation is any social occasion where people get together for fun and fellowships; to play, to dance, to laugh, to compete in the spirit of a game, to join in the theme of a party.

This social occasion may be at any age level from two to one-hundred two. It may be any age separately, or all ages together. It may be any size from a handful of friends at home to a group of several hundred at a conference or camp. It may be any length from thirty minutes of games to a three-hour dance or rally. All have one thing in common – a group of people who have the same general interest in sharing some time together in one or more activities.

The party-type recreation is not a special luxury for the few far down on some priority list. Rather, it is one of the most needed mediums for healthy personality development in our modern day. It offers a necessary balance to one's work life, as it promotes and teaches wholesome self-expression in a group, encourages the development of creative talents, gives constructive release of tensions, offers many opportunities to gain a sense of being accepted just for what you are, and all in a gay and friendly atmosphere. A good party may not always be an educational program as far as providing intellectual stimulation and factual knowledge, but a good party never fails to educate one's emotions by helping the participant to experience more confidence in right human relationships with others and with himself. And who of us can deny this need for people to learn cooperative, friendly, intermingling socially. It is an art that requires much practice and participation in wholesome, friendly, and democratic situations.

Having a party doesn't mean that you have to spend a lot of money or hours making decorations and favors, nor does it have to come on some special day. A good party is merely any social recreation centered around one idea or theme. It is a program of events that is unified, has movement, gives new twists to old games, stunts, or dances, provides friendly mixing, offers variety in group participation, comes to a climax and tapers off to a mellow close.

When you volunteer (or someone asks you), to help plan a party, you need not be apprehensive. One of the great educational experiences in democratic living is to serve on a party-planning committee. Many committees have more fun getting the ideas and doing the planning than those who finally attend the "super" affair itself. This fact in itself reveals one of the key secrets to get those attending the part to help make it, the more fun they will have! The success of a party is to a large degree dependent upon how many people are involved in "putting it on."

The only prerequisites for being a successful and productive member of a party-planning committee are a genuine interest in, and love for all people, a liking for parties, and, most of all, boundless enthusiasm!! A knowledge of the principles and techniques of planning and conducting social recreation will be a great help in bolstering confidence in your abilities and capabilities. In order to be a relaxed leader, it helps to be aware of leadership techniques for planning well, choosing and arranging materials carefully and

the conducting of activities for the enjoyment of all. Only you can provide the prerequisites.

Good parties are not automatic – they don't "just happen." Just getting people together is not enough. Good parties need to appear relaxed and effortless. This means planning down to the smallest detail. A well-planned party agenda, with dependable and enthusiastic people on; hand to help, and everything ready to go well before the party begins, means security for the leader and results in a relaxed, smiling, happy person who can proceed with confidence. The result will be a genuine enjoyment for the guests and the leader as well. It is also the responsibility of the leaders to create an atmosphere where the guests will be at their best. Under certain circumstances and atmospheres, people are shy, self-conscious, afraid, or inhibited. Under other circumstances and different atmospheres, these same people are friendly, relaxed, and cooperative. They are happy contributing, and spontaneous. It is the objective of the planning committee to find the right combination of circumstances to set the stage. Planning for, and with, each specific group of people is the magic formula for any party-planning committee. Finding the right circumstances is a matter of answering a few questions and building the party around the questions.

- I. The type of activity will be determined by:
 - A. Who will be attending?
 - B. What is the occasion for the activity?
 - C. When is the activity being held?
 - D. Where will the activity be held?
 - E. How much is the budget?
- II. Theme (The theme is an idea or hook on which to hang a variety of spontaneous and interesting ideas and events.)
 - A. Where does the theme originate?
 - B. How is the theme arrived at – where do the ideas come from?
 1. Sometimes already determined by occasion.
 2. Brainstorming. List lots of ideas. This can only happen when there is lots of enthusiasm and each idea is accepted as good – never "that's no good," "that wouldn't be any fun," etc.
- III Parts of an activity
 - A. Build-up – to create enthusiasm, to stimulate interest to want to come to the party.
 1. Invitations
 2. Posters, Signs
 3. Announcements
 4. Advertisements
 5. News articles in newspapers, etc.
 6. Skits
 7. An element of mystery – surprise – question marks to build up excitement so people "simply do not want to be left out."
 - B. Atmosphere – to create more enthusiasm

1. Decorations – should accent the theme and be appropriate; need not be elaborate, gaudy, or expensive.
 - a. May be done before party or as a pre-party activity.
 - b. Physical arrangements – to help people become a part of a small group.
 - c. Lighting – one of the most effective means of setting an atmosphere.
 - d. Costumes – allows everyone to get out of their everyday selves into a “party personality” with amazing results.
 - e. Refreshments – it is well to relate them in some way to the party theme.
- C. Program – The program is the party!
 1. The program is concerned with:
 - a. Choice of activities – what kind, how many, order of events.
 - b. Transition from one activity to another.
 - c. Relation of activities to the theme.
 - d. Appropriate activities according to “who” is attending.
 - e. Fun! Fun! Fun!
 - f. ENTHUSIASM! ENTHUSIASM! ENTHUSIASM!
 2. The program may be made up of any, or all, of the following activities:
 - a. Games
 - b. Dances
 - c. Pre-party activities – something easily and readily provided to participants, with very little explanation necessary, as they arrive.
 3. Preparation of the program – some leadership suggestions pertinent to the general selection of activities for it.
 - a. Have a definite program planned.
 - b. An hour and a half is plenty of time for a program of organized social recreation activities – especially if the activities are quite active.
 - c. Always plan more activities than you can use, for something may not prove popular and you may want to change activities sooner than you expected, or some may not take as much time as you had planned. On the other hand, some activities may take longer than you had planned, so be willing to drop or skip some of the program.
 - d. A pre-party type of activity should come first in an organized program and should be the type which involves everyone – individually or in groups – as they arrive. **When the first person arrives, the party has begun!**
 - e. The second activity should be one which includes everyone together as a group.
 - f. The next activity should be in a similar formation but contrasting in terms of action – more lively or more quiet.
 - g. Vary the program.
 - h. A climax activity should bring the whole group back together.
 - i. The closing activity should be snappy and gay, including everyone.
 - j. Be sure that the closing activity is done in such a way that people are aware that this is the last activity without having to say “That’s all, folks!”
- D. Refreshments – tied in with the theme.
 1. When served?
 2. What served and how.

- E. Clean-up – Everyone can be involved with this if planned well. don't leave one person with the entire job.
- F. Party Post-mortem – Evaluate what went well and what might be changed another time. (Apples and worms...Three stars and a wish...)

E. O. Harbin, an outstanding American recreationist, says that "A good recreation occasion ought to be enjoyed three times – in anticipation, in realization, and in retrospect."

IV. How will this material improve your activity planning? I have given you the "whole load" as the saying goes. Now you must sift through and use the things which apply to your situations. There is much to learn about social recreation – I have only scratched the surface here. PLANNING EXCITING ACTIVITIES IS EASY – HAVE FUN, BE ENTHUSIASTIC!!! These principles apply to all kinds of planning. Don't limit yourself to parties.

Activity Planning Guide

Day of activity: _____

Family Group: _____

Type of Activity:

What is the theme of the activity?

How do we create interest and enthusiasm for the activity?

What kind of atmosphere shall we create for the activity?

What is the program?

What is the best way to clean up after the activity?

What went well? What could be improved?

Tea Time Activity Planning Guide

Day of Tea Time Activity:

Family Group:

What is the activity?

What can be done to create interest and enthusiasm for the activity?

If clean up is needed, how is it to be done?

What went well? What could be improved?

Inspiration Through Ceremonies

Definition – A special time for quiet, inward thinking

Reasons for Ceremonies:

1. Flag
2. Vespers
3. Close of evening program
4. Thought for the day
5. Mealtime graces, songs
6. Presenting awards or recognition
7. Initiation
8. Installation of officers
9. Special ceremony program
 - Burial of a camp challenge
 - New penny (new camper)
10. Sunrise ceremonies

Planning a Ceremony

1. What is the purpose of the ceremony?
2. Decide on a theme or message. It should convey a simple idea or thought.
3. Use a central focus or interest that holds attention – a fire, candles, lights, and object, or picture.
4. Use dramatic techniques (something different) such as:
 - music or other sound effects
 - poetry
 - pantomime
 - dance
 - choral group
 - reading group
 - music in the distance
 - use of a lake (could be swimming pool) or a stream
 - Music instrument such as a bugle, chime, etc.
 - Storytelling
5. Give everyone a chance to participate – by singing, having his very own candle, etc.
6. Lead into the ceremony by setting the mood or atmosphere with:
 - songs
 - walking a “quiet” trail
 - background music
 - silence
 - a special place
7. Rehearse enough to be sure everyone knows what he or she is doing – readers read well, words pronounced correctly, speaking clearly and audible. (Use sound system, if needed.)

8. Use symbolism – a clover for 4-H, a flag for patriotism, a picture in place of the real thing, a candle for important things, a trail.
9. Use music. In singing, be sure songs used are well known. Musical instruments can be used or records.
10. Have all needed supplies or equipment (such as matches to light candles).
11. Think safety. Ceremonies often involve darkness, fire, and youthful enthusiasm.
12. Do not include specific religious philosophy in a vespers or other type ceremony. However, the term Lord and God cannot always be separated from traditional poetry without changing the rhyming patterns.
13. Be sure everyone is comfortable and that all can see and hear.

Theme Ideas for Ceremonies:

Flag raising or lowering	Vespers (religious)	Citizenship
Patriotic	The River	Just for today
Thought for the day	Conservation	Achievement
Nature – trees, wind	Opening of camp	Warm fuzzies
Friends	Closing of camp	Love
Sharing	Initiation	Installation

Ceremonies Workshop Planning Aid

Outline Form

Ceremonies are an essential retelling of stories that we share as human beings which have been used by mankind since the beginning of community living – many no longer remember. Others have been passed down through the ages from one generation to another.

I. What is the PURPOSE of the ceremony?

II. What are the needs of the group?

A. What do we wish to accomplish

III. When were/are ceremonies used?

IV. In addition to the above considerations, what else should a ceremony planner/planners think about?

A. What setting or props are best for your specific ceremony??

1. Is the setting accessible to all participants?

2. What time of day is appropriate?

3. Does a preplanned ceremony fit our purpose?

a. How can it be adapted?

b. Is it all what you want?

4. Do you need to teach a portion ahead of time? i.e. a song new to the group but fitting the mood you wish to create?

B. WHAT ARE YOU TEACHING? What customs, myths, or mores are you allowing in your ceremony? Is their historic use congruent with the message you want to impart?

1. Are you being SENSITIVE to the group needs? Is the content TIMELY?
2. Are you allowing time for a moment of reflection?
3. Are you allowing time for people to identify their feelings?
4. Is the ceremony clear enough that everyone can understand and can share with one another?

Together at Chat we aim toward being sensitive to group and individual needs using activities, discussions in large and small groups, and committees to explore methods, hopefully being careful to choose ways that enable each one of us to GROW and BECOME the best that we can be! CEREMONIES and ceremonies planning CAN be a tool helping us to achieve this goal.

Ceremony Planning Guide

Day of Ceremony:_____

Family Group:_____

Type of Ceremony:

What is the theme or message of the ceremony?

How shall we set the mood?

What can be done to get across the theme/message?

If clean up is needed, what is the best way to get it done?

What went well? What could be improved?

Golden Anniversary Celebration

The Golden Anniversary Committee committee, a core of three seasoned Labbers – Leila Steckelberg, Miriam Beasley and Jean Baringer – started planning for the 1998 – 50th Lab anniversary celebrations several years in advance. At the 1997 Lab the auction created funds to allow \$500 to be set aside in the budget to help finance this celebration.

At the board meetings, annual meetings, and telephone calls in between, ideas were solicited and discussed for people, activities, and mementos to include in the program.

Several of the “founding fathers and mothers,” such as Don Clayton, Emil Eliason, Mary Fran Banning Ingvolsted were contacted with hopes of their attendance. A “Remember When” time to reflect on past activities and people involved through skits, songs, pictures, displays was planned. Special mementos such as special sweatshirts and T-shirts, travel beverage mugs, a quilt for raffle, a reception/open house time were all planned to be included as well as golden decorations.

Later on Pat Monforton was added to the committee as well as the board members in general.

“Golden Gates to Leadership 1998” was the theme chosen at the fall 1997 board meeting.

A number of board members and others sent out special personal invitations to the mailing list of over 900 people prior to the regular mailing.

In preparation for the lab a second side to the official blue Chat flag was made by Jean Baringer and sewn on the flag. It was the design with a hand holding the share candle and ivy with the Knowledge, Philosophy, Humor and Ideas radiating out from the flame that was designed the first year of Lab.

Jean also made an autograph quilt to be raffled off during the Lab. It featured the same design as was added to the flag with areas for Labbers to sign their names.

Miriam Beasley ordered 144 granite colored capped beverage cups with the two Chatcolab symbols and Chatcolab 1949-1998 emblazoned on them in blue print. One cup was given to each Labber, the rest sold for \$2.50 in the store.

Also, sweatshirts and T-shirts were specially made for the year. The campfire and lake scene was printed in several colors with 50th year printed across the top on two colors of T- and sweatshirts. Printed on yellow and dark green shirts was a '98 design of opening gates with Golden Gates to Leadership – Chatcolab '98”

Leila's had her husband, Dale, make some “gold nuggets” to have as souvenirs of the celebration – to be dispersed Friday evening.

At Lab Sunday afternoon, the actual celebrations began.

Gold decorations of garlands, bows, streamers, “Happy 50th Anniversary” banners graced the dining room with the help of Pat and helpers. Pat also set up the refreshment table offering cookies, nuts Walnut Roca (see recipe below) and punch.

As people registered they could sign the quilt, make their nametags, and have special treats between 2:00 p.m. – 4:00 p.m.

At 4:00 p.m. people gathered to share their memories during a “Remember When” time led by Jean Baringer. A brief history of where we've been (Camp Heyburn and Chatcolet for 27 years, Camp Larson by Worley for 22 years, one year at Camp Gifford north of

Spokane) was given. Other seasoned labbers had opportunities to share their memories of certain events and special people that are a part of our history> To name a few, we have Emil Eliason, Don Clayton, Mary Fran Bunning Ingvolstad who were "founding fathers and mothers" who are still living but unable to attend, remembered Dwight Wales, Vern Burlison, Billie Marie Studer, Charlie Scribner, Chief Howard Morton, the famous rock hunts for garnets and opal, fish fries, pig and antelope barbecues, the wishing well, war whoops and drums early in the morning, the kitchen at midnight, Cardinal Puff, smorgasbords, paintings on the walls, wood stove in the dining room, Beryl the goat, morel mushrooms, Indian Cliff hikes, white shirts, the whistlers, the railroad, the plumbing problems, Maximilliam 3333, 25th Celebration all from Heyburn memories.

People attending 1998 Lab that were Labbers at Camp Heyburn included Jean Baringer, Bob, Miriam and Jim Beasley, Brad Bradley, Marianne (Dubois) Burton, Mike Early, Diana (McCrae) Marsden, Mark Patterson, Lois Redman, Marge Santeford, Leila Steckelberg, Dock Stephens, Joan (Smith) Street, Brian Salyer, Terry (Carson) Weber and Tarri (Hicks) Zimmerman.

We then moved to Camp Easter Seal (Larson) in 1976 due to the closing of Heyburn by the health department. In the move we gained heated cabins, a barbecue pit, view from dining hall of the lake, convenient for salad bars. Clarence Stephens worked hours on the mimeograph, Burl Winchester helped with discussions, and we changed from mimeograph to copy machines and computers. The first year at Camp Larson we had our first raffle (of an afghan) to pay for a bed. Our first Sunday evening, the electricity went off, but we carried on with the program. We had a boat ride up St Joe River, experienced in 1980 the eruption of Mt. St. Helens, celebrated our 40th, Ruby Jubilee, had a hobo camp. We've seen bears walk across the campground, and in 1997 the lake came to camp.

Our one year (1995) at Camp Gifford saw a nice meeting room, ropes courses, two story cabins, but a road dividing the campgrounds and a small eating area.

It has taken many people with creative ideas, a background of experiences and knowledge, shared skills, much humor and a basic, but changing philosophy to keep Chatcolab going all these 50 years. We here are all involved in forming the next 5 – 10 – 50 years. What we do now makes history for tomorrow.

Walnut Roca (prepared by Leila Steckleberg for the reception)

1 cup butter
2 tbsp corn syrup
2 tbsp water
1 cup sugar
2 cups walnuts
7 oz Hershey bar

Put butter, syrup, water and sugar in saucepan in that order. Do not stir! Cook on low heat to 288 degrees F. Put 2 cups walnuts or almonds on foil in pan about 12" x 18". Cut Hershey bar into pieces and spread over nuts. Pour syrup over top and cool. Break into pieces.

Sunday Evening Program and Ceremony

Presented by

Miriam Lowrie, Leila Steckelberg, Jean Baringer, and Jane Higuera

Following the flag ceremony, music from the dining hall invited people in to start the program.

1. A mixer dance and crazy handshakes was led by Burton Olsen
2. Short train, a get acquainted game, was led by Jean Baringer. One person introduces themselves to a new person, then the two of you go to a third person, introduce all three people. Continue this until a train of up to five people is made, then break off and start a new train. This is a good mixer of people and good for learning new names.
3. Cee Cee Wieber and Bonnie Faucett grouped the Labbers into families. In families, each person was to share something about themselves that no one would know just by looking at them, decide on a family group name, and present it to the group in some form.
4. Jane introduced the morning discussion and in-depth workshop leaders.
5. The transition to the evening ceremony was singing as people walked from the dining hall to the fireplace room.

Sunday Evening Ceremony

The traditional candle was set up in front of the fireplace; chairs were set in several rows in a semi circle. Jane Higuera led "We're Here at Chat." Mark Patterson opened the ceremony by reading from the 1949 opening ceremony:

There are roads – so many roads – converging here in this beautiful park in Idaho. Roads from the north, from the south, the east and west. There are broad paved highways, and muddy, twisting country lanes, yet all of them have led us here. Yesterday and today all of us were traveling. Like the roads, our lives were converging, coming together for a brief week in this quiet park, by the shore of a cool blue lake.

At the other end of those roads – their beginnings – we have busy lives. We have our families and our friends, our work and our hobbies. Some of us live in crowded cities – some in quiet crossroad communities, all of these places are interesting, these cities and villages we call home – all of them have helped us to develop as individuals and to round out our personalities with bits of knowledge that not everyone can have.

And now our lives have come together here in Idaho this week. Many of us are meeting for the first time. And there are those who in their travel on these converging roads have asked themselves – WHY?

One says: "I came expecting to learn some new folk games."

Another says: "I heard everybody would have a good time."

Another says: "It will give me a chance to study wood-carving with an expert."

Still another says, "I always wanted to know how to make beautiful things out of leather."

Those are some of the reasons, and they are good reasons. None of you should go away disappointed. There will be new folk games and dances; there will be opportunity to learn new crafts and enjoy a variety of activities.

Lois Redman lit the Ideas candle with the following reading:

I shuddered at the thought of Mrs. Isgregg coming to my 4-H clothing training meetings. She could sew circles around me – but she would travel 25 miles on a gravel road to come and with that attitude that if I could learn one new idea it would be worth the trip and with that attitude they never went home empty handed.

Ideas are impersonal – they belong to no one and they are no good unless they are used – so take an idea and use it....

If you drop a rock in the water, the ripples continue on and on and so do our ideas as we share with one another.

