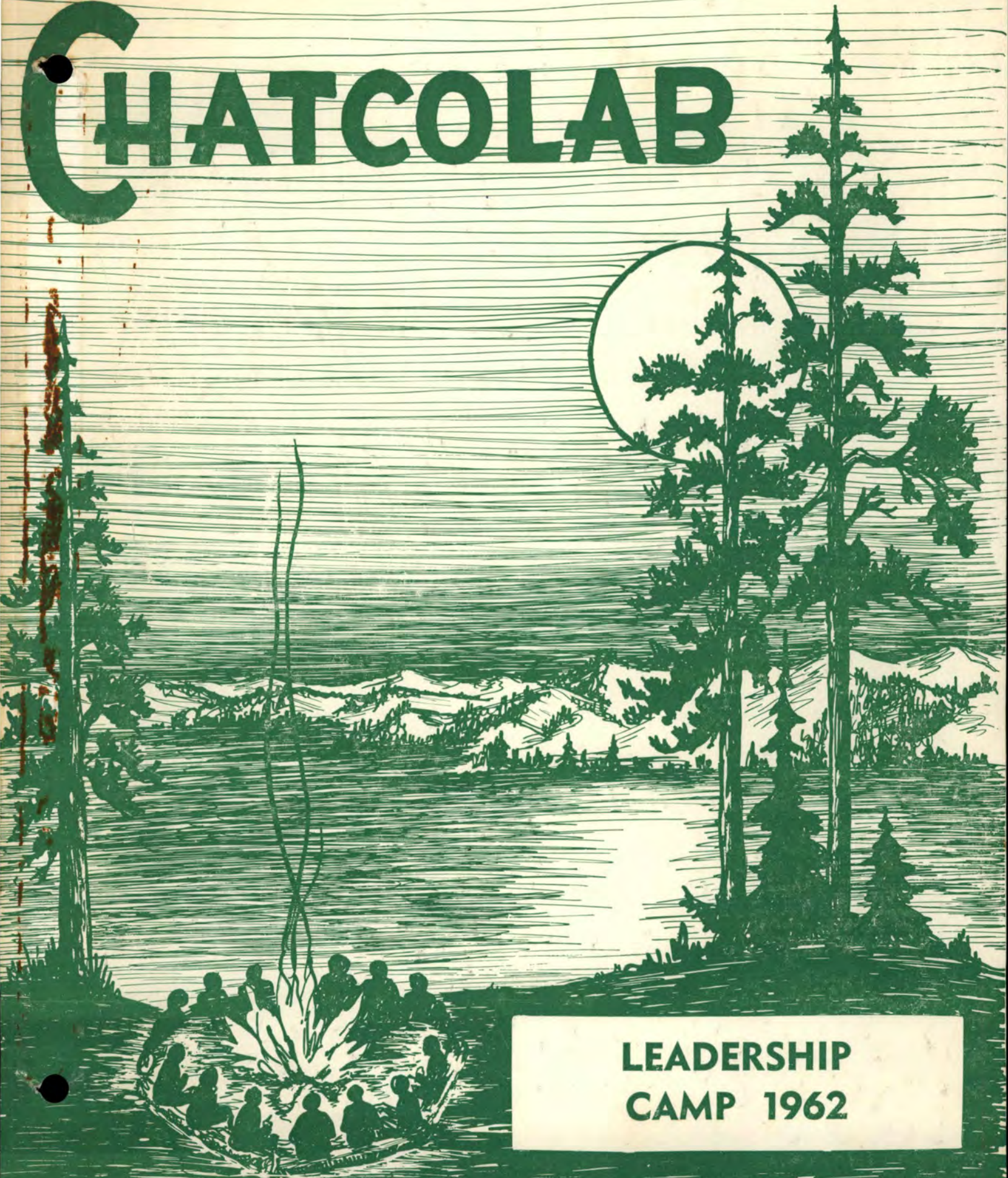
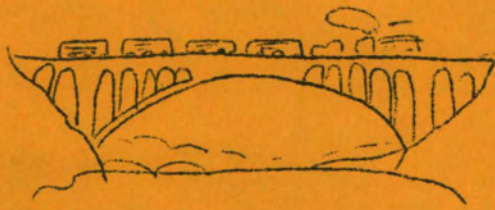


CHATCOLAB

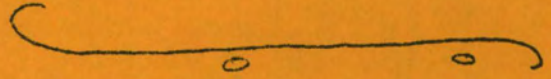


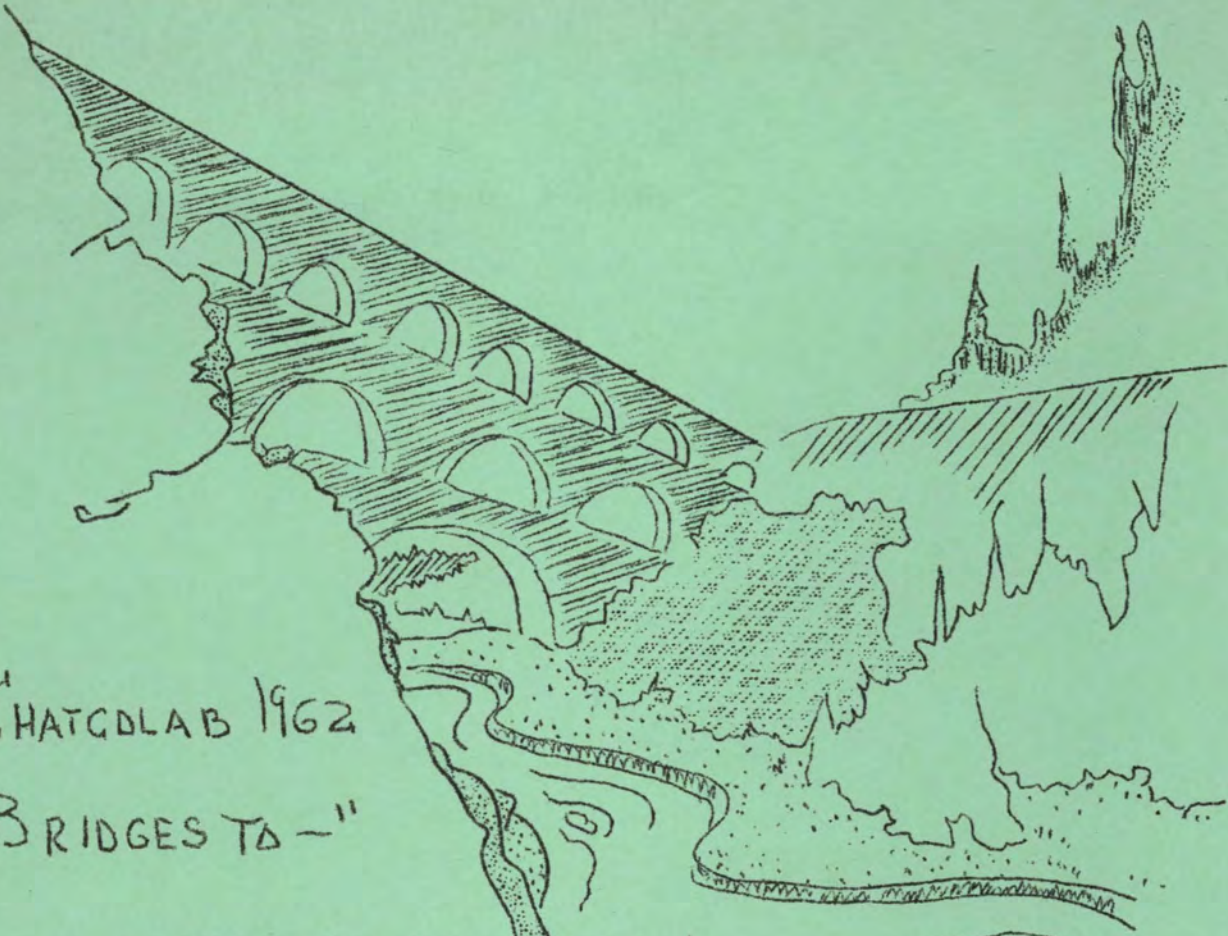
**LEADERSHIP
CAMP 1962**



AUTOGRAPHS

THIS BOOK
BELONGS
TO





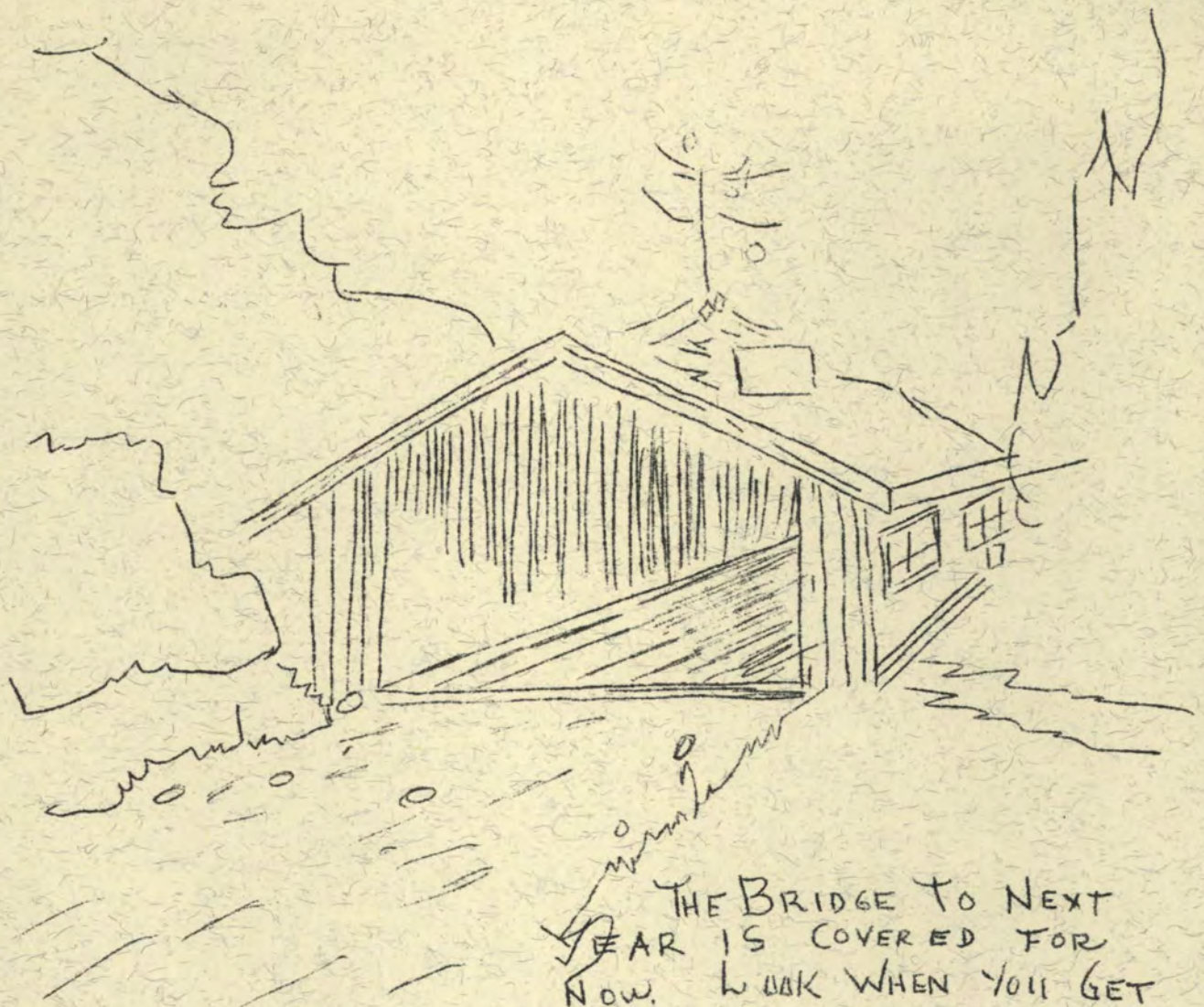
CHATDLAB 1962
"BRIDGES TO -"

An old man going along a highway
Came at the evening cold and gray
To a chasm vast and deep and wide.
The old man crossed in the twilight dim.
The sullen stream had no fear for him.
But he turned when safe on the other side
And built a bridge to span the tide.

"Old man" said a pilgrim near
"You are wasting your time with building here.
You never again will pass this way
Your journey will end with the close of day.
You have crossed the chasm deep and wide
Why do you build at eventide?"

The old man lifted his old grey head
"Good friend in the way that I've come," he said
"There followeth after me today
A youth whose feet must pass this way.
This stream, that has been as naught to me
To the fair-haired youth might a pitfall be.
He, too, must cross in the twilight dim.
Good friend, I am building the bridge for him."

Will Allen Drongoole



THE BRIDGE TO NEXT
YEAR IS COVERED FOR
NOW. LOOK WHEN YOU GET
HOME

The Covered Bridge

We came upon it suddenly
On the winding river road.
The narrow line of passage
And the quaint old styling showed
The years had numbered many
That it stretched across the banks;
No trace of paint was visible
On the bleached and weathered planks

But summer framed its nakedness
With fern and vine and tree,
And snow-covered in winter
It fulfilled its destiny.
The scene brought faded memories,
Nostalgia, faintly pleasant;
Not only does it bridge the span,
But links the past and present.

Anona McConaghy

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

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

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

Mary Fran Bunning	Peasant painting, mosaics
Bill Bunning	Ceremonies, Philosophy
Ed Pope	Discussions
Charley Scribner	Outdoor Cookery
Erma Weir	Dancing
Don Clayton	Music
Hazel Beeman	Small crafts
Hattie Mae Nixon	Small crafts
Vernon Burlison	Parties and Nature
LaRele Stephens	Rocks
Barbara Kraus	Teatime

Cooks: Marjorie Leinum
Dolores Emert
Sue Brown

Notebook Staff: Norma Dobler, Editor
Dalice Finley, Assistant
Cliff Robertson, Board representative

Store Keepers: Grace Burlison
Polly Robertson

1 9 6 3 C O M M I T T E E

Angelo Rovetto, Chairman	1963
John Kiesow, Vice Chairman	1964
Lois Redman, Secretary	1964
LaRele Stephens, Treasurer	1965
Don Ingle	1963
Cliff Robertson	1964
Ruth Munson	1963
Jack Baringer	1965
Barbara Kraus	1965

WELCOME

You are welcome at Chatcolab. Our name comes from our location along Lake Chatcolet and from our handle, Northwest Recreation Leadership Laboratory. The lake and our beautiful surroundings offer to you unlimited opportunities to learn about nature, camping, recreation, leadership and yourself. Since this is a lab you will be trying and doing many things for the first time, doing things you never dreamed you could, and taking part in a fellowship seldom developed in one week.

You will all enjoy Chat and you will become more understanding, interesting and able people because of this experience. Our theme, "Bridges to....." gives us many avenues to travel during the week. Your first bridges were used to cross enroute to Chat. Many other types of bridges will be presented to you and you will discover many others. You will cross some bridges to specific areas and interests you had before you came. You will travel many new bridges to new interests, understandings, and discoveries. The bridges and destinations are for each of us to choose. The beauty of Chat is that all labbers will be traveling as a group and as individuals crossing bridges to understanding ourselves and others in the spirit of recreation.

There are many resources for all labbers to use. The camp and its facilities are all available to use. A staff of resource people in music, dancing, crafts, discussions, parties, ceremonies, teas, and nature are all here with ideas and knowledge for you to use in any way that fits into your plans. There are many labbers who have special interests and talents that will be presented. Each of you will contribute your talent, energy, enthusiasm, and interest to make this lab a really important experience and part of your life.

Don Ingle

1962 CHATCOLABBERS

First Row: Left to Right

Norma Dobler
Erma Weir
Dwight Wales
Sue Brown
Marie Karr
Hazel Beeman
Karen Miller
Karon Hume
Paula Vehrs
Leila Steckelberg
Howard J. Morton
Vernon Burlison
Linda Turner
Nan Johnson
Karen Nixon
Marie Gjersee

Second Row:

Dolores Emert
Gracie Burlison
Marjorie Leinum
Lola Reynolds
Dalice Finley
Madeline Anderson
Elizabeth Johnson
Esther Kirmis
Lois Redman
Rhoda Peck
Martha Viebrock
Sid Viebrock
Ken Green
Cliff Robertson
Anna Bradley
Peggy Rae Beattie
Kathy Robertson
Delores Lovely

Third Row:

Ada King
Susan Zenier
Don Clayton
Donna Hendricks
Helen Hume
Carol Cowan
Mabel Franklin
Amy Jean Roberson
Nellie Mae Trippe
Lela Reese
Don Ingle
Don Dodd
Elaine Rovetto
Angelo Rovetto
Doc Stephens
John Kiesow
Duane Johnson
Don Stephens
Dewayne Howell
Ed Pope

Fourth Row:

Marge Bevan
Polly Robertson
Jack Beringer
Mary F. Bunning
Bill Bunning
Nola Prichard
Ann Nixon
Gylfe Matt
Hattie Mae Nixon
Mary McKenzie
Barbara Kraus
Nathalie McKay
Genie Townsend
Evon Vickery
Kathryn Smith
Alura Dodd
Dot Hardisty
Nina Dodd
Ruth Munson
Ruth Rasmussen

Labbers absent at picture taking time:

Gloria Johnson
Glenn Dildine

ROSTER-FAMILY STYLE

Ada King	Jack Baringer
Alura Dodd	John Kiesow
Amy Jean Roberson	Karen Miller
Angelo Rovetto	Karen Nixon
Ann Nixon	Karon Hume
Anna Bradley	Kathryn Smith
Barbara Kraus	Kathy Robertson
Bill Bunning	Ken Green
Carol Cowan	Lee McKay
Cliff Robertson	Leila Steckelberg
Dalice Finley	Lela Reese
Delores Lovely	Linda Turner
Dewayne Howell	Lois Redman
Doc Stephens	Lola Reynolds
Dolores Emert	Mable Franklin
Don Clayton	Madeline Anderson
Don Dodd	Marge Bevan
Don Ingle	Marge Leinum
Don Stephens	Marie Gjersee
Donna Hendricks	Marie Karr
Dot Hardesty	Martha Viebrock
Duane Johnson	Mary Bohnet
Dwight Wales	Mary McKenzie
Ed Pope	Mary Fran Bunning
Elaine Robetto	Nan Johnson
Elizabeth Johnson	Nellie Mae Tripp
Erma Weir	Nina Dodd
Esther Kirmis	Nola Prichard
Evon Vickery	Norma Dobler
Genie Townsend	Paula Vehrs
Glenn Dildine	Peggy Rae Beattie
Gloria Johnson	Polly Robertson
Grace Burlison	Rhoda Peck
Gylfe Matt	Ruth Munson
Hattie Mae Nixon	Ruth Rasmussen
Hazel Beeman	Sid Viebrock
Helen Hume	Sue Brown
Howard Morton	Susan Zenier
	Vernon Burlison

This year at Chatcolab, you see,
We didn't have a family tree

A colored ribbon, mine and yours
Divided groups for family chores

And so, this list, we offer you
To help you find your friends so true.

ROSTER

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Anderson, Madeline	6930 Carson Rd. Everett, Wash.	Senior Citizens Club Church Circle Homemaking	Homemaker
Baringer, Jack	Box A-7, Route 1 So. Great Falls, Mont.	Dancing and teaching methods 4-H	County Ext. agent
Beattie, Peggy Rae	302 Brassey Lewistown, Mont.	Singing and playing piano and uke.	High School Student
Beeman, Hazel	1712 Mt. View Dr. Boise, Idaho	Church Youth Groups, Crafts, Church and office decorating.	Employment Consultant.
Bevan, Marge	304 N. Blaine Moscow, Idaho	People, Coins Oil Painting	Home Manager
Bradley, Anna	1303 Alder Olympia	Softball, Church, Art, Homemakers Club	Homemaker
Brown, Sue	Route 1 Box 48 Coeur d'Alene, Ida.	Church Young People	Student
Bunning, Bill	1931 N. Corona Colorado Springs, Colo.	Handicraft	Craft Resource
Bunning, Mary Fran	1931 N. Corona Colorado Spgs., Colo.	Handicraft	Craft Resource
Burlison, Grace	Box 180, R.R.3 Moscow, Idaho	4-H - Church	Student
Burlison, Vernon	Box 180, R.R.# 3 Moscow, Idaho	People mostly	State Extension Forester
Clayton, Don	Geo. Williams College 5315 S. Drexel, Chicago 15, Ill.	Labbers Camping, Music	Teacher Preacher
Cowan, Carol	Sylvanite Ranger Station	Home Demonstration Club work, sewing, photo oil painting,	Housewife (former teacher)
Dildine, Glenn	7100 Conn. Ave., Nat'l 4H Club Found. Washington 15, D.C.	Hi-fi--Stereo, House & furniture design & bldg., boating.	Educational Consultant
Dobler, Norma	1401 Alpowa St. Moscow, Idaho	4-H, Church Youth Groups	Homemaker
Dodd, Alura	Route 5, Box 621 Everett, Wash.	People, rocks, camping, dancing	Baking, sewing Repairman Mother

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Dodd, Don	Route 5, Box 621 Everett, Wash.	Searching with people dancing, hiking, rocks, swimming	Mgf. Chemist
Dodd, Nina	Route 5, Box 621 Everett, Wash.		Student
Emert, Dolores	Rt. 2, Box 183 Coeur d'Alene, Ida.	Camping, rocks Sewing, Sunday School	Housewife
Finley, Dalice	819 Harold Avenue Moscow, Idaho	Family, Sewing Camping, 4-H	Housewife
Franklin, Mable	Box 18 Fortine, Mont.	4-H Leader, crafts H.D. Club	Homemaker
Gjersee, Marie	Rt. 3, Box 73 Snohomish, Wash.	4-H, reading and other cultures	Homemaker
Green, Ken	Rt 3, Box 1914 Auburn, Wash.	Cooking, pool	Student
Hardesty, Dorothea	21016 W. Larch Way Alderwood Manor, Washington	4-H Leader, horses, sewing, talking, singing, dancing	Homemaker
Hendricks, Donna	209 Gumwood Moses Lake, Wash.	Early American handi- crafts, camping, horses, recreation	Motel operator & Homemaker
Howell, Dewayne	421 Riverview Dr. Boise, Idaho	Sports, recreation magic, youth	Minister
Hume, Helen	Box 39 Fortine, Montana	4-H, Crafts	Homemaker Bus driver
Hume, Karon	Box 39 Fortine, Montana	4-H, Dancing Boys	Student
Ingle, Don	Box 267 Bonners Ferry, Idaho	4-H Club, people, Square dancing	County Agent
Johnson, Duane	21913 SE Morrison Ct. Gresham, Oregon	Bowling, hunting, fishing, dancing, 4-H camping, woodworking	County Ext. Agent 4-H work
Johnson, Elizabeth	P.O. Box 155 Littlerock, Wash.	Homemakers, Church 4-H, music, folk dancing crafts, flower arranging	Housewife
Johnson, Gloria	415 Residence Moscow, Idaho	Folk dancing & folk music, people & FUN!	State 4-H Club Leader
Johnson, Nan	3108 SE Malcolm St. Milwaukie 22, Ore.	Recreation	Student