From the 1949 opening are these thoughts: The ideas, the crafts, the thoughts we will share together this week are not new with any of us. Somewhere deep in our past, someplace far back on the converging roads, we have grasped an idea or a technique from an experience, a friend or an association. From a hundred campfires far away, we have carried with us a glowing spark. Here in Idaho we want to fan these sparks to a flame and give them fuel to burn higher and brighter, so that each of us can carry in his heart always the flame of high inspiration.

Bob Beasley lit the Philosophy candle with the following reading:

Philosophy – At Chatcolab, leadership opportunities are offered in a “safe” environment. All Labbers are encouraged to stretch their abilities without fear of failure.

Malva Wilson lit the Knowledge candle with the following reading:

As each of us ages, we grow with knowledge. We obtain knowledge through books, family, friends and experiences. Yesterday I graduated from high school. The knowledge I’ve gained is great and very valuable. As I enter the real world I will use this knowledge earned, like when I go to college in the fall. The most valuable lessons I learned were those I obtained through my experiences with others. I encourage all of you at Chat today to share your knowledge and experience with others, and help us all to grow.

Rosemary Gouchenour lit the Humor candle with the following reading:

An essential in life is humor! It seems to enlighten, to make one feel good and take the edge off a deeply traumatic situation. I remember when bring one of our children into the world, I was reaching a very low point. (It had been two weeks of agony.) I said to my mom, “I wish I was dead. Maybe I could.” She said, “Oh, Honey, don’t worry about dying – only the *good* die young!” It helped me to realize my blessings and be more grateful as things such as that do pass. Humor does that. In a way it wipes out sadness. Remember – God has to have a sense of humor – after all, He made us all!

Miriam Lowrey lit the Sharing candle with the following reading.

When I think of sharing, I look at all the folks in front of me here who have shared so much with me --to help make me the person I am today. Some of you have shared knowledge or skills, others have enriched my soul with music and dance. Some have listened with open minds, hearts and ears when I needed to share. I thank God for all of you. As I light this last candle for the sharing together, with ourselves and with others – of the talents we have – so that all of us may gain by giving, may become wiser and kinder by the simple act of sharing.

CAL WHITE



MARY STEWART CHRISTINA MICHAEL
VICTORIA 12/91

Jean Baringer led the singing of "Each Campfire Lights Anew," followed by Miriam Beasley reading a poem penned by Steve and Mary White (found on a separate page). Leila read the following prayer:

Oh, Lord, grant that each one who has to do with me today may be the happier for it. Let it be given me each hour today that I shall say and grant me the wisdom of a loving heart that I might say the right thing rightly. Help me to enter into the mind of everyone who talks with me and keep me alive in the feelings of each one present.

Give me a quick eye for little kindnesses that I may be ready in doing them and gracious in receiving them. Give me a quick perception of the feelings and needs of others, and make me eager hearted in helping them.

The ceremony concluded with the singing of "Make New Friends."

6/6/98

Dear Chatcolabbers,

True to form, Mary and I will be elsewhere as you gather for this 50th anniversary of a very special place/event/time. Three cuddly, lovable, loving, and beautiful reasons (Christina Jessica, Michael Stewart, and Victoria Rose) have pulled on our heart strings as we explored the possibilities surrounding this trip to Chat. It looks like we will have to be counted among 'those who could not attend'. BUT, what would a letter such as this be without the authors waxing poetic and reminiscing a bit?! Thus:

A Long time ago, in a land far away.

Many people gathered and began a new way.

They came each year as strangers bringing skills and knowledge, too.

And shared with one another dance and stories, sometimes glue.

They learned about the other and explained about themselves

And spent a week exploring and filling up their 'shelves'.

They ate their meals together, hiked and swam, and even skied.

Painted pictures, practiced safety, learned to laugh, and even read.

Gathering round the campfire, the skits and songs explained

How these strangers came together and refilled what had been drained.

They left each year with friendships, some of old and some anew

And became part of a family that blended 'we' from me and you.

Time and distance come between us, life may ebb and flow

We may not get to be with everyone we know

So hold each one within your heart, say a prayer before you go

That every labber everywhere will always learn and grow!

Our prayers and thoughts are with you as a very special part of our family gathers to celebrate this anniversary. Our thanks for the special friendships and love that have come through Chat are best reflected in our reasons for not being physically present: our three beautiful children! We miss being able to see and hug those of you from our past and are most certainly missing out on meeting those members of this family who are yet to become our personal friends.

May God bless each one of you and guide your hearts and steps in the Chatcolab traditions of brotherly love and exploration as you celebrate this special time!

Missing All of You, Everywhere,

Mary + Stewart White

Monday Evening Activity

Presented by the Golden Bunch

The theme for the evening was Treasure Hunt. This party had to be created in a short amount of time (we were told at breakfast).

To advertise the activity, a skit was performed at lunch. The skit included back and forth conversation, "What are you doin' tonight?" "Treasure Hunt!" "When?" "What do we do?" etc.

The atmosphere to be created was excitement! The rules were read after flag lowering and included: 1. Do the treasure hunt as a group, not as individuals; 2. Enter cabins only for personal items, and only one person; 3. There was a time limit. A list of items to be found and a black garbage bag were issued to each family. The bell started the hunt. When families had found all the items on the list, they were to congregate in the dining hall. When the time limit was up, the bell was rung for a second time. As teams entered, they were instructed to create a skit using the items on their list.

After the skits were created, they were performed in the order of arrival at the dining hall. There was a panel of judges who gave points to each family. If there was a tie, treasure bags were traded and a new skit was created. The winner was decided by audience applause.

Families were instructed to return items to where they were found.

What went well? The skits.

What could be improved? Judging protocol would eliminate confusion, or stop and call a family conference.

Monday Evening Ceremony

Presented by the Buck Passers

As the activities came to a close, Miriam Lowrie led the Labbers in singing "Families," then led the group double file to the Fireplace room via the notebook room. As the Labbers entered, they were given squares of paper upon which Miriam directed them to write a goal.

Mama B read the following poem:

CHATCOLAB IS AN INSPIRATION

EACH LABBER SHOWS APPRECIATION

SOME LABBERS KNOW JUST WHAT'S IN STORE –

(they have been to Lab before)

THEY KNOW THAT HERE A SEED IS SOWN

Which by week's end has truly grown

WITH LABBERS BLOSSOMING ALONG THE WAY

ENCOURAGED EACH AND EVERY DAY

TO TRY OUR WINGS AND FLY UP SO HIGH

WE FEEL THAT WE MIGHT REACH THE SKY

THE UNDERSTANDING THAT WE FIND

IS ONE THAT'S WARM – LOVING AND KIND.

THE BEAUTY OF CHAT IS NOT JUST PALCE –

IT'S THE SMILE ON EACH LABBER'S FACE.

Sherone Taylor talked about friendship and encouraged voluntary additions by the Labbers. Following that she shared with us the Native American blessing of her son.

The ceremony ended with the singing of "He's Got the Whole World in His Hands."

Tuesday Evening Activity

Share Fair

Presented by MGMs and Gold Getters

The theme selected for the evening was "Oh, how lovely is the evening."

To obtain talent and crafts during lunch on Monday two people paraded through the dining room with flags on which was written "Share a Talent" and "Share a Craft." On Tuesday, posters were placed on the dinner tables listing the activities and talents to be shared.

To set the mood, a skit and singing was presented at dinner.

The evening went very well with 14 tables with crafts to make or share. Colby Huber did some gymnastics; Bonnie Faucett played "Let It Be Me," "I Can't Help Falling in Love with You," "Love is a Many Splendored Thing," on her saxophone while Mark Patterson accompanied her on the piano. Diana Marsden joined them singing "Moments to Remember"; Sherone Taylor read two of her poems (see below).

Tuesday Evening Ceremony

The theme of "Oh, how lovely is the evening" was continued. Everyone left the dining hall to the beat of an Indian drum. People were arranged in three concentric circles. Songs were sung and pipe chimes were played.

Poems by Sherone Taylor:

They say I write weird poetry,
It messes with your head.
They'll never understand it,
At least until I'm dead.

And when I've met my great reward,
Whatever that might be,
It's then that I'll be famous
Or infamous, you'll see.

Like Shakespeare and Stevenson
After all was said and done.
They're poetry was really weird
But it sure is lots of fun.

©Sherone Taylor

Today, I watched an eagle fly.

Precariously, she tottered to the edge
Of the safe place which had sheltered her since birth.
With a gentle nudge, she stepped into a world
An ambivalent future ahead.

The eagle flew.

Today, I watched an eagle fly.

She does not fly alone.
The one of her soul soars with her
As though he holes her up,
Strength is evident in the two.

The eagle flew.

Today, I watched an eagle fall.

Her soulmate had fallen before her.
Without him, she could not fly.
I watched the noble eagle die.

Today, I watched a woman fly.
©Sherone Taylor

Spend a Lovely Evening at the Share Fair

What to See and Do:

Garden Angel lapel pin, with B.J. Kreiter
Elvis Purse, with Pebbles George
Horseshoe pictures, with Jackie Stockwell
Rose buds, with Lucy Linker
Snowmen, with Nel Carver
Paper airplane, with Mark Patterson
Tiny card boxes, with Jean Baringer
Origami circle/star, with Mariam Lowrie
Pop-up beehive cards, with Toni Gwin
Candle embossing, with Laura Peterson
Stained glass, with Lois Redman
Flower pounding, with Sally Heard
Various fabric/bead crafts, with Jenn Riphenburg and Martha Gomez
A bookstore brought to you from the Black Hills Rec Lab and the
Rocky Mountain Leisure Workshop

Talent You'll See and Hear

Live band
Gymnastics
Poetry
Piano practice

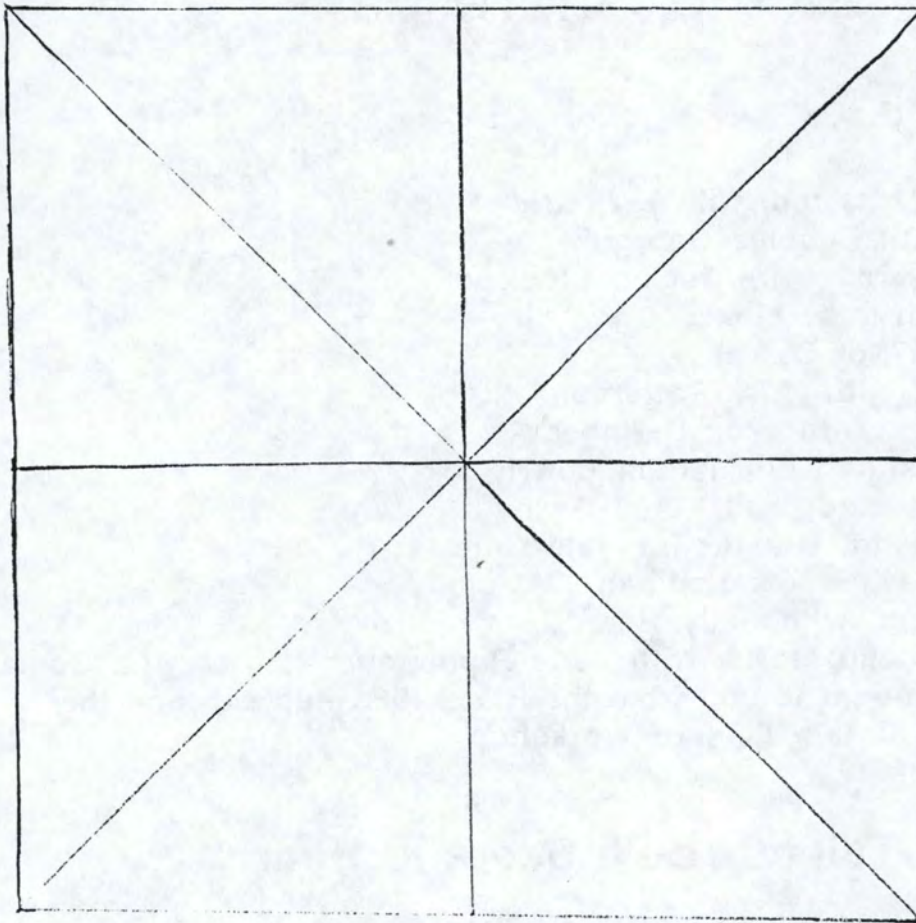
Harmonica fun
Stand up comedy

A Fun Time!



Origami Star/Circle

Presented by Miriam Lowrie



any
size
square

1. Fold any size paper (8 of them) right side out in the places shown in the diagram.
2. Fold 2 adjacent corners to center.



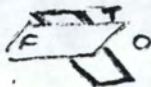
3. Fold in half with the fold edges inside.



4. Poke the top square down and in to make a parallelogram.



5. Place the folded (F) edge into the open wings snugly.



6. Tuck the small wings into the long top opening.
7. Continue doing that with all eight pieces.
8. The octagon (circle) will close into a star.

WOODEN SNOWMEN WALL HANGING

MATERIALS

2 - 1 1/2" by 3" pieces of wood (1/4" to 1/2" depth)
1 - 1 1/2" by 2" piece of wood (1/4" to 1/2" depth)
7" wire
Craft stick - cut about 1 3/4" long
Paints - white, red, blue, green, orange
Paint brushes
Permanent black pen
Fabric scraps
Raffia
Glue
Drill
File or rasp

STEPS

1. File down edges on one end of each wood piece to curve in hat.
2. Base paint white.
3. Paint top of wood piece down about 1/2" - one red, one green and one blue. Paint craft stick piece to match each one.
4. Drill small hole in outside top edge of large snowmen.
5. Attach wire, which has been curled on pencil, through holes.
6. Glue on hat band. Spatter hat and band with white paint.
7. Paint on face. For cheeks mix white and red for pink. Draw on paint on mouth.
8. Add fabric scarves and glue snowmen in place. Add raffia bow.
9. Sign, date and number.



Enjoy the

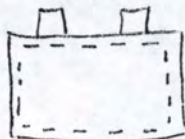
FABRIC SNOWMAN WALL HANGING

MATERIALS:

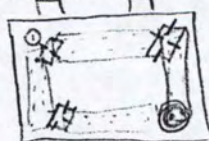
7" by 8" background fabric
7" by 8" muslin
7" by 8" batt or flannel
Scrap fabric
13 buttons of various sizes
6 black snaps
3 beads
Embroidery needle and black floss
15" wire
10 to 12" small stick
Small twigs
Glue
Felt
Blush

STEPS:

1. Layer muslin, batt, and background fabric together. Using a running stitch, stitch layers together, attaching hangers at the same time.



2. Place scrap fabric around edges. Stitch in place using running stitch. Add buttons where desired.



3. Cut 3 felt snowmen from pattern and blanket stitch around each. Add snap eyes and bead buttons. Glue to background. Add embellishments - tie, buttons, patches, twig arms, blush on cheeks, etc.



4. Using fabric pen, add saying.

Let it Snow I LOVE SNOW Snow Snow Snow The Men in my life

5. Slide stick through hangers and attach wire to one end of the stick. Using a pencil, curl wire. Slide buttons along wire and attach other end to stick. Tie on fabric bows.

6. Sign, date and number your creation.

enjoy the

Tiny Card Boxes

Making tiny card boxes is a clever, easy way to make use of used greeting cards – birthday, anniversary, Christmas and other holiday cards. Other papers can also be used to make these boxes, but a stiff paper works best.

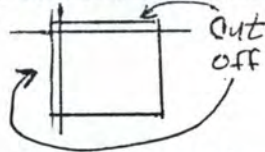
When these boxes are made, the finished size is about $\frac{1}{3}$ the size of the paper that you start using. The boxes can be used for gift boxes putting many neat things into it – money, candy, jewelry, tiny toys, folded notes, poems, and many other treasures.

Materials needed:

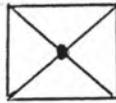
Used cards, both front and back
Ruler
Pencil
Scissors
Maybe some glue (tacky, Elmer's, rubber cement)

Directions

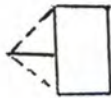
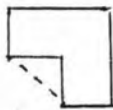
1. Decide on which card or area of the card you wish to use.
2. Cut the two pieces to make them square.
3. Cut about $\frac{1}{4}$ off two sides of the bottom square. Since the bottom piece slides into the top piece, one needs to be smaller than the other.



4. Use a ruler or straight edge of something and draw 2 diagonal lines on the inside of these cards to find the mid-point.

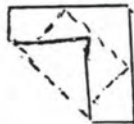


5. With the right side down, fold each corner of the card into the mid-point.



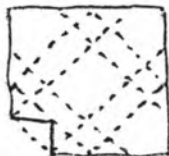
Unfold

6. Make new fold lines by bringing corner towards opposite corner with point up to the fold line just made by step 5.

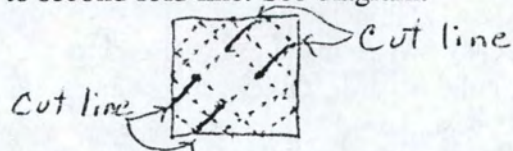


Do that all around square. Unfold.

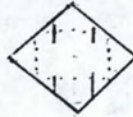
7. Turn paper over to make last fold lines. Fold each point up to first fold line.



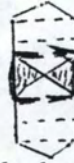
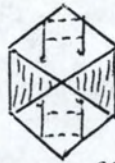
8. Using scissors make four slash lines, from either side of the last fold line – to second fold line. See diagram.



9. With right side down on table, hold square piece in hands with slash lines pointing up and down.



Fold side points down so point comes to midpoint, fold up sides, fold end points to form a square.



10. Fold point ends down to center of box. This locks side pieces into rest. May wish to add dots of glue to points in box to keep it in place.

EMBOSSING WHITE CANDLES

by Laura Petersen

These candles may be used for decorative purposes, in floral centerpieces, or lit and burned. The embossed design will remain on candle as the wick burns.

Supplies Needed: white votive or pillar candles, white tissue paper, scissors, embossing pad, embossing powder, rubber stamps, embossing heat tool. Markers to color designs are optional.

1. Cut tissue paper to fit around candle.
2. Press rubber stamp into embossing pad and stamp design onto tissue paper piece.
3. Pour embossing powder over stamped design.
4. Lift tissue paper so excess powder falls off and put excess powder into container.
5. Use heat tool to melt powder into raised design. DO NOT OVERHEAT.
6. OPTIONAL: color in embossed image with markers.
7. Apply tissue paper with embossed image to candle using heat tool. The wax will melt, absorbing tissue paper piece. Note: always have plenty of scrap paper covering work surface to catch drips of wax. Do not use newspaper because the ink will transfer to candle.
8. Let cool and trim edges of tissue paper if necessary.

EMBOSSING COLORED CANDLES

Follow directions for embossing white candles except use same color tissue paper as the candle color. Example: red tissue paper on red candle, green tissue paper on green candle, etc. Omit Step #6 of coloring embossed image and apply directly to candles as directed in Steps #7 and #8.

Garden Angels

Presented by B. J. Kreiter

Material list

- 1 1" flower pot (available at most craft stores)
- 1 ¼" wooden bead
- 1 small brooch pin
- Sphagnum moss or other dry moss
- Glue gun (low-temperature mini-gun or even "Tacky Glue" will work)
- 1 1" – 2" wooden heart

Turn pot upside down and glue bead to pot. Glue heart to side of pot with point down and split of heart just below bottom of bead.

Glue pin onto back of heart. Glue bit of moss on top of the bead for hair. Use a pen or pencil for the face (to draw eyes, etc.)

Pop-up Beehive Cards

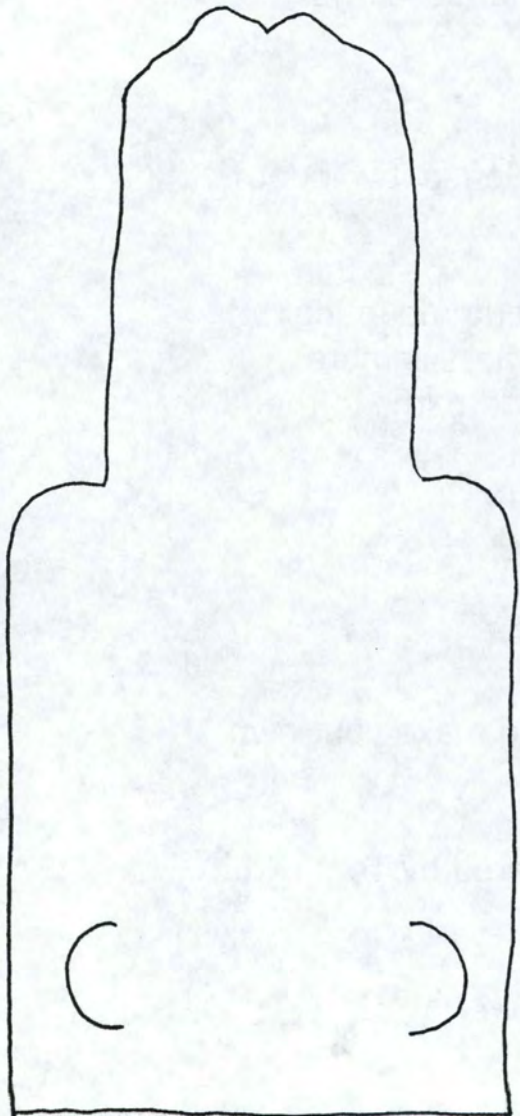
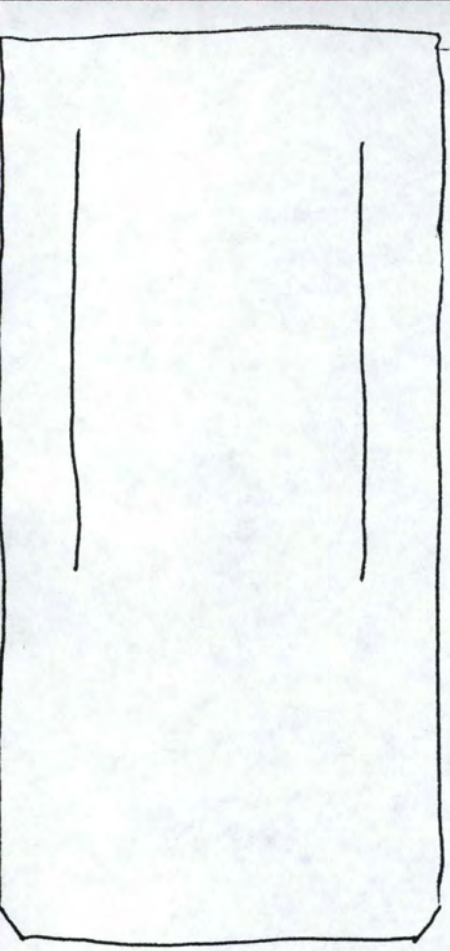
1. Cut out the slider pieces.
2. Fold the beehive on the dotted line, cut it out double
3. Cut out the tabs, and slider lines with an exacto knife
4. Cut out the slit at the top of the card. Cut it between the ticks marked on the card.
5. Turn the beehive so that the black lines are on the inside. Shade or color the beehive with a sponge dipped in colored ink.
6. Shade or Color the top of the slider.
7. Assemble Slider (tip if the slider doesn't slide cut the tabs larger)
8. Glue slider to the inside of the beehive.
9. Glue edges of beehive together. (tip don't glue slider so it will not move)
10. Decorate with stamps of your choice. For depth add mounting tape to the back to the stamped designs. Remember less is more when it comes to mounting tape. You may wish to add paths to the bees.

Give with Love and a Hug



Design your own pop-up cards just use the slider and make your own shape! You can do it.

Shared by Toni Gwin



Wednesday Evening Activity

Presented by Gold Rushers and Gold Seekers

The theme of Wednesday Evening's activity was "Pajamarama." The event was advertised by running a nightgown up the flagpole with an announcement on it. Before flag raising, the nightgown was brought down. After flag raising, the announcement was read to the assembled group. Small personal invitations were placed on each camper's pillow. The nightgown with the announcement pinned to it was removed from the Chatcolab mailbox and read again at lunch.

A bedtime and sleep theme with stars and moons and dream related décor was planned. For the closing, the lights were turned low to make a quiet story time atmosphere.

As people entered dressed in their P.J.s they were given a colored piece of paper with a word or phrase written on it. They were told to do what was written on the paper and find the people with the same color and doing the same thing (example: yawning, snoring, etc.) They then had to write a "limerick" using the color of their paper and the phrase written on it. One member of the group then shared the limerick with the group.

The limericks were:

Purple/Snore – The night, purple as in lore, For the girl whose name rings Lanore, Because her man Justin, Instead of loving and lushn, All he can do is snore. There's an ol' cowboy, the last of his breed, A purple cowpoke with the legend to lead, He snores all day, and snores all night, Except when the bed bugs bight, Sleep was the base of his seed.

Cream/Itch & Scratch: There once was a paper, Whose color was so odd, We had to itch and scratch our heads, To decide what color it wad, Yellow, cream, vanilla or sod.

Hoot/Green: There once was an owl who liked cake, Who flew into Chat by the lake, He let out a hoot, Pajamas to boot! And ate green tomatoes and steak.

Red/Sheep: There once was a sheep at lab, Who thought he had been very bad, Watermelon was fed, And his wool turned all red, But what a great time he had.

Blue/Hum: There once was a girl named Sue, Who hummed because she was blue, She ate cherry pie, Then soon she did die, So away to heaven she flew.

Gray/Howl: There was a coyote so gray, He loved to howl every day, He wandered at night, In the blackest of light, Everyone suffered from fright.

Brown/sleepwalking: There was an old lady named Brown, Who would go sleep walking through town, Once she got lost and got bit by Jack Frost, then walked in the river and drowned. They found her last night, Boy, what a fright, She was blue from the cold, And started to mold, She ended her sleepwalking all right.

Each group chose two people for the "Best Dressed" pageant. We then had them model their night attire with commentary. Two winners were chosen to be dream keepers. The dream keepers then danced together and led the group in a dance from the dining hall to the fireplace room for the closing. Two quiet sleep songs were sung, then Bill Alkire told a bedtime story to the whole group. Then we were sent to bed.

What went well? The theme that everyone could dress for, the style review, and the bedtime story went very well.

What needed improvement: There was dead space while judges conferred.

Thursday Evening Activity (includes Auction)

Presented by Fools Gold & Bob's Golden Girls

7:45 p.m. Flag lowering ceremony was followed by a slow shuffle dance to the dining hall.

8:00 p.m. The Country Fair fun began. The fair booths included a Jam and Jelly Booth, a Fry Bread Booth, a Kisses and Hugs booth, and a Balloon booth. A Lemon-aide stand (self-service) provided free refreshments. Games took place on the lawn.

At 8:30 p.m. the fair booths closed and the live auction started.

9:45 p.m. the fair booths opened again until closing time at 10:00 p.m.

The Evening Ceremony consisted of stories told at the campfire and S'Mores.

Friday Night Activity

Presented by the Pyrites & Prospectors

Mardi Gras was the theme. We had everyone sit at lunch time as families and encouraged them to bring a camera for a family picture. After they were seated as families, we notified them they were now the crew of [family name]. We encouraged them to fashion a costume to wear at supper, and it could be formal or informal, at their discretion.

At supper, we asked everyone to sit as they pleased for the meal and encouraged them to reminisce about the things they most enjoyed about Chat this week.

After flag lowering, we gathered everyone in the dining hall and instructed them that they had 30 minutes to construct a "float" for use in our Mardi Gras parade. The only parameters the participants had to meet were that the floats must be mobile – otherwise their imaginations were their guides.

Upon completion of the parade, Bill Alkire led the group in a series of round dances, culminating in a slower, more sedate dance to set the tone for the following ceremony.

Friday Night Ceremony

Presented by the Golden Anniversary Committee

The group will be led from the dining hall through the aisle of luminaries (candles in paper sacks) to the place of intrigue (the old campfire pit or into the fireplace room depending on the weather.) The traditional ceremony candle will be set up with matches ready.

When all have gathered, Jane will lead "We're Here at Chat" in the past tense.

Each person will receive two gold nuggets; one is the capsule, which contains sequin gold 50s, stars and a piece of paper listing "gold" that labbers have given each other. The second piece of gold is some prepared and shared by Leila Steckelberg and her husband – our reminders of 1998 Golden Celebration. Jean will refer to our gold we came seeking this year, and to be thinking of our future.

Candle ceremony using five speakers will be followed by presentation of the new board members and officers.

Sparklers will be handed out and lit at the end of the ceremony.

Monday Mealtime Activities

Presented by MGMs

Table centerpieces were created from plants donated for the auction.

Noon grace was sung to "Rock Around the Clock."

God is great – God is good.

Let us thank Him for our food.

We want to thank him morning, noon and night.

We want to thank our God with all our might

We want to thank our God cause He's all right.

Amen che** che** che**

The table game "Celebrated Cities" was played (see next page)

Evening grace was #16, Simple Gifts

Celebrated Cities

Seven cities are distinguished for reasons in these questions. See if you can please the city fathers by correctly picking the cities on the bottom of the page that answer the questions.

1. Which city is known as the Breakfast Food City?
 2. Which city has a diamond from which all distances are measured?
 3. Which city was named after a United States President?
 4. Which city contains the Left Bank?
 5. Which city is the oldest in the United States?
 6. Which city has a monument to sea gulls?
 7. Which city has a monument to the boll weevil?
-
- | | |
|--------------------------|-------------------------------|
| a. Salt Lake City, Utah | i. Battle Creek, Michigan |
| b. Boston, Massachusetts | j. La Paz, Bolivia |
| c. Fargo, North Dakota | k. Richmond, Virginia |
| d. Monrovia, Liberia | l. Paris, France |
| e. Havana, Cuba | m. Denver, Colorado |
| f. Baltimore, Maryland | n. St. Augustine, Florida |
| g. Beatrice, Nebraska | o. Charleston, South Carolina |
| h. Enterprise, Alabama | |

Monday Night Flag Lowering Ceremony

Presented by Pyrites

We lowered the flag to the music and voice of Elvis Presley singing "America the Beautiful," after an introduction by Maleah Hammons. Maleah told us the song was written by an English woman, Katherine Lee Bates, after gazing at the grandeur of the Colorado plains from Pikes Peak. The music to which it is sung was originally known as "O, Mother Dear Jerusalem," then renamed in 1888 as "Materna" by Samuel Ward, after which it was known as "America the Beautiful."

Sunday Night Flag Lowering Ceremony

Prepared by the Pyrites

The ceremony began with Mike Early giving some flag etiquette:

- The flag should be raised briskly all the way to the top of the pole.
- If the flag is to be flown at half-mast, raise it briskly to the top of the pole and slowly lower it to half-staff.
- When lowering the flag flown at half-staff, raise the flag briskly to the top of the staff, then slowly lower it to ground level.
- Always lower the flag slowly.
- Never let the flag touch the ground.
- To show an international distress signal, fly the flag upside down.
- When folding the American flag, have at least two people, one at each end.

The flag was lowered and the proper folding process was demonstrated as the flag was folded.

To conclude the ceremony, everyone sang God Bless America

Tuesday Morning Flag Raising Ceremony

Prepared by MGMs on a sunny morning.

The flag was raised.

The following was read:

Hello, Remember Me

From the computer of H. Edward Bauer (Flora-dale Resort, Mears, MI 49436)

Hello – remember me? I'm your flag. Some folks call me Old Glory, others call me the Stars and Stripes, Ensign, or just...the flag. But whatever they call me, I am your flag. And, as I proudly state, The Flag of the United States of America.

Something has been bothering me lately, I was wondering if I might talk it over with you. It's about you and me.

I remember some time ago (I think it was Memorial Day, or was it the 4th of July) when people lined up on both sides of the street to watch a parade. When your father saw me coming along, waving in the breeze, he took off his hat and held it against his left shoulder. His hand was directly over his heart. Remember?

And you. I remember you standing there – straight as a soldier. You didn't have a hat on, but you gave the correct salute. They taught you in school to place your hand over your heart. Remember your little sister? Not to be out done, she was saluting the same as you. I was proud, very proud, as I came down that street. Oh yes, there were some Servicemen there, standing at attention, giving the salute. Ladies, as well as men, civilians as well as military, paid me respect...reverence.

Now, if I sound a bit conceited...well...I have a right to. I represent the finest country in the world – The United States of America. More than one aggressive nation has tried to haul me down, only to feel the fury of this freedom loving country. Many of you had to go overseas to defend me. A lot more blood has been shed since those patriotic parades of long ago and I've had a few stares added since you were a boy, but I'm still the same old flag.

Dad is gone now...and the hometown has a new look. The last time I came down your street, I noticed that some of the old landmarks had given way to a number of new buildings and homes. Yesser, the old town sure has changed. I guess I have too, 'cause I don't feel as proud as I did back then.

I see youngsters running and shouting through the streets, college boys and girls disrupting our campuses, people selling hot dogs and beer while your National Anthem is played...everything from apathy to riots. They don't seem to know or care who I am. Not too long ago, I saw a man take his hat off when I came by...he looked around, didn't see anybody else with theirs off...so he quickly put his back on. Occasionally, you give me a small glance and then look away.

When I think of all the places I've been...Normandy, Guadalcanal, Iwo Jima, Battle of the Bulge, Korea, and Vietnam, I wonder – what's happened? I'm still the same old flag.

But how can I be expected to fly high and proud from building to homes when within them, there is no thought, love, or respect for me? Whatever happened to patriotism? Your patriotism? Have you forgotten what I stand for? Have you forgotten all the battlefields where men fought and died to keep this nation free? When you salute me, you salute them. Take a look at memorial Honor Rolls sometime. Look at the names of those who never went to school with you.

Well, it won't be long before I come down your street again. So, when you see me, stand straight, and place your hand over your heart. Do this because I represent you. You'll see me wave back, my salute to you..."

The ceremony ended with the singing of the National Anthem.

Tuesday Flag Lowering Ceremony

Presented by the Golden Bunch

Reverence and respect for the American flag was stressed. The poem "Red, White and Blue" from the *Flag Book* by Ruth Moe was read. "Taps" was played on the pipe chimes as the flag was lowered.

Skillet Stationery

By Leila Steckelberg

Items needed:

- Skillet
- Foil
- Paper for stationery (can get this at a printing company)
- Crayons
- Foil
- Newspaper
- Envelopes
- Rubber Cement
- Paper Towels

Directions:

- Fold stationery paper in half.
- Cut paper for printing smaller than stationery paper.
- Place foil in skillet.
- Heat skillet to 200 – 250 degrees F.
- Lightly press crayons on foil, making your color design.
- Press the paper for printing on the melted colors until it picks up the colors. Use a wadded paper towel to press the paper down.
- Pull paper out of skillet and set it aside to cool and dry on the newspaper.
- When the paper is dry, cement the paper to the stationery.
- Use paper towels to wipe off foil when changing the color design.
- You can dip the edges of the paper in silver or gold to create a border.
- Tearing the edges of the paper sometimes creates a nice border effect.

Celebrated Cities

Seven cities are distinguished for reasons in these questions. See if you can please the city fathers by correctly picking the cities on the bottom of the page that answer the questions.

1. Which city is known as the Breakfast Food City?
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Extra Bubble Recipes

Basic Bubbles

There are three types:

Baby bubbles are the old-fashioned kind you blow through a bubble wand.

Sister bubbles are big and beautiful. They are three to five inches wide and known to wiggle from time to time.

Mama bubbles live very exciting lives.

Bubble Care

Bubbles are very very special and should be treated with care and respect. In other words, don't just stand there and watch a bubble pop. A true **bubble-ologist** will do anything he can to make sure each bubble lives an extremely exciting life!

Bubble Production

People usually blow bubbles in the air using bubble pipes or plastic wands purchased from a store. That isn't the only way to make bubbles. There are many things around your house that can be used to launch bubbles.

Bubbles don't have to float in the air; they can also be made in containers on table tops, or on top of all sorts of surfaces.

While bubble blowing can be fun it is also hard stimulating work. Bubble blowing has great potential for discovery.

Bubble Solutions

Mix eight tablespoons of dishwashing soap in a quart of warm water. The dishwashing soaps which have been found to work the best tend to be the higher priced ones, such as Joy and Dawn.

Many people think that it is necessary to add glycerine to the solution. This isn't so; very big and long lasting bubbles can be made with glycerine.

You may want to add certain ingredients which may help make longer-lasting bubbles. Divide a soap solution into several containers of the same size. Add different additives and test the bubbles until you find the perfect solution for you.

Additives worth trying are: glycerine, Karo syrup, Jello-o powder and Certo. Start with a few drops.

Karo Recipe

2 cups Joy or Dawn dishwashing detergent
6 cups water
3/4 cup Karo light corn syrup

Jello Recipe

1 cup detergent
1 cup jello powder
1 gallon water



To have a friend is to have one
of the sweetest gifts; to be a friend is
to experience a solemn and tender
education of soul from day to day.
A friend remembers us when we have
forgotten ourselves. A friend may
praise us and we are not embarrassed.

He takes loving heed of our work,
our health, our aims, our plans.

He may rebuke us and we are not
angry. If he is silent, we understand.
It takes a great soul to be a friend...

One must forgive much, forget
much, forbear much. It costs time,
affection, strength, patience, love.

Sometimes a man must lay down
his life for his friends. There is no true
friendship without self sacrifice.

We will be slow to make friends, but
having once made them, neither life
nor death, misunderstanding, distance
nor doubt must ever come between.

Anonymous

**My Favorite quotation is
“Life is too short to be little,”
written by Disraeli.**

Often we allow ourselves to be upset by small things we should despise and forget.
Perhaps some man we helped has proved ungrateful, some woman we believed to be a
friend has spoken ill of us, some reward we thought we deserved has been denied us.

We lose many irreplaceable hours brooding over grievances that, in a year's time, should
be forgotten by us and by everybody. No, let us devote our life to worthwhile actions and
feelings, to great thoughts, real affectations, and enduring undertakings.

Andre Maurois
French writer

Contributed by Bonnie Fausett

MAY

PEACE

PREVAIL

ON

EARTH

Peace Poles Have Been Planted the World Over as International Symbols of Peace

Peace Poles can be found in over 160 countries; in front of schools, city halls, private homes, churches, hospitals and parks.

We invite you to join the Worldwide Peace Pole Network. Please contact:

The Peace Pole Makers, USA • 3534 W. Lanham Road • Maple City, Michigan 49664
(616) 334-4567 • (616) 334-4523 FAX • peace@traverse.com (email)

For more information about the Peace Pole Project, contact:

The World Peace Prayer Society • 800 3rd Avenue, 37th Floor • New York, NY 10022
(212) 755-4755 • (212) 935-1389 FAX



Peace Poles bring people together in a common bond to encourage international cooperation.

ESTABLISHING WORLD PEACE The Peace Pole Project

Pace Poles are handcrafted monuments erected the world over as an international symbol of peace. Their purpose is to spread the message, MAY PEACE PREVAIL ON EARTH, and act as a constant reminder for us to visualize and pray for world peace.

Peace begins in the hearts and minds of each individual. As we learn to honor each other, our environment, animals and all creation on earth, the vision of global peace through sincere communication will gradually become a natural way of life. By igniting the flame of international friendship through the constant reminder, MAY PEACE PREVAIL ON EARTH, we can stimulate a shift in attitudes in all areas of planetary work—political, economical, environmental and social.