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Karr, Marie	Route 1 Box 29 Coeur d'Alene, Ida.	rocks, music, dancing hiking, nature	4-H leader HD representative.
Kiesow, John	P.O.Box 511 Oregon City, Ore.	Horsemanship, Archery, camping	County 4-H Agent
King, Ada	Hardin, Montana	Crafts, Sweet Adelines	Co-Extention Agent-Crow Indian Res.
Kirmis, Esther	Heppner, Oregon	Singing, Crafts Folk dancing	County Ext. Agent
Kraus, Barbara	718 East 1st Moscow, Idaho	Golf, singing, nature, folk dancing, swimming	Homemaker
Leinum, Marge	Rt 1, Box 48 Coeur d'Alene, Idaho	Church youth groups Peasant painting	Hospital Credit Manager
Lovely, Delores	R.R.1, Box 126 Hamilton, Mont.	<u>All</u> sports and Boys	Student
McKay, Lee (Nathalie)	Rt. 1 So, Dempsey Rd. Great Falls, Mont.	Home Demonstration 4-H & Everything	Homemaker
McKenzie, Mary	803 C St. N.W. Ephrata, Washington	4-H, Homemakers, people	4-H Extension agent
Matt, Gylfe	Rt. 4, Box 2354 Bremerton, Wash.	Literature & music	"Professional Student
Miller, Karen	104 Riverview 7 West Great Falls, Mont.	4-H, sports, horses camping, dancing	Student
Morton, Howard	Box 174 Harden, Mont.	Woodcraft and Girls	Co. Ext. Agent
Munson, Ruth	2305 Castle Way So. Alderwood Manor, Wash.	4-H, sleeping	Homemaker
Nixon, Ann	Box 247 Libby, Montana	Crafts	Housewife
Nixon, Hattie Mae	2497 Mission Ave. Eugene, Oregon	Crafts, nature, people, recreation	Recreation Consultant & Homemaker.
Nixon, Karen	Route 1, Box 414 Raymond, Washington	4-H recreation, people recreational leadership	Student
Peck, Rhoda	302-6th St. S.W. Puyallup, Wash.	singing, skiing, recreational leadership skiing, dancing	Extension 4-H Specialist

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Rovetto, Angelo	1608 Fruitvale Blvd. Yakima, Wash.	Philosophy, people a good, full life, skiing, dancing (construction engineer) (World Traveler)	Cleaning & Laundry owner
Rovetto, Elaine	1608 Fruitvale Blvd. Yakima, Wash.	Philosophy, people Recreational leadership	Housewife Secretary 4-H leader
Pope, Ed.	2503 Dennis Ave. Silver Spring, Maryland	Music, Dance	Extension Specialist Child Dev. & Human Relations-Federal Ext. Service
Prichard, Nola	502 N 28th Corvallis, Oregon	E. S. P., Graphology Girl Scouts, painting	Homemaker
Rasmussen, Ruth	107 So. Spring Pullman, Washington	Campfire, crafts, singing	Housewife
Redman, Lois	744 N. 31st Corvallis	Recreation, ping-pong Photography	State 4-H Agent
Reese, Lela	Route 1, Box 585 Stanwood, Wash.	4-H leader-also work at 4-H Camp in Snoh.Co.	Homemaker
Reynolds, Lola	3060 W. Lake sammamish N. Redmond, Wash.	4-H Camp Fire Unitarian Church Camp	Medical technician Homemaker
Roberson, Amy Jean	405 Darrow St. Pullman, Wash.	Camp Fire Girls	Homemaker
Robertson, Cliff	1307 Walenta Dr. Moscow, Idaho	Woodworking, golf family camping	Dentist
Robertson, Kathy	137 Central Avenue Whitefish, Montana	4-H, School, records, Chatcolab, literature and boys	Student (part-time waitress)
Robertson, Polly	1307 Walenta Dr. Moscow, Idaho	twisting, boys and twisting boys	part-time student
Smith, Kathryn	Box 364 Rupert, Idaho	4-H, dancing, Hi-Fi Stamp collecting, sewing	Housewife
Steckelberg, Leila	Rt. 5 Arlington, Wash.	People, crafts, dancing, recreation	Student & Housewife
Stephens, Don	620 Ridge Road Moscow, Idaho	Art, Architecture Biology, Horticulture	Student
Stephens, LaRele	620 Ridge Road Moscow, Idaho	Rocks, coins, stamps	Physician
Townsend, Genie	Rt. 3, Box 1030 Gresham, Oregon	4-H, nature crafts	Housewife

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Tripp, Nellie Mae	Box 254 Eureka, Mont.	4-H Home Demonstration Animals	Homemaker
Turner, Linda	115 30th Ave. Yakima, Wash.	Records, 4-H, Science Band, Dressmaking	Student
Vehrs, Paula	1832 High St. Eugene, Oregon	Mosaics, crafts	Homemaker
Vickery, Evon	1914 1st Ave. S. Great Falls, Montana	4-H, music, sports	Student
Viebrock, Martha	Douglas, Wash.	4-H, riding, camping	Homemaker
Viebrock, Sid	Douglas, Wash.	music, horses, camping	Student
Wales, Dwight	Rt. 4, Box 286 Arlington, Wash.	4-H Juvenile Grange	Farmer
Weir, Erma	Oregon State University Corvallis, Oregon	Camping, hiking, music, dance and	Teacher
Zenier, Susan	Box 837 Bonners Ferry, Idaho	4-H, Sports, Music Cooking	Student

- GUESTS-

We regret that we do not have a complete lists of guests. Many of our visitors were here for the Japanese Dinner after the Notebook had "gone to press"!

Bob Hansen	Hamilton, Montana
Rae Dell Buck	Corvallis, Montana
Mrs. Robert Hansen,	Hamilton, Montana
Gidget Voss	Corvallis, Montana
Jim Zeiter	Florence, Montana
Mrs. Stapleton	Coeur d'Alene
Mrs. Walton	Coeur d'Alene
Eunice Meeker	Coeur d'Alene
Howard Johnston	Coeur d'Alene
Russ Slade	St. Maries, Idaho
Prudence Burlison,	Moscow, Idaho
Frank Burlison	Moscow, Idaho
Marilyn Ravenscraft,	Moscow, Idaho
Sharon Dohler	Moscow, Idaho
David Talbott	Moscow, Idaho
Frank Guardipee	Browning, Montana
Alma Guardipee	Browning, Montana



DISCUSSIONS
and

PHILOSOPHY



CREATIVITY IN RECREATION

The discussions on Thursday and Friday were on the thought that Recreation can be more than merely doing things, but can be a Re-Creation that comes about within us as individuals. Here are some thoughts and questions that were considered.

The ability for creating -- Creativity -- is in everyone.

· How many ways are there to be creative?

No limit,

New ways of doing the routine--as arranging homes or baking bread,
Seeing the potential of some material.

Qualities of personality associated with creativity.

Spontaneity,

Concern for impression not expression,

Honest communication of feeling,

Ability to tolerate social lonesomeness.

What is Creativity?

Is creativity a release in itself which is always good?

Is it like a seed which has its own urge to grow--with results
either good or bad?

We cannot judge what is constructive because we must know whose point
of view we are considering. The result may be seen as construc-
tive by some but for others it may be destructive.

How do we know when we are creative?

A fuller life,

We are happier,
satisfied,
blessed.

How do we release our creativity?

Exposure--and the degree of virulence
Susceptibility

What stands in our way?

Crust of inhibitions--breaking through the usual or customary
ways of what and how to do, and how do we distinguish between
which inhibitions are good to keep and which good to lose?

No chance to practice.

Influences which warp growth and blocks flowering of one's potential,

We need to have small experiences that build up our creativity
rather than being put into situations that increase our
inhibitions because it is something too big for us and we
cannot handle it.

Why do we have inhibitions?

Lack of recognition of need for freedom of expression.
Set up by custom.

How do we isolate others or isolate ourselves from others?

Shunning,

Ridicule,

Shame,

Placing on a pedestal,

Denial of honest communication or veiling of true feeling,

Lack of true communication.

It was quoted that "A good counselor must have the ability

to be transparently real. He has no pretense, no affectation which distorts his honest self. He is a person who can be honest with himself and therefore can be honest with other people."

People can isolate themselves as well as other people isolating them.

Why we isolate others--

They are not like us

Physically -- in interests -- abilities

Inter-dependence draws us together. Society is an inter-dependent relationship of individual independents.

Can you MAKE a person creative?

Can you Encourage a person to be creative?

Ways to help others Want to be Creative.

Provide environment that will make them want to grow.

Genuine love on our part will help to interest others.

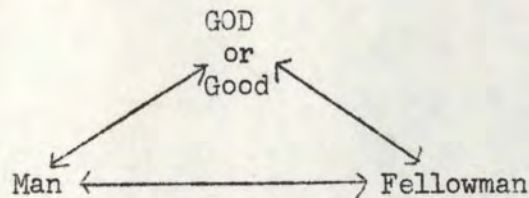
This would require an interest and concern that goes beyond a mere sense of duty.

Love includes--

"Tolerance" of difference,

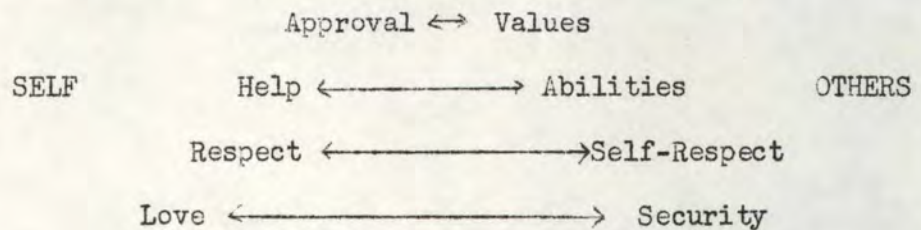
Not a mere acceptance, but an understanding
Warmth and compassion,

Security--must be a 2-way passage.



We can continue to LOVE only when we have a higher source of love. If our well-spring depends only on our fellowman it will run dry unless there is a return of love.

The basic relationship between love and security is expressed in the idea of building blocks as used by Mrs. Waring in her work with parents and children and would apply likewise to Self and Others:



Each higher step rests on the one below it--as, respect from someone who does not love me does not mean as much as from someone who does love me. Also, I am not quite so ready to resist the advice of people who have helped me to build my values.

People need security, self-respect, skill, and values by which to live. We get them through a series of relationships from the list on the left to help us build the things on the right. This can apply not only in parent-child relationships, but also in recreation as it includes relationships of this kind and will succeed better if someone we love is leading.

(notes by Hazel Beeman)

CHATCOLAB EVALUATION

Questions from the group:

1. How do you end a Discussion?
 - Leader doesn't give all answers
 - Open ended -- stimulates further discussion
 - Summary good - but may not be answer to all questions (all conclusions Draws together and ties loose ends Mark of progress)
 - Structuring, but not oversimplifying Suggests different alternatives Build in awareness of where you started and where you end in relation to problem being discussed
2. Do diagrams oversimplify?
 - Yes, but keeps you on right trend of thought
 - Provides a set of hooks to hang thoughts on
3. Is it hard for people to be flexible? If so, why?
 - "Ruts are more comfortable." Resist being cut out of rut
 - Don't know where it will lead American educational system is very autocratic--people are told what to think
 - Ideas come from our own background Change is a step-by-step process Dilution process of chemicals--takes a long time
 - "Education goes from professor's notes to student's notes to examination paper without entering the heads of either one."
4. Is Chat an open-ended experience? Yes.
 - What are my own personal purposes, as I see them now?
 - Two levels of evaluation
 - (1) Evaluation for yourself personally
 - (2) End of program as related to objectives of lab, as related to total group
5. How can this organization improve its sensitivity to the individual people attending Lab?

Sample of evaluations handed in by individual labbers in answer to Question 5:

"When I stop to think that I almost didn't make it up to this nuthouse, I get the willys. I would never have found out about the "Bad Little Rabbits" and the ~~Songs~~---and breakfast in bed and all the little extras that go with it.--- Really--Chat has way too much to offer to grab it all in one week, so I guess I'll just have to come back and try for goondom again next year. Wonderful people, wonderful food, wonderful learning, wonderful fun, and wonderful me make a wonderful camp.

See ya next year.....

(I'm sorry I can't be real serious about this, but down inside I felt one of the most moving experiences of my life--and right now, I just want to leave it there all for my very own.

I DONT WANNA GO HOME!"

"At Lab we soon learn that the only way to really gain what there is, is to work it as one individual and participate with the trial and error method of the scientist.. . I never cease to be amazed at the resource available in the people and things around us."

"Chatcolab has been a very broadening experience for me. At first I thought a week would be more than enough time to do the things that are offered. But I have found each day has brought more interests in an ever widening area."

"I came to Chat hoping to develop a few skills in recreation leadership and wondering what it would do to me--hoped it would loosen me up a bit--make relating to people easier. Some of this has happened --and when it does happen it's a surprise -- a release almost sudden and unexpected like an avalanche falling off a mountain leaving a different mountain."

"I have been continually amazed at the creative growth of ideas brought up in the different activities I took part in. At times it seemed too much to weed out and come to a conclusion or theme, but with success I am challenged and feel it can be done. Ideas are part of our life, but are not much good if one is afraid to act on them. Here at Chat I've experienced a terrific revelation, not only of myself, but of others."

"The value of Chat is one that is hard to say in words -- Chat leaves a burning desire to release one's self and to share the many experiences, talents, interests and understanding with others.

"For those of us who thought we had gone as far as we could, a new door has opened -- one that will lead on with possibly no ending."

"I write this reaction of Chatcolab with mixed feelings..... Chatcolab has given me a jolt and once again I find I'm analyzing myself. I'm uneasy, feel inadequate and humble."

"It gave me the chance to know not only limits of my leadership, but more important, my possible enlargement of leadership through new techniques."

"As it has developed, Chatcolab has been a week on the move, a chance to do and accomplish as much, or as little as I wanted. People were here to show, people were here to do it with; how much I saw and how much I did depended on me. This experience has opened new area's I'd never ventured up--perhaps because of fear, perhaps because of lack of opportunity--nevertheless, these area's at least in part, are now explored.

"Chatcolab has been leaders in youth activities, widening their sense of experiences. What a chance to learn. By doing yet! Reading a book was never like this. Yeah!!!"

People are lonely because
they build walls instead of

BRIDGES

"No man can make you feel inferior without your consent."

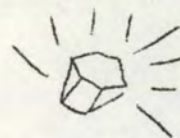
Eleanor Roosevelt

A man wrapped up in himself makes a very small package.

Gems of Philosophy

THE CALF PATH

Sam Foss



One day, through the primeval wood,
A calf walked home, as good calves should;
But made a trail all bent askew,
A crooked trail as all calves do.

Since then 200 years have fled,
And, I infer, the calf is dead.
But still he left behind his trail
And thereby hangs my moral tale.

The trail was taken up next day
By a lone dog that passed that way;
And then a wise bellwether sheep
Pursued the trail o'er vale and steep,
And drew the flock behind him, too,
As good bellwethers always do.

And from that day, o'er hill and glade,
Through those old woods a path was made;
And many men wound in and out,
And dodged, and turned, and bent about
And uttered words of righteous wrath
Because 'twas such a crooked path.

But still they followed--do not laugh--
The first migrations of that calf,
And through this winding wood-way stalked,
Because he wobbled when he walked.

This forest path became a lane,
That bent, and turned, and turned again.
This crooked lane became a road
Where many a poor horse with his load
Toiled on beneath the burning sun,
And traveled some three miles in one.
And thus a century and a half
They trod the footsteps of that calf.

The years passed on in swiftness fleet;
The road became a village street;
And this, before men were aware,
A city's crowded thoroughfare;
And soon the central street was this
Of a renowned metropolis,
And men two centuries and a half
Trod in that footsteps of that calf.

Each day a hundred thousand rout
Followed the zigzag calf about;
And o'er his crooked journey went
The traffic of a continent.

A hundred thousand men were led
By one calf near three centuries dead.
They followed still his crooked way,
And lost one hundred years a day;
And thus such reverence is lent
To well established precedent.

A moral lesson this might teach
Were I ordained and called to preach,
For men are prone to go it blind
Along the calf-paths of the mind,
And work away from sun to sun
To do what other men have done.

They follow in the beaten track
And out and in, and forth and back,
And still their devious course pursue,
To keep the paths that others do.

But how the wise old woods could laugh,
Who saw the first primeval calf!
Ah! many things this tale might teach--
But I am not ordained to preach.

Said the Robin to the Sparrow,
"I should really like to know
Why these anxious human beings
Rush about and worry so."

Said the Sparrow to the Robin,
"Friend, I think that it must be
That they have no Heavenly Father
Such as cares for you and me."

Eliz. Cheney



"Joy of life seems to me to arise from a sense of being
where one belongs. . . of being four-square with the life
we have chosen. All the discontented people I know are
trying sedulously to be something they are not, to do
something they cannot do. . .
Contentment, and indeed usefulness, comes as the infallible
result of great acceptances, great humilities-- of not
trying to make ourselves this or that (to conform to some
dramatized version of ourselves), but of surrendering
ourselves to the fullness of life--of letting life flow
through us."

David Grayson

The richest of men
I haven't a doubt
Is the one who counts things
He is happy without.

BITS OF CHAT PHILOSOPHY

There is no limit to what can be accomplished if it doesn't matter who gets the credit.

We put up with being surpassed more easily than with being equalled.
A. Vinet

Better face a danger once than always be in fear.

Every day the world turns over on someone who has just been sitting on top of it.

Not what we take, but as we give,
Not as we pray - but as we live;
These are the things that make for peace
Both now and after time shall cease.

The things nearby, not things afar,
Not what we seem, but what we are,
These are then things that make or break,
That gives the heart its joy or ache

Not what we have, but what we use,
Not what we see, but what we choose
These are the things that mar or bless
The sum of human happiness.

There is no defeat in life, save from within;
Unless you're beaten there, you are sure to win.

An aim in life is the only fortune worth the finding;
and it is not to be found in foreign lands,
but in the heart itself.

Robert Louis Stevenson

The pessimist sees the difficulty in every opportunity;
the optimist, the opportunity in every difficulty.

L. P. Jacks

Every man has three characters;
that which he exhibits,
that which he has,
and that which he thinks he has.

Blessed are they who were not satisfied to let well enough alone.
All the progress the world has made, we owe to them.

Happiness is a perfume you cannot pour on others
without getting a few drops on yourself.

Changing one thing for the better is worth more
than proving a thousand things are wrong.

We are all travelers in the wilderness of this world,
and the best that we find in our travels is an honest friend.
He is a fortunate voyager who finds many.

Robert Louis Stevenson

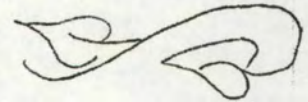
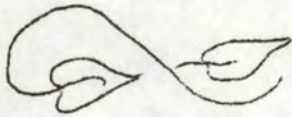
On Bridges: Q. Why don't you haul the onion over the bridge?

A .Because I don't want to see the Bridge over the River Kwai.

♡
♡ Kitchen Gues ♡
♡



MENUS



Sunday Evening

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

MONDAY

Breakfast
Apple Juice
Hot Cereal
Shirred Eggs Sausage
Toast Jam
Coffee Tea

Lunch
Creamed Dried Beef on Baked Potato
Peas Grapefruit Salad
Bread Pudding with Lemon Sauce
Tea Coffee Milk

Dinner
Pork Steak
Creamed Potatoes Asparagus
Molded Vegetable Salad
Fruit Cookies
Tea Coffee Milk

TUESDAY

Orange Juice
Hot or Dry Cereal
Scrambled Eggs Bacon
Toast Jam
Tea Coffee

Spaghetti and Meat Sauce
Tossed Salad
Biscuits
Pineapple Upside Down Cake
Tea Coffee Milk

Pot Roast of Beef
Braised Onions and Carrots
Browned Potatoes
Cabbage Salad
Blackberry Cobbler
Tea Coffee Milk

WEDNESDAY

Outdoor Breakfast
Oranges
Hot Cakes
Fish Fry
Coffee

Sack Lunch
Cold Meats Cheese
lettuce
Orange Cookies

Cook Out
Barbecued Chicken
Hot Potato Salad
Celery Pickles Radishes
Ice Cream Cookies

THURSDAY

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

		Baked Ham		
		Creamed Potatoes		
Green Beans				Cole Slaw
Date-Orange Cake				Fruit
Tea		Coffee		Milk

FRIDAY

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

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

SATURDAY

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

Special Feast

SUNDAY BREAKFAST

Hot Cakes	or	French Toast
Cereals		Fruit
Tea		Coffee



Recipes

According to Marge

Fudge Cake:

(Serves 40 people)

Cream together: $1\frac{1}{2}$ cup shortening
4 cups sugar

Add: 6 well beaten eggs

Mix together 4 oz. chocolate (or 5 oz. cocoa)

$1\frac{1}{2}$ T soda
 $1\frac{1}{2}$ cup hot water
 $1\frac{1}{2}$ pint milk

Add this liquid mixture alternately with 7 cups flour.

Bake 25 to 30 min. at 350° - makes 6 9 in. layers.

Ground Beef Stroganoff:

(Serves 90)

Melt: 3 lbs. butter

Cook: 10 cups chopped onions in butter until golden brown

Add: 25 lbs. hamburger and cook till brown

Add: $\frac{1}{2}$ cup (or more to taste) salt
 $\frac{1}{4}$ cup (or more to taste) nutmeg
 $\frac{1}{8}$ cup pepper

Add: 3 50-oz cans mushroom soup and cook 15 min. (thin with water if too thick)

When ready to serve, spread 6 qts. buttermilk (or sour cream) over top and heat gently. Serve on rice.

Oatmeal Cookies

(makes 100 cookies)

1 cup shortening
 $2\frac{1}{2}$ cups sugar
4 eggs
12 T molasses
 $3\frac{1}{2}$ cups flour
2 t soda
2 t salt
2 t cinnamon
4 cups oats
1 cup nuts
2 cups raisins



Barbecue Sauce

2 cups chopped onion (about 4)
 $\frac{1}{4}$ cup brown sugar
 $\frac{1}{4}$ cup paprika
 $\frac{1}{4}$ cup salt
 $\frac{1}{4}$ cup mustard
 $2\frac{1}{2}$ T chili powder
 $1\frac{1}{4}$ T cayenne pepper
 $\frac{1}{2}$ cup Worcestershire sauce
 $2\frac{1}{2}$ cups vinegar
10 cups tomato juice
 $2\frac{1}{2}$ cups catsup
5 cups water
(makes enough for 40 lbs. of chicken)

Chow Mein:

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

Date Orange Cake:

3 cups sugar
1 cup margarine
3 eggs
3 cups buttermilk
3 tsp vanilla
6 cups flour
3 tsp soda
3 cups nuts
1 cup dates

Topping:

3 oranges heated - pour
3 lemons over warm cake
3 cups sugar

TEA TIME

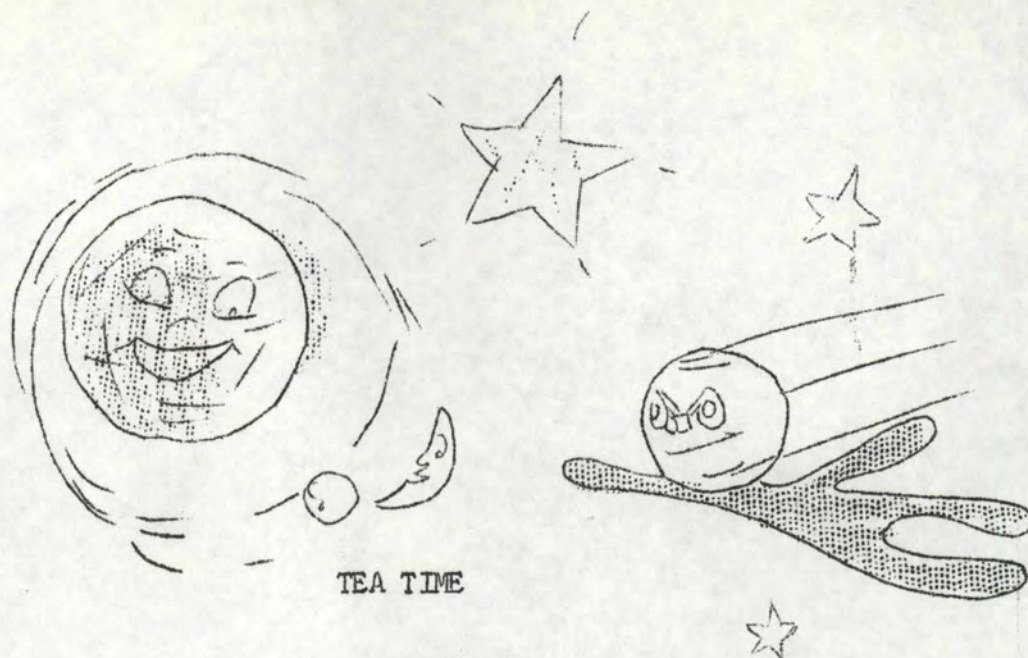
Between the noon and the night meal
When your stomach begins to growl
Comes a pause in the day's occupation,
That's known as the "tea time hour."

But seriously, let us be truthful
For the beverage is rarely true tea
More likely a rarer concoction
To go with the theme you see.

And how are these fabulous functions
Worked out for us all to enjoy?
In the typical Chatcolab fashion
By labbers whose ideas they employ.

So if it's adventure you're after
As well as an hour full of glee
Be sure to write your John Henry
On the sign with the great big T!





TEA TIME

Monday Tea Time Theme: "Bridges to the Moon"

The theme was carried thru by a Moon Maiden from outer space during Lunch. She announced "blast-off" time as 1600.

Decorations were space ships, stars, rockets, suspended from the ceiling.

(To make a 5 pointed Star, start with square piece of paper. Fold in half, then in 5 equal parts. Cut on the long diagonal to form sharp points.)

-MENU-

MOON BREW

(Tea and spiced apple juice)

Green Cheese

Blue Cheese

Space Crackers

Committee

Paula

Donna

Karen

Evon

Nan

Lola R.

Anna

TUESDAY TEA



Chinamen

Nina

Ann

Amy Jean

Marie G.

Marie K.

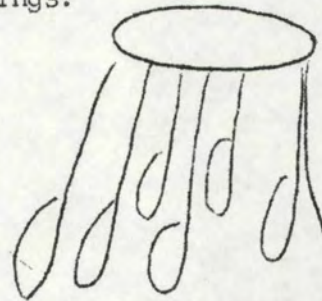
Lee

Carol C.



Theme: Chinese Tea Garden

Props: Wind chimes made of small tin can lids suspended from a large lid by strings:



Chinese Lanterns of colored construction paper and turquoise flowers of facial tissue arranged around a beautiful brown forest fungus.



-MENU-

Fortune Cookies

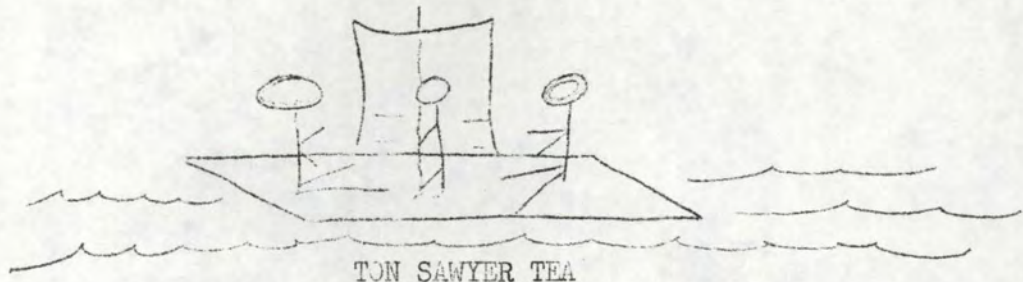
Saki

Jasmine Tea

Song: China Town

(Tuesday's Tea was announced at Lunch by a Chinese complete with mask and kimono and accompanied by the gang.)

Fortune cookies carried such fortunes as:
Love is blind but the neighbors aren't.
No damp spirit here.



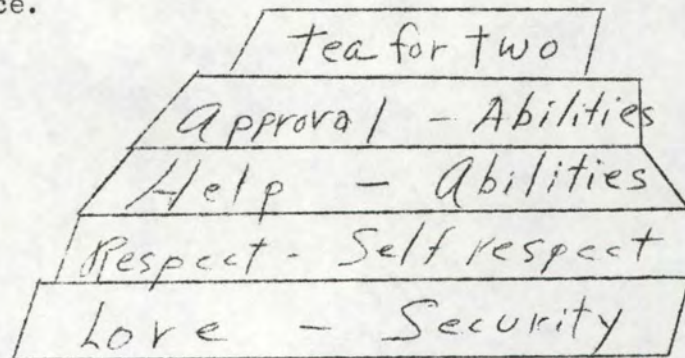
On Thursday all the Huck Finns, Tom Sawyers and Becky Thatchers "sneaked away" for a cruise down the St. Joe on the Seeweewanna. After getting the ship under full sail they broke out the supply of fruit juice and cookies swiped from Tom's Aunts' kitchen.

Committee: Ada King, Karen Miller, Karon Hume, Polly Robertson, Ken Green, Linda Turner, Alura Dodd, Elaine Rovetto.

TEA FOR TWO

Friday tea time had as its theme, "Tea for Two," carrying out the thoughts of the group's discussion on human relationships held in the morning.

Long, narrow blocks of wood were covered with colored pasted papers as a centerpiece.

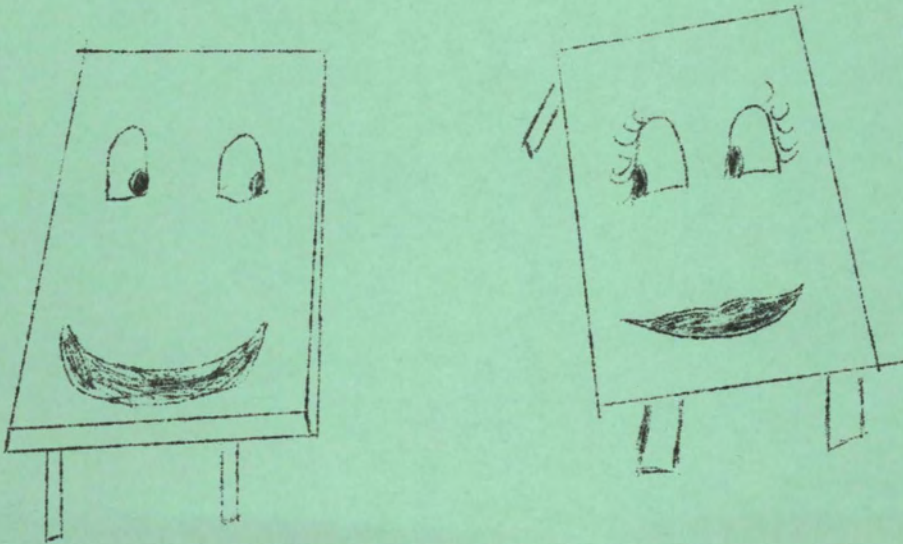


Punch and coffee were served.

We cannot always oblige, but we can always speak obligingly.
Voltaire

There's a difference between good sound reasons, and reasons that sound good.

Table FUN



BAGHDAD DELIGHT

The Amurs and Ranus were served in separate dining rooms in the Casbah. Beautiful fringed draperies in a variety of color decorated the rooms.

The identification of the country was borrowed from Ye Olde American Thinksgiving tradition (turkey)

Men were greeted by the Shah.

Women were greeted by the First Wife.

The meal was served by beautiful dancing girls in gorgeous flowing veils. The men being served first with a smile and extra garnish.

The oda paraded in the men's quarters. Followed by a display of masculine pulchritude in the women's dining area.



SATURDAY MORNING!!

Saturday morning eleven ambitious FEMALE junior labbers met in the dining hall at six forty-five a.m. (6:45 a.m.) to prepare and serve breakfast for the HE-MEN who had previously ordered it!! Among the beautiful dames were:

Peggy	Karen N.
Delores	Grace
Evon	Karon H.
Karen M.	Nina
Kathy	

Breakfast was served to these handsome individuals while they lounged peacefully in the luxury of their beds. Those men taking complete advantage of the opportunity were:

John K.	Ken
Don C.	Cliff
Duane	Dewayne
Jack	Don S.

Menu for the breakfast was: Mush, toast and jam,
prunes, coffee,
bacon, eggs and KISSES!!!

MEALTIME ANTICS

Thursday Night Dinner: (Red Family)
Doc and John

Ship Ahoy!

Tables in an open-ended friendship arrangement.

Marched in by two's, rowing boats and singing
"Row, row, row your boat". Splitting in middle
and filing to outsides of tables so serving could
be done in middle.

Waitresses and waiters wore sailor caps or paper
boat hats.

Folded paper boats for decoration.

Program: Presented "gifts" to:

The best cook at Chat - Marge L.

The youngest labber - Linda

The one who touched the most states enroute to lab. - Ed.

The person with reddest hair at lab. - Delores L.

The longest tenure of Chat experience - Mary Fran.

The person with most birthdays who is at lab. -

woman - Madeline

man - Dwight

The driver of car with most passengers to lab. - Helen

Labber with most rocks (in their head!) at lab. - Doc

Labber with all dry clothes left at lab. - Barbara

The meanest Little Rabbit and Little Lady Rabbit -

Don Clayton and Gloria.

Thursday's Lunch - White Family

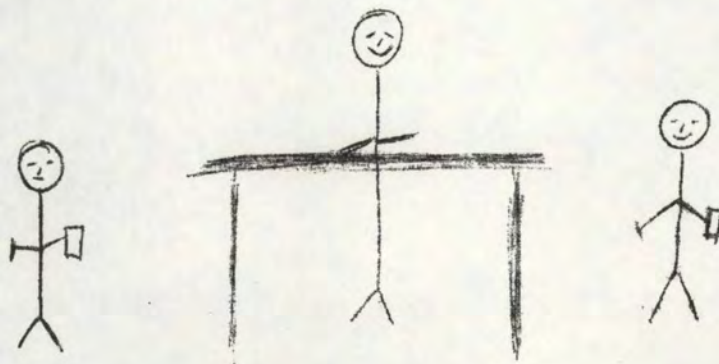
ABC s Lunch:

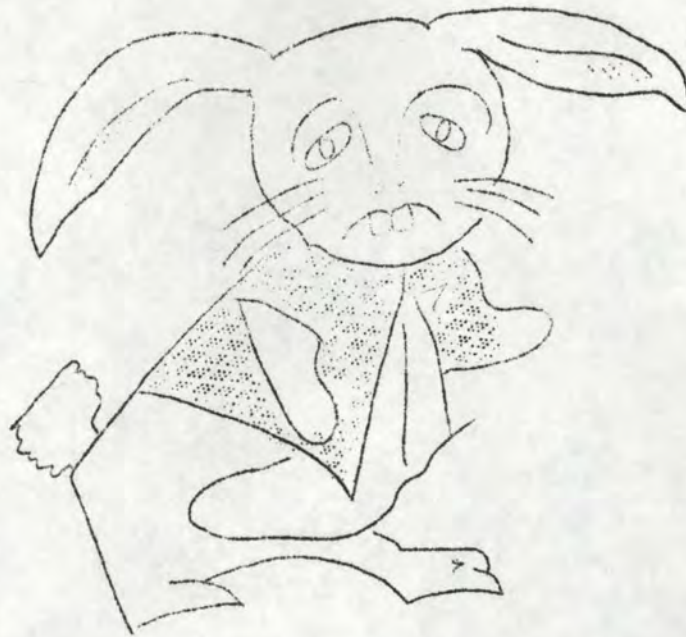
Tables set in a large E shape

Construction paper used for seating - Blocks arranged in
alphabetical order.

Persons set nearest block with same letter as the first
letter of last name.

After a very good meal to suffice us for the next order
of Lunch hour, Don C., with the aid of five other Labbers
acting as ringmasters, held a very good Auction to
collect fund's for a boat ride later on in the
afternoon.





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

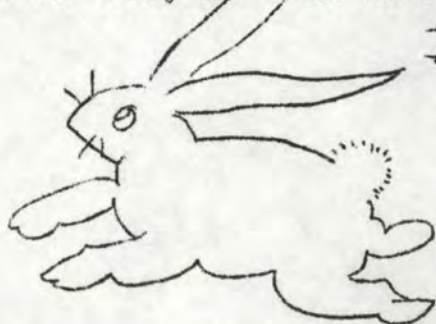
The mean little rabbit (make the ears then quickly bring the hands to a chest position and raise your upper lip enough to show your front teeth.) Goes scampering over the waving fields of grain (make a waving motion with both hands going to the right.)

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

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

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

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



Don Clayton

CAFÉ de PARIS

The Café de Paris was the setting for the Friday evening meal at de la rue Chatcolab.

Amid the French atmosphere of candle light and background music, the Chatcolabbers were greeted by Pierre (Ed Pope) who was the head waiter at the French Riviera Restaurant. The many patrons of the Café de Paris were then greeted by Jacques (Jack Bringer) and Jean (Duane Johnson) who escorted them to their respective tables. Mesdames and Mesdemoiselles were presented with flower blooms. The three garçons were dressed in dark trousers, white shirts and bow ties, accented with mustache and goatee. Additional atmosphere was created by hand towels draped over their arms and arm bands around their sleeves.

After the patrons were seated at their tables they were greeted by Collette (Peggy Rae Beattie) and Yvonne (Delores Lovely) who were dressed as French cigarette girls -- with candy, cigarettes, and love.

As all the guests were seated the famous French Quartet "2 Demoisettes and 2 Monsieurs" sang grace--"Spirit of the Living God." Members of this famous quartet are Nan Johnson, Gloria Johnson, Ed Pope and Don Clayton.

The excellent food was prepared by Chef Madame Marge Leinam and her two assistants Sue Brown and Dolores Emert.



Blue Family:

Duane
Jack
Ed
Bill
Peggy
Norma
Delores L.
Sue
Donna

MENU

	Poisson (fish)	
Tomatoes (tomatoes)		Pommes de terres (potatoes)
	Chou Crou (salad)	
Pain (bread)		Torte Evocat (apricot cobbler)
	a boire	
Cafe (coffee)	lait (milk)	tee (tea)

The evening meal was enjoyed with background music and French Chansons (Alouette, Frère Jacques, Mademoiselle from Armentieres, and the First Noel -- Vive La Chef in honor of Marge, Sue and Dolores.

Special Invitation

To: All Chatcolabbers

Hi-Ho!

HI HO COME TO THE FAIR

There's quite a delegation from
The land of Puget Sound
Where mountains and the waters meet
With beauty all around
There's fishing boasts and mountain slopes
To give you lots to do
You can see we like it there
And we're going back to

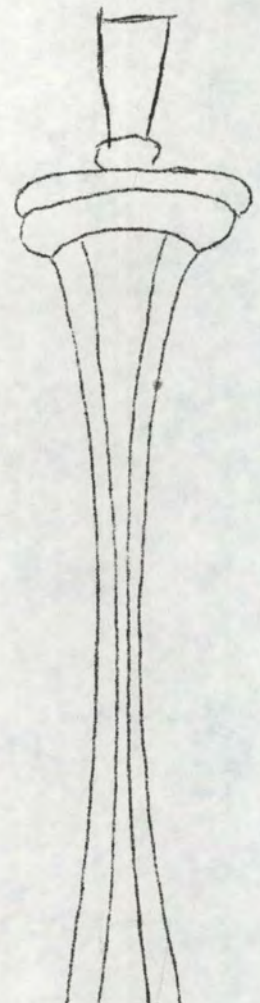
Put out the welcome mat
To reach across the miles
In Snohomish County
We'll greet you all with a smile
Enjoy our hospitality
While visiting our Fair
Let's renew our friendship
While you're over there

We'd like to be your stepping stones
To Century twenty one
Riding on the monorail
Should be a lot of fun
Bring along your camping gear
And plan to stay awhile
Fishing, swimming, camping out
We'll live in Chatco style.

(Check for addresses in Chatcolab Notebook and
give us a call!!)

From:

Dot Hardisty	Dwight Wales
Lela Reese	Alura Dodd
Marie Gjersee	Don Dodd
Madeline Anderson	Nina Dodd
Leila Steckelberg	Ruth Munson



Century 21
Exposition

Seattle

1962

CHERRY BLOSSOM FESTIVAL

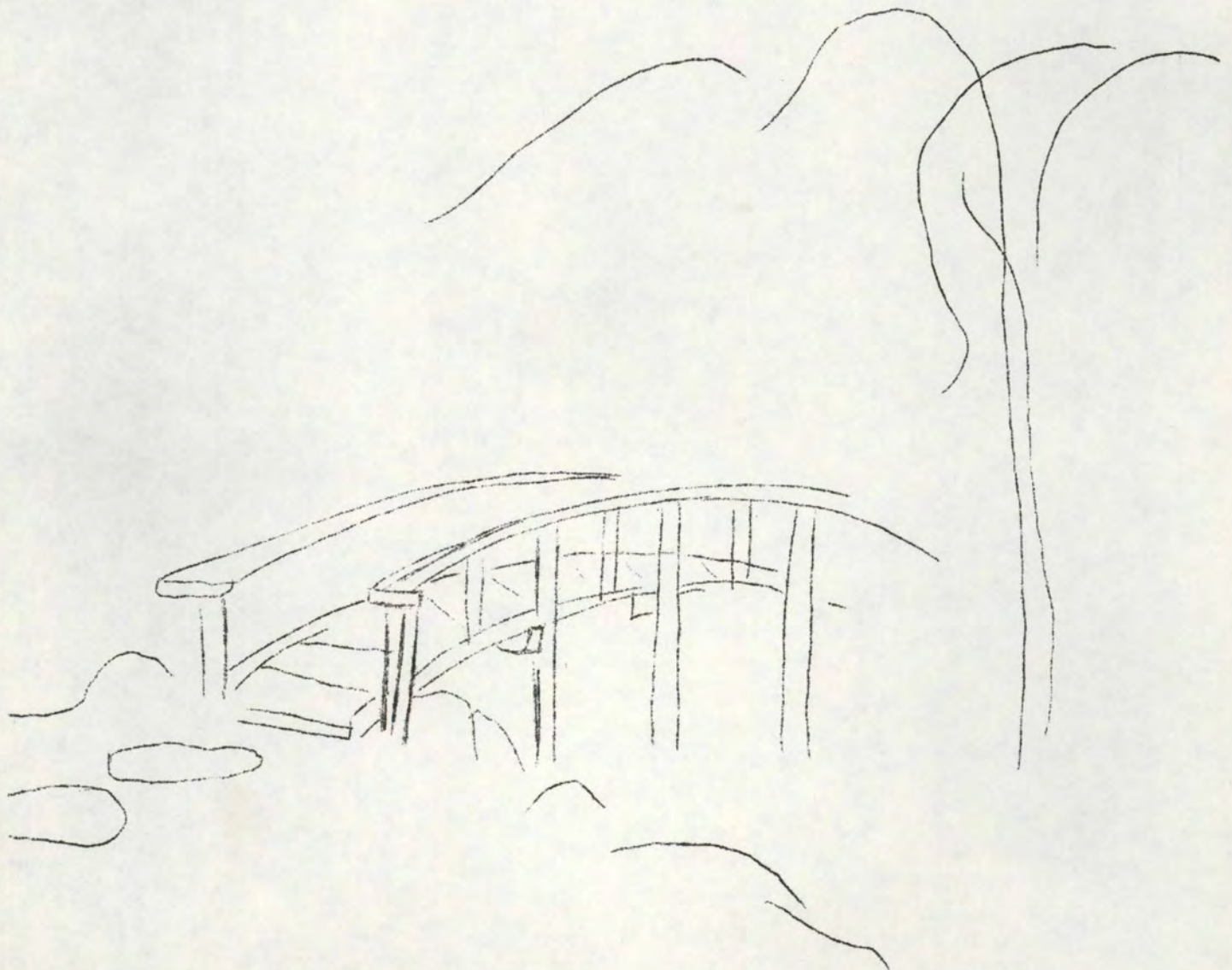
By means of Oriental magic, the dining room of Chatcolab was transformed into a Japanese tea house, "The Place of Delightful Security". Entrance to the tea house was gained by crossing over the bridge spanning the flower shadowed "River of Decisions".

The delicate fragrance of Cherry Blossoms from the grove of spring flowering cherry trees surrounding the tea-house permeated the air.

A Japanese garden nestled in one corner of the tea house, Japanese lanterns, and scrolls completed the oriental atmosphere.

Guests sat at low Japanese tables decorated with Ming trees, Cherry blossoms and miniature Japanese parasols.

Geisha girls dressed in festive kimonos served the food.



MENU

Lotus Blossom Soup, with Candied ginger toasted triangles

Sukiyaki-Rice

Cucumber Abalone Salad

Pickled Green Pea, Peanut Salad

Fresh Fruit Plate

Senbei Cookies

Green tea

Following dinner the Yokohan troupe of Dancers entertained all by their performance of an ancient Bon dance (a dance performed by Japanese to honor their ancestors.) A traveling group from the KIUSHU provence performed "Midsummers Nights Dream", A tropic opera of love and sacrifice.

SUKIYAKI

1½ lbs. of standing rib roast, boned and machine-sliced
bacon-thin by butcher.

4 stalks celery, cut diagonally in ½" pieces

2 onions, sliced length-wise

1 bunch green onions, cut in 2" lengths
(including some green ends)

1 cup fresh (or canned) mushrooms, sliced

½ lb. canned bamboo shoots (if available)

½lb. green beans, asparagus or similar type vegetable

1 green pepper, sliced in lengthwise strips

Sukiyaki Sauce:

¼ cup Soy sauce ½ cup water

2 Tablespoons white wine 4 tsps. sugar

Arrange vegetables and meat attractively on large platter.
(This can be done in advance of dinner and set in refrigerator)
Place electric skillet at center of table and set at 260°. Melt piece of beef suet in skillet. Put one-third of meat into the skillet. Pour one-half of the Soy-sauce over the

meat in the skillet. Add two-thirds of the assorted vegetables to the skillet. Turn ingredients gently while cooking 5 to 6 min. Add another one-third of the meat. Cook approximately 1 additional minute. Serve directly into salad-size plates or bowls.