The Peace Pole Project is a non-profit, "grass-roots" movement. We invite you to join in the worldwide effort to bring this powerful message of peace to the people of all lands.

HISTORY OF THE PEACE POLE PROJECT

The Peace Pole Project was started in Japan by the World Peace Prayer Society, a non-profit, non-denominational organization founded in 1955 by Masahisa Goi. The project was launched with a dedication to uplift humankind toward harmony rather than conflict. War

begins with thoughts of war. . . peace begins with thoughts of peace. The Peace Pole reminds us to keep peace everpresent in our thoughts. To date, friends and supporters have dedicated over 100,000 poles in 160 countries around the world. Peace Poles, as well as stickers carrying the peace message, can be spotted on every continent.

WHO PLANTS PEACE POLES

Everyone can erect a Peace Pole. If you are inspired by the idea and wish to promote the message of peace, you can dedicate a peace pole as an individual, a family, with a group of friends or a community. You need not belong to any particular faith or school of thought. They have been presented as gifts to friends in all walks of life—from school children to presidents. In a ceremony at the United Nations, members planted a Peace Pole to express their collective responsibility to foster peace.

WHEN TO PLANT PEACE POLES

Holidays, weddings, school gatherings, church events, birthdays and festivals are but a few occasions when people plant Peace Poles. You never need an excuse, however, to celebrate world peace. Your thinking about peace strengthens the peace network.

WHERE TO PLANT PEACE POLES

Peace Poles have been planted in forests, cities, village squares, hospitals, city halls, corporations, schools, churches and temples, restaurants, private yards, offices and even living rooms. Choosing a prominent place to plant your Peace Pole is a special part of the process. One person chose to make his Peace Pole mobile and traveled with it to the Nevada Nuclear Test Site and California State Capitol.

THE PEACE MESSAGE AND CEREMONY

Peace Poles stand seven feet tall when planted and have room for four plates inscribed with the peace message. The inscription, MAY PEACE PREVAIL ON EARTH, is available in more than 40 native languages, including American Sign Language.

Usually a dedication ceremony characterizes the planting of a Peace Pole. Each gathering creates their own special ceremony which is meaningful to them. Ceremonies range from pleasantly simple to elaborate events with international flags and thousands of participants. The ceremony is a unique expression of the collective promise for world peace.

THE PEACE POLE MAKERS

Peace Poles are made by The Peace Pole Makers USA, located in the woods of northern Michigan. The poles are individually handcrafted from quality materials by Joe and Carol Spaulding. They handle all orders and deliveries in the U.S. The cost for a Peace Pole is used exclusively for production and distribution.

*Join the Peace Pole network.
Together we can link the world
in the spirit of peace and harmony.*

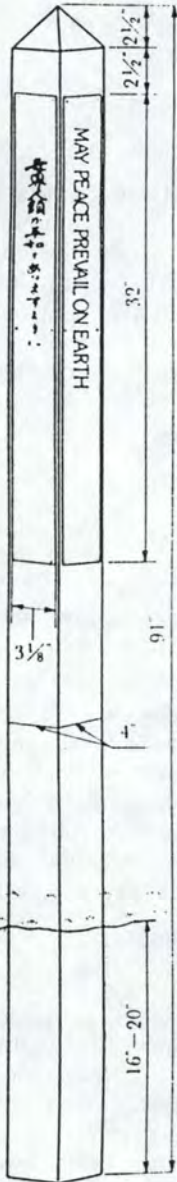
The Peace Pole Project

A project of The World Peace Prayer Society
800 Third Avenue, 37th Floor
New York, NY 10022
Tel: (212) 755-4755
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The Peace Pole Makers USA
 3534 W. Lanham Road • Maple City, Michigan 49664
 (616) 334-4567 • (616) 334-4523 FAX • peace@traverse.com (email)
<http://www.traverse.com/peacepoles/>

Thank you and
**May Peace Prevail
 On Earth**

questions?
 contact - Sally Heard -
 "You'll love this project!"



"The message of the Peace Pole is direct, an invocation to transform planetary consciousness. With each new planting we move closer to the healing and harmonizing of this planet and all forms of life."

—John and Jan Price
 The Quartus Foundation

"It was the responsibility of the children to work in teams to educate the school community about the Peace Pole Project and solicit funds to purchase a pole for their school."

—Futures Academy
 Buffalo, NY

"Anyone can plant a Peace Pole. They act as a silent prayer and message for peace on earth."

—Dr. Noel Brown, North American Director
 United Nations Environment Programme

"My class in the Psychology of Prejudice bought and presented a Peace Pole to our campus as a demonstration of a constructive means of disarming prejudice. It was highly successful and received extremely favorable media coverage."

—Dr. Arnold Oettel, Professor of Psychology
 California State University, Chico

"We made a decision to plant a Peace Pole as a symbol of our commitment to peace making, to non-violent conflict resolution, and of our desire to see peace worldwide that would result in no human being going hungry and without shelter again."

—Crossover Health Clinic, Freedom House
 Richmond, VA

English
May Peace Prevail On Earth

Korean
 세계인류가 평화롭기를

Hindi
विश्व में शांति रहे

Russian
 Да будет мир во всем мире

Hebrew
יהיה שלום בעולם

Spanish
 Que La Paz Prevalezca En La Tierra

Japanese
 世界人類が平和でありますように

German
Möge Friede auf Erden sein

Arabic
 'السلام للعالم أجمع

French
Puisse la Paix régner dans le monde

Italian
 Che la pace regni sulla terra

Chinese
 我们祝愿世界人类的和平

Dutch
Moge vrede heersen op aarde



50 years of Sharing and Caring at Chatcolah
(46 years for me). These years have been wonderful!!
I would not like to go back to the person I was
before my first Chat for anything in the world.
Thanks to all of you for enriching and enlarging
my world!!!

It is my joy in life to find
at every turning of the road,
The strong arm of a comrade kind,
To help me onward with my load.
But since I have no gold to give,
And love alone must make amends,
My only prayer is while I live
God make me worthy of my friends!!!

A smile costs nothing but gives much,
It takes but a moment, but the memory of it usually
lasts forever.
None are so rich that they can get along without it,
And none are so poor but they can be made rich by it.
It enriches those who receive without making poor those
who give.

It creates sunshine in the home, fosters good will in
business,
And is the best antidote for trouble.
Yet it cannot be begged, borrowed, or stolen, for it is
of no value.

Unless it is freely given away.
Some people are too busy to give you a Smile --
Give them one of yours,
For the good Lord knows that no one needs a smile so badly
As he or she who has no more smiles left to give.

Of the three greatest blessings that come from above,
One is Life, one is Health, and the third one is Love.
May you take joy in Life, give your Health best care,
And send out your Love to mankind everywhere!

My love to
all of you!
Leila

May you find the pot of
gold at the end of the
rainbow! See you in '99.

Comments from Bob's Golden Girls

Joan Street: I enjoy Bob, crafts, people, grandkids and Chatcolab.

Patsy Littau: At last I'm a *Golden Girl*!

Marjie Kentura: I'm glad I'm part of your group.

Selina Day: I've had a great time, but we need more time to sleep.

Bob Beasley: I feel like the luckiest guy in the world. All these wonderful women have made this one of my best weeks ever! I love you all; you are the best.

Jenna Hardin: I love Idaho so much! This camp has been great, the people in it are soooo nice. I'm **very** glad that I got the opportunity to be here with all of you. Hope to see you next year!

Denise Clement: I'm glad I got to know everyone I met. I had a great time in some of the activities, but I wish there were more youth. We need more sleep.

Steppin' Out
A Mixer
written by
Diana Marsden and Co.

Get in double circle with inside line walking counter-clockwise, and outside walking clockwise. Walk 12 steps to:

"I'm just a Chat co-labber and I and I know where I'm walkin' to.
I'm very very lucky friend". . . .

Turn, on "friend, and face partner. Join hands and walk together counter-clockwise.

"Can I walk along with you?"

Walk with friend 4 steps and stop!

"I can hokey poke my foot twice"

Put outside foot in and out twice

"I can bump -- seam to seam". . . .

Clasp hands overhead and bump hips twice.

"I can make a star of the evening". . . .

Face partner and join right hands high.

"And walk around its beam."

Join right hands and walk around in a circle with partner 4-steps, then join both hands and start walking clockwise.

"I'm just a Chat co-labber and I face the winds of love. If I brush you when I pass along". . . .

Continue walking 10 steps.

"Then we'll stop and have a hug". . . .

Give "E-hug" and keep feet moving.

"Then we'll learn about each other". . . .

Join hands and keep on walking in counter-clockwise direction.

"As we walk the glory road, through the royal arch of heaven, we'll join up and walk the globe". . . .

Two people only break the circle at the top and make an arch for those behind to travel under down the center of the circle. The couples behind walk under the arch and straight down to the bottom of the room. Take small steps.

Musicians repeat music to last four lines of song again.

"Then we'll learn about each other. As we walk the glory road, through the royal arch of heaven, we'll join up and walk the globe."

At the bottom of the hall one person will stand and designate 'one pair' left and 'one pair' right -- like grand march.

"And two will travel westward and two will travel east. It doesn't matter which we go because we'll always meet at a camp of the Chat co-labbers, grab a few more cabin mates' . . .

At the top of the hall couples will meet in 4's and walk in small steps to the bottom of the hall. As they walk, every person will join hands across the person that they are next to, with the person next to him. (Don't cross arms into neighbors -- stay under his or over his.) Still walking, raise hands up and take them behind the person next to you.

"And we'll walk in a friendship line, hands across up over and create". . .

At the bottom of the hall, one person will stand and designate one group left and one group right -- like grand march.

"And four will travel westward and four will travel east. It doesn't matter which we go because we'll always meet at a camp of the Chat co-labbers, grab a few more cabins mates". . . .

At the top of the hall couples will meet in 8's and walk to the bottom of the hall. As they do this the center meeting couple join hands behind across the person they are next to. As walking groups get spread out a little, 4 designated people assist each group to join at their ends to make circles of eight persons staying in their crate.

"And we'll get in a friendship circle, hands across, up, over and crate". . .

Musicians may play the last four lines of the song again. Groups start to move counter-clockwise with Indian Dance steps.

"Oh, for sure a Chat co'labber can't be crated up for long. He steps along the native trail toward the next new song. He says 'Goodbye' (spoken). His heart's so big". . . .

Group raise clasped hands high overhead.

"Puts his memories in the coals". . . .

Put hands deliberately forward as if to put something on a fire and drop hands with partner.

"I'm just a Chat co-labber and forever on the rolls."

Place right hand on right shoulder of person in front of you, and follow as one person breaks the circle and leads the line out waving the other hand. Repeat last line of song again

"I'm just a Chat co-labber and forever on the rolls."

The Room

Author Unknown

In the place between wakefulness and dreams, I found myself in the room. There were no distinguishing features save for the one wall covered with small index card files. They were like the ones in libraries that list titles by author or subject in alphabetical order. But these files, which stretched from floor to ceiling and seemingly endlessly in either direction, had very different headings. As I drew near the wall of files, the first to catch my attention was the one that read "People I Have Liked." I opened it and began flipping through the cards. I quickly shut it to realize that I recognize the names on each one.

And then without being told, I knew exactly where I was. This lifeless room with its small files was a crude catalogue system for my life. Here were written the actions of my every moment, big and small, in a detail my memory couldn't match.

A sense of wonder and curiosity, coupled with horror, stirred within me as I began randomly opening files and exploring their content. Some brought joy and sweet memories, others a sense of shame and regret so intense that I would look over my shoulder to see if anyone was watching. A file named "Friends" was next to the one marked "Friends I Have Betrayed."

Titles ranged from the mundane to the outright weird. "Books I Have Read," "Lies I Have Told," "Comfort I Have Given," "Jokes I Have Laughed at." Some were almost hilarious in their exactness. "Things I Have Yelled at My Brothers." Others I couldn't laugh at: "Things I Have Done in My Anger," "Things I Have Muttered under My Breath at My Parents." I never ceased to be surprised by the contents. Often many more cards than I expected. Sometimes fewer than I had hoped.

I was overwhelmed by the sheer volume of the life that I had lived. Could I be possible that I had the time in 16 years to write each of these thousands or even millions of cards? But each card confirmed the truth. Each was written in my own handwriting. Each signed with my signature.

When I pulled out the file marked "Songs I have listened to," I realized the files grew to contain their contents. The cards were packed tightly, and yet after two or three yards, I hadn't found the end of the file. I shut it, shamed, not so much by the quality of the music, but more by; the vast amount of time I knew that file represented.

When I came to the file marked "Lustful Thoughts," I felt a chill run through my body. I pulled the file out only an inch, not willing to test its size, and drew out a card. I shuddered at its detailed content. I felt sick too think that such a moment had been recorded.

An almost animal rage broke on me. One thought dominated my mind. "No one must ever see these cards! No one must ever see this room! I have to destroy them!" In an insane frenzy, I yanked the file out. Its size didn't matter now. I had to empty it and burn the cards. But as I took it at one end and began pounding it on the floor, I could not dislodge a single card, only to find it as strong as steel when I tried to tear it.

Defeated and utterly helpless, I returned the file to its slot. Leaning my forehead against the wall, I let out a long, self-pitying sigh. And then I saw it. The title bore "People I Have Shared the Gospel With." The handle was brighter than those around it were, newer, and almost unused. I pulled on its handle and a small box not more than three inches fell into my hands. I could count the cards it contained on one hand.

And then the tears came. I began to weep. Sobs so deep that the hurt started in my stomach and shook through me. I fell on my knees and cried. I cried out of shame, from the overwhelming shame of it all. The rows of file shelves swirled in my tear-filled eyes. No one must ever, ever know of this room. I must lock it up and hide the key.

But then as I pushed away the tears, I saw Him. NO! Please not Him. Not here. Oh anyone but Jesus. I watched helplessly as He began to open the files and read the cards. I couldn't bear to watch His response. And in the moments that I could bring myself to look at His face, I saw a sorrow deeper than my own, He seemed to intuitively go to the worst boxes. Why did he have to read every one?

Finally, He turned and looked at me from across the room. He looked at me with pity in His eyes. But this pity didn't anger me. I dropped my head, covered my face with my hands and began to cry again. He walked over and put His arm around me. He could have said so many things. But he didn't say a word. He just cried with me. Then He got up and walked back to the wall of files. Starting at one end of the room, He took out a file, and one by one, began to sign His name over mine on each card.

"NO!" I shouted rushing to Him. All I could find to say was, "No, NO," as I pulled the card from Him. His name shouldn't be on those cards. But there it was, written in red so rich, so dark, so alive. The name of Jesus over mine. It was written in His blood.

He gently took the card back. He smiled a sad smile and began to sign the card. I don't think I'll ever understand how He did it so quickly, but the next instant it seemed I heard Him close the last file and walk back to my side. He placed His hand on my shoulder and said, "It is finished."

I stood up, and He led me out of the room. There was no lock on its door. There were still cards to be written.

Submitted by Bonnie Faucett

Mr. Beveridge's Magot

A Quadrille from "Pride and Prejudice"

Dance and music are 6 beats to the measure

Placement: Form 2 lines of Ladies and Gentlemen facing each other (Ladies facing wall A) and Gentlemen (facing wall C). Partners should be about 5 feet apart.

Introduction: Special music

Last measure of introduction:

Gentlemen – bow from chest hands at sides and feet together.

Ladies – Bow with small courtesy from chest with left foot slightly behind.

First measure

All couples start with right foot and in six steps do a right hand walk around returning to original positions in even lines.

Second measure

All couples start with right foot and in 6 steps do a left-hand walk around returning to original positions in even lines.

Third measure

Second lady and second gentleman and all alternating couples stay in place.

First lady and first gentleman with right foot starting, walk past each other (gentleman passing lady on the right) then turn toward second couple and first lady walk half way in back around second gentleman and first gentleman walks half way in back around second lady.

Fourth measure

As the first couple meet, first gentleman yields to the first lady as she crosses back to her original position and first gentleman continues back to his original place.

Fifth measure

First gentleman and first lady again pass each other as before, and as before, first lady continues past second gentleman half way around and first gentleman continues past second lady half way around.

Sixth measure

As first lady and first gentleman move half way around the first gentleman and first lady respectively, the second couple joins hands and walks forward two steps and then turns to the outside still turning around into their original positions.

At the same time: As the first couple face each other, they walk forward one step past each other, and the lady takes one side step behind the gentleman, and they both rise on their toes and down on their heels. The first gentleman then turns to face wall B and the first lady continues stepping right around her partner until she is also facing wall B and they rise on their toes and down on their heels.

Seventh measure

First couple joins hands with each other and also the free hand with the second lady and second gentleman – all facing Wall B. Then all four of the party take one step forward, rise up on their toes and down on their heels, and step back one step and rise up on their toes and down on their heels, and step back one step and rise up on their toes and down on their heels.

Eighth measure

First lady crosses in front of partner and turns to walk behind second lady and half way around remains in line. First gentleman crosses in back of partner to original position and walks behind second gentleman and remains in line. First couple then becomes second couple. All odd couples down the line become even couples.

The whole dance of eight measures begins again without the introductory bow.

Northwest Leadership Laboratory

Chatcolab: golden gates to success



All about Chatcolab

Board Members 1998

Chair	Jane Higuera	1998
Vice-Chair	Bob (Beaz) Beasley	1999
Secretary	Cee Cee Wieber	1999
Treasurer	Charlie Swaney	1999
Board Members	Sue Ryan	1998
	Charlotte Norlin	1998
	Bonnie Fausett	2000
	Marie Madison	2000
	Leona Peterson	2000
Alternates	Jennifer Riphenburg	1998
	Pat Monforton	1998
Chat Chat Editor	Toni Gwin	
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Don Clayton	
	Joe (Doc) Stephens	
	Miriam Beasley	
	Jim Beasley	

Board Members 1999

Chair		
Vice-Chair		
Secretary		
Treasurer		
Board Members	Bob (Beaz) Beasley	1999
	Cee Cee Wieber	1999
	Charlie Swaney	1999
	Bonnie Fausett	2000
	Marie Madison	2000
	Leona Peterson	2000
Chat Chat Editor		
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Don Clayton	
	Joe (Doc) Stephens	
	Miriam Beasley	
	Jim Beasley	

CHATCOLAB, INCORPORATED
Northwest Leadership Laboratory

The Golden Gates to Leadership 1998

June 6, 1998

DEAR CHATCOLABBERS,

Presented here is the Treasurer's Annual Report. This report is based on the laboratory year and not on the calendar year. The detail we hope is sufficient to give everyone at least some general views on the costs of operating Chatcolab. We will be glad to provide additional information when requested.

Costs are going up. Who has not heard that. Camp expenses have nearly doubled in just a few short years. How can Chatcolab operate without increasing fees? This past year your Board has worked very hard to address these issues. In fact, for the first time, the Board has not only adopted a budget but has adopted the documentation necessary to manage it.

Cost cutting features have been implemented in several areas. A significant item this year is that we have reduced the number of campships for Chatcolab members. Another is that we all like to eat well and we intend to do that but perhaps the menu will not be quite as varied as in the past. Admittedly some of our ideas may not pass the test but if we fail it will not be for lack of trying.

Thank you for helping us to help you. Let's make this year, our Golden Year, the best ever.