Replenish skillet with fresh ingredients as the cooking proceeds. Add Soy-sauce as required for proper moisture. Serve with rice. Chopsticks lend interest and authenticity. Chicken Sukiyaki also prepared in same manner as above. Simply bone and slice chicken. Serves 4.

CUCUMBER ABALONE SALAD

Slice partly peeled cucumbers very thin. Soak in a salt brine for 30 minutes.

Drain and combine with slivers of abalone in a sugar-vinegar dressing.

Serve Chilled.

PICKLED GREEN PEA AND PEANUT SALAD

$\frac{1}{2}$ cup whipped cream

$\frac{1}{2}$ cup Mayonnaise

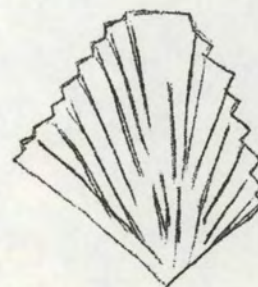
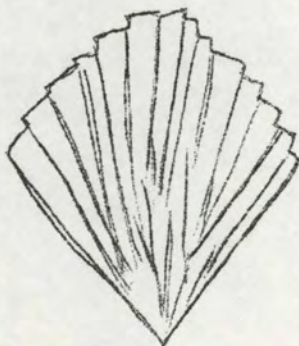
1 cup diced sweet pickles

2 # 3 cans well drained peas.

1 lb. peanuts (dark) Spanish

1 tablespoon Salt.

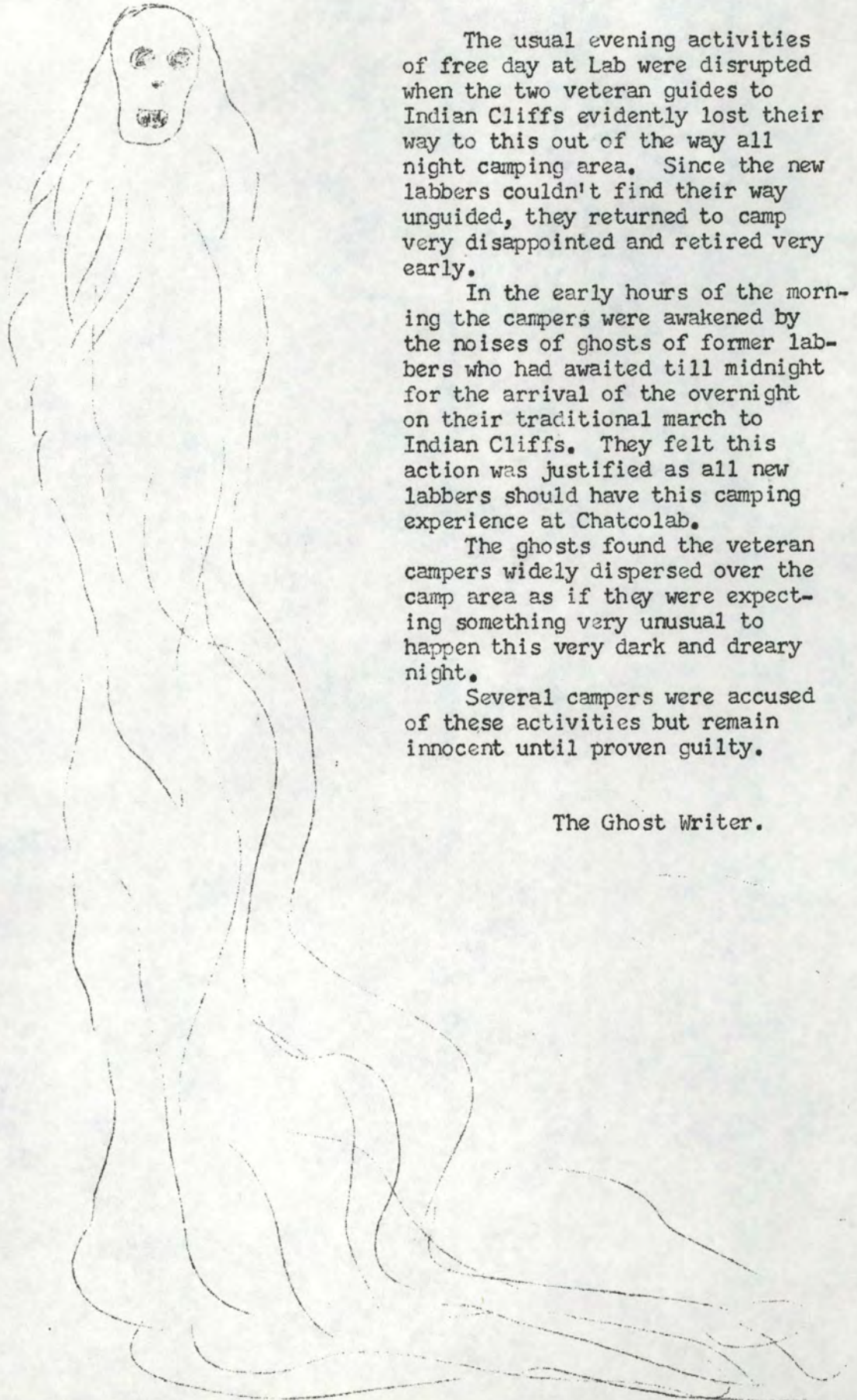
Whip top two ingredients together, then mix in the other ingredients.



Our Out of Doors



THE GHOSTS FROM INDIAN CLIFFS



The usual evening activities of free day at Lab were disrupted when the two veteran guides to Indian Cliffs evidently lost their way to this out of the way all night camping area. Since the new labbers couldn't find their way unguided, they returned to camp very disappointed and retired very early.

In the early hours of the morning the campers were awakened by the noises of ghosts of former labbers who had awaited till midnight for the arrival of the overnight on their traditional march to Indian Cliffs. They felt this action was justified as all new labbers should have this camping experience at Chatcolab.

The ghosts found the veteran campers widely dispersed over the camp area as if they were expecting something very unusual to happen this very dark and dreary night.

Several campers were accused of these activities but remain innocent until proven guilty.

The Ghost Writer.

EARLY BREAKFAST COOKOUTS

Weather forecasters were right on the beam when they predicted fair conditions for the fish and pancake feed early Wednesday morning. The lake was a beautiful calm, and the intermittent clouds gave photographers rare opportunities.

Drizzling and hungry labbers converged from all directions as the smell of coffee, pancakes, and fish floated through the air (with a little help maybe). Good food, good fellowship, and good surroundings all added up to another fine breakfast.

"Breakfast with Charley" has been a tradition at Chat and everyone was sad when Charley wasn't able to be with us. To relieve the disappointment Leila Steckleberg and Vernon Burlison volunteered to "stand-in" for Charley and proved themselves adept campfire cooks.

At 6:00 a.m. we arose and took our shiny faces down to the edge of the lake, only to find it like a mirror and the air perfumed with forest scents emphasized by the early morning dew.

We found a cheery fire by the lake, but were advised to wait till it burned down to ashy gray coals to make an ideal cooking fire.

Foil plays a very important role. Big squares of foil are used to place a handful of bisquick dough (made by sprinkling water into the bisquick box so that you come up with a pat of dough) Flatten the dough out thin, place two pig sausages on top, wrap with a drug store wrap and place on coals, turning every five minutes, for about a half hour.

Frying pans were made of foil formed around a forked green stick. Eggs cooked in these frying pans and coffee made in a can made up the rest of the menu.



chef
charley
says -



P.G. IN FOIL COOKERY

This opus considers more advanced and complicated applications of foil cookery than can be demonstrated at CHATCOLAB, because they require more time and preparation. Basically the process is the same as we have been using, but there is more of it. There is nothing rigid or formal about it but a little careful experimenting will be rewarding when you show your ability before company.

Almost anything can be cooked beautifully and there is a wide latitude for error and still leave an edible dish. There is a considerable variance in how well done the individual likes his victuals. I like mine done enough so that all of the kicking and most of the squealing is eliminated. It is easier to handle if it is not struggling too violently. The wood you use and how dry it may be will affect the time required. The size of the package will vary the time, and the degree of hunger may also enter. Just remember that it is your cooking and if the other victims disapprove they are always welcome to try their hands. After all we are out for a good time, so let's try to have it.

There are three widths of foil available, 8 inch, twelve inch, and eighteen inch, in kitchen and in heavy duty weights. I favor the heavy duty for single wrapping, such as we have been doing. However, for multiple wrap the kitchen weight seems to do as well, perhaps even better. Avoid sharp protruding bones as they are liable to make a hole in the wrap, and then you will have something that may be hard to eat and enjoy; it will be scorched.

The wrapping should be double, each complete in itself, and not two sheets wrapped together. There are several reasons for this, if the outside layer is burned through or punctured the inside will still function; when pulled from the ashes the outside can be peeled off and the inside remains clean. It also serves to keep the food warm.

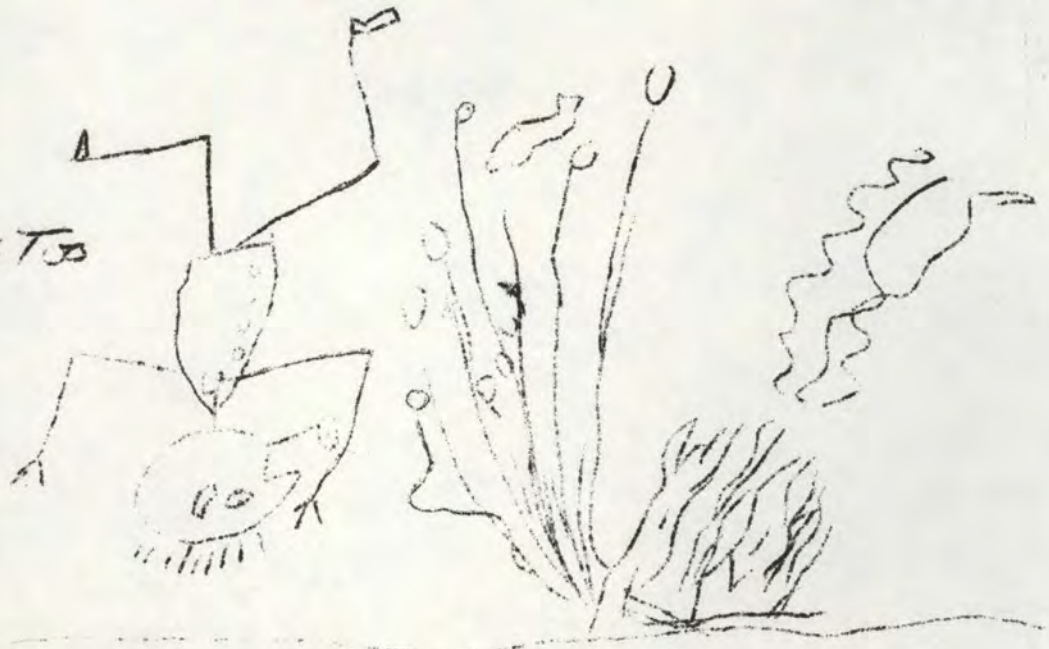
A pair of canvas gloves to handle the hot packages will be worth their weight in burned fingers. A shovel to move or turn the food is very convenient, also to place ashes over spots that are too hot. A stick to do a little poking around and to "feel" how soft the vegetables are is helpful; if it feels soft it is probably done, if hard cook it some more. Wrapped as above you can place the packages around the edge of quite a hot fire and move them out or in with the shovel as seems necessary. When it is very hot turn frequently.

Now what are we going to cook, and how long will it take? It must be emphasized the time given is "about," not absolute, because as mentioned above there are many variables. So here goes and don't over-eat, there are calories in this stuff too. Roasting ears, with the husks left on, 30 minutes; 10-pz potato, an hour; 2 lb chicken, 45 minutes; 3 lb roast, an hour; inch thick fillet of fish 20 minutes. If you like the next two as well as I don't; large onion - dress after cooking 20-25 minutes; cabbage 30-35 minutes, cut a small pit in the top and fill with butter and seasoning, cook with this end up. A strip of bacon or bacon grease will help any of the above, and in camp at least will substitute for butter very well. Try toasting a cheese sandwich wrapped in foil, but butter the outside of the bread so it won't stick, U-m-m! The unique ingenuity shown at CHATCO-LAB can certainly suggest endless variations and additions and I suspect that the results will be equally satisfying.

There is a new foil, black on one side, shiny on the other, that is just showing on the market. Wrap with black side out. It is reported to reduce cooking time 10 to 15%. I have not seen it yet so if you find some do a little experimenting. Sounds reasonable.

And instead of dishwashing all you have to do is dispose of the used foil. It can be wadded up and buried, but it won't burn in this shape, it will float on the water, and it will lay around as a monument to civilization for years. However, spread out it will burn completely with a reasonably good fire. Then it is out of the way for all time. Have fun and leave a clean campsite. Who knows? It might be your very best friend that wants to use it the next time; leave him a good example.

That Fire is Too
Hot.



OUTDOOR COOKING, ADVANCED PHASE
Charley Scribner

We have had many requests for more advanced camp-fire cooking than is demonstrated at the Chatcolab breakfasts, so here is a start. Any good cook-book is loaded with recipes that may be handled in the same manner. Just use your imagination. All of the ideas given here are proven and successful. All will require some experimenting to obtain the proper temperature. You will still need coffee composed in the proper manner, because that is what opens your eyes, and keeps you alert.

Either a reflector or Dutch oven, or both, is needed. The reflector can be purchased, made up of sheet tin or aluminum, (see sketch) or it can be fashioned from aluminum foil. It should be about 15 inches long and deep; sometimes a smaller one will do and sometimes a longer one is convenient. When I mention Dutch oven I do not mean the "drugstore cowboy" variety usually found in the stores, but the old iron shepherd species. In some situations the newfangled version will do nicely but for real service they do not substitute successfully for the original model; the lid is the difference. Many items can very well be baked in foil wrap, but do not forget to allow plenty of room for them to grow. For long baking such as bread, wrap at least 3 times. So here goes, and may the results make you popular, at home and in camp. Bread, that's right, good yeast bread:

Into half a cup of warm water put a yeast cake or package of dry yeast. Let it stand about 5 minutes. Now into a cup of warm water put lard about the size of an egg. Crisco, bacon grease or margarine will do. Add a tablespoon of salt and a tablespoon of sugar, and the yeast. Then add all the flour that they will take up. The dough will be rather firm.

Knead it well and set to rise until it reaches twice the original size. Knead it down again and let rise. Knead it the third time, shape into a loaf, set in a well greased pan. Let it rise in the pan, grease the top well with lard or what have you. Set in reflector and bake about 45 minutes at slow heat. The aroma of this will get you a flock of kibitzers in a hurry. Try making a softer dough, cut into smaller pieces and a flatter pan for raised biscuits. These will not take quite so long to bake. Or mix an egg, half a cup of sugar and some spice, roll out about $\frac{1}{2}$ inch thick, cut into squares of about 2 inches, stick your finger through to make the hole, and drop into deep fat that is rather hot (you will need the Dutch oven or black pail for this rather than the reflector) and you will have some very fine doughnuts!

Johnny Cake:

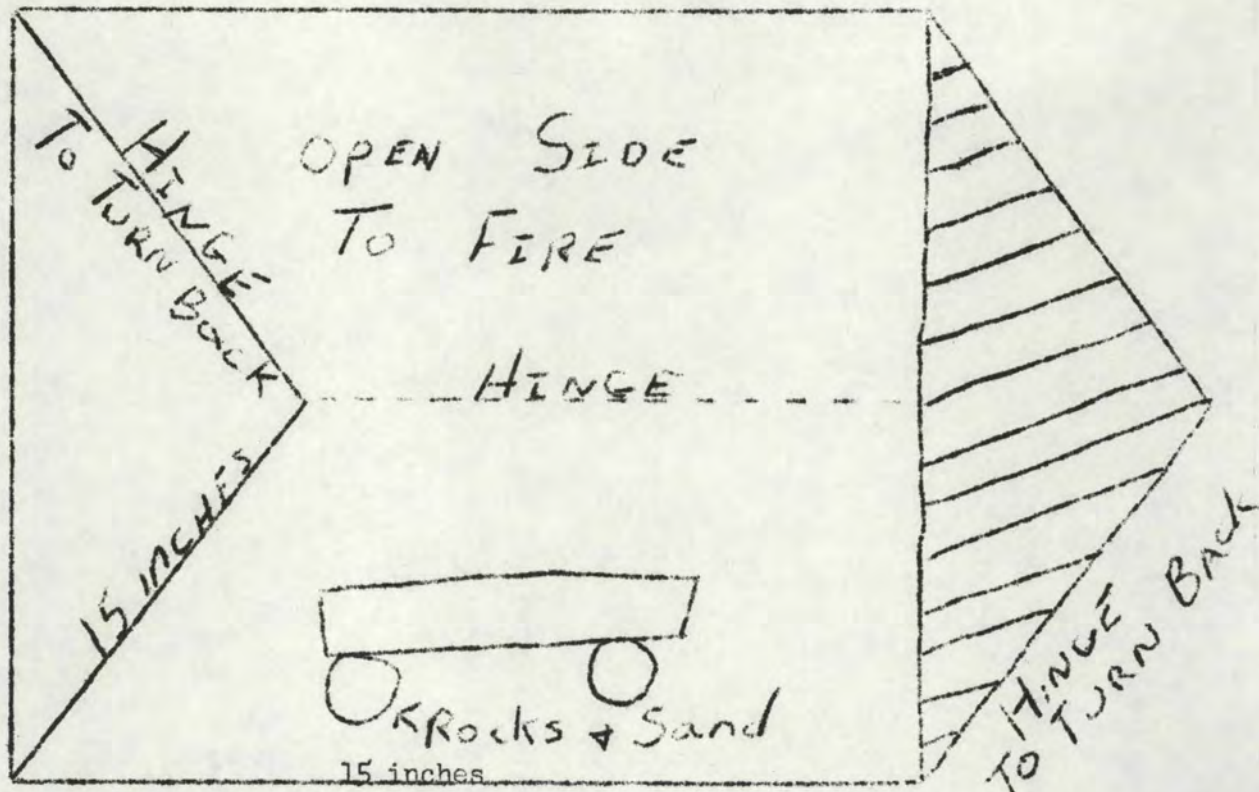
(Part of this should be easy to remember because it jingles.)

Two cups sweet milk, one cup of sour,
two cups corn meal, one cup of flour.

Add a teaspoon of salt, a teaspoon of soda and half a cup of molasses. Mix up everything, put into a greased flat pan and bake. If you are stuck for sour milk drop a couple of tablespoons of vinegar into a cup of sweet and let stand for a little bit. Powdered milk will work just as well as whole, if you follow directions in mixing.

Huckleberry Cake:

1 egg, 1 cup sweet milk, (powdered OK), 3 tablespoons of sugar, butter size of egg (margarine or bacon grease OK) teaspoon of salt, teaspoon of soda, 2 teaspoons cream of tartar (baking powder will do as well) 3 cups flour, 2 cups huckleberries. Mix sugar in egg, melt butter and add with rest of ingredients, then flour and huckleberries. Bake half an hour or until brown in moderately hot reflector. U-m-m!



PLAN OF REFLECTOR

Hot Biscuits:

Two cups of flour, 2 teaspoons baking powder, teaspoon salt, 2 table-
spoons lard, 2/3 cup of milk (this is the tricky part because flours differ)
Mix the dry props and work the lard, in by hand, then add milk and stir with
fork, and add enough to make the dough SOFT. Pat it out, cut, put in pan
and bake in fairly hot reflector 12 to 15 minutes.

All above can be baked in the reflector along with many other mixtures,
or the Dutch oven can do the job very nicely. For the last two the Dutch
Oven will probably do best, the black bucket will suffice, and the reflector
will be found rather awkward.

Trout Chowder: (other fish will do.)

Dress fish, removing heads and tails. Fold in clean dish towel and
place in pot of boiling water for 10 minutes. Save the water. In Dutch
oven brown a goodly portion of diced bacon, add onions to taste. When
the onions have become slightly transparent add as much of fish water as
you need, add diced potatoes and a little later the fish. Milk should be
added when the potatoes are soft, canned is fine. Season to taste, cover
and simmer over a slow fire as long as you can stand it. Start it in the
morning is a good idea, and by supertime you really have a banquet.

Swallowing angry words is much easier than havint to eat them.

Doughnuts:

Be careful to have the Dutch oven firmly set because you might have more fire than you really need if it spills a little. 3 cups flour, 1 cup sugar, $\frac{1}{2}$ teaspoon of salt, teaspoon soda, 2 teaspoons cream of tartar (baking powder), nutmeg, cinnamon, ginger to taste, tablespoon of shortening, $\frac{3}{4}$ cup sweet milk, 2 eggs. Mix everything, pat out or roll, cut and fry. A beer bottle makes a good roller - full or empty, and for a change-of-pace try substituting beer for the milk. The aroma of frying donuts will draw more kibitzers than a game of solitaire.

If you want to act sophisticated you can substitute BISQUICK for the flour and leavening in many of these recipes. Do not be too surprised or disappointed if the first attempt does not quite resemble picture you had built up. You learn by doing.

WEATHER

Old Mrs. Rain
And old Mrs. Sun
Lived in a house together,
And all day long
They sewed and sewed
On a quilt of patchwork weather.

Old Mrs. Rain
Stitched blocks of gray
Till her thumbs were worn and weary,
And the patchwork quilt grew drab and dull
Like a day that is dark and dreary.

Then old Mrs. Sun
Cried, "Mercy me!
We must make it a bit more shining,"
So she turned the whole quilt inside out
And sewed on a silver lining.

And that is why
On a summer day
We may have both kinds of weather,
For old Mrs. Rain and old Mrs. Sun
Made the patchwork quilt together.

IT IS GOOD TO REMEMBER: The teakettle, although up to its neck in hot water, continues to sing.

Never tell a young person that something cannot be done. God may have been waiting centuries for somebody ignorant enough of the impossible to do that very thing.

Dr. J. A. Holmes

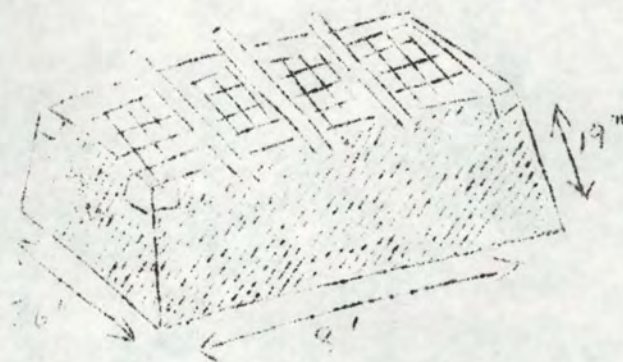
BARBECUE

CHICKEN BARBECUE FOR 100

Materials used:

Asbestos board	\$7.20
Wire	2.50
50 lbs. briquets	6.00

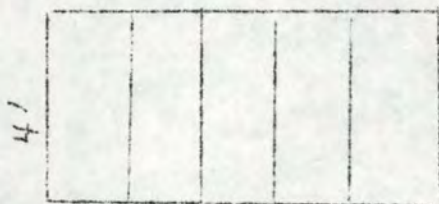
100 chicken halves
 Basting sauce
 Barbeque sauce



Making the Barbecue:

Our barbecue was made from a sheet of 4' x 8' asbestos board, double strength. Cut 5-19" widths from the sheet.

Two pieces are used for each side and the fifth piece is cut to a 3' strip for one end.



Three pipes are used across the top to give strength to the sides and also some support to wire and chicken.

Variations of this could be brick or stone instead of asbestos board. Seams and corners are reinforced with tin (from tin cans). Place wire on top; secure if you wish.

Recipe for the Basting Sauce:

	for 5	for 100
Cooking oil	$\frac{1}{4}$ pint	2 qts.
Vinegar	$\frac{1}{2}$ pint	4 qts.
Salt	5 tsp.	$2\frac{1}{2}$ cups
Pepper	$\frac{1}{4}$ tsp.	5 tsp.
Poultry seasoning	$1\frac{1}{2}$ tsp.	$\frac{1}{2}$ cup

You may multiply or divide these portions for other amounts.

Recipe for the Barbecue sauce: (See Kitchen Cues)

Procedure: Place briquets in a heap on top of a kindling fire (or use lighter fluid). When the briquets are gray (it takes about 30 minutes) place them in a single layer in the bottom of the barbecue. Dip the chicken halves in the sauce and place on rack. Baste and turn every 10 minutes, using basting sauce first 30 min. and Barbecue sauce last 30 minutes. The chicken will be done, tasty and golden in about 1 hour.

For a barbecue of this size (100) the menu should be kept simple:

Barbecued Chicken

Carrot and celery sticks	German Potato Salad
Radishes	Pickles
Ice Cream	Cookies

GEMS FROM THE ROCK-HOUND RAMBLES

"It should be diamonds at the end of this safari!"

"Hey, Doc, you took the wrong turn. We've crossed into Montana."

"No, this couldn't be Montana. It hasn't rained this much in Montana for years."

"Are we half way yet? I'm afraid to ask!"

"Hey, Doc, we want to go on the short rock hunt!"

"Snow? This must be Alaska!"

"Bonanza! We could do this on television."

"Where are the horses?"

"There's a garnet. It looks like a raisin. Is that why you put them in your mouth?"

"Doc, did you say you could get your feet wet?"

"Someone told me about rock hounds. Now I believe them!"

"Where 's the guest room? How did I get in a party of ladies? I'm getting desperate!"

"That garnet business is a bug - - - sore feet, sore back - - -"

"Doc needs a psychiatrist."

Despite the Chatcolab weather forecasters' warning that the weather would be "unpredictable" for the rock hunt on "Free Day." Neither rain nor hail nor sleet nor storm would prevent the strong of heart from finding those precious, sought-after Garnets.

Leaving camp under cloudy skies, everyone was full of smiles and great hope. After a few unscheduled stops, the group unloaded, picked up our cans (which were to be filled with rocks) our sack lunches and the shovels needed to unearth untold wealth. The march began.

Naturally, the path was located by Indian Guide, "Chief" Howard Morton, and away he went followed by his tribe of willing braves: Sid Viebrock, Karen Miller, Delores Lovely, Karon Nixon, Karen Hume, Gracie Burlison, Ken Green and Kathy Smith.

The beauty of the valley was impressive, and except for the laughing and chattering of the group all was quiet. Jack Beringer and Anna Bradley headed a group of willing searchers which included Evon Vickery and Linda Turner.

After what seemed miles and miles Doc Rok (Stephens) with Marie Gjersee, Dot Hardisty, Amy Jean Roberson, Marie Karr,



Rock Hunt Continued

Ruth Munson, Martha Viebrock, Genie Townsend and Casey Howell rounded a bend in the creek and Doc with his trusty shovel began to show all of the group how to find those stones. Just at that time the heavens opened up and it began to rain. Some found shelter under the trees and Doc just kept right on digging.

Ed Pope, Peggy Beattie and Rhoda Peck and a few others started back down the trail shortly after the rain stopped. Many others decided that since we were already wet we would stay.

When lunchtime came wet sacks were brought out and soggy sandwiches eaten with delight.

Slowly, one by one, the crew wandered down the trail. Don Stephens and Nina Dodd stopped by the path and built a fire with Gylfe Matt and a few others joining them to await the departure of the die-hards.

The search for garnets gave all the "garnet fever" and no one minded wet feet and cold hands. Many brought back treasures--Lola Reynolds, Esther Kirmis, Helen Hume, Nellie Mae Tripp, Ann Nixon, Elizabeth Johnson, Carol Cowan and Marge Bevan.

Doc was the last to reach the cars--in his bermudas (all that was left of his worn out pants). When we arrived at camp we might have been wet, dirty and worn out, but certainly a happy group of rock hounds.

THE GREAT OUTDOORS

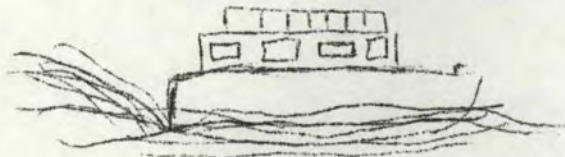
Oh Great Outdoors, without floors,
Or walls, or roofs, or bounds,
Grant that this day I may stray
Amidst thy plains and mounds;
Let me be among the free
That climb thy purple hills;
Let me breathe the scents that wreathe
Thy violet bordered rills;
Let thy sun, till day be done,
Shine from out thy great blue sky;
Let thy starlight and the still night
Soothe my rest when down I lie;
Let the shadows cool the meadows,
And the night sounds whisper low,
In the stillness of thy valleys
Where the waters lap and flow.

- Maud Russell

Nothing great was ever achieved without enthusiasm
R. W. Emerson

As a general rule a man is about as big as the things
which make him mad.

The Cruise of the Seeweewanna



We departed the dock at 4:15 p.m. after singing all the river songs we could remember, as we walked from the Wishing Well to the dock. As we stood on the dock waiting for the boat to arrive, there was much singing and wondering just what we would be seeing in a few minutes, but soon the boat came into view and in very short order we were all aboard and comfortable. We went toward the St. Joe River and down the shadowy St. Joe which runs through the middle of Lake Chatcolet. We traveled rapidly and smoothly toward the town of St. Maries. Before reaching St. Maries, however, we turned about and headed home.

Along the way we saw several Osprey nests and in one we saw one of the majestic birds. Also we spotted a blue Heron flying off to the left of the boat. Captain Finney and his helper, whom the Captain called by his first name, Adolph, were both able to point out the interesting sights and also some history of the land as we went along.

The Seeweewanna has a top deck with a rail and as only 17 were allowed up there we traded spots after we had turned home and the ones who wanted to go atop found the sight from that spot very nice. Many good pictures were gotten and lots of fresh air and we were so grateful for the lovely weather. A breeze made those topside snuggle into their coats.

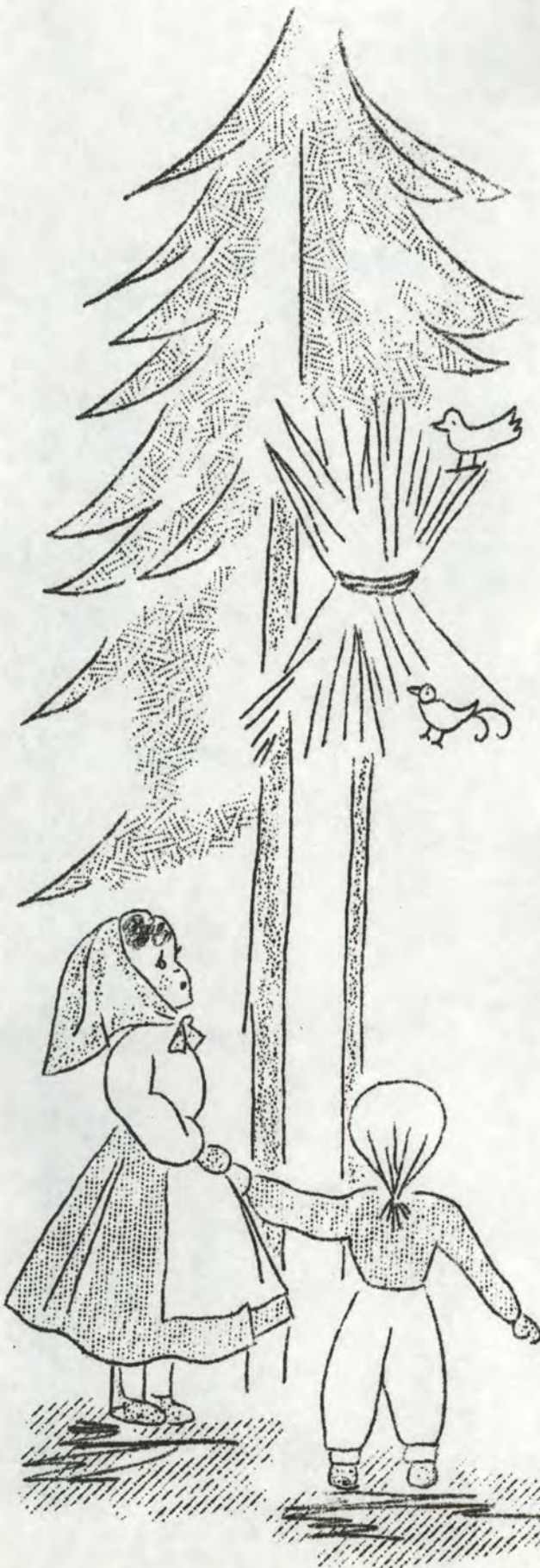
As we neared our home dock the sun began setting and we were happy to be coming home. The shadows were lengthening as we climbed off the boat and slowly climbed the hill for home.

Marge Leinum had had to be coaxed out of her kitchen to go with us, but she had already finished most of the dinner preparations and in very short order the meal was served to a tired, but happy group. Captain Finney and Adolph had come up to the kitchen for coffee and Marge treated them to pieces of delicious orange-date cake.

We had a lovely afternoon on the lake and on the river. The evening which followed with its singing, dancing and its tree planting Nature Ceremony was the beautiful end to a beautiful day.

Reported by Elaine

EXPLORING OUR OUT-OF-DOORS



This is the Non-intellectual, personal approach to Nature:

Since my experience has been with fifth and sixth graders in leading nature hikes, this material is slanted from my own experience and slanted toward this age level.

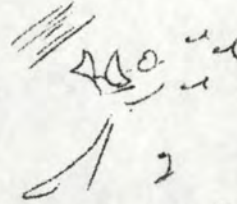
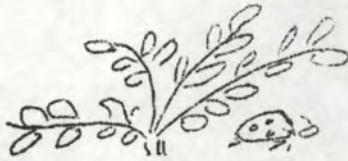
Frequently we think of "doing" nature by collecting or classifying--giving everything a name. Why not take out a group without naming anything and seeing what you can do with the emotional, spiritual approach. I personally feel you don't need to know all or part of the answers to be good teachers, but you do need to enjoy the out-of-doors yourselves and like children well enough to give them the freedom to be themselves and the thrill of discovering for themselves.

Following are some of the techniques to stimulate self discovery that I have learned from people whose awareness has impressed me and worked for me --

1. What kind of animals might travel under the bushes. Let's pretend we are one of these animals and lie quietly under the bush to see what the world looks like to them. Do animals feel fear? pain? Can we communicate with animals without words? Do they know if we like them? Could you shoot an animal if you knew it felt the same as you do? Can you remember what it was like to be small and

EXPLORING OUR OUT OF DOORS (Continued)

how big people seemed? Are we better than someone because we are bigger? (With a sincere approach a leader can approach a feeling of oneness with nature.)



How many colors can you see in nature? Are the greens all the same?

Have everyone look around them on the trail and be prepared to describe something without labeling it a 'peach tree', etc. Instead describe by color, texture, size, comparison, etc. then as a game see if the others can point to what the individual is describing.

How many people do you like on a nature walk? I personally like 8, accept 15, tolerate 20, and shudder at 25 or more unless it is a strictly leader centered for classification purposes.

Of what value is a tree? to us financially? to animals? lands? soils? itself? Is beauty important to our lives?

Books:

Marie Gaudette, "How to Do Nature Before Nature Does You"
Published by the Girl Scouts (an inexpensive booklet)
Joseph Wood Krutch -- any of his nature books.
Captain Bill Vinal, "Nature Recreation"
(some excellent nature games and activities)

I yearn for the healing,
Deep solitude of the woods.

I am lonely for comradeship
With fog, mist and woodland shadows.

Trees----
How I love them!
Rocks, streams, caves,
Withered leaves,
Winding trails,
Fantastic fungi,
Rotten logs,
Crickets, birds,
Haunted places,
Moon and clouds ,
Wind and rain.

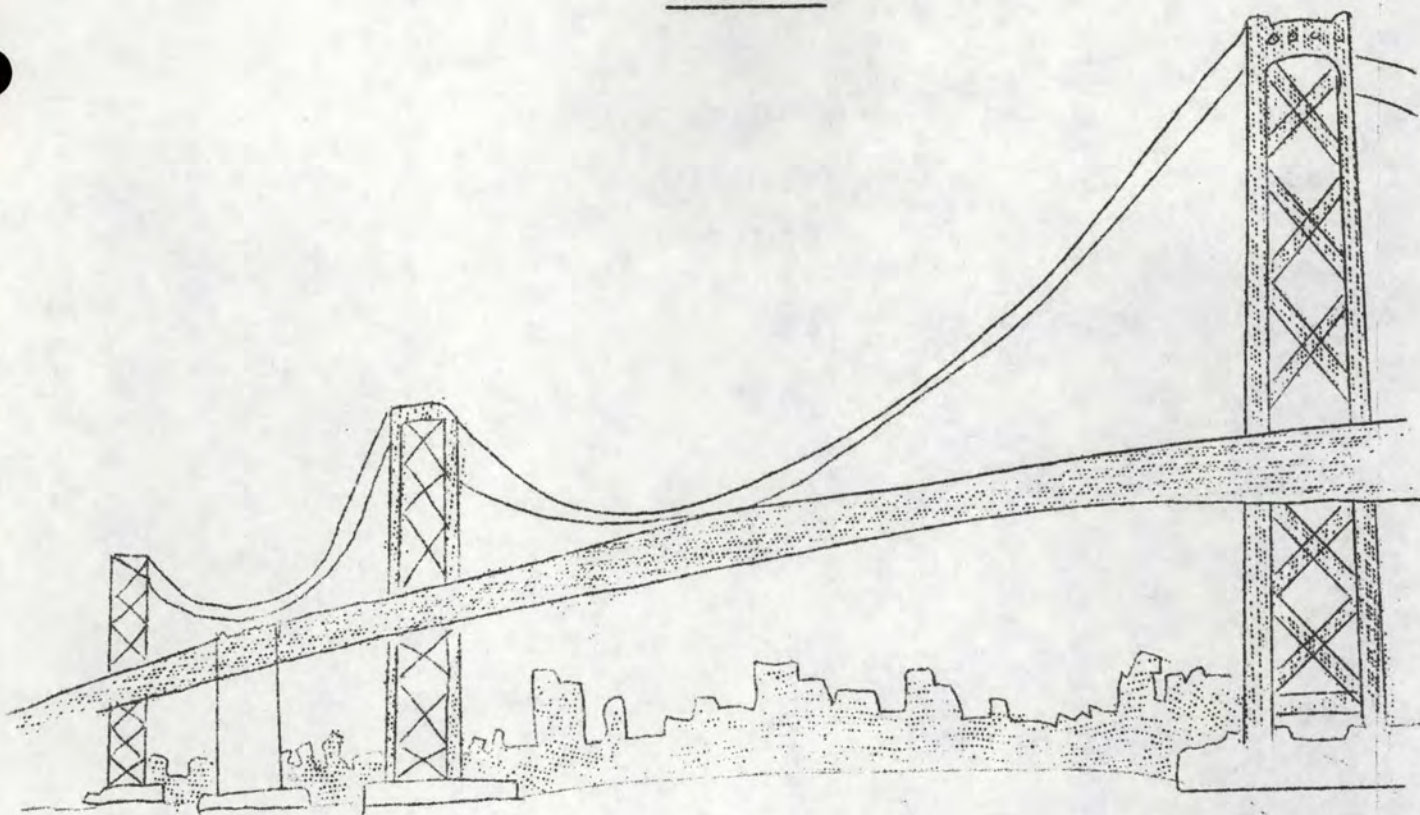
This is God's temple, This is heaven.
God dwells here, And walks these trails.
I love to be with God.

(Samuel Harden Stille)

Ceremonies



CEREMONIES



"Bridges to _____"

Opening Night Ceremony (Sunday)

A simple bridge was constructed, and candle lights were used to indicate growth from foundation piers to the completion of the final center span.

Doc Stephens said:

We think of our theme - "Bridges to _____"

The most immense bridge, the most beautiful, must begin with a dream, a design, a plan.

Why do we need a bridge? Where shall it start? Where will it go? Will it be possible to start from both ends, and by mutual co-operation, build it faster?

Chatcolab, like the bridge is made of units, but the units are people. In the bridge, the structural steel must be properly tempered. The foundation stones must be properly shaped. So too with the folks who come here. They are people with varied skills and experiences, but some have the imperfections of fears and uncertainties, and the incrustations of doubts.

It will require vision and imagination to free us and to shape us into the kind of building blocks we need in our bridge.

(As each speaker continued, the candlelighters moved on across to fill in the center span.)

Opening Night Ceremony (Continued)

John Kiesow said:

When you came here, I wonder how many of you were aware of the bridges you crossed on the highway. Big bridges, small bridges, and even some which carried people over us.

As I think of life's many bridges, I think first of the foundations, which are so important to any undertaking. Without a solid foundation almost surely the activities we undertake will fail. For some foundations we may start where we are. But there are many times when we must first prepare, by scraping away the overlayment and get down to bedrock, so that our piers will be strong enough to carry the bridge that will take us to our goal. Solid foundations mostly are made from small blocks, carefully shaped and fitted together. So with us here, as we work together harmoniously, and cement our relationships together with the mortar of true friendship, mutual interest, and by being ourselves, we can lay a strong, solid foundation. It is the individual who thus is the building block from which truly great things can be accomplished.

Barbara Kraus said:

The framework or supporting members of any bridge is a most vital part of the success of the whole. At Chatcolab we have many opportunities to obtain materials to use in the framework of our own personal "bridges".

One that we can make use of every moment that we are here is the close association we have with the other labbers. We can get well acquainted with interesting people from other places and many other areas of occupation. While working closely with them, we can learn much from them, and they too can learn much from us.

Then, through the many special interest activities we take part in, such as discussions, parties, crafts, dancing - some for the first time, and some with fear - we can gain new knowledge and skill, and increase our understanding of the old ones.

All this will help us along in the building of our bridges. The bridge each of us plans may not even vaguely resemble another's, just as our goals and ambitions are different from others. But if our bridge is made of strong materials and well put together, it will serve the purpose of helping us to reach our objectives of new experiences and wider areas.

Ruth Rasmussen said:

When we build a bridge we think first of the utilitarian value of getting from place to place. But inevitably, being as we are, we strive to introduce an element of beauty, so that we, as well as others, will experience a deep inner pleasure when we see it.

In coming to Chat we don't come just for technical information or a dance, to get away from daily routine, or as a sense of duty. Rather we come to enjoy the beauty of the trees, the lake, the gentle rain, the association with interesting people.

We renew our inner spirit thru laughter and fun. We have a sense of accomplishment when we participate in crafts or group singing. And when we get ready to leave we feel a sense of beauty that comes from a better understanding of ourselves and others.

Sunday Night Ceremony (Continued)

Ed Pope said:

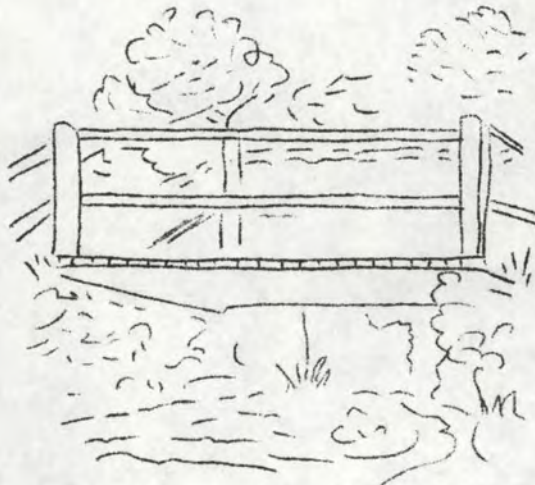
At Chatcolab, people build toward each other, step by step, reaching out toward each other, step by step, reaching out toward deeper understanding of ourselves, and more significant relationships with others. We strive to enlarge our world in breadth and depth.

We reach out toward each other in many ways, and our bridges are completed and joined at the center as we share experiences together: the fellowship of parties, committees, mealtimes, the learning of new skills in company with others; our practice in leadership, the fun of sharing, the beauty in nature, art, music and dance.

We learn a feeling of mutual support as each one of us deepens his self-understanding and discovers anew the joy of giving to each other. For truly - "No Man is an Island"

The Ceremony was concluded with the group singing this song:

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



A CEREMONY

--Committee--

Doc S.
John K.
Barbara
Ruth R.
Ed P.
Susan
Grace

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

Chain of Inhibitions

Monday nights ceremony began by the singing of songs as the campers walked from the new rec. hall to the old rec. hall. Some of the songs were: Row, row, row your boat; Billy Boy, Viva L'Amour.

As each of us entered the hall, we received a chain of three paper loops which we put on our wrists and then we sat in a semicircle around the fire which was then lighted.