Respectfully submitted,
Charlie Swaney
Treasurer

CHATCOLAB, INC., Budget & Financial Analysis

Key	Name/item	1995	1996	1997	98 Budget
	Participants	87	80	65	100
10	Beginning Balance	\$7,232.68	\$5,813.90	\$5,482.53	\$4,884.68
11	Inventory/flagbooks			\$353.40	\$353.40
	INCOME **				
20	Interest	\$244.48	\$107.03	\$172.34	\$50.00
30	Registration	\$8,650.00	\$10,613.75	\$8,542.35	\$15,000.00
31	Patron Contributions	\$105.00	\$105.00	\$330.00	\$300.00
35	Miscellaneous	\$485.00	\$0.00	\$0.00	\$0.00
40	Auction (Schlshp/gold)	\$2,177.34	\$1,781.00	\$1,934.76	\$2,000.00
45	Sales	\$376.00	\$1,072.80	\$446.85	\$300.00
50	Scholarship Credits *		\$1,572.50	\$950.00	\$1,500.00
51	Campship Credits *		\$780.00	\$2,486.25	\$0.00
52	Extra nights		\$499.00	\$469.50	\$1,200.00
	Totals	\$12,037.82	\$16,531.08	\$15,332.05	\$20,350.00
	EXPENSES **				
60	Board Meeting	\$50.00	\$100.00	\$100.00	\$50.00
61	Bank Fees		\$80.70	\$30.00	\$0.00
65	General	\$542.64	\$180.71	\$103.06	\$250.00
68	Resource Leaders	\$390.00	\$290.08	\$592.16	\$1,000.00
70	Chat Chat	\$200.00	\$338.50	\$358.65	\$150.00
71	Brochures	\$683.43	\$600.77	\$520.59	\$400.00
72	Bulk Mailing Permit	\$75.00	\$85.00	\$85.00	\$100.00
74	Purchases for Resale		\$947.83	\$526.18	\$300.00
75	Camp Rent @@	\$3,980.25	\$5,502.00	\$4,843.71	\$9,100.00
78	Food	\$2,843.47	\$3,332.25	\$3,093.96	\$3,000.00
79	Cooks Honorarium	\$650.00	\$650.00	\$750.00	\$1,050.00
80	Insurance	\$804.80	\$0.00	\$116.48	\$175.00
81	Sales/Convention Tax		\$154.72	\$254.98	\$300.00
82	Notebook	\$2,635.49	\$1,299.38	\$652.69	\$800.00
83	copy machine		\$651.92	\$360.08	\$600.00
85	Party/Resource Supp	\$551.52	\$0.00	\$0.00	\$100.00
87	Photography		\$96.09	\$81.11	\$200.00
89	National Lab(RLW)	\$50.00	\$200.00	\$25.00	\$25.00
90	Scholarships *		\$1,572.50	\$950.00	\$1,500.00
91	Campships *		\$780.00	\$2,486.25	\$0.00
95	Golden Anniversary				\$500.00
99	Contingency				\$1,500.00
	TOTAL EXPENSES	\$13,456.60	\$16,862.45	\$15,929.90	\$21,100.00
98	Gain/Loss	(\$1,418.78)	(\$331.37)	(\$597.85)	(\$750.00)
99	Ending Balance	\$5,813.90	\$5,482.53	\$4,884.68	\$4,134.68

* Memo entries

Charlie Swaney, Treasurer

CHATCOLAB, INCORPORATED

Northwest Leadership Laboratory

The Golden Gates to Leadership 1998

April 10, 1998

**Subject: Articles of Incorporation, Constitution and By-Laws.
Definitions, Purpose and Use.**

To: All Members:

Articles of Incorporation : *(Can be changed only by a majority vote of all members)*

Chatcolab is registered as a corporation in the State of Idaho and is the legal entity under which Chatcolab operates. There are no fees but Chatcolab must file an annual statement. The Articles of Incorporation were admirably written in 1969 and continue to serve Chatcolab very well.

Constitution: *(Can be changed only by a two-thirds vote of all members)*

Is not a legal document but does serve a very important role in reformatting the Articles of Incorporation into an operational structure with which members can easily relate and therefore control. In preparation for adding to or formatting a new constitution, it is not strictly necessary to refer to older versions but they do contain a continuity of thought that may be helpful. All amendments considered should first be subject to the tests of the Articles of Incorporation.

By-Laws: *(Are adopted and approved by a majority vote of the Board of Directors)*

Are essentially the translation of the Constitution into working documents with which the Board of Directors plan the next laboratory session. Every approved motion by the board becomes a by-law or is a sub-procedure to one already in place. By tacit approval most by-laws endure year after year although any or all of them may be challenged by any board member at any time.

Purpose and Use: Chatcolab finances have taken a decided downturn in the last several years. Studies suggested that membership expenses needed better control. Your board has spent a great deal of effort in analyzing these issues. To correct them it was realized that it was not a simple matter of adding to but rather a complete reformatting of the Constitution and By-Laws was needed in order to achieve a logical flow.

The Board is asking for your approval of these changes. Please keep in mind that we are not asking for any changes to the Articles of Incorporation and therefore no profound changes to the way Chatcolab has operated for the last 50 years. We wish to continue that for another 50 years and longer. Thank you.

Sincerely,
(Signature approved)
Jane Higuera, Chairman
Chatcolab, Inc.

Chatcolab, Incorporated

* * * * *

Articles of Incorporation

* * * * *

Certified May 21, 1969, Idaho Corporation No. 40921

* * * * *

The undersigned, being persons of legal age and citizens of the United States, in order to form a nonprofit cooperative association pursuant to Title 30, Chapter 10, of the Idaho Code, State of Idaho, do hereby certify as follows:

Article I

The name of said corporation shall be Chatcolab, Inc. hereinafter called the Corporation.

Article II

The principal office of the corporation in the State of Idaho is located in the City of Moscow, County of Latah. The name and address of its resident agent in charge thereof are Vernon H. Burlison, Chatcolab, Inc., P.O. Box 542, Moscow, Idaho 83843.

Article III

The purpose of the Corporation and the nature and objects of its business to be transacted and its activities to be carried on are to any or all of the things herein set forth:

1. To do all things necessary to hold an annual leadership development laboratory of one week duration for its members, including, not limited to, the following:

Make plans for each session of the leadership development laboratory; obtain the use of a group camp or other suitable facilities as a place for holding the lab; advertise the lab and promote attendance; collect registration fees from those who attend; purchase a group medical, health and accident insurance policy to cover those who attend during their travel to and from the lab and during the lab; purchase food and other supplies needed in running the lab; obtain the services of cooks, resource persons for teaching, stenographers and other personnel such as may be needed to carry on the lab; lease, rent or purchase and own equipment, such as a mimeograph machine, typewriters, vacuum cleaners and other items needed in conducting the lab; and to carry out a program of instructional and recreational activities deemed to be helpful to individual volunteer leaders of 4-H, Campfire Girls, Inc., community recreation centers, churches, granges, and other worthwhile organizations to further development of their leadership abilities with the aim that they become more competent leaders and thereby more effective in their respective leadership roles.

Article IV

The Corporation is intended to have perpetual existence; but if it should ever become necessary to dissolve the Corporation, its entire plus assets left over after payments of all obligations will become assets of the Heyburn Youth Camp Association if it is still in existence; and if it is not, the Corporation's plus assets will become assets of the Black Hills Recreation Leaders' Laboratory if it is still in existence; and if it is not, the Corporations' plus assets will become assets of the Redwood Leadership Recreation Laboratory.

Amendment to Article IV, dated May 12, 1980

Upon the winding up and dissolution of the Corporation, after paying or adequately providing for the debts and obligations of the organization, the remaining assets shall be distributed to a non-profit fund, foundation or corporation which has established its tax exempt status under Section 501(c)(3) of the Internal Revenue Code.

Article V

There shall be no capital stock and no shares of stock. The rights and interests of all members shall be equal. No member can have or acquire greater interest than any other member. The Corporation shall issue a membership certificate to each member. No member can assign his membership certificate so that the transferee can by such transfer become a member of the Corporation, except by permission of the Board of Directors and under such regulations as the by-laws may prescribe. The private property of the members of the Corporation shall not be subject to the payment of corporate debts to any extent whatever.

Article VI

The undersigned incorporators shall be members of the Corporation. In addition the undersigned incorporators, any person may become a member in the Corporation by:

- (a) Paying in full such membership fee as shall be specified in the by-laws of the Corporation.
- (b) Agreeing to comply with and be bound by these Articles of Incorporation and by by-laws of the Corporation and any amendments thereto and by such rules and regulations as may at any time be adopted by the Board of Directors of the Corporation for the general interest of its members; provided, however, that no person except the undersigned incorporators shall become a member of the Corporation without his being accepted for membership by the affirmative vote of a majority of the members of the Board of Directors of the Corporation. No person shall own more than one membership in the Corporation.

Article VII

The Board of directors shall consist of nine members. All directors must be duly qualified members of the Corporation. The first Board of directors shall consist of the undersigned incorporators. They shall hold office until their successors are elected by members of the Corporation in their first annual meeting. In case of any vacancy in the Board of Directors, the remaining directors may elect a successor to hold office for the unexpired portion of the term of the director whose place is vacant.

Article VIII

1. Any person, to be eligible for election as a Director, must be a qualified member of the Corporation and a citizen of the United States at the time of his election.
2. In furtherance (not in limitation) of their powers conferred by statute, the Directors of the Corporation are expressly authorized:
 - (a) To make, alter or repeal the by-laws of the Corporation;
 - (b) To set apart out of the funds of the Corporation a reserve for any purpose and to abolish any such reserve;
 - (c) To acquire by purchase or otherwise any real and personal property for an on behalf of the Corporation in furtherance of its aims and purposes;
 - (d) To sell or otherwise dispose of any part of the property, assets and effects of the Corporation less than the whole thereof;
 - (e) To remove at any time any officer of the Corporation, but only by the affirmative vote of at least two-thirds majority of the whole Board of Directors. Any employee of the Corporation may be removed at any time by an affirmative vote of a majority of the Board of Directors, or by any committee or superior officer upon whom such power of removal may be conferred by the by-laws or by vote of the Board of Directors.

(f) Each Director and officer of the Corporation shall be indemnified by the Corporation against reasonable expenses incurred by him in connection with any action, suit or proceeding to which he may be made a party by reason of his being or having been a Director or officer of the Corporation, excepting those instances wherein he shall be finally adjudged to have been derelict in the performance of his duty as such Director or officer. Such right of indemnification shall not be deemed exclusive of any other rights to which he may be entitled as a matter of law.

Article IX

The Corporation may by its by-laws confer upon its Directors other powers and authorities in addition to the foregoing and to those expressly conferred upon them by statute.

Article X

The Corporation reserves the right to change or repeal any provision in this certificate of incorporation in the manner now or hereinafter prescribed by statute. All rights conferred herein on members are granted subject to this reservation.

Article XI

The members of the of the first Board of Directors shall be the following named persons who shall hold office until their successors are elected by the members at the first annual meeting of the Corporation:

James Beasley	Marjorie Leinum	Hazel Beeman
Clarence Stephens	Alice Berner	Ruth Ann Tolman
Vernon H. Burlison	Genie Townsend	Bruce Elm

(Note: Certification of the above Articles of Incorporation issued by the Secretary of State of the State of Idaho on May 21, 1969.)

Article XII, added May 12, 1980

This Corporation is organized exclusively for religious, charitable, scientific, literary or educational purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code.

Article XIII, added May 12, 1980

Notwithstanding any other provision of these articles, the Corporation shall not carry on any other activities not permitted to be carried on by an organization exempt from Federal Income Tax under section 501(c)(3) of the Internal Revenue code.

Article XIV, added May 12, 1980

This organization is not organized for profit, and no part of the net earning shall inure to the benefit of any private shareholder.

* * * * *

The above Articles of Incorporation were transposed verbatim from a copy received from the Secretary of State of the State of Idaho, Boise, ID. Various Certifications issued by the Secretary of State attesting to the authenticity have not been included as a space saving measure but will be made available to anyone who wishes to see them. Additionally, the Corporation is required to submit an annual registration report, that, in effect, verifies the continued existence of Chatcolab, Incorporated.

This document composed and edited by Charlie Swaney, Board Member, April 9, 1998

**CONSTITUTION
OF
CHATCOLAB, INCORPORATED**

ARTICLE I Name and Nature

- Section 1. The name of this organization is Chatcolab, Incorporated.
- Section 2. Northwest Leadership Laboratory will be used as a subtitle to Chatcolab, Incorporated.
- Section 3. Chatcolab, Incorporated is a non-profit, educational corporation.

ARTICLE II Purpose

- Section 1. Chatcolab, Incorporated exists for the sole purpose of assisting leaders of youth and adult groups to develop their individual leadership abilities.
- Section 2. The primary means of accomplishing this purpose will be to hold an annual leadership development laboratory in a camping situation.
- Section 3. The objective of the laboratory is to provide instruction, guidance and inspiration in an atmosphere that is made conducive to the development of the individual's leadership abilities through sharing ideas, knowledge and humor, with friendly concern.

ARTICLE III Membership and Privileges

- Section 1. Any person over eighteen years of age who is interested in improving his/her own leadership abilities and/or the abilities of others, who pays the annual membership fee or who is granted the same through action of the Board of Directors, and who attends the annual laboratory session for any given year is a bona fide member of Chatcolab, Incorporated for that year.
- Section 1 – 1a. Persons between the ages of 15 and 18 must submit 2 letters of recommendation, one from a parent or legal guardian, and one from another adult (non-relative.) Letters shall accompany pre-registration forms. Attendance shall be subject to approval. Approval means this person is accepted as a bona fide member of Chatcolab, Incorporated for that year.
- Section 2. Each member has the right to vote on all matters of business transacted in the annual meeting, plus the rights to any other privileges that are extended to the Corporation's membership.

- Section 3. There shall be no membership discrimination regardless of sex, race, religious, political or national origin.

ARTICLE IV Organization

- Section 1. The executive body of Chatcolab, Incorporated is a Board of nine elected directors.
- Section 2. The Board of Directors annually elects from its membership the following officers who each serve for a term of one year. Chairman, Vice-Chairman, Secretary and Treasurer.

ARTICLE V Authority

- Section 1. The members in attendance at each annual meeting shall elect three directors, each to serve a term of three years, thus perpetuating a nine-member Board of Directors with staggered three-year terms.
- Section 2. Members in attendance at each annual meeting shall act upon any question(s) of policy that may be presented to the meeting by the Board of Directors or by any member of the Corporation.
- Section 3. The Board of Directors shall transact all business necessary to plan, organize and conduct the annual session of the Northwest Leadership Laboratory.

ARTICLE VI Meetings

- Section 1. There shall be an annual meeting of the full membership. The Annual Meeting shall be held during the week that is scheduled for the leadership laboratory.
- Section 2. Within the six months following each annual session of the Northwest Leadership Laboratory, the Board of Directors shall hold a meeting to plan the next session of the Laboratory.
- Section 3. During the week of each annual session of the Northwest Leadership Laboratory the Board of Directors may hold as many meetings as its members deem necessary to make the lab program function as smoothly

ARTICLE VII Provision for Amendment

- Section 1. Any part of this constitution may be amended by a two-thirds vote of the Corporation members present at the annual meeting, providing that notice of any proposed amendment(s) is both posted on the official bulletin board at the laboratory and is read before the membership during the morning of the first day of the laboratory session wherein will be held the annual meeting that will consider the proposed amendment(s)
- Section 2. Any change that is made in the constitution by the described means will become effective immediately.

This constitution was in effect in 1969 when Chatcolab became incorporated. Amendment up to 1992 have been included throughout this document.

Bylaws
of
Chatcolab
As of October 1992

EACH BOARD OF DIRECTORS' AUTHORITY (PER CONSTITUTION) IS LIMITED TO THE TRANSACTION OF ALL BUSINESS NECESSARY TO PLAN, ORGANIZE AND CONDUCT THE ANNUAL SESSION OF THE NORTHWEST LEADERSHIP LABORATORY.

Bylaws are a **guide** to these ends.

1. **DIRECTORS**

- a. **Qualifications:** Any Chatcolab, Inc. member who is 18 years of age or older, who has attended at least one full session of the Northwest Leadership Laboratory or another similar lab and who can, barring unforeseen circumstances, attend the planning meetings of the Board of Directors and the annual sessions of the Northwest Leadership Laboratory for the next three years is qualified to be nominated for director.
- b. **Nominations:** Nominations for directors will be made by a nominating committee consisting of the three persons retiring from the board. The committee will post the names of all qualified members. Any member may remove his/her name from the list for reasons known only to themselves. The remaining names will be presented to the membership for a vote at Thursday lunch and the six members receiving the most votes will be considered in nomination for the Board. Voting will be by secret ballot. The names of these six nominees will be posted by the evening prior to the final election and introduced to the membership.
- c. **Elections:** Each member of Chatcolab, Inc., will vote for three candidates out of the total number of nominations made. Voting will be by secret ballot. The ballots will be counted under the supervision of the Vice-Chairman, Secretary and Treasurer of Chatcolab. The three candidates receiving the highest number of votes will be declared elected. In case of a tie for the third director it shall be broken by the chairman casting a vote (keeping in mind a balance of geographic location) to break the tie. (The chairman does not vote, unless a tie is declared.) The order of the number of votes they received, proceeding from the one with the highest number of votes being first alternate to the one with the lowest number being last alternate, listing up to three alternates. Alternates will be invited and encouraged to attend Board Meetings.
- d. **Succession of terms:** No director who has served a three year term may be elected for a second term without an interval of at least one year between terms. This provision does not apply to any director who is finishing an appointment made to fill out an unexpired term.

- e. **Quorum:** A majority of the elected Board of Directors shall constitute a quorum. a quorum is required to conduct a business meeting.
- f. **Authority:** The Board of Directors has the authority to do these things.
- (1) Select a meeting place for the planning meeting that is central to the location of the directors.
 - (2) Set policies and make decisions not specifically determined by the full membership.
 - (3) Evaluate the laboratory program from the standpoint of its effectiveness in accomplishing the purpose of Chatcolab, Inc.
 - (4) Decide on the time and place for the next lab and plan the program, making it of such nature as is deemed to be highly effective in accomplishing the purpose of Chatcolab, Inc.
 - (5) Set lab tuition at a level expected to maintain the corporation on a solvent but non-profit basis.
 - (6) Require all labbers to submit a signed medical release granting the chairman permission to seek emergency treatment. those under 18 must have a release signed by a parent/guardian.
 - (7) Pay their individual tuition the same as other members of Chatcolab, Inc.
 - (8) Obtain competent resource personnel to teach and to assist and otherwise to make lab successful.
 - (9) Designate a person to assist the Treasurer during the week of Chatcolab.
 - (10) Hire cooks, typists and other staff necessary to the operation of the lab.
 - (11) Designate a purchasing agent and/or kitchen facilitator to help buy and haul food, run to town during lab for supplies, take in the mail, etc.
 - (12) Establish a curfew of lights-out, tone down the noise by 11:00 p.m. in the sleeping quarters.
 - (13) Acquire, manage and dispose of property as is necessary or desirable for the accomplishment of the purpose of Chatcolab, Inc.

- (14) Accept donations and gifts to Chatcolab, Inc., providing there is no donor's requirements that would thwart, regulate or in any way limit the Directors' full and free authority to plan and conduct the leadership laboratory program designed to accomplish the purpose of Chatcolab, Inc. to the fullest extent possible.
- (15) In case of any emergency that would make it unsafe, highly undesirable or impossible to hold the lab, the Board of Directors may temporarily discontinue it until the emergency has passed.
- (16) Amend these bylaws to any extent that is judged by at least two-thirds of the elected directors to be in the best interest of Chatcolab, Inc. and not be in conflict with the articles of Incorporation and the constitution.
- (17) Perform any additional act that helps accomplish the purpose of the Corporation and that is permissible under statute governing non-profit corporations in the State of Idaho and the U.S. Treasury Department.
- (18) Have authority and permission to individually act as an official delegate to attend other similar labs to help promote and publicize the well-being and attendance of Chatcolab, Inc. and to allow the board to pay the registration fee for the Chairman (or one appointed by the Chairman) to attend National Recreation Lab (R.L.W. – Recreation Laboratories and Workshops, Inc.) An exception will be when no funds are available. Otherwise members will not be reimbursed for their expenses.
- (19) To remove at any time any director of the Corporation, by affirmative vote of at least two-thirds majority of the whole Board of Directors.
- (20) Any member of the Corporation may be removed from the lab at any time by affirmative vote of two-thirds of the Board of Directors.
- (21) Give the caretakers a notebook each year.

g. **Resignations:** If a member of the Board of Directors for good and justifiable reasons cannot fulfill his term of office and desires to resign as a director, he must do so in writing to the secretary or chairman of the Board of Directors.