The words to Campfires Anew were read and then sung:

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

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

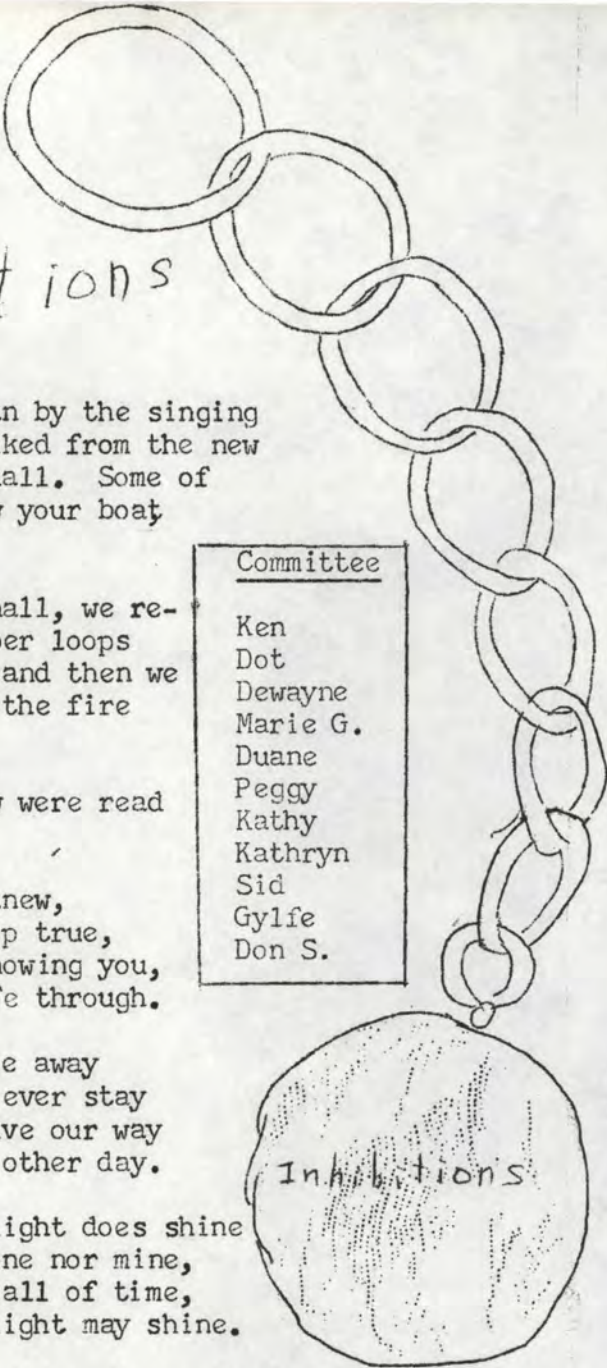
Here in our hearts a light does shine
That is not your's alone nor mine,
But held in trust for all of time,
That everywhere this light may shine.

As the fire began to blaze Sid spoke on the bonds and chains of inhibitions that are constantly holding us back. Because of the bonds, people are unable to do the things they wish they could. The campfire blazed stronger as we hummed a familiar tune, Kum Ba Yah.

Ken then spoke on all of the inhibitions people are faced with and how important it is that each of us rid ourselves of them.

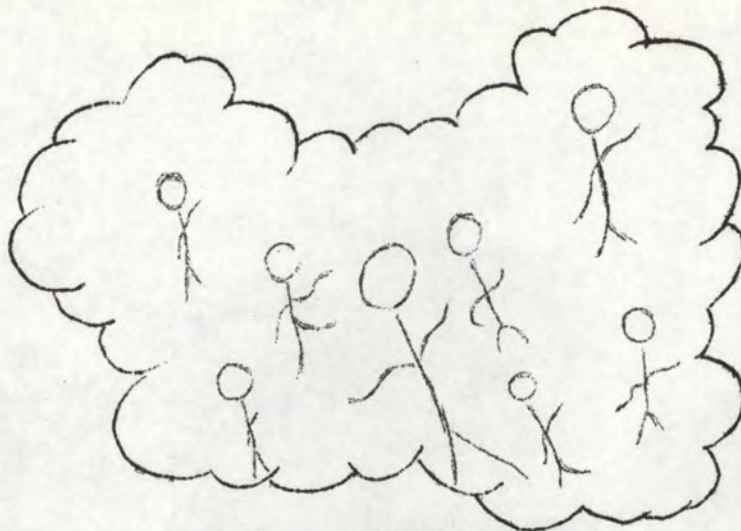
Then Gylfe explained how each of us must break these bonds before we could do a good job of whatever we set out to do, and that here at Chat, we were striving in so many different directions to meet so many different goals that it was very important to break the bonds.

With that, she threw her chain into the fire, symbolizing the breaking of all her individual bonds of fears. Each of us then filed by and watched as our chains burned to ashes in the fire.



Committee
Ken
Dot
Dewayne
Marie G.
Duane
Peggy
Kathy
Kathryn
Sid
Gylfe
Don S.

Inhibitions



Tuesday Night Ceremony

Theme: - "DECISIONS"

M.C. - Don
Narrator - Ada
"Leave-it-to-Charlie"-Esther
Non-participator-Donna
Objector - Bill
Clown - Doc
Encourager - Mary Fran

Dancers:
Gloria
Evon
Delores
Nan
John K.
Alura

The Ceremony opened with the entire group joining in singing:
"The More We Get Together" followed by "There's a Meeting Here
Tonight" (Special words):

A friend on your L. and a friend on your R.
There's a meeting here tonight
At Chatcolab, we never fight
There's a meeting here tonight

We argue points with all our might
There's a meeting here tonight
And our decisions come out right
There's a meeting here tonight

M.C. - (Discussion "ad-lib")-Relate numerous occasions in
history where people have had to make big decisions--
Columbus, Pilgrims, armies, pioneers, etc.

Narrator: We have reached a point where we are faced with a
problem. There are no doubt several alternatives
which will need to be weighed and the problem may
have more to it than is seen on the surface. Since
it is of concern to us all we need to come to a
decision.

Modern Dance Response: Gloria

"Leave-it-to-Charlie": I'm too busy to get mixed up in all
this. Why don't we just get a committee to take
care of the whole thing.

Modern Danse response: Evon

Tuesday Night Ceremony - "Decisions"

Narrator: But this is a problem which is of concern to all of us and we can't just "leave it to Charlie".

Modern Dance response: Gloria

Non-participator - I'm not interested in all that stuff, and besides I don't have any good ideas.

Dance response: Delores

Narrator: Everyone has some good ideas and it takes more than a passive attitude to arrive at a decision which will meet our needs.

Dance response: Gloria

Objector: Look, that isn't the way to handle it. I don't like the way you are doing it.

Dance response: Nan.

Narrator: Your objections bring up another point to be considered. We're glad to have your opinion.

Dance response: Gloria

Clown (goofing off): (Popping a big balloon!) Did anybody hear that train?

Dance response: John K.

Narrator: Sometimes it takes a good laugh to get the matter settled. Now are there any other ideas?

Dance response - Gloria

Encourager: It looks to me like this thing will work. Let's give it a try.

Dance response: Leila S.

Narrator: I have a feeling that we have reached a consensus of opinion and are ready to move into our circle of agreement.

Dance of Decision - Alura

(Dance of accomplished decision and release it gives you - modern dance)

M. C.: Since we seem to have come to a kind of decision let us join a circle and join hands with our arms crossed across in front of us.

Dance of Accomplishment continues - Alura

M.C. - We are in an attitude of having come to a decision but are each hugging our own selfish desires. We can only be effective if we give up our selfish desires and join hands with our neighbors (extend hands in front of the person beside you and take the hand of the second person from you.)

M.C.: - We have now extended our thinking to others, but are still on the outside and still not quite ready for full cooperation with others. Let us now embrace our neighbors and all get into close communication. (put arms over the head of the person next to you (twice) so that all are a close-knit circle).

Together: All join hands and march off to "We are Marching to Pretoria,

Woodland Ceremony
(Thursday)

To consider comfort, whether its cold or warm, whether you have comfortable seats etc, be mindful that all members are participating. Tell the meaningful point in a positive and humorous way. Have a focal point, a mood and climax. Don't preach but inspire. All this is to be desired in ceremonies.

Thursday night the little forest creatures discussed how Chatcolabbers did not throw their litter around, but shoveled it under the ground where it could not be seen.

Chatcolabbers are excellent early birds too. Breaking their necks early in the morning to cheerfully light the fires and do their respective duties with eager zeal. The hummingbird felt the Chatcolabbers were considerate about leaving the flowers on their stems so they could get their food and their friends, the bees, could also partake. Having their favorite pine tree ruthlessly cut down and left laying on the ground also distressed them.

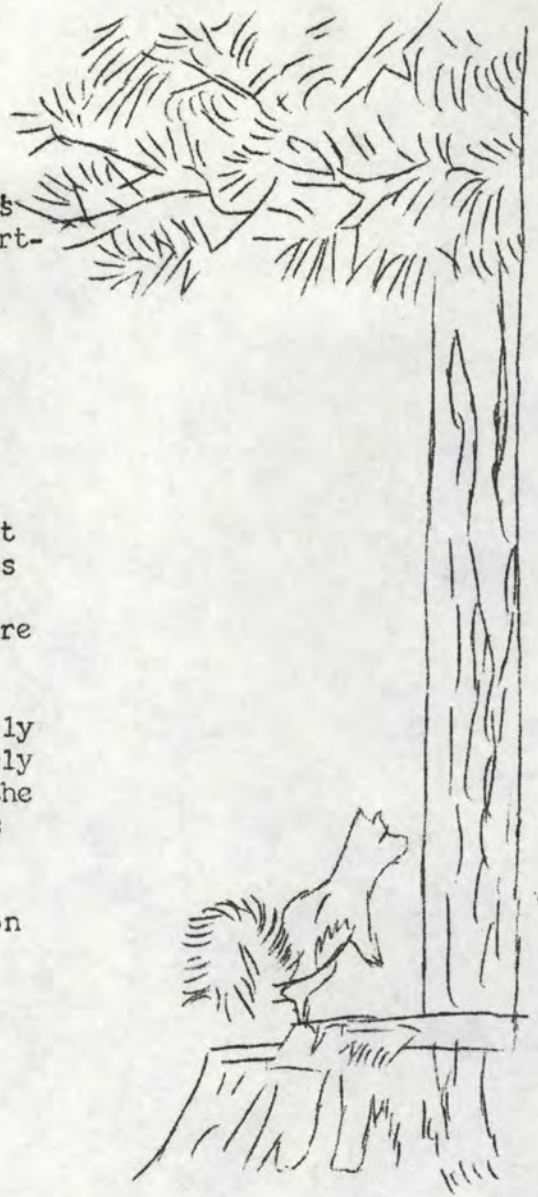
Then we solemnly and quietly left the building to go towards a ring of light (composed of paper sacks, with dirt in the bottom of the sack, a candle firmly embedded in the dirt) making a transparent light. These lights are called luminaries.

Inside this ring we found a tree being planted and as it was being planted some questions were ably answered by our fellow forester.

The mood was cemented by a quartet of singers who sang beautifully the songs "For the Beauty of the Earth" and a "Plea for one World".

We hope that as the tree grows, we can match its growth in spirit as well as body and leave the world better than we found it.

Committee: Elizabeth Johnson
Jack Baringer
Martha Viebrock
Leila Steckelberg
Lola Reese



FRIDAY NIGHT CEREMONY

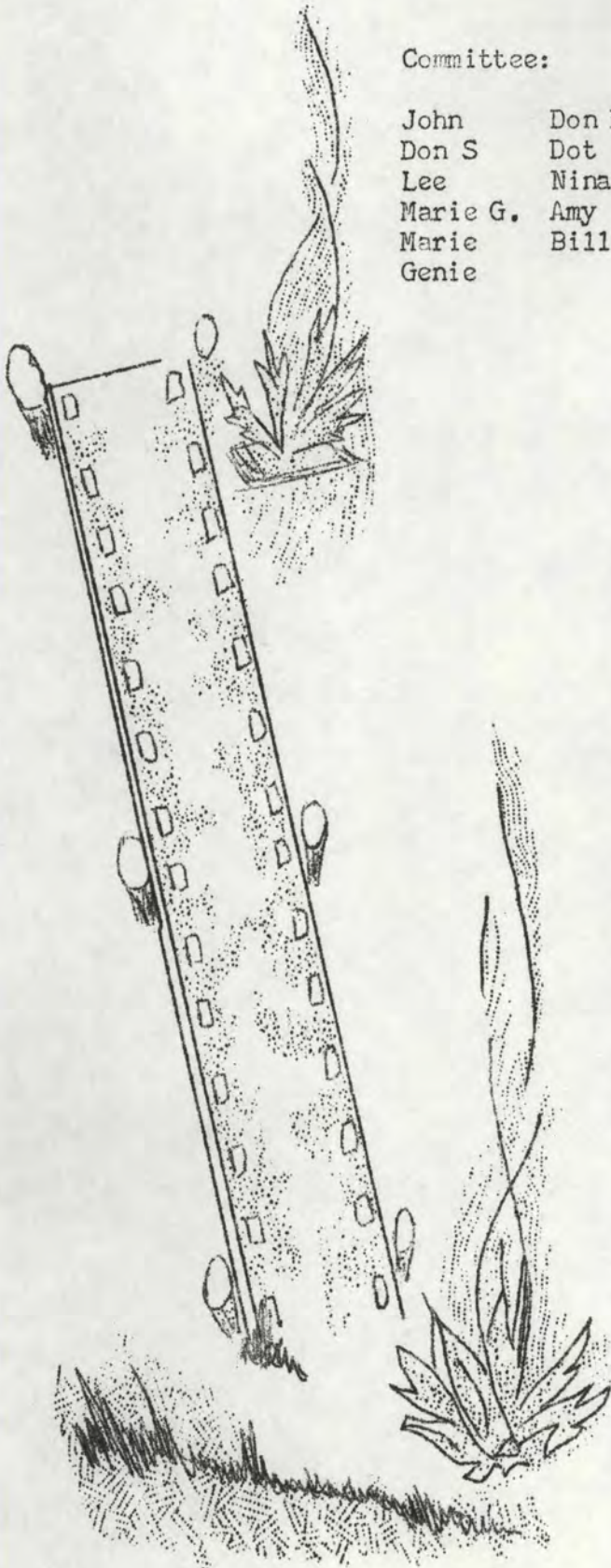
Theme: "Bridge Builders"

Committee:

John Don D
Don S Dot
Lee Nina
Marie G. Amy
Marie Bill
Genie

Singers:

Don C Barbara
Nan Nina
Gloria Ruth
Ed Lois
Peggy Alura



The committee chose to use the lake as the setting for a return to the "Bridges to-----" theme, to show the bringing together of individuals and communities.

From the rec. hall, the original families followed their torch bearer to the lakeside and gathered around the campfire--lighted by the torches.

Groups sang: "Campfire Lights Anew."

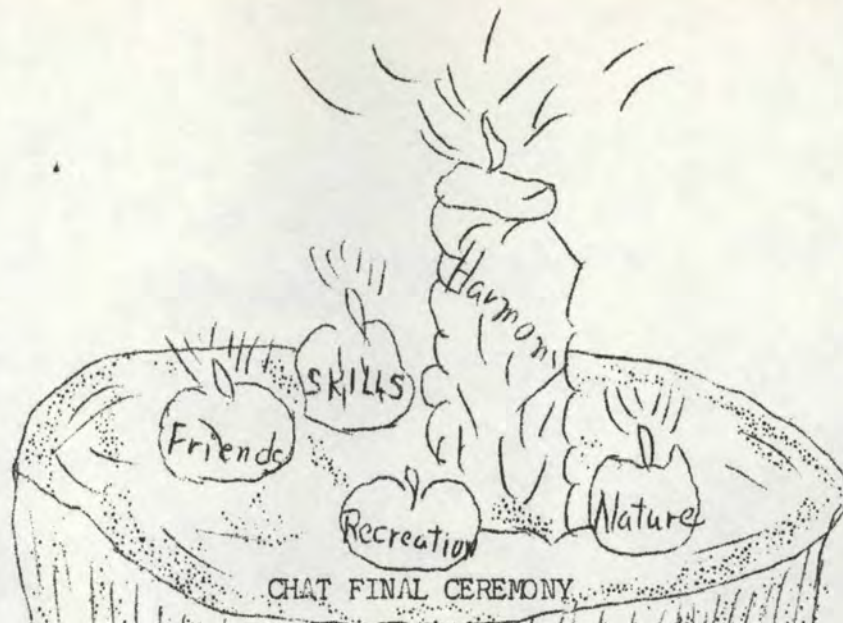
From the end of the wharf the Singers hummed the tune while a small campfire, symbolizing another smaller community was lit. (Fire built on floating raft.)

As the two campfires burned the musicians gathered on the wharf. Their first musical selection was a saxophone solo by Nina, then the singers sang "Lovely Evening" and "Silver Moon", followed by a selection on the harmonica by John.

Luminaries were spaced in rows down each side of the wharf. Two candle-lighters lit the candles from the shore outward, one at a time, showing how ideas spread from one community to another. Then the group of musicians slowly moved to shore, singing. As they arrived, the poem, "The Old Bridge Builder" was read.

The entire group joined in singing:

White Wings
Little Ships
Now the Day Is Over.



Theme: Present New Notebook, new board members, and build a friendship circle with candles giving everyone an opportunity to build on the Chat Candle.

Committee:	John K.	Karen M
	Don S	Chief Howard
	Mary Mc	Leila
	Karon H	Bill

The group was moved from the previous activity to the old recreation hall and were given a candle as they entered the hall. They were formed into a circle around the outside of the hall leaving the area in front of the fireplace open. Just in front of the fireplace the Chat candle was placed on a bench with two smaller candles on either side out to the edge of the bench. A fire was burning in the fireplace.

The group then sang "Each Camp Fire Lights Anew" and "Now the Day is Over". Don S. then called on Bill to present the notebook to Norma, Dalice and Cliff. They were seated on chairs inside the circle while we sang "Hans Dans SkaLeve".

Don then presented the key stone to the Chatcolab Bridge, a copy of the notebook and a candle symbolizing the spirit of Chatcolab to Don Ingle, Chairman of the 1962 Chat board. He in turn introduced the new Chairman and turned over the duties for next year. The new Chairman then introduced each of the new board members. Each board member made brief comments about one of the facets of Chat. They were: "Knowledge and Ideas", "Philosophy and Nature", "Humor and Fun", "Skills" and "Friendship and Sharing".

Each speaker lighted the candle in front of them as they spoke with Don Ingle lighting the Chat candle with a light brought to him from the fireplace when he was presented the corner stone.

We then sang "Vive l'amour" as the light for each persons candle was passed around from the board members going each way around the circle. Then each person was asked to contribute some wax to the Chat candle as they filed out of the building.

PARTIES AND GAMES



Parties
By Vernon Burlison

When you volunteer (or someone asks you) to help plan a party, you need not be apprehensive. You can easily have far more fun than anyone who just comes to the party. And this speaks a truth: The success of a party is to a large degree dependent upon how many people are involved in "putting it on".

Now, let's suppose we are a committee of a dozen or so who are to plan a community party -- for 4-H, Grange, church or group. Before we start to make plans, it will help if all of us get these things in mind:

1. We will need a central idea or "theme" upon which we will build our party plan.
2. Success of our party is enhanced by promotion or build-up among those whom we expect to attend. This is to create anticipation of a good time at the party --to make people want to come.
3. Everyone who comes should "get into the act" immediately upon arriving at the party. This can be accomplished through a game that anyone can enter at any time. It can be done through having everyone make some sort of costume piece out of materials that are provided, or part of the party place decorations can be left for people to complete when they arrive.
4. We want enough activities planned for the party program so that no one activity has to run so long that people begin to tire of it. The right time to stop any party activity and move to something else is while everyone is still having fun at it.
5. If refreshments are to be served (and they usually are) it is well that we relate them in some way to the party theme. And let's contrive a way to serve the refreshments without having the party guests line up and file past a serving area in cafeteria style.
6. The last event(s) of our party should be of a quieter nature. This tends to dismiss the group with a better appreciation of the good time they have had and a deeper sense of the fellowship that our party developed.

Now, for the planning. If we can by now talk among ourselves in our planning group with informal ease, let's ask for theme suggestions. If there is no special holiday or particular purpose that has prompted holding the party, we are free to choose the most appealing theme we can ideate. "The Family Hour", "Fortunes", "Space Age", "People to People", "Hobo Travelers"---almost any suggestion has merit as a possible party theme. Someone of our group has jotted down the suggestions made for a theme. Let's read them and briefly discuss their relative merits for our situation. We reach our choice either by group consensus or by vote.

Our theme selected, we turn to program activities, keeping in mind the ages and general interests of our party group. For young folks lots of physical activity in fast moving games is generally suitable but would not be at all appropriate for a group past middle age. If we know that a sizeable fraction of our group feels a dislike for some particular party activity, then we should use

such an activity cautiously if at all. In general a successful pattern of party activities is an opener that involves everyone as he arrives, the more active items (with variety - games, stunts, dances, contests, etc.) before the refreshment break, and the quieter activities just before the party closes.

When we have decided upon the party program or list of activities, we have one important step left: division of responsibility. On a volunteer basis as far as possible let's now decide who:

1. Provides promotion or build-up for the party.
2. Creates atmosphere through decoration, costumes or other means.
3. Explains, directs or leads the different program activities at the party.
4. Prepares and serves refreshments.

If each of these committees within our planning committee takes care of its own clean up, there is no need for a separate clean-up committee.

We have said nothing about evaluation. Since the general objective of a party is fun, we can generally say the party is a success when everyone has a good time. If the party drags, gets out of hand, or literally flops, then we need to uncover the reason(s) so we can avoid any repetition of such an unsatisfactory experience. Did our promotion create a wrong impression? Were the activities suitable? Were they too difficult for, or maybe beneath the level of, our party group? Were there too many new activities and not enough of the familiar? Too much time spent in teaching new games, dances or songs? Was leadership for the party activities inadequate? If we can be honest with ourselves in answering such questions when we have troubles we can discover why the party failed to come off as we had planned.

The Making Of Friends

Edgar A. Guest

If nobody smiled, and nobody cheered,
and nobody helped us along--
If each, every minute, looked after himself,
and the good things all went to the strong--

If nobody cared, just a little for you,
and nobody cared for me,
And we all stood alone, in the battle of life,
what a dreary old world it would be.

Life is sweet just because of the friends we have made,
and the things which in common we share.
We want to live on, not because of ourselves,
but because of the people who care.

It's giving and doing for somebody else
-- on that all life's splendor depends.
And the joy of the world, when we've summed it all up,
is found in the making of friends.

Use what talents you possess; the woods would be very
silent if no birds sang there except those who sang best.

ICE BREAKER PARTY
(Sunday Night)

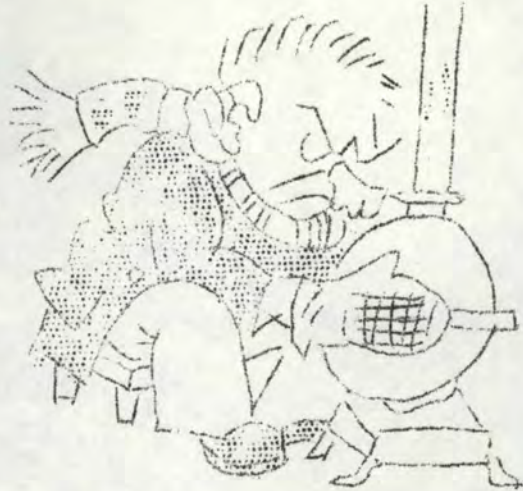
-BRIDGE BUILDERS-

Ruth - Hazel

Nan - Gloria

Glenn - Elaine

Erma - Don C.



In keeping with the theme of both the party and Chatcolab, each person, as he entered the room, was given eight stones which symbolized the building blocks of his bridge. With these stones labbers played a variation of the game, "Odds and Evens". The winners of this game (that is, the people ending with 16 or more stones) formed a circle to demonstrate a game, "Kashunga".

Following the demonstration, everyone organized themselves into circles of approximately 12 and played this game. "Kashunga" was followed by a series of three musical mixers.

Erma arranged the group into couples by putting on a record and having everyone march to the music and arrange themselves in the group size that she commanded. Finally, she requested groups of two and after the couples had been formed, she instructed everyone to follow another couple and presto, a circle was formed! (You Walk Alone).