2. OFFICERS

- a. **Qualifications:** Any director is eligible for any office except that to be eligible for chairman or vice-chairman a candidate should have served at least one year as a director.
- b. **Succession of terms:** An officer may be elected to succeed himself in the same office if it is the unanimous opinion of the remaining eight directors that his/her election is in the best interests of the Board of Directors.
- c. **Duties and authorities:**
 - (1) Chairman
 - (a) Preside at the Annual Meeting of the Corporation at all regular and special meetings of the Board of Directors.
 - (b) Fill, by appointment, any vacancy that occurs in the Board of Directors for any reason. Appointments will be made from alternates elected at the annual meeting of the Corporation if any of them are available. If none are available, appointments will be made from eligible members of the Corporation. Such appointments are subject to the approval of the remaining directors.
 - (c) Fill, by appointments, any vacancy that occurs for any reason in the offices of Vice-Chairman, Secretary and Treasurer. Only directors will be eligible for such appointments and all appointments will be subject to the approval of the remaining directors.
 - (d) Appoint a committee of three persons to audit the annual financial records of the corporation.
 - (e) Appoint a scholarship committee to assist the treasurer.
 - (f) Sign and date Bylaws each year after Fall Board meeting.
 - (2) Vice-Chairman
 - (a) Preside at meetings when the Chairman for any reason is unable to do so.
 - (b) Have charge of public relations for the lab. This includes preparation publication and distribution of brochures, circular letters, newspaper items, magazine articles, radio tapes and other media to impart knowledge about and to promote attendance at the annual leadership laboratory.

- (c) Assume the office of Chairman if for any reason it is vacated before the term is expired.

(3) Secretary

- (a) Keep minutes of the Annual Meeting of the Corporation and of all meetings of the Board of Directors.
- (b) Supply a copy of minutes to each director within the next six weeks following any meeting.
- (c) Work with the treasurer in preparing and filing reports required of the Corporation by the State of Idaho.
- (d) Be custodian of the central file of minutes and other historical records of the Corporation.

4. FEES AND EXPENSES

- a. The total tuition for attending a full session of the Northwest Leadership Laboratory will be established at the fall planning meeting and should be announced at least four months prior to the lab. There are four categories: regular tuition, senior citizens (60+), full-time students, and patron members whose dues include notebook, group picture and *Chat-Chat* subscription for one year.
- b. The total tuition includes charges for food, camp rental, insurance, paid resources, general supplies, publicity, incidentals necessary to operate the laboratory, a notebook and *Chat-Chat* subscriptions for one year.
- c. Part-time participants in the laboratory will be charged at rates determined by the Board and/or Treasurer at an appropriate rate.
- d. Anyone desiring to attend the lab must send the designated advertised deposit along with a completed registration form to the Corporation Treasurer by June 1.
- e. Anyone who preregisters and then finds it impossible to attend the lab may apply to the Treasurer for a refund. Upon receipt of such application, the Treasurer will refund the full amount to the applicant. Applications for refunds must be received 15 days prior to Lab. After that time the deposit amount is not refundable.
- f. Resource personnel and hired staff for the lab will be paid wages or honorariums and/or they will be reimbursed for part or all of their expenses according to agreements reached with them each on an individual basis by the Board of Directors prior to their coming to the lab.

- (1) Honorarium Campships can be presented by the Board on an *ANNUAL BASIS* to those individuals performing an extraordinary service during CHAT session (i.e. resource staff, book room coordinator, etc.)
- g. A board member may be reimbursed, upon presentation of a statement to the treasurer, and with a vote of two-thirds of the members of the Board of Directors, for reasonable travel expenses to the fall Board Meeting, but not to exceed \$100.00.
- h. For reimbursement, purchases under 45.00 must have prior approval from the treasurer, for those over \$5.00 prior approval must be from the Board of Directors.
- i. Expenses incurred by members need to be submitted on vendor (supplier) receipts within 30 days of purchase. all receipts for current year's lab must be submitted 30 days prior to fiscal year end. Receipts received after cut-off date will not be honored.
- j. The Scholarship fund is used to assist students or adults needing financial assistance. this fund is from monies accrued by auctions, memorials, raffles and donations so designated. A three member committee (to include the Treasurer) appointed by the Chairman, shall set up and/or follow guidelines and act on scholarship applications submitted with the preregistrations and notify the applicant of the decision.
- k. The Chat-Chat will be published quarterly. This is sent to all labbers the year they attend Chat, all patron members the year they pay their dues and all former labbers if they submit \$2.00 for postage and handling. The board will designate editor annually.

4. CLARIFICATION OF TERMS

- a. **Campship** – is an award given to designated resource people, the resource person does not pay tuition, but is a member of Chatcolab.
- b. **Scholarship** – applied for, the amount of the tuition (full, senior citizen or student) is deposited in the general fund from the scholarship fund, successful applicant is a member of Chatcolab.
- c. **Honorarium** – is the monetary award paid to a designated resource person out of the general fund. those receiving honorariums are members of Chatcolab.

- d. **Minimum Age** – The minimum age for attendance at Chatcolab is 15. A person must have attained their 15th birthday by the start of Chatcolab on the year they are to attend.
- e. **Honorary Board Members** – Persons designated as Honorary Board Members are: Dwight Wales, 1970 (deceased); Marge Leinum Grier, 1971 (deceased); Leila Steckelberg, 1975; Vern Burlison, 1977; Don Clayton, 1977; Jean Baringer, 1986; Joe “Doc” Stephens, 1989; Jim Beasley, 1992; and Miriam Beasley, 1992. The Articles of Incorporation and the constitution limit the Board of Directors to nine elected members, therefore, they shall act in advisory capacity only. Honorary Members may regularly be elected through the normal process to serve on the Board in any capacity available to any other Board member.
- f. **Lifetime Membership** – a campship allowed to a person for as long as they are able to attend, with membership privileges, to include: Dwight Wales, 1981 (deceased) and Leila Steckelberg, 1982.
- g. **Patron Membership** – is for those unable to attend the lab but want to remain a member. They will pay membership dues as established at the Fall Board Meeting and receive the lab notebook and Chat-Chat. They will be classified as a non-voting member. (Board members unable to attend the regular session may utilize this method to maintain active membership for continuing as a member of the board.)

Proposed

CONSTITUTION of CHATCOLAB, INC.

Name:

1. The name of this organization is Chatcolab, Incorporated, hereinafter referred to as the Corporation, with a sub-title of Northwest Leadership Laboratory. It is a non-profit, educational corporation, incorporated under the laws of the State of Idaho. It is not associated with nor receives any sponsorship from any other organization.

Purpose:

2. Chatcolab exists for the purpose of assisting leaders of youth and adult groups to develop their individual leadership abilities.
3. The primary means of accomplishing this purpose will be to hold an annual leadership development laboratory in a camping situation.
4. The objective of the laboratory is to provide instruction, guidance and inspiration in an atmosphere that is made conducive to the development of the individual's leadership abilities through sharing ideas, knowledge and humor, with friendly concern.

Membership:

5. Any person may become a member of the Corporation by paying in full such membership fee as shall be specified in the By-Laws and by agreeing to comply with the Constitution and By-Laws and by such rules and regulations as may at any time be adopted by the Board of Directors, except that no person may become a member without the affirmative vote of a majority of the members of the Board of Directors.
6. Each member has the right to vote on all matters of business transacted at the annual meeting, plus the right to any other privileges that are extended to the Corporation's membership.
7. There shall be no membership discrimination regardless of sex, race, religious, political or national origin.
8. Chatcolab plans and conducts the laboratory session with the expectation that all regular members will be full time participants.

Capital:

9. There shall be no capital stock and no shares of stock. The rights and interests of all members shall be equal. The Corporation shall issue a membership certificate to each member at the beginning of the laboratory.

Directors:

10. The executive body of Chatcolab, Inc. is a Board of nine elected Directors, all of whom must be members of the Corporation.
11. Any Director or any member may be removed from the lab at any time with their membership canceled by the affirmative vote of two-thirds of the Board of Directors.
12. The Board of Directors shall transact all business necessary to plan, organize and conduct the annual session of Chatcolab, Inc.
13. Directors may make, alter or repeal the By-Laws of the Corporation. All By-Laws must be approved by the Directors each year at the annual Planning Meeting.
14. In case of any emergency that would make it unsafe, highly undesirable or impossible to hold the lab, the Directors may postpone it until the emergency has passed.
15. Directors are encouraged to individually act as an official delegate and attend other similar labs to promote and publicize Chatcolab. The Chair is further encouraged to attend National Lab(RLW). Fees and expenses may be provided if included in the budget.
16. Any Director shall have the right to request, at any time and for any reason, an executive session of the Board wherein only elected Board Members will be present.

Financial:

17. Directors may set apart out of the funds of the Corporation a reserve for any purpose and to abolish any such reserve.
18. Directors may accept donations and gifts provided there are no donor's requirements that would limit their use.
19. Directors may not impose any financial obligations upon future laboratory sessions without providing a designated fund for such purpose.

Officers:

20. The Board of Directors annually elects from its membership the following officers who each serve for a term of one year. Chair, Vice-Chair, Secretary and a Treasurer.
21. Directors shall hold office until their successors have been elected

Elections:

22. Any person, to be eligible for election as a Director, must be eighteen years of age, a member of the Corporation, a citizen of the United States and have attended at least one full session of Chatcolab at the time of election.

Planning:

23. Within the six months following each annual session , the Board of Directors shall hold a meeting to plan the next session of the Laboratory.

Annual Meeting:

24. There shall be an annual meeting of the full membership and it shall be held during the week that is scheduled for the leadership laboratory.

By-Laws:

25. The Corporation may by its By-Laws confer upon its Directors other powers and authorities in addition to those not conferred upon them expressly by statute.

Amendments:

26. The Corporation reserves the right to change or repeal any provision contained in the Articles of Incorporation in the manner now or hereinafter prescribed by statute. All rights conferred herein on members are granted subject to this provision.
27. Any part of this constitution may be amended by a two thirds vote of the Corporation members present at the annual meeting, providing that notice of any proposed amendment(s) is both posted on the official bulletin board at the laboratory and is read before the membership during the morning of the first day of the laboratory session wherein will be held the annual meeting that will consider the proposed amendment(s). If approved, changes will become effective immediately.

Dissolution:

28. The Corporation is intended to have perpetual existence but if it should ever become necessary to dissolve the Corporation, the assets left over, after paying all obligations, shall be distributed to a non-profit fund, foundation or corporation.

Proposed revision September 1997

Proposed
CONSTITUTION and BY-LAWS
of
CHATCOLAB, INC.

*(To aid interpretation, Constitution items are numbered numerically and
the By-Laws associated with them are identified as alpha characters)*

Name:

1. The name of this organization is Chatcolab, Incorporated, hereinafter referred to as the Corporation with a sub-title of Northwest Leadership Laboratory. It is a non-profit, educational corporation, incorporated under the laws of the State of Idaho. It is not associated with nor receives any sponsorship from any other organization.

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4. The objective of the laboratory is to provide instruction, guidance and inspiration in an atmosphere that is made conducive to the development of the individual's leadership abilities through sharing ideas, knowledge and humor, with friendly concern.

Membership:

5. Any person may become a member of the Corporation by paying in full such membership fee as shall be specified in the By-Laws and by agreeing to comply with the Constitution and By-Laws and by such rules and regulations as may at any time be adopted by the Board of Directors, except that no person may become a member without the affirmative vote of a majority of the members of the Board of Directors.
 - a. *In addition to the requirements of membership, persons between the ages of fifteen and eighteen must submit with their registration the name of a responsible person(Chaperone)who must be an adult of legal age and attending lab concurrently with them.*
6. Each member has the right to vote on all matters of business transacted at the Annual Meeting, plus the right to any other privileges that are extended to the Corporation's membership.
7. There shall be no membership discrimination regardless of sex, race, religious, political or national origin.
8. Chatcolab plans and conducts the laboratory session with the expectation that all regular members will be full time participants.

Capital:

9. There shall be no capital stock and no shares of stock. The rights and interests of all members shall be equal. The Corporation shall issue a membership certificate to each member at the beginning of the laboratory.

Directors:

10. The executive body of Chatcolab, Inc. is a Board of nine elected Directors, all of whom must be members of the Corporation.
11. Any Director or any member may be removed from the lab at any time with their membership canceled by the affirmative vote of two-thirds of the Board of Directors.
 - a. *Non-payment of lab fees is considered just cause for removal. If applicable, registration fees must be reimbursed on a strict dollar to day ratio.*
12. The Board of Directors shall transact all business necessary to plan, organize and conduct the annual session of Chatcolab, Inc.
13. Directors may make, alter or repeal the By-Laws of the Corporation. All By-Laws must be approved by the Directors each year at the annual Planning Meeting.

Constitution and By-Laws of Chatcolab, Inc.

14. In case of any emergency that would make it unsafe, highly undesirable or impossible to hold the lab, the Directors may postpone it until the emergency has passed.
15. Directors are encouraged to individually act as an official delegate and attend other similar labs to promote and publicize Chatcolab. The Chair is further encouraged to attend National Lab(RLW). Fees and expenses may be provided if included in the budget.
16. Any Director shall have the right to request, at any time and for any reason, an executive session of the Board wherein only elected Board Members will be present.

Financial:

17. Directors may set apart out of the funds of the Corporation a reserve for any purpose and to abolish any such reserve.
18. Directors may accept donations and gifts provided there are no donor's requirements that would limit their use.
19. Directors may not impose any financial obligations upon future laboratory sessions without providing a designated fund for such purpose.

Officers:

20. The Board of Directors annually elects from its membership the following officers who each serve for a term of one year: Chair, Vice-Chair, Secretary and a Treasurer.
 - a. *Any Director is eligible for any office and may be elected to succeed himself in the same office.*
21. Directors shall hold office until their successors have been elected.
 - 21.1 **Duties of Chair:**
 - a. *Preside at the Annual Meeting and all regular and special meetings of the Board.*
 - b. *Fill by appointment any vacancy in the Board of Directors using as first choice those elected alternates otherwise will choose from any member of the Corporation. All appointments are subject to approval from the remaining Directors.*
 - c. *Fill by appointment any vacancy in the offices of Vice-Chair, Secretary or Treasurer. Directors are eligible for such appointments and are subject to approval by the remaining Directors.*
 - d. *Appoint a committee of three persons to audit the annual financial records of the Corporation.*
 - e. *Appoint other committees as needed to monitor and assist any and all funded programs such as the Scholarship fund.*
 - f. *Sign and date By-Laws each year after approval at the Planning Meeting.*
 - g. *Use Robert's Rules of Order for parliamentary procedure.*
 - h. *Insure annual reports required by the State of Idaho are filed.*
 - 21.2 **Duties of Vice-Chair:**
 - a. *Preside at meetings when the Chair for any reason is unable to do so.*
 - b. *Have charge of public relations including the preparation of all publications and other media that impart knowledge of and promote attendance.*
 - c. *Assume the office of Chair if for any reason it is vacated.*
 - 21.3 **Duties of Secretary:**
 - a. *Keep minutes of the Annual Meeting and of all meetings of the Board of Directors.*
 - b. *Make available a copy of the minutes to each Director within the six weeks following any meeting.*
 - c. *Ensure reports required of the Corporation by the State of Idaho are filed and such other reports as may be necessary.*
 - d. *Be custodian of the central file of minutes and other historical records of the Corporation.*

Constitution and By-Laws of Chatcolab, Inc.

21.4 *Duties of Treasurer:*

- a. *Receive all monies tendered to the Corporation. Open and maintain bank accounts, pay all invoices as approved and keep records of all funds as established by the Board of Directors.*
- b. *Submit to the Board at the beginning of the Planning Meeting a tentative budget for the next laboratory session.*
- c. *Cooperate with the Secretary in the filing of all taxes, insurance and other necessary reports.*

Elections:

22. Any person, to be eligible for election as a Director must be eighteen years of age, a member of the Corporation, a citizen of the United States and have attended at least one full session of Chatcolab at the time of election.

22.1 *Board of Directors:*

- a. *The members in attendance at each Annual Meeting shall elect three Directors, each to serve a term of three years, thus perpetuating a nine member Board of Directors with staggered three year terms.*
- b. *No Director may be re-elected without an interval of at least one year between terms. This provision does not apply to any Director who has been appointed to fill out an unexpired term.*
- c. *The nominating committee, appointed by the Chair, will contact all qualified members and post those names that will accept a nomination.*
- d. *All voting will be by secret ballot. A first round election will be held to select the six members receiving the most votes. The second and final round will be held at the Annual Meeting with the three persons receiving the highest votes elected. The Chair will vote only if necessary to break a tie for third position. The remaining three candidates will be declared alternates and invited and encouraged to attend all Board meetings.*

22.2 *Youth Representative:*

- a. *A returning youth under age 21 will be selected by peers to represent this age group during the laboratory. This representative will be invited to the in-lab Board meetings and further encouraged and aided to attend the Planning Meeting.*
- b. *This position does not have voting privileges but the person is encouraged to provide input in the interest of their peer group.*

Planning:

23. Within the six months following each annual session, the Board of Directors shall hold a meeting to plan the next session of the Laboratory.

23.1 *Meeting:*

- a. *Meeting place for the annual Planning Meeting will be determined by the Board at the final Board meeting at the end of the laboratory session.*

23.2 *Budget:*

- a. *The tentative budget for the next laboratory session as presented by the Treasurer must be reviewed, changed if necessary and approved. Further, responsibility for each item of the budget must be assigned to a Director.*

23.3 *Fees:*

- a. *Fees for attending the laboratory will be established at the Planning Meeting. The deposit amount shall be one-fourth of regular fee.*
- b. *Fee includes charges for food, rent, insurance, supplies, notebook, Chat-Chat and other items necessary to operate the laboratory.*
- c. *Fee categories will include regular(15-64), senior(65+), student, disabled and patron.*
- d. *Patron membership is non-voting, for those who are unable to attend but may include a notebook and subscription to Chat-Chat. Fees shall be not less than one-fourth of the regular fee.*

Constitution and By-Laws of Chatcolab, Inc.

23.4 Part Time Fees:

- a. Those wishing to attend part-time must send a letter at least 15 days in advance of laboratory session to Registrar specifying the days they wish to attend and their reasons for not attending full time. Part-time does not include membership and must have full Board approval.
- b. Fees for part-time shall be: For 2 consecutive days or parts thereof the fee shall be one-half regular fee. For more than two days full fee shall be charged.
- c. Guests of labbers(such as family members) shall be charged overnight and/or meal rates as recommended by the Treasurer and set by the Board.

23.5 Refunds:

- a. Applications for refunds received 15 days prior to start of lab will be fully refunded. After that time the deposit amount is not refundable.