Following the musical mixers "Circle Virginia Reel", Green-sleeves", "Gretel's Carrousel", labbers met in their family group according to the color of gimp holding each person's name tag. In these groups everyone played the game, "Lighthouse" and then Glenn Dildine explained the directions for informal dramatics.

Each group decided upon a short plot to dramatize following the theme, "Bridges To _____" but instead of planning and practicing the dialogue involved in each skit, the individuals in the group simply told the rest of the group how he was going to dramatize his role. This gave the others in the group some insight into the personality of the person explaining his part.

The party was ended by group singing which formed a transition to the ceremonial.



"Bridges to _____"



PIRATE PARTY
(Monday Night)

Pirate Crew

Amy, Marie, Linda, Lee

Esther, Jack, Nettie Mae

Genie, Carol, Ann, Martha



Opening Game: Hand Tie: As everyone comes in two people are tied together. String is tied to each persons wrist with one partner's string around the other one's string. The partners must then free themselves.

Pirate Hats: When they have the strings apart each person made a pirate hat out of newspaper.

Gang Plank: Those that didn't get out of strings walked the gang plank. Used a bench to walk. Had tub with water, splashed water as they jumped onto floor.

Oklahoma Mixer for Three:

Red River Valley (For three): Staying in groups of nine for next game.

Charades: Used pirate terms or sentences to act out. Having leader get sentences from leader of game--then leader goes back to group and the group must guess from his actions what the sentence was. (Stay in group for next game)

Treasure Hunt: All groups of nine sit on floor or chairs. The main leader calls for an object (pocket-knife). Whoever has it in the group gives it to the runner of their group. They take it to the leader in the center of room. The group that has the most in first are the winners. Winners of Treasure Hunt were given gold nuggets. (Then everyone was given gold or silver rocks to play the next game.)

Kashunga: Using gold or silver nuggets. This game was learned at Sunday night party.

Hokey Pokey: Adapted to Pirate Theme by changing words to pirate terms----Hook for Arm, peg leg, etc.

Committee Evaluation:

Could have had another activity before the gang plank as it lagged for early ones.

Could have asked everyone to come in some sort of costume. This was a fun party.

Everyone participated.

Parade of the Ages

Committee:

Dot Hardisty
Ruth Munson
Kathryn Smith
Rhoda Peck
Peggy Beattie

Elizabeth Johnson
Leila Steckelberg
Duane Johnson
Polly Robertson



Planning: The committee began by looking back at the Monday party. They felt that everyone enjoyed the party and wanted to see what contributed to its success. These were listed:

1. There was a good variety of activities.
2. The activities stuck to the party theme.
3. There was a good sequence of activities-- that is, there was an easy transition from each activity to the next.
4. Everyone was involved immediately upon arriving at the party.
5. There was a sharing of leadership. No one emcee for the party, but the leaders of the different party events knew when when they were to come on and were ready.
6. The party was of good length--ended on time.
7. There was an easy, appropriate transition to the ceremony.

With these points in mind, the committee selected "Parade of the Ages" as the Theme.

Build-up was at supper time. Members of the committee costumed as a flapper of the '20's, a bustling lady of the gay '90's, a Roman Senator, a Greek lady, a monk of the middle ages, a cave man, and other "period" characters, paraded the dining hall. A proclamation was made by the Senator concerning the parade of the ages.

Games: On entering, each person had a name pinned on his or her back, and was given a piece of colored paper. The names were those of historical figures from ancient times down to the present. An individual, not knowing his historical name, had to circulate among the party-goers and ask others "Yes" or "No" questions that might give a clue to his identity. Each time he asked a question he had to get the name of the person asked. The activity ended after everyone had arrived. Those who had identified themselves were called to the front for recognition.

"Grand Square" was the next activity. This is an early period English dance with a formation of the American square dance. (See Dance section of notebook.)

For the "Olympics" the group was divided into teams on the basis of the colors of the historical name tags given out at the beginning. Olympic games were:

- "shot put" -- using inflated balloon
- "discus throw" -- sailing a paper plate
- "javelin throw" -- using soda straws for javelins
- "backwards broad jump" - team representatives stand with heels at the starting line and see who can jump the farthest backwards.

"Parade of the Ages" Party (continued)

"Rubber Band relay" -- Four representatives of each team were given one rubber band made from an automobile inner tube. Each of the four had to put himself through the rubber band by first putting it over his head and then slipping it down over his body until he could step out of it. The foursome who could do this most rapidly were winners of the event for their team.

The final activity was Early American singing folk games: Alabama Gal, Charlie and Great Big House in New Orleans. (See Games Section) The last game left the whole group in a large circle around the hall, which was the formation desired for transition into the ceremony.

WEDNESDAY NIGHT PARTY

Committee:	Ada King	Lela Reese
	Karon Hume	Alura Dodd
	Karen Miller	Don Dodd
	Nan Johnson	Gloria Johnson

Since Wednesday was a quote free unquote day, the party committee decided that a choice of things to do should carry over into the evening.

So they set up the Chatcolab Open House. At the Old Rec. Hall listening music was played. In Y Olde Notebooke Shoppe was the Singin' and Whittlin' Club. The dining hall was set up for quiet table games suitable for families and small groups, and the Recreation Hall was the place for those who wanted to dance and play party games.

Labbers were invited to come to the open house by a 'fore-and-aft' billboard worn by Don Dodd at barbecue time. All were encouraged to spend their party time as they chose ---visit one or all of the stations of Chat Open House and participate in what would be going on there.

Open House Party # 1

Place: Rec. Hall

Type: Games and Dances

Erma, Don C., Vern, Alura were coordinators each for about one half hour. Participants wrote their desires on a long list, didn't have records for some but did enjoy the following waltz, Hully Gully, Misirlou, Djurjevka Kolo, Oklahoma Mixer to Josephine record. Sang Come My Love and Red River Valley with many variations in steps.

Games -- guessing games
Identification game
I Hear You've Been Talking About Me.

Other Open House Party Games and Dances will be found in the Games and Dance Section.

FRIDAY NIGHT PARTY

Theme: "Wild Life"

Animal Families: Bear, Squirrels, Owls,
Beavers, Rabbits, Deer

Promotion: Names of one of the six animals were placed under each dinner tray, telling how each person should costume. "Yogi" Bear and Forest Ranger gave skit and details at dinner.

Program:

Opener - As each animal family arrived they were given materials to build its home and to write a poem which was read during refreshments.

Parade - To visit other animal family have exhibits and show costumes. Group voted on best by applause.

Animal Walk - Done on figures of animals cut from newsprint. Same as musical chairs except as drop out went to its own habitat. (Any March tune may be used.)

Rabbit, Owl, and Deer - Done as "Rabbit, Rhinoceros, Elephant". "IT" points to person and says one of three animal names.

Example: Deer, one on either side forms antlers on pointed person who forms tail.

Rabbit, Ears are formed with one finger of ear (from both sides) and pointed person forming tail.

Owl, 2 sides form eyes and sides form wings.

Bunny Hop - Both member of Rabbit family acted as leader of a line for dance.

Pop Goes the Weasel - Don to read.

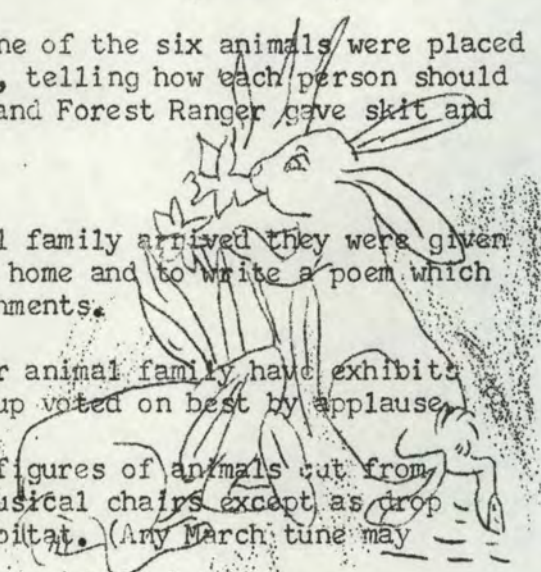
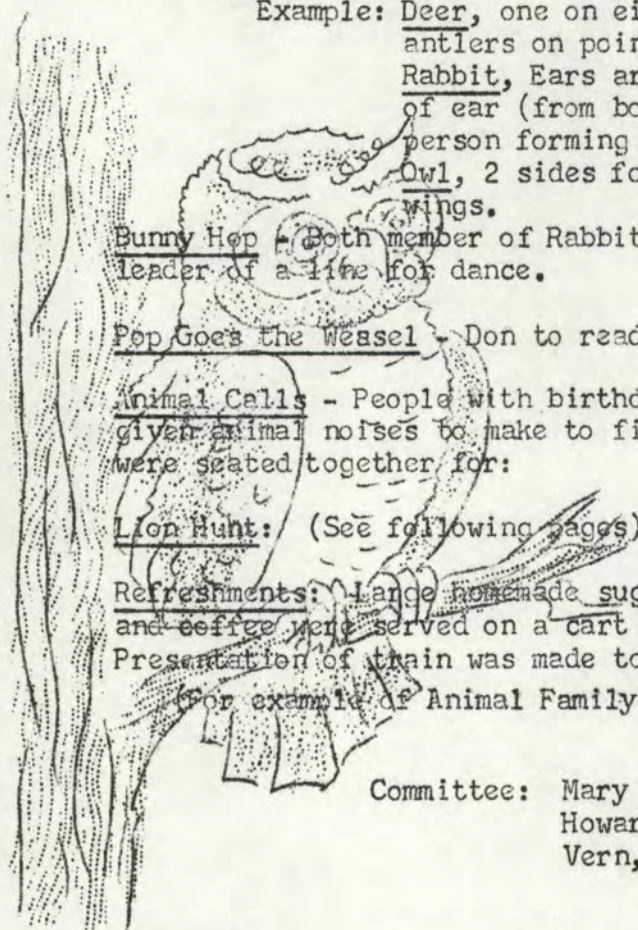
Animal Calls - People with birthdays in 2 months were given animal noises to make to find their group. All were seated together for:

Lion Hunt: (See following pages)

Refreshments: Large homemade sugar cookies, punch, milk and coffee were served on a cart to each family group. Presentation of chain was made to Doc.

(For example of Animal Family Sketch, see next page)

Committee: Mary McK, Grace, Linda
Howard, Evon, Ruth M.
Vern, Dewayne (Casey)



BEARS

'Twas a time in the now dim past
When we bears had plenty of class
In our forests we roamed at will
Over valley, dale and hill.
Alas, then our cherished traditions
Vanished when creeping inhibitions
Characteristic of modern living
Took away our fun in giving.
We became false to our own true self
Ulcers, arthritis, asthma, migraine
Newvous stomachs, sleepless nights, all
 manner of pain.
Literally laid us on the shelf
Then we heard of Chatcolab
Doc said it could't be as bad as
 what we had
So we packed up and hit the trail
O'er desert, mountain, river, dale
Up the valleys, across the ridges
To the place that's known for building bridges,
Here we discussed, planned, and got quite crafty
In pleasant halls (though sometimes drafty)
We ate, sang and made new friends
We danced, bridged the gaps, picked up loose ends
We've unshackled ourselves, and that's no tale
We're going home hearty and hale
Chuck plum full of optomism
And bubbling over with enthusiasm
For living when this shindig's over!

THE LION HUNT

Note: Group watches leader and repeats his words and actions. Leader speaks as if he is expressing to himself his own thoughts while out on a lion hunt. In the write-up here, the words spoken by the leader come first, with the action in parenthesis. Dashes indicate pauses made by leader to allow group to repeat his words and actions. A group should be seated to go on the Lion Hunt.

Well, now (thoughtful mood)----if I'm goin' out ----to look for this here lion-----I'd better check-----just to make sure-----I ain't forgettin' somethin'.-----Got my knife (feels side where hunting knife would be fastened)-----candy bar for lunch (pats front shirt pocket)-----plenty of shells (feels front as if touching cartridge belt)-----boots laced up tight (looks at boots)-----gun's in good shape (acts as if inspecting gun). I just as well-----should my gun (makes motion of shouldering gun)-----put on my hat (motions as if setting hat on head)-----and get started (makes several pats with hands on knees in a walking rhythm).

Hmm-mm-n-n, le's see (stops walking rhythm and shades eyes with hands)-----guess I'll take off that away (points and begins patting knees with hands in brisk walking rhythm). Whew!! (wipes forehead on upper sleeve)-----pretty hot-----better slow down a

bit (slows walking rhythm). Listen (cups one hand to ear)-----
What was that?-----Thought I heard something (pause in manner
of strained listening)-----guess it wasn't nothin' (resumes
walking rhythm).

Hey!-----What's that over there (points cautiously, and peers
anxiously from different angles). Just a stump (laughs uneasily.)
Gosh! (ducks, makes motions with hands as if pushing limbs
aside)-----this brush is gettin' thick (more ducking and weaving).
Listen (stops all action) must be a stream up ahead (resumes
walking rhythm with more wriggling through thick brush.) Hm-m-n-n
(stops action of walking and peers right and left)-----good sized
crick (looks up and down imagined stream)-----don't see any
bridge-----don't want-a wade-----an' get my feet wet-----guess
I'll just try-----making it in a jump-----. Le's back up here
(pats hands on knees and gradually moves hands back near body)
There! (halts)-----that oughta' do it----Le's give it a try
(goes at brisk running pace with hands out to knees and skids to
a halt)-----Nope (shakes head)-----have to get back further
(backs hands up until they are high in front of body)-----Okay
(firms hands in place as if to get footing for a good start)-----
once again (make hands pat rapidly down front, out to ends of
knees, raise them up as if making a jump, and land them back
on knees)-----There!-----made it high and dry (looks suddenly
at ground ahead)-----What's that (stares intently at ground)-----

Lion Track! (glances around uneasily and looks back to ground)-----
Gosh!-----from the size of that track-----that critter must be-----
as big as a yearlin' calf-----He went thet away (points)-----
M-m-n-n, le's see (rubs chin uneasily)-----Guess I'll go-----
that away (points in another directions and starts very cautious
walking rhythm with hands)-----What's that? (stops walking
rhythm and peers anxiously, stretching this way and that to
get a better view)-----Is that a lion? (voice with high nervousness)
-----It is a lion!! (panic in shout, Start running rhythm
with hands at lightning pace with hands, raise them high to sail
over stream, runs more, then slumps in chair in appearance of
exhausted sleep.)-----Ho-----oh-----hum, jeepers (shuffles feet,
straightens up to sitting position, rubs eyes, yawns)-----
Man!-----Wonder how long-----I've been asleep.



GAMES

NAME OF GAME: Lighthouse

MATERIALS: People - in groups of 8 to 12.

Type of Game: Active

Directions: Each group form a circle, join hands, select a member to be "lighthouse" (such as tallest member), one to be "generator" (across circle from lighthouse) and one to be lineman, to detect breaks in line.

Lineman stands in center of circle. Generator sends charges by squeezing hand of person on either side irregularly but often. Charge is passed along the circle to the lighthouse. When the lighthouse receives the charge he blinks eyes and says "blink". Lineman tries to detect where the charge is passed from person to person (break in line). When he find break he repairs it by taking place with the person who sent it.

GAME OBJECTIVE: Get Acquainted.

HANDCUFFED SPECTACLE

Pirates capture and shackle their prisoners before throwing them into the dungeon - but if the prisoners can get free they are welcome to their freedom. For those who couldn't free themselves, there occurred an unhappy fate - a parade to the end of the plank and into the watery depths.

As the victims came to the party they were met at the door with 18" pieces of string and two were shackled together. One person had the string tied to both wrists in handcuff fashion. Then the other person's wrists were shackled in like fashion, but with the string looped inside the first shackle. Now the two people are shackled together and the question is: "How to get out?" --and this is the next step.

Much twisting, turning, standing on heads, lying down on the floor, gnashing of teeth and howling in frustration follow. After a set period of time, the ones who couldn't get loose are led away for their consequence.

By the way, it is possible to get loose--without breaking the string, or without weird positions. Just loop the string through the wrist loop and have the other one slip his hand through. Voila!, You are free! (It's really more fun when you squirm and writhe, I suppose! At least for the fun of the group).

UP JENKINS

Played with group divided into two teams. Each team is given a coin. Group holds hands behind their backs and pass the coin to one player. As the opposite team calls Up Jenkins the first team raises hands over the head. When the opposite team calls Down Jenkins the hands are slapped onto the table (palms down) with a great bang so that it is difficult to hear the coin hit the table.

The object of the game is to find the coin as quickly as possible. The players are asked to raise hands one at a time as the opposite team thinks they know where the coin is. When coin is discovered the hands remaining on the table are counted. The high scoring team wins.

FIND THE WORDS

Which are:

1. A blaze and a sitting -- Fireplace.
2. A kind of tree and an item of food -- pinecone.
3. Something not old and a foreign neighbor -- New Mexico.
4. A piece of furniture and a favorite pastime -- Table talk.
5. Cubical twist -- square dance.
6. Golf in a cup and what many people don't have enough of -- Tea time.
7. Rectangular section, a honey producer, and a chinamans hairdo -- Bar-B-Q.
8. A pat and a sailing vessel -- friendship.
9. Drops of water and a hair ribbon -- Rainbow.
10. An imp, the abbreviation for saint and a food allowance -- Demonstration.
11. An athletic saucer, we, and a graft -- Discussion.
- 12.. A body of water and a relative -- season.
13. A short jump with Johnry Walker -- Hopscotch.
14. Light talk, a commercial concern and where some people work -- Chatcolab.
15. Large spills -- Great Falls.
16. Monday activity in large quantity -- Washington.
17. A breed of chickens plus a search -- Rock hunt.

TABLE GAMES
(Used at the Open House # 2, Wed. Night)
-Good for a group up to about 16-

As the group came in they were given a stick of gum to chew, and a small piece of paper on which they wrote their last names (since we are calling each by their first names)

BINGO MIXER

Make a "bingo card" with enough squares to include every name present. Ask each person to mix in the group so that they can secure the names of all players present.

Smith	White	Stephens	Martin
North	Jones	Peters	Olson
		Markum	Black
			Nelson

When all players have the blanks full the caller will read the names on the slips handed in when the players arrived. As each name is called the players check off the names (or use beans so the game may be played thru several times.) At the end if the group does not really know everyone it would be an idea to have them call each other by two names.

PICK-UP MENAGERIE

Using the stick of gum given out at the beginning for stick-um the group used materials placed in middle of table to make animals. This material included: toothpicks, pine cones, (several sizes and shapes), pine needles, dried fern leaves, anything you can find or think of.

The animals are to be used as table decorations.

A BIG BLOW

Divide the group into teams of 5 or 6 persons.

Teams line up on their knees on either side of a table (with hands behind their backs. At signal from the outside of the teams the players try to blow a ping-pong ball across into the opponents area.

The object is to try to blow the ping-pong ball off the table while the other side blows to keep it on.

Every time one team succeeds in blowing the ball off the table, they get a point. High score wins.

Don't play it too long or someone may blow his brains out!

ALABAMA GAL: (active)

(Singing Game: Found in the Methodist World of Fun series of records.)

Played in the formation of the Virginia Reel. (two lines, partners facing each other). It is best if the sets can be held to about six couples. However, longer sets can be used and more than one couple can be reeling at the same time, but long sets sometimes cause impatience among the players because each couple likes a chance to be head couple.

Words

Come through in a hurry
Come through in a hurry
Come through in a hurry
Alabama Gal.

I don't know how, how
I don't know how, how
I don't know how, how
Alabama Gal

I'll show you how, how
I'll show you how, how
I'll show you how, how

Ain't I rock candy
Ain't I rock candy
Ain't I rock candy
Alabama Gal.

Action

Head couple joins both hands and sashays down the center of the set on first two lines, Sashays back on next two.

Head couple begins reeling down the set-R elbow to ptn, L elbow progressively to players down the line. Head couple continues reeling until it reaches the foot of the set.

There is then a new head couple that starts the figure over again when the first verse is repeated.

If the sets are too long for a couple to reel through on verses 2 - 4, the next head couple starts the figure anyway. Thus in a long set there may be several couples reeling at once.

Game is usually considered finished when every couple has had the chance to be head couple.

I HEAR YOU'VE BEEN TALKING ABOUT ME

Type of Game: Quiet, indoor, for all ages.

Materials: People

Game played at Open House Party # 1.

Directions: IT leaves room while Group talks about him. About 5 people say things, factual or funny. Group is to remember these. When IT returns he says to someone "I hear you've been talking about me". Person says "No, but I hear you once.....". IT tries to think who would say this and asks "I hear you've been talking about me".

If IT guessed right, then the other person is IT, but if he didn't the person says "No, but I heard you did.....". Quotes can be repeated to give IT another chance. Don't let it last too long if IT doesn't seem to be able to guess.

CHARLIE - (active)

A singing game played in Virginia reel formation.

Tune: "Ain't Goin' to Rain No More".

Words

Tramplin' down the weavily wheat
Tramplin' down the barley
Tramplin' down the weavily wheat
To bake a cake for Charlie

Over the hills to feed the sheep
Over the hills to feed the sheep
Over the hills to feed the sheep
And keep a date with Charlie

Charlie is a fine young man
Charlie is a dandy
Charlie likes to kiss the girls
Because it comes in handy

behind the girls and maybe steal a kiss from the cheek of one of his favorites. When "Charlie" reaches the foot of the set, all the men shift up one position and the game starts over with a new Charlie.

Actions

Partners four steps forward, bow slightly, curtsey, or just smile, and four steps back to place. Repeat.

Partners take 4 steps to center, Pause briefly, smile at each other and pass by right shoulders on across the set. Repeat

"Charlie", the man at the head of the set, performs as the notion strikes him while he makes his way to the foot of the set. For example, he may strut down the center of the set so the girls can look him over, or sneak down

GREAT BIG HOUSE IN NEW ORLEANS: (active)

(In the Methodist World of Fun Series of records.) Formation is =a large single circle (or if one circle is too crowded, a circle within a circle can be used), men with their partners on their right.

Words

Great big house in New Orleans
Forty stories high
And every room that I was in
Was lined with pumpkin pie

I went down to the old mill stream
To fetch a pail of water
Put one arm around my wife
The other 'round my daughter.

Actions

Circle(s) with joined hands moves to right in slow rhythm, keeping time to the music.

On first line girls take two steps toward center and join hands. On second line men step up to the girls' circle so that each man is just behind the joined hands of his partner and his corner. Men bend forward and join hands in front of the girls. On third line men free their hands and raise right arms up, over the heads and down around the waists of the girls on their right. On fourth line they raise left arms over the heads and down around waists of girls on their left.

Fare thee well, my pretty maid,
Fare thee well, my darling,
Greetings to my pretty miss
With the golden slippers on her.

On the first two lines, all men swing the girls on their right. On third and fourth lines, men swing girls on their left and place them on their right to become their new partners. Then all join in circle to start the game over again.

IDENTIFICATION GAME

Type of Game: quieter, indoor.

Number of Participants: a group (all ages)

Game played: Open House Party # 1

Materials: People

Directions: IT goes out while leader is chosen. Leader starts a rhythm, changing as he chooses. The Group copies immediately without giving Leader away. IT tries to guess who is Leader.