23.6 Campships:

- a. Campship is an award that may be granted to first time workshop leaders to encourage them to use their leadership skills. Only one award may be issued per workshop and only one award per workshop leader.
- b. Campships may be issued at two levels only: one-fourth regular fee for mini workshops or one-half regular fee for in-depth. No other form of campship may be issued.
- c. Campships may be awarded to members only and may not be used in combination with any other fund or allowance. Further, it is suggested that it be used only one time per presenter per lifetime at Chatcolab.

23.7 Scholarship Fund:

- a. Scholarships are used for first year members only who would welcome financial assistance and to fund lifetime memberships as designated by the Board. Lifetime members include Leila Steckelberg, Dwight Wales(deceased).
- b. The Scholarship Fund is accrued from auctions, raffles, donations so designated, and other means.
- c. Scholarship recipients must pay at least one-half regular fee with the balance to be awarded by the Scholarship Committee. No other discounts or categories may be applied.
- d. A three member committee(to include the Treasurer) shall follow these guidelines and act on all scholarship applications.
- e. Scholarship applications must be received at least 30 days prior to lab and should be approved by signature of at least one committee member in addition to the Registrar.

23.8 Resource Personnel:

- a. Must have full Board approval.
- b. May be offered an honorarium and/or travel expenses.

23.9 Key positions:

- a. Program Chair, Registrar and Chat-Chat Editor are some examples.
- b. All positions must be supervised by a Board Member or by a regular member under the direction of a Board Member.
- c. Board should provide for each position a list of duties and expectations as well as funding available to them.

23.10 Camp Policies:

- a. All registrations must be accompanied by a signed medical release granting the Chair permission to seek emergency treatment. Those under eighteen must have a release signed by a parent or guardian.
- b. All persons must complete registration requirements before using camp facilities.

23.11 Fund Raising:

- a. Fund raising committee will be chaired by the Treasurer.

Constitution and By-Laws of Chatcolab, Inc.

23.12 **Golden Anniversary Fund:**

- a. *Established for the 1998 session.*
- b. *Will be funded from the auction and raffle funds raised at the 1997 session.*

23.13 **Working Staff:**

- a. *As defined here includes cooks, notebook editor, kitchen help and others.*
- b. *Board must identify each position needed and determine funding available.*
- c. *All positions may be offered an honorarium according to the work performed.*

23.14 **Honorary Board Members:**

- a. *May be designated by the Board and act in advisory capacity only.*
- b. *This designation does not limit their capacity to function as a regular member in any way including election to the Board.*
- c. *Honorary Board Members include: Dwight Wales, 1970(deceased); Marge Leinum Grier, 1971(deceased); Leila Steckelberg, 1975; Vern Burlison, 1977(deceased); Don Clayton, 1977; Jean Baringer, 1986; Joe "Doc" Stephens, 1989; Jim Beasley, 1992; Miriam Beasley, 1992.*

Annual Meeting:

24. There shall be an Annual Meeting of the full membership and it shall be held during the week that is scheduled for the leadership laboratory.

By-Laws:

25. The Corporation may by its By-Laws confer upon its Directors other powers and authorities in addition to those not conferred upon them expressly by statute.

Amendments:

26. The Corporation reserves the right to change or repeal any provision contained in the Articles of Incorporation in the manner now or hereinafter prescribed by statute. All rights conferred herein on members are granted subject to this provision.
27. Any part of this constitution may be amended by a two thirds vote of the Corporation members present at the Annual Meeting, providing that notice of any proposed amendment(s) is both posted on the official bulletin board at the laboratory and is read before the membership during the morning of the first day of the laboratory session wherein will be held the Annual Meeting that will consider the proposed amendment(s). If approved, changes will become effective immediately.

Dissolution:

28. The Corporation is intended to have perpetual existence. If it should ever become necessary to dissolve the Corporation, the assets left over, after paying all obligations, shall be distributed to a non-profit fund, foundation or corporation.

What is a Rec Lab?

By Ruth Moe (a Rec Lab person)

What is Rec Lab?

A Rec Lab (or Recreation Workshop as some call it) is a place and time for learning recreation leadership in the field of social recreation. There are 24 of them in the United States and one in Canada. Rec Labs are:

- ◆ For those interested in learning how to lead recreation – youth leaders, church leaders, senior center staff, hospital staff, teachers, therapists, camp counselors, Extension personnel, community recreation staff – anyone interested in learning new recreation skills.
- ◆ Almost always held in a camp situation.
- ◆ From 3 to 5 days in length.
- ◆ Almost always for adult groups (about 16 years of age and over).
- ◆ Educational, non-profit organizations.

Rec Lab Philosophy includes:

- An educational opportunity
- Sharing – knowledge and fellowship
- Leadership techniques
- Communication skills
- Friendships
- Learning the group process
- Getting along with people
- Caring
- Opportunities for leading
- Skilled resource staff
- Learning skills
- Learning how to “teach” those skills
- Experiential learning
- Personal growth
- Creative use of leisure time
- Professional improvement
- Developing self-esteem
- Developing a sense of togetherness

Rec Lab Program includes leadership and skill development training in:

- Games – indoor and outdoor
- Dance – square, folk, mixers; calling
- Environmental activities
- Drama, such as clowning, puppetry, skits
- Crafts
- Music/singing
- Party planning
- Ceremony planning
- Discussion – leadership, communications, etc.
- Therapeutic activities
- Senior activities.

Atmosphere is important for learning

People learn better if the “atmosphere” is right. If you want your group to learn, there are some easy ways to help provide motivation.

1. **Informal.** Create an environment that frees group members to feel free to ask questions and to get involved in learning experiences. This helps create an informal, comfortable learning situation. When a “formal” atmosphere exists, people are fearful, and many times reluctant to ask questions and to get involved in the learning

experience. Avoid formal—still atmosphere. Create a pleasant atmosphere for learning related to the concept to be taught.

2. **Hands-on.** Statistics show that true learning takes place only if your “students” actually do something instead of just watching or listening. Make your workshop one of “hands-on” activities.
3. **Location.** It is not always possible to do so, but the best learning takes place if you can get away from the “rest of the world.” Take your group to a “camp.”
4. **Know People.** People learning together should know each other. Knowing each other is more than knowing a person’s name. Try to understand and know individual likes and dislikes, strengths, and weaknesses.

Selling points of a Rec Lab

1. Program varies every year, depending on planning of Board members, suggestions from Lab participants, and selection of resource people.
2. Learning and practicing “leadership” skills is emphasized.
3. Extra time is allowed in the middle of the week for free-time activities.
4. Sharing knowledge, ideas, and skills between Labbers is encouraged.
5. Cost of attending lab is held as low as possible – and includes room and board, a notebook of all information given, excellent resource people, health and safety insurance, and an inventory of recreation books, records, party supplies, etc.
6. A money-raising auction is held each year to obtain funds for about 10 half-scholarships to help people cover the cost of attending Lab.

Specific Promotional Ideas

1. Use slides to help tell the story of Lab.
2. Personal contact remains the single best method of selling Rec Lab. Talk to groups and all your friends.
3. Promotional brochures are published each year. These are mailed to a list of about 3000 recreation people, but are also available in quantity to any person wanting to give them out.
4. A video tape has been developed to tell the story of Lab.
5. News or feature stories should be written for newspapers.
6. A TV public service ad or interview can be used to tell about Rec Lab.
7. Promotional items are available
 - a. A static display of pictures with velcro on the back of them for displaying easily.
 - b. Rec Lab T-shirts
 - c. Picture postcards with Rec Lab motif
 - d. Stationery and envelopes with the Rec Lab Logo on them
8. Make talks to special groups interested in recreation leadership training – senior center staffs, university classes, camp staff people, community recreation staffs, activity staffs of Veterans’ hospitals, nursing homes, etc.

Marketing Rec Labs

by Ruth Moe (a Rec Lab person)

What is Marketing?

It is important to note that our marketing strength lies in the quality of our programs. Without strong programs we cannot hope to achieve marketing goals. Because programs are our "Products," we can draw a comparison to the profit-motivated corporation.

We must have quality products (programs) to market effectively. Our success depends on it.

We have to be good at developing new programs. Need assessment and audience segmentation is critical. We have to be good at managing programs in the face of changing needs, tastes, technologies, and competition.

Doing the good deed isn't enough. People need to know about it!

It's important, from a marketing point of view, that we consider how our products are perceived by non-users as well as users. Often key members of the non-user audience are more important than the people directly receiving products.

The set of all programs offered at any one time to the public by Lab is our product mix. The mix is critical. From the user or observer point of view, the mix forms the image of a Rec Lab. The mix should be a careful balance.

Marketing deals with the concept of:

- Uncovering specific needs;
- Satisfying these needs by the development of appropriate goods and services;
- Letting people know of their availability;
- Offering them at appropriate prices....at the right time and place.

Audiences

Audience segmentation is an important marketing concept.

Target audiences can be divided:

- ◆ Demographically – age, gender, education, occupation, income, race, nationality
- ◆ Geographically – states people live in, urban/rural, population density
- ◆ Psychographics – Personality, lifestyles (health, leisure, vacations, homes, eating, etc.), benefits sought, social class.

In Rec Labs, audience segmentation has many benefits:

- Identify "clients"
- Deliver programs more effectively
- Cut costs by targeting programs and communications
- Survey and identify needs
- Evaluate programs
- Determine "messages" and appeals
- Develop strategies
- Develop and implement an appropriate marketing mix designed to satisfy the chosen market target.

Target marketing through audience segmentation (A product is a program.)

1. Identify needs.
2. Identify market segments (geographic, demographic, psychographic).
3. Match "product" and communications to the market segments.
4. Develop marketing mix for each "product" and each audience segment.
5. Deliver product.
6. Evaluate.
7. Identify new needs.

The program mix of a Lab is important. It should be carefully created and related to client needs.

Image

An organization can get maximum response from the audiences it serves by acquiring (and maintaining) the right image. We cannot assume (by gut response or by intuition) what our consumers think about us. In order to plan and develop strategies and priorities we need to think about consumers' needs, perceptions, and preferences, and to measure satisfaction.

Everything about an organization talks.

Corporations have known, for a long time, that the image people have of their company is determined by outreach items. Every item (tangible and intangible) contributes to (or detracts from) an organization's character. Here is a list of possible items that may add to client perceptions of Rec Lab.

- | | | |
|-----------------------|--------------------|---------------------|
| ➤ Physical facilities | ➤ Direct mail | ➤ Posters |
| ➤ Resource people | ➤ "Products" | ➤ Logo |
| ➤ Board members | (programs) | ➤ Static display of |
| ➤ Stationery | ➤ Employees' dress | pictures |
| ➤ Brochures | ➤ Signs | |
| ➤ Notebook | ➤ Exhibits | |

Our Rec Lab image comprises all planned and unplanned verbal and visual elements that we have. Each item adds to (or detracts from) the positive image we want people to have.

Rec Lab's identity is a key element. It separates and identifies our organization from other competitive groups. Our identity is our statement to our clients of who or what we are. It contributes to the way people see us.

Communications

Rec Lab, like any other organization, must direct communications to our markets and publics. We have five major persuasive communications instruments:

- | | | |
|--------------------------------------|---|--|
| <input type="checkbox"/> Advertising | <input type="checkbox"/> Personal contact | <input type="checkbox"/> Outreach materials. |
| <input type="checkbox"/> Publicity | <input type="checkbox"/> Atmospherics | |

Effective communication takes two forms: outreach and feedback. We may be generating communications to create awareness, describe educational opportunities, or describe where services are offered. We need to evaluate feedback to ensure that messages are being understood. The art and science of communications is not a simple endeavor. It requires sophisticated skills and abilities. Most of all it requires a comprehensive understanding of organizational services, objectives, and goals.

Communications methods and systems are a critical part of a Rec Lab's program deliver. Special focus should be placed on communications. Communications should be created to relate to identified audience targets.

A classification of the various promotional tools is desirable to help analysis and planning. Let's examine definitions of the five groups:

1. **Advertising** – any form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor.
2. **Publicity** – non-personal stimulation of demand for a product, service, or business unit by planting commercially significant news about it in a published medium – **newspapers, TV, slide show, videotape.**
3. **Personal Contact** – oral presentation in conversation with one or more prospective clients for the purpose of building good will, or telling about Lab.
4. **Atmospherics** – efforts to design the place of activity in a way calculated to create specific cognitive and/or emotional effects in the customers.
5. **Outreach materials** – printed, audio-visual materials to communicate information to targeting audience(s) – brochures, T-shirts, pencils, stationery, envelopes, buttons, etc. to be effective they must reach a large number of people, many times.

Effective outreach communications by stages.

1. **Identify your audience.** Successful outreach communications are produced by people who have a clear target audience in mind. The audience may be potential users of educational programs, current users, people undecided about using services, or influencers (supervisors of activity programs). The audience may be individuals, groups, particular publics (identified by demographic, geographic, or psychographic characteristics) or the general public.
2. **Relate the message to the target audience.** The target audience will critically influence your decisions on what is to be said, how to say it, when it is to be said, and who is to say it. Effective communications are designed to relate to the potential receiver.
3. **Identify the response you want to achieve.** Once the target audience is identified, the Rec Lab communicator must decide what response is expected. Know what it is you want to happen. The ultimate response is, of course, a commitment to take action. But commitment is the end result of a long process of client decision making. The Rec Lab communicator needs to know in which state the target audience stands at the present time and to which state he or she should progress.

Six states of client status

A present or potential Rec Lab client may be in one of six categories in respect to our organization:

- | | | |
|--------------|---------------|---------------|
| 1. Awareness | 3. Liking | 5. Conviction |
| 2. Knowledge | 4. Preference | 6. Commitment |

Difference between success and failure – a simple idea

Corporations and non-profit organizations that have maintained continued success have clearly understood their products and their products' relationship to consumer needs. The most important person in any organization is the client. Successful organizations put their clients first, their employees second, and everyone (or everything else) third, fourth, and fifth. Unsuccessful organizations focus from the top down, from management to client. The successful organization has a bottom-up point of view. The client comes first!

Maintaining a non-myopic organization

Consistently successful corporations, such as IBM, have clearly defined priorities. From its founding, IBM has been committed to the idea that the customer comes first. Even though IBM is involved in very complex activities, the company has not gotten lost in a sea of technology, organizational structure, processes, hardware, software, products and computer print-outs. It remembers the client; it continues to put the client first.

Every organization needs to ask itself some fundamental questions:

1. Who is our Rec Lab audience? What are their psychographics? What are their demographics? Where do they live?
2. What methods of promotion can we use for Rec Labs? How can we be effective?
3. What type of program should Rec Lab have? What are we now using? What should we add or delete?
4. What image of Rec Lab do our clients have? What image do we want them to have?
5. What are the objectives of Rec Lab?
6. What are the recreation needs of our clients?

Profit-motivated and non-profit organizations need to avoid perceiving themselves as in the product producing and service-producing business. The most successful organizations are in the business of satisfying consumer needs. The product or service is not an end in itself. It is only the vehicle that is developed to meet human needs.

Quality programs aren't enough!

Non-profit organizations are realizing that dedicated program delivery is no longer a guarantee for continued success. Declining purchasing power, an inflationary economy, and limited budgets have threatened many non-profit organizations. Despite dedicated efforts to create and deliver meaningful programs, Rec Labs may find that purse-strings are drawing tighter and tighter. One way to brace against potential problems is to adopt marketing principles that have been successful for other non-profit groups.

Marketing Rec Lab

Many people confuse marketing with promotion, advertising, selling and media activities. Although these are included in a marketing strategy, they are not marketing.

Promotion, advertising, sales, and media focus on the organization. Marketing focuses on the user, client, or target audience. Promotion, advertising, sales and media tend to be inward and are tools used in marketing. Marketing is outward. Creative marketing is a much more global process – a kind of marketing that examines every aspect of an organization. It goes far beyond selling the organization. It examines the organization and its very reason for existence. It studies the organization from the point of view of the user, supporter, and impartial observer. It considers primary, secondary, and tertiary audiences. Marketing, when applied, affects every person inside and outside of Rec Lab. Marketing is a process – not an activity, event, or item.

Our programs are our products, but they are not why we exist. We exist to meet client needs. Our focus should be our clients, users, and observers. We are not in business to plan, create, and execute Rec Lab programs. We are in the business of serving human needs!

Direct Mail Tips

1. Always end a letter or brochure with a “PS” that reiterates your request or stresses an additional benefit to the donor.
2. Remember that you are competing with a considerable amount of “junk” mail. Improve your chances of having the envelope opened by making the envelope stand out.
 - a. Use an odd size or color.
 - b. Print a “tease” on the exterior that encourages the prospect to look inside for more information.
 - c. Occasionally use personal letterhead from a volunteer rather than the standard institution letterhead.
3. Be brief, concise, and interesting.

Note: There are other schools of thought regarding brevity. Many organizations find 3-4 page letters effective. Experiment with a longer letter if you like. The key is that the letter must be well written, personal, and interesting.
4. Clearly state your purpose, at least once, in the letter or brochure.
5. Remember that your letter or brochure will probably be scanned rather than read thoroughly. Make sure the key points stand out. Use indentation, “bullets,” underlining, boldface, or multicolored inks to stress important points.
6. Note your own behavior when you receive direct mail. Which pieces do you throw away? Which ones do you open? Why? Save interesting pieces for ideas?
7. Each letter or brochure should enclose a return card or tear-off. It is not necessary to enclose postage-paid return envelopes.
8. Determine the needs or interests of your market and have the text of your letter or brochure reflect that need. For example, if writing to older alumni you may want to strike a nostalgic mood.
9. Offer something free – a tour, a notebook, services, etc.

Dinner Lingo (Razzamatazz) - The Forties

Adam & Eve on a raft:
two poached eggs on
toast

Hold the hair:
no ice.

Haystack:
strawberry
pancakes

Belch water:
soda drinks

Takes a flower:
with onion

Bowl of red:
chili

"Hunkerin"
In 1959, the term was adopted by college men to
describe a sort of meditative stance: hundreds of
young men squatted on their haunches for hours doing
nothing except daydreaming.

Snow White: 7-Up

Wreck a pair:
2 scrambled eggs

Suds: root beer

white cow: vanilla shake
Brown cow: chocolate shake

In the late 1950s, the "in" thing was phone booth stuffing. The
record was 29 students who stuffed themselves into a standard
square 7 foot high Ma Bell booth, where a participant did not
have to reach out to touch someone. It gave new meaning to the
term "male bonding."

Red Lead: Ketchup

The big thrill in 1939
for students
was swallowing live
goldfish!!!

Cremate a blue with bikini cut:
blueberry muffin cut in several
pieces

Nervous pudding:
jello



Cowboy with spurs:
Western omelet

Eve with the lid on:
apple pie

Hold the grass: no lettuce

And our parents say we're weird!!!

Potpourri

An invitation to

Golden Gates to Leadership

CHAT'S FIFTIETH WILL SOON BE HERE.

THAT should deserve more than a cheer!

HOW LONG AGO WERE YOU LAST THERE?

COME BACK THIS JUNE AND WITH US SHARE !

RENEW THE FRIENDSHIPS THAT YOU MADE --

MAKE NEW FRIENDS -- SHARE MEMORIES THAT STAYED.

INFORMATIVE WORKSHOPS HAVE BEEN PLANNED.

(Top notch presenters -- a special brand.)

All Lab discussions will be led

by Burton O. -- NEED MORE BE SAID ?

We'll learn a lot, we're sure of that.

Perhaps try your leadership hat !

DUST OFF THOSE COBWEBS -- COME -- ENJOY !

ADD to those skills which you employ.

Consider THIS your invitation

To leadership and recreation !

— M. Beasley

Tassels

A tassel is always a special thing
Made for adornment for Queens and for Kings
To embellish with swishes of whimsical fall
On corners of cushions with threads of a ball.

Or over a gown to lay in its folds
And wiggle a little with flirtings of gold.
Or above an entrance, few could afford,
Drapery is parted by long tasseled cords.

Sometimes, they lay off the marker of my book
And sometimes, they hang just there, on a hook
At the end of a cord that calls a maid
Or dangle in a window at the bottom of the shade.

And someday they'll hang on my closet door
And remind me of everything grand that's in store
Behind the door of my ward of robes
Where gather my raiments and vestments and clothes.

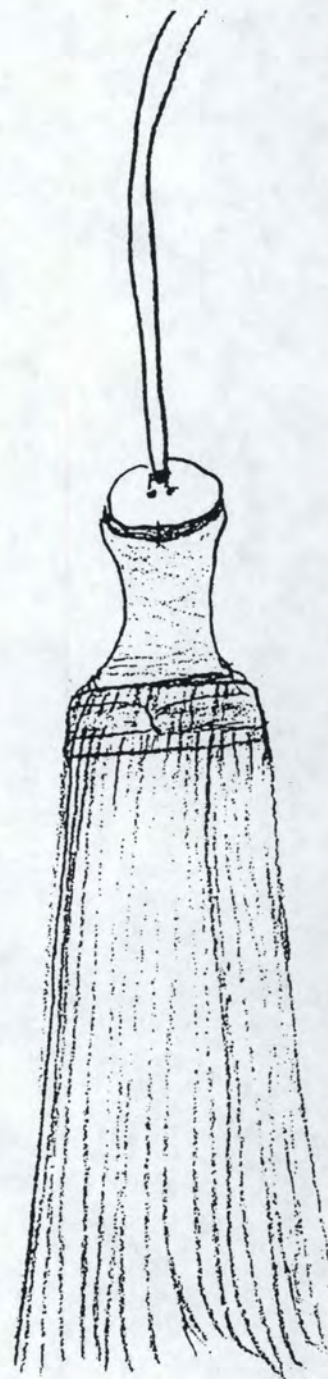
And so I've assembled some far deeper texts
My tassel reminds me of – an inheritance
Far greater than wardrobes ever could hold
Are the thoughts in my closet, my treasures of gold.

For it is here that alone with God, I hold dear
Those precious moments when he speaks to me clear
And I know there's no darkness, space nor time
Because His great fullness makes these resign.

And my tassel hangs softly with its secret and mine
With mothers' and grandmothers' raiment so fine
Passed down through the centuries – their moments of grace
So that now, in His vestments, I stand face to face.

Diana Marsden

© 1998



Wardrobe Tassels

Supplies needed to make:

Scissors
Tube of glue
Bit of scotch tape
Leather punch or awl
1 large notebook

Tassel consists of:

1 button
1 empty spool
1 milk carton cap
1/3 skein yarn (chenille)
12" hem binding or ribbon
2' strong string

Directions

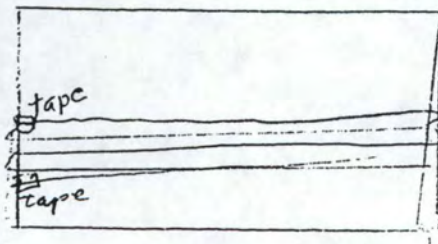
1. Cut top of carton cap from center part way to edge



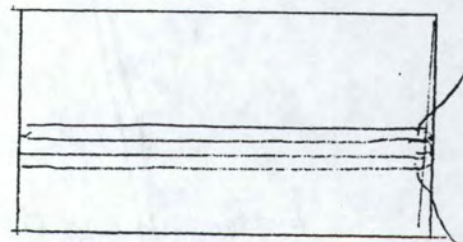
2. With awl make 2 small holes opposite each other



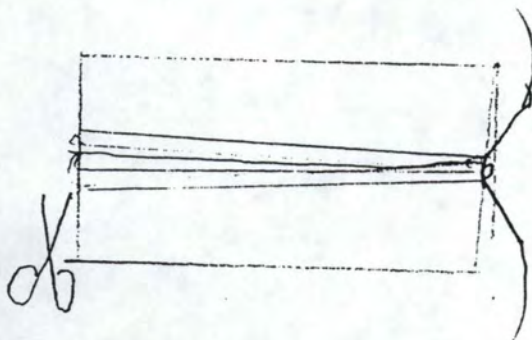
3. Wrap yarn around notebook 25 times



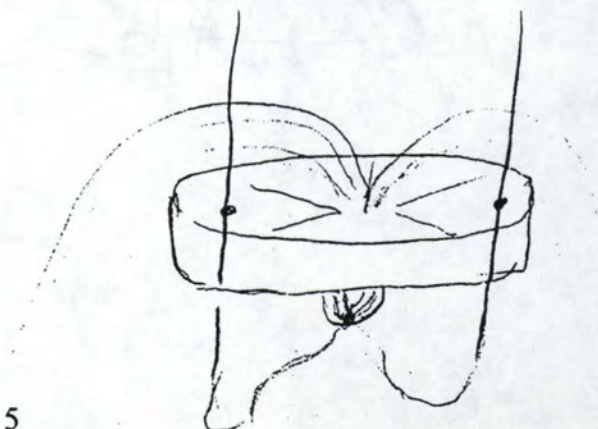
4. Tie with long string in knot



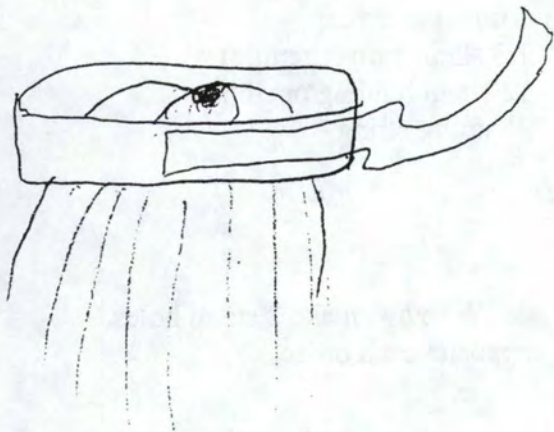
5. Cut loops. Take off tape.



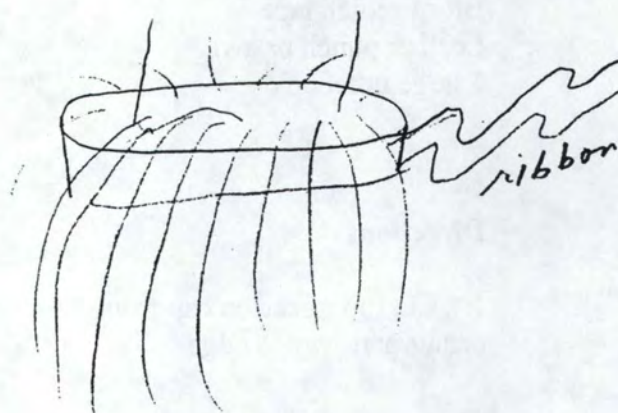
6. Poke all the tied loop into carton cap and pull long tie strings from under side through holes to top.



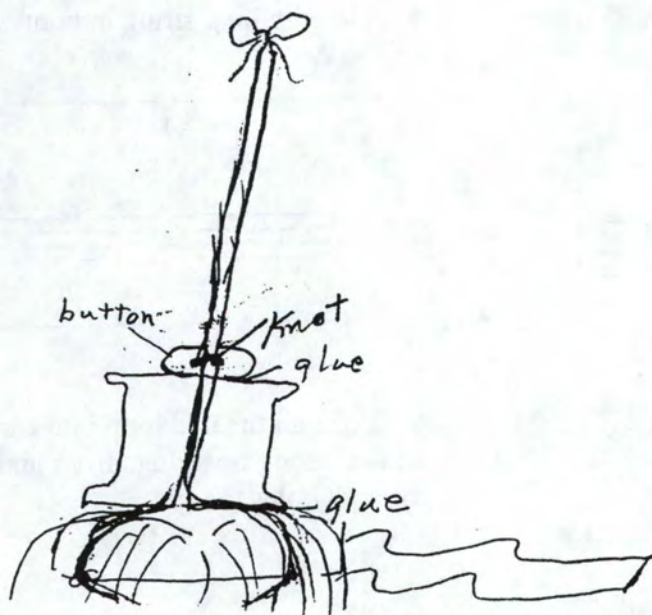
7. Hold upside down and glue ribbon once all the way around edge of carton cap. Leave extra length of ribbon attached to continue over top of yarn. Let glue dry.



8. Turn top over, hold by side strings and arrange yarn evenly around cap leaving ribbon to come out one side.



9. Glue bottom of spool. Bring 2 strings through hole of spool and button holes. Tie hard. Glue rest of ribbon and wrap around yarn.



H A L L E L U J A H

Hallelujah, sing a song C
Hallelujah, we'll follow a long
With a simple word, a single word
We bless the sky, the tree, the bird
And we fill our hearts with joy, Hallelujah

Hallelujah, sounds of love A
Hallelujah, the sunshine above
Hallelujah, the bells will go ringing
Yes, ringing from dawn til night, Hallelujah

Hallelujah, day by day
Hallelujah, don't throw it away
Fly and spread your wings, have the trust
Be free again like the butterfly
Come along and sing with me, Hallelujah

Hallelujah, hand in hand B
Hallelujah, all over the land
Hallelujah, let's try from the start
And sing it with all our hearts, Hallelujah.

After singing through once, go to verses A, then B, the C which fades out.

I.Q. TEST

Here are some real puzzlers for you! Decipher the hidden meaning of each set of words.

1 FGH ^I JKLMNOP ^Q RST	2 EILNPU	3 PLASMA H ₂ O	4 M O N O S I T E
5 NOXQQIVIT	6 arrest you're	7 RUINS RUINS RUINS RUINS RUINS LOVE RUINS RUINS	8 PICT RES
9 L NCH L NCH	10 ~~~~~	11 <i>DISTANCE</i> 	12 P NOANO Y
13 cy cy	14 B ILL ED	15 POLMOMICE	16 HIGH CLOUDS CLOUDS CLOUDS CLOUDS CLOUDS

Giant Bubbles

Traditional bubble blowing is guaranteed fun, but these fancy soap structures are a delight. Surprisingly, no fancy equipment is needed--just things found in almost any kitchen.

Equipment

- Several rectangular pans--dish pans, shallow trays, or baking sheets
 - Large plastic container with top--bleach bottle or milk container
 - Dishwashing soap (The higher priced soap seems to make the strongest bubbles.)
 - Glycerine (may be found in any drugstore)
 - Plastic drinking straws
 - Several large juice or coffee cans
 - String
 - Roll of electric tape
- Other additives include Karo syrup, jello powder, and Certo. Start with a few drops.

Area

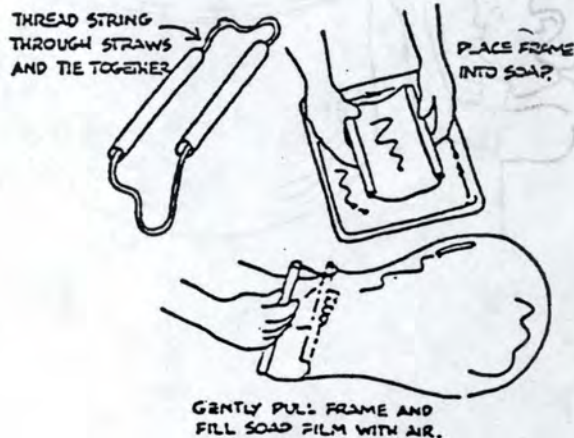
Flat surface (picnic or other table), preferably outdoors, but may be indoors if you are prepared to scrub the floor when you have finished. Spread newspapers or shavings to help absorb the mess.

Bubble Solution

To make the soap solution, fill a clean plastic container with a quart of warm water and mix in about 8 tablespoons of soap. To give bubbles more elasticity, add 2 to 3 tablespoons of glycerine to the mixture. (More glycerine will make the bubbles more elastic.) Stir well and pour into the pans.

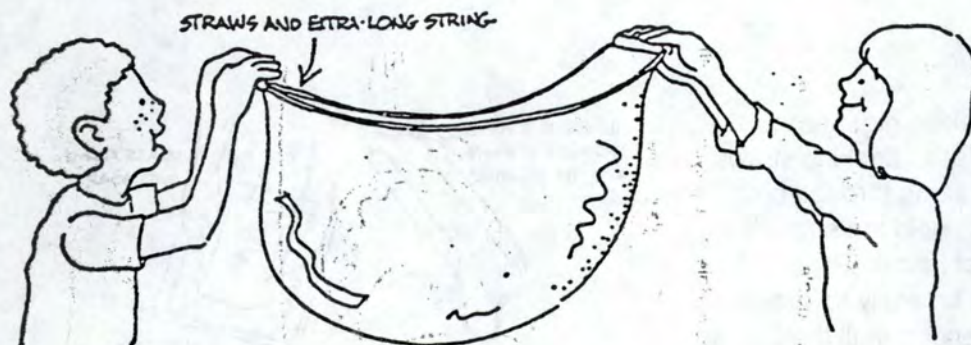
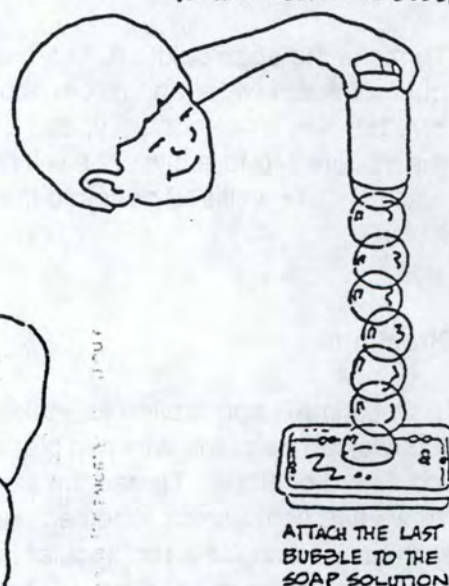
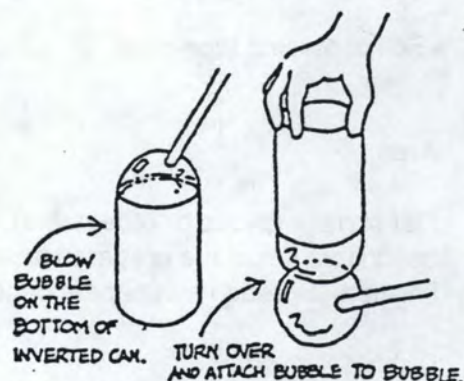
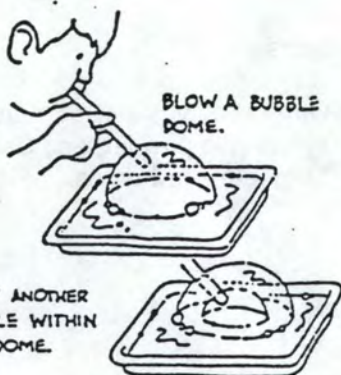
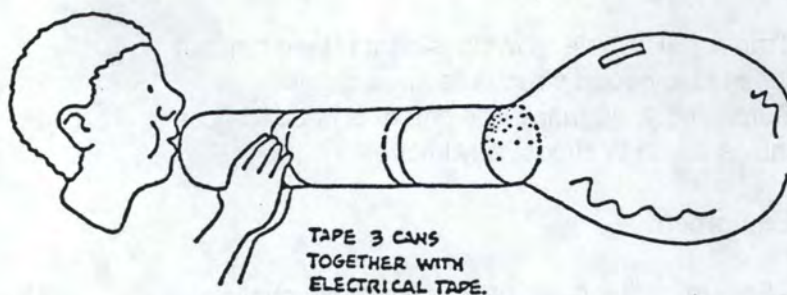
Directions

1. One simple contraption for making gigantic bubbles can be made with two plastic drinking straws and a yard of string. Thread the string through both straws and tie the ends together. Hold the straws in each hand to create a rectangular frame. Place the frame into the soap solution. Lift carefully to stretch the film across it. With arms extended, pull the frame upward. The air pressure will form a bubble. To release the bubble, bring the straws together and swing up. It takes a little practice to master these fancy bubbles.



Other Bubble Makers

1. Three cans and electrical tape
2. Bubble dome
3. Tape straws together
4. Inverted can
5. Bubble chains
6. Extra long string



BUBBLE OVER

Bubbles are very unpredictable. Just as things seem to be pleasantly floating along—pop!—there you are back where you started.

EQUIPMENT

- 2 pans of soap solution (see Bubble Basics, pages 38–39)–
- 2 tin can bubble-blowing devices

SITUATION

Open area

TIME

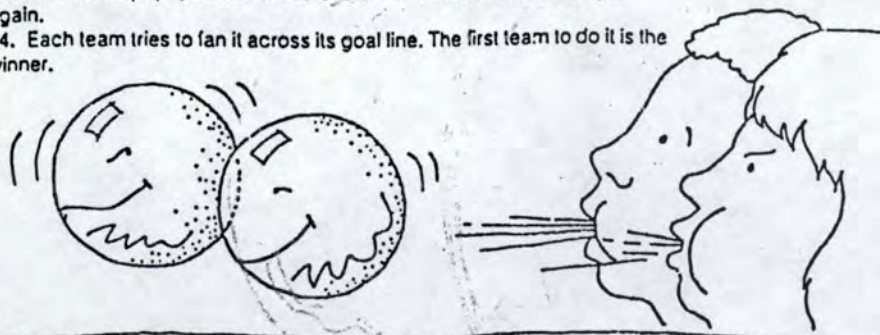
10 minutes

DIRECTIONS

1. The group is divided into two teams. Each team has a pan of soapy solution and a tin can bubble-blowing device. A person on each team is selected as the bubble blower.
2. Mark the start and finish lines about 5 or 6 yards apart.
3. Behind the starting line, each team huddles around their bubble blower. When the leader says "Go," the bubble blower blows a bubble. Team members must blow or fan their bubble across the playground to the finish line.
4. If a bubble pops, team members must go back to the bubble blower at the start line and begin again.
5. The first team to get its bubble over the finish line is the champion bubble-blowing team.

VARIATION

1. Have teams meet in the middle of the playing field with goal lines indicated at either end.
2. When the leader says "Go," a single bubble is blown.
3. If a bubble pops, team members return to the start line and begin again.
4. Each team tries to fan it across its goal line. The first team to do it is the winner.



Bubble Trouble

1. This enormous task takes the coordinated effort of two players. A pair of players makes a giant straw and string frame, 6 to 10 feet long (see Bubble Basics, pages 38–39).
2. Run the frame through the solution very slowly, carefully filling it with a film of soapy liquid.
3. Gently stretch the frame out. Although a bubble this size will not be able to snap free, the film will expand and stretch into an undulating soapy shape. Watch what happens when a bubble that size breaks.

Double Bubble

1. An enormous bubble can be made by two players blowing a bubble together with tin can blowers. On a soapy surface, two players begin blowing two separate bubbles, trying to connect them into one single bubble. Invite other players to add their bubbles, with all players slowly filling their shared dome with air.
2. Next, have two players try making a free-floating Double Bubble by blowing their bubbles together through their tin cans. When both bubbles are connected into one big bubble, players release their end one at a time by twisting off their cans.

Geometric Bubble

1. Did you ever see a square bubble? Players can make bubbles into cubes and pyramids with the help of a drinking straw frame. To make a frame, connect straws together with paper clips by slipping one clip curl into one straw and the other into another. (see illustration).
2. Geometric bubbles aren't blown; instead, soap film fills the sides of the frame to create the shape. Players dip frames into the soap solution until all the sides are filled.



CONNECT STRAWS WITH PAPERCLIP CORNERS.

DIP EACH SIDE INTO SOAP SOLUTION.