Rhythm ideas: patting knees, tapping foot, wiggling finger, etc.

IT gets 3 tries to identify Leader, then change IT.

GOOD NIGHT LADIES

Type of Game: Active

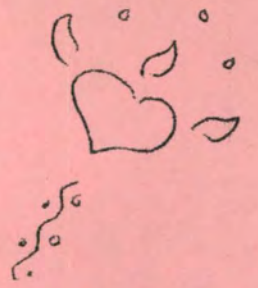
May be used as transition from one place to another or as mixer.

Formation: Double circle, partners facing, men inside.

Music: Goodnite Ladies

Sing:

<u>Words</u>	<u>Action</u>
Good nite ladies	Shake right hands with partner. Move to the right one place.
Good nite ladies	Shake hands with this new person, Move right one place.
Good nite ladies	Shake hands with new person, Move right one more place
We're going to leave you now.	Take skaters position with this (4th person from the start)
Chorus: Merrily, etc.	Skip around the circle with partner.



DANCING



SQUARE DANCES

Erma Weir

IRISH WASHERWOMAN MIXER

Music: Irish Washerwoman
Record : World of Fun Series M 103
Vic. EPA 41140

Formation: Single circle, lady on right

1. All join hands and go to the middle (walk L R L R)
2. And with your big foot keep time with the fiddle (4 stamps)
3. And when you get back remember my call. (walk back to place L R L R)
4. Swing the lady on your left and promenade all.



OH SUSANNAH MIXER

Music: Oh Susannah
Record: Decca 18222, Victor 21169
Victor EPA 41140

Formation: Single circle - ladies on the right.

1. Ladies to the center four steps and back. (Men clap to rhythm of music.)
 2. Gents to the center four steps and back. (Ladies clap)
- Repeat 1 and 2
3. Grand right and left through the chorus once.
 4. Promenade with a new partner through the chorus, which is played a second time.

SICILIAN CIRCLE

Music: Any square dance rhythm. I like 6/8 for this.

Record: Your favorite square dance one. Victor 20639, World of Fun Series 104.

Formation: Sets of two couples in a ring.

Position: Inside hand joined with partner.

1. Forward and back
Forward and back again.
 2. Ladies chain across,
Chain right back again.
 3. Right and left over,
And right and left back again.
 4. Forward and back
And forward and thru to a new couple.
- (This is an easy way to teach square dance figures. Keep adding new ones as rapidly as the group can take them.)

IT'S EASY

- I
1. First and third go forward and back. Side two couples same. Heads, its forward and back again and sides the same old thing.
 2. Head two ladies chain across
And turn and chain back home.
Side two ladies chain across
Now turn and chain back home.
 3. Head couples right and left over. Right and left back home again. Side couples right and left across. And right and left home again.

II

With this as a basic figure you can add many patterns such as:

Head two ladies chain across
Side two do the same
Head ladies chain home
Side ladies chain the same.
and
All four ladies chain across
Chain home again.
and

Head ladies chain to the right
And chain back home
Now chain to the left
And chain back home.

III

Similar changes can be made using right and lefts, half promenades and star figures.

ARKANSAS TRAVELER

1. Head two couples forward and Turn your opposite with the right hand
2. When you're headed home its partner left you go all the way around
3. To your corner now with the right hand around
4. And partner again with the left all around
5. Promenade your corner as she comes down.

FOUR GENTS STAR

1. Four gents star across the square Turn the opposite lady, leave her there.
2. Star back to your own Turn her left as on you roam
3. Star right back three quarters around. Turn the right hand lady left all around.
4. As you star right straight across the square To your corner with a left hand around.
5. One more star three quarters around. There's your own for a left hand around.

WHIRLPOOL

1. Ladies to the center and back to the bar.
2. Gents to the center with a right hand star Back by the left and don't be afraid To pick up your partner for a star promenade
3. Gents back out and ladies come in, Go once and a half and star again with the ladies in
4. Heads wheel out like a rising tide and Come back in behind the sides. (Couples 1 and 3 turn CCW out of the star and rejoin it behind the side couples. Men act as pivot)
5. Sides wheel out, a boy and a girl Come back in make the waters whirl
6. Heads wheel out just once more Come back in as you did before.
7. Sides wheel out just one more time Come back in you're doing fine
8. Now back right out and form a ring And circle to the left like everything

THE ROUTE

1. First and third balance and swing Promenade halfway 'round the ring.
2. Right and left right up the middle
3. Those ladies chain across the set And back to your own, there's more yet
4. Same head couples lead to the right of the ring and circle once around Head gents break and pull them straight to lines of four.
5. Forward eight and eight fall back Then right and left across the track Right and left back home again.
6. The ladies chain across the way Then chain right down the line Now chain across and don't be slow. Chain the line and there's your beaux.
7. Circle eight to a left allemande, etc.

WHEEL AROUND

1. Keep promenading and don't slow down Couples 2 and 4 you wheel around
2. With a right and left thru two by two, And a right and left back The two ladies chain across you go And chain back and don't be slow Now chain the ladies there in line
3. She 's a new one, you're doing fine Promenade with her along the line. Repeat for couples 1 and 3 Repeat for 2 and 4 Repeat for 1 and 3 You will then end with original partners.

RING AND A STAR

1. Ladies center and back you spring
2. Gents to the center and form a ring
3. Change that ring to a right hand star, And back with the left, don't go too far.
4. Do-sa around your partner there
5. Allemande left with your corners all
6. Do-sa again your pretty little thing.
7. Ladies to the center and form a ring
8. Change that ring to a right hand star. Back by the left, but not too far.
9. Partners right go all the way around. To a left allemande and-----

Square Dances Continued:

ENDS TURN IN

1. One and three go forward and back
Forward again and your opposites whirl
2. Face the sides with that new girl
Split that couple and around just one
To a four in line you stand
3. Forward eight and back with you
Forward again and pass thru but
Don't turn around, join hands and
Arch in the middle and the ends turn in
4. Circle four in the middle of the
floor

- One full turn then pass through
Split the couple in front of you
Around just one to a four in line
5. Forward eight and back with you
Forward again and passthru
Don't turn around but join your hands
Arch in the middle and the ends turn in
 6. Circle four in the middle of the
floor

- One full turn around and then pass thru
7. To an allemande left on the corners all--



MIXERS AND GAMES

POLKA CLAP GAME

Record : Beer Barrel Polka is good
Any 2/4 rhythm will do.

- 1 Clap hands of partner
& Clap own hands in front of you
- 2 Clap own hands behind your back
& Clap own hands in front of you.

Practice this alone at first.
Try it with a partner.

Two couples form a small square
Cpl one starts on beat one
Cpl two starts on beat two.

Then if you are brave, try it with four couples,
each couple starting the half beat after the cpl
ahead.



KASHUNGA

The slaves of Job are playing Kashunga Take it leave it then take it a-
gain They go zig a zag a zig a zag a zig a zag a zig! from B

This is a rhythm game which may be played with blocks, stones, tins of food, shoes, etc.

Action: Players each have one of the playing pieces and are seated on the floor in a circle. The objects are passed to the right in even rhythm starting with the word "slaves." Part B starting with "zig a zag a...." keep the piece you have and tap it front, right, front, right . . . until the last "zig," when it is passed. Pick up the piece passed to you and repeat "zig a zag a...."

First time--everyone sings the song while playing the game.

Second time over--everyone hums the song while playing the game.

Third time--SILENCE--only the tapping gives the rhythm.

This is an elimination game. As mistakes are made drop out, take your piece with you and as soon as two others have dropped out start a second circle. TRY PASSING OBJECTS TO THE LEFT SOMETIME!

YOU NEVER WALK ALONE

A good "starter offer" to get everyone moving and mixing. The last direction can leave the participants in the grouping for the next number. It is also a good opener because people who are late or who were hesitant at the start may readily join the group.

Directions: Use a lively bit of music.

Have people in any free formation on the floor.

As music plays, leader calls out any number up to about 10.

That indicates the number who will walk together. Change sizes of groups quickly, also change as to 1 man and 2 women, 3 women and 4 men, etc.

WALTZ MIXER

Record: Your favorite waltz record.

Formation: Dbl circle partners facing line of directions, near hands joined.

Measure

1-2 *Two Tyroler waltz steps moving fwd.

3-4 Roll fwd away and around once to again face partner with 2 waltz

5-8 Repeat last 4 measures of dance. steps.

9-14 Social dance position - 6 turning waltz steps ending with man on inside of circle.

15-16 Direct girl ahead to next man. Man leads by raising L arm and with his R at her waist directs her into a right turn as she moves ahead.

*Tyroler Waltz--open position waltz diagonally fwd turning slightly away from partner on first step, twd partner on second, etc.

LONGWAYS OR CONTRA DANCES

In General: Contra means two lines contrary to each other. These dances are also known as line, string, or longways dances.

Step - Light walking step as in the western square dances. Men may add extra clog, jig, or reel steps at any time, but do keep strict time.

Style - When easy, hands held at sides and, according to Ralph Page, "Everyone dances with great joy and with great politeness. Men trust their partners as ladies should be treated, and it is a pleasure to both watch and participate in such good dancing." When hands are grasped, the elbow is bent, and hands are held palm to palm, at about shoulder level.

Music - Many contras have their own characteristic tune. Usually it is an old reel or hornpipe. Substitutions are easily made and for some dances there is no fixed tune; rather it is a certain style of music.

TERMS

1. Balance: 2 meas. of music usually, but sometimes 4. Several ways are "correct" for the balance: (a) regular square dance balance; (b) step 1, swing r, and repeat with step r, swing l; (c) same as (b) except click the heel sharply on the floor while making the swing; (d) two-step balance forward toward partner and back (rt. hands may be joined or not, according to dancers).
2. Swing: 6 meas. with a 2 meas. balance (or) 4 meas. with a 4 meas. balance to total a phrasing of 8 meas. Swing is smooth buzz as in western square dance. Actually, the length of swing depends on the dance.
3. Active and Inactive Couples: The caller usually announces the active couples before the dance starts. Sometimes it is the 1st, 3rd, 5th, etc. It may be the 1st, 4th, 7th, etc. Active couples progress down the set while the inactive progress up the set. When either the head or the foot of the set is reached, couples usually have to wait ~~one~~ time through before joining the figure. In some dances they may wait twice through the pattern.
4. Cast Off: This is the means of progression in most contras. It means to go below one person or couple. There are many different ways to do "Cast off" depending on the particular dance.
5. Down the Center and Back: 4 meas. down and 4 back. Active couples join inside hands and walk down the center between 2 lines and back, usually stopping in front of the person below home place to go directly into a "cast-off." Good timing results from 6 walk steps down followed by a 2-step turn.
6. Half Promenade; 8 steps for timing (4 meas.) Execution is the same as in square dancing.
7. Ladies Chain: 8 meas. (4 steps across, 4 to turn, 4 cross back, 4 turn at home). The same as in square dancing except that you chain back again with no further direction.
8. Right and Left: 8 meas. the same as the square dance figure except do not extend or take hands. The call indicates the complete figure over and back together, opposite two men.

CONTRA DANCES

ALL THE WAY TO GALWAY

Record: Any reel
Formation: Couples 1, 3, 5 active
CROSS OVER

Actives, down the center with
Partner 4 m
Up the outside to place 4 m
Do-sa-do with your partner 4 m
Do-sa-do with the one below 4 m
Balance and swing the same 8 m
Half promenade across 4 m
Half right and left home 4 m

LADY WALPOLE'S REEL

Record: Any reel
Formation: Couples 1,3,5 active
CROSS OVER

Balance and swing the one below 8 m
Down the center with your partner 4 m
Same way back to place to a
cast off 4 m
Opposite ladies chain across 4 m
And chain back home again 4 m
Half promenade across 4 m
Half right and left to place 4 m

IOCA REEL

Record: Any reel
Formation: Couples 1,3,5 active
CROSS OVER

Actives, circle four with the
couple below 4 m
Then swing your left hand lady 4 m
Put her on the right and
circle again 4 m
Active couples swing in the ctn. 4 m
Down the center with your own 4 m
Same way back to place and
cast off 4 m
Ladies chain over and back 8 m

QUEEN'S FAVORITE

Record: Any reel
Formation: Couples 1,4,7 active
CROSS OVER

Balance & swing the next below 8 m
Down the center with your partner 4 m
Up the outside to place 4 m
Two couples grand right & left 8 m
Same two couples half promenade 4 m
Half right and left to place 4 m

GLOVER'S REEL

Record: Folk Dancer 1067-Any reel
Formation: Couples 1,3,5 active
CROSS OVER

Do-sa-do with the one below 4 m
Allemande right your partner 4 m
Allemande left the one below 4 m
Come back and swing your ptrn 4 m
Down the center with your own 4 m
Same way back and cast off 4 m
Right hand star with same
couple 4 m
Left hand star back to place 4 m

PETRONELLA

Record: Petronella-Folk Dancer 1067
Formation: Couples 1,3,5 active
DO NOT CROSS OVER

Balance your partner 2 m
And turn to the right one
quarter 2 m
Balance again and turn to the
right 4 m
Balance again and turn to rt. 4 m
Balance once more and turn 4 m
Down the center with your own 4 m
Same way back and cast off 4 m
Right and left four 4 m
Right and left back to place 4 m

JEFFERSON'S REEL

Record: Any reel
Formation: Cpls. 1,3,5 active
DO NOT CROSS OVER

Circle four with the cple below 4 m
The other way back to place 4 m
Same two couples R hand star 4 m
Left hand star back to place 4 m
Active couples down the out-
side 4 m
And back up to place 4 m
Down the center four in line 4 m
Inside are and outside under
Up the center to place 4 m

PETRONELLA PROMENADE
By Frank Kaltman

RECORD: Folk Dancer, "Petronella", MH -1067. Apex 26299
FORMATION: Double Circle, partners facing.

FIGURE 1

- Measures: Both start with right feet
- 1 - 4 A. Two balance steps (R,L). One right turn progressing diagonally forward to the right with four steps (R-L-R-L). Finish in single circle, facing partner. Gent now faces CCW and lady CW
- 5 - 8 B. Repeat A and finish in a double circle, facing partner. Gent now on outside of circle, lady on inside of circle.
- 9 -12 C. Repeat A and finish in single circle, facing partner. Gent faces CW, lady faces CCW.
- 13 -16 D. Repeat A and finish in original positions.

FIGURE 2 (Directions for gent, lady does counterpart.)

- 1 - 4 Four two-steps fwd., open position, facing CCW, starting M left. (Face to face, back to back). Repeat.
- 5- 8 Walk, 2, 3, turn and point back; walk, 2, 3, turn and point fwd; (semi-closed position) starting fwd.
- 9-12 Two-step; two-step; walk, 2, 3, 4; (two two-steps making one right turn then four walking steps fwd. Semi-closed position.)
- 13-16 Two-step; two-step; twirl the lady ahead.

THE GUEDE MAN OF BALLANGIGH

Record: His Master's Voice 10621
Formation: Couples 1,3,5 active.
DO NOT CROSS OVER

First couples lead down between and
around the couple below
And back to place
First and second men lead between
the two ladies
Around one and back to place
Second couples lead up between the
first couples
Around just one and back to place
The two ladies lead between the
two men
Around one and back to place
First man balance to second lady
and turn single to place
First lady balance to second man
and turn single to place
Circle four half around
All balance
Pass through to original side.

CIRCLE VIRGINIA REEL

Record: Use your favorite square
dance record.
Formation: Couples, double circle
men inside facing partners

Everybody go forward and bow
Back right up, you know how.
Forward again right elbow swing
Back again with the left elbow
Forward now with a two hand turn
Then right back in with a do-sa-do
Now do-sa-do from the other side
Reel with your partner, right
elbow
It's a once and a half and on you
go
Right elbow reel with the next
and left to the fourth.
Then roll promenade to a promenade
Walk right around and then you
swing-
Back right out and you make
two rings.

FOLK DANCES

CHA VIDRIO (Buzz Class)

Record: Seeco 4181 Claawa sw Cha, Cha, Cha. Other recordings for Cha, Cha, Cha are satisfactory.

Position: Man's L and Woman's R hands joined.

Formation: Dbl circle partners facing.

Measure

- 1 Cross, step, cha, cha, cha (basic step) man L, woman R.
- 2 Repeat starting with opposite foot.
- 3-4 Repeat measures 1 and 2.
- 5 Balance- Partners face, man's R and woman's L hands joined.
Balance fwd and back with slight body twist side to side.
- 6 Turn fwd and away from partner one complete turn about--4 buzz steps
- 7 Partners facing--step R, L (almost in place) lady L, R.
- 8 Cha, Cha, Cha--three small steps each dancer moving to his own R to a new partner.

KANONWALZER

(This one I learned from Hugh Thruston
at Ralph Page's New Hampshire Camp.)

Music: A waltz number of your choice--fairly slow tempo

Formation: Any number of concentric circles, each man with his partner on his right and all facing the center.

Step. Use either a slow walk step or a waltz step.

Figures: Each figure takes eight measures.

Circle to the left or circle to the right

One hand turns left or right

Two hand turns left or right

Lady turns slowly under the arch

Elbow turns

Forward and back twice.

Regular ballroom waltz in a circle.

Dance: The innermost circle dances any figure. On measure 9 they start a second figure while the second circle dances the figure they have just finished. On the 17th measure the center circle starts a third figure, the second circle starts the second figure and the third circle starts the first figure, etc. An effective ending is for everyone to finish with a couple waltz.

TUCKER WALTZ

Record: Calvin 5002B or use 2 records - one a 10" and the other a 12"; one a waltz rhythm, the other a two-step rhythm. You may use the same idea with a march and a fox trot or a two-step -- Whatever suits best the interest of your particular group.

Formation: Double circle, facing CCW: varsouvienne position. Extra men in the center without partners or extra women outside the circle without partners.

- (1) Two step in varsouvienne position. Extra men cut in. Once a man cuts in, the man cut out rolls left about with 2 two steps to cut out, the man behind and so on until the waltz starts. During the waltz, no more cutting.
- (2) Free waltz in regular dance position.

NOTE: If there are extra women, they cut in and the lady cut out makes a right face whirl back to the man behind

OR - Reverse the entire circle to move clockwise so ladies will also cut in from the inside. Note that you have the problem of traffic direction here as in the waltz, the movement will tend to be CCW, and the direction must be changed for the two-step part.

LA RASPA

Record: Many are available. Peerless 2238, Capitol 1-5373, Imperial 1084
We used World of Fun 106.

Starting formation and Position: Couples with partners facing, both hands joined. Free formation or circle formation.

Measures

- 1 With a hop place right heel fwd.
- 2 With a hop change and place left heel fwd.
- 3 Quickly change right and left fwd.
- 4 With a hop place the right heel fwd.
- 5-8 Still retaining two hand hold change position slightly so right shoulders and hips are adjacent. Repeat pattern of measures 1-4 starting with the left foot.

Repeat:

- 1-4 Same as first four measures
- 5-8 Same as 5-8 above except that this time left shoulders and hips are adjacent.

VERSES

1. Both hands joined and outstretched so right shoulders are near-- 8 skip steps, change so left shoulders are near and 8 skip steps-- repeat this right and left.
2. Clap own hands once, link right elbows with partner and skip around 8 skip steps. Clap own hands, change to left elbows and around 8--repeat Right and left. OR in place of the skip sstep use the buzz step--free hand may be held high.
3. Promenade position--polka around circle 16 polka steps.
4. Inside hands joined swinging them back and fwd to line of direction 16 polka steps face to face and back to back.
5. Dance position--16 turning polka steps.

You and your students can make up many verses. There doesn't seem to be a set traditional pattern or arrangement of figures.

GREENSLEEVES

(American to English music) perhaps.

Record: World of Fun Series M 106, Victor 45-6175

Formation: Do1 circle in sets of two couples, all facing CCW, with women on the right, partners holding inside hands.

1. Walk: In sets of two couples, with slight space between the sets at the start, walk forward 16 steps.
2. Star: Lead couple turn back and form a right hand star with the other couple and walk 8 steps, change to left hand star and walk 8 steps back to place.
3. Sleeves: Couple 1 rejoin inside hands and walk backward, bending low to go under an arch formed by couple # 2 who at the same time walk 4 steps forward. Then couple # 2 backs under the arch. Repeat with couple # 1 backing under the arch but couple # 2 does not back under but moves forward to dance with another couple.

TRALLEN - (Danish)

Record: WORLD OF FUN, Record M106

Formation: PARTNERS in single circle, all hands joined. Sic couples, or any multiple of three.

1. Side-steps around the circle clockwise with stamping of left foot. (Step to the left with left foot, draw right foot to it for "side steps".)

chorus: Partners face each other, clap own hands, hook right arms, running steps clockwise; clap own hands, hook left arms, running steps counter-clockwise. Repeat. Single circle, hands joined, three steps toward center, raising hands and rising on high toes. Then lower hands.

2. Mark time in place, beginning with left foot. Chorus.
3. Partners face, rising outside arms; take four heel-steps (One foot forward resting on heel, other knee slightly bent) while looking alternately at partner and next player. Chorus.
4. Men stamp with left foot and kneel on right knee. Each girl circles around her partner counter-clockwise holding partner's right hand in her left. Chorus.
5. Couples two and three, five and six kneel; head couples (at one and four), inside hands joined, move forward with arch, counter-clockwise over to kneeling couples and kneel. Couples two and five follow, then three and six. Chorus.
6. Repeat # 1.

FAMILY WALTZ (Danish-Swedish)

(This dance is claimed by both Denmark and Sweden.)

Record: A slow Danish or Swedish waltz.

Piano. Familie Vals-Logestuen-Kobenhavn, 1942

Formation: Couples join hands in a circle facing the center with W on R of partner.

Measure I. Waltz Balance to Partner and Corner

1. The M starting on L ft, the W on R ft take one waltz balance toward each other, arms swinging backward. (The swing of the arms and the turn are lessened because the hands are joined in the circle.)
2. Starting M R and W L take one waltz balance step away from partner or toward corner W. Partners' joined hands swing fwd.
- 3-4. Repeat action of meas. 1-2.

5-8. II. Waltz with Corner Woman

In closed dance position, with four waltz steps turning R, waltz with corner W. Finish in the single circle with the new W on M's R.

NOTE: In these four waltz steps the corner W has been turned once and a half and has a new partner, having traveled one place to her R in the circle. This is a progressive dance in which the M stays about in the same place, while the W moves counterclockwise around the circle.

When the group is not too large, the dance is repeated until original partners have reached each other, whereupon they waltz freely around the circle in a closed dance position for the remaining part of the music.

TRIP TO HELSINKI (Finnish)

Music: World of Fun, Record M 106

Formation: Up to six couples in a set in "Virginia Reel formation"
longways with girls on one side, boys on the other.

Figure 1. A. FORWARD AND BACK: Hands joined along each line. Lines run forward toward each other with 6 small running steps and 6 back to place for four measures. Repeat all.

Chorus: B. Music plays one measure as all stand still. On second measure all take one step to left and bow. On third measure all stand still. On fourth measure all turn to face front and place both hands on shoulders of person standing in front of them. Lead person places both hands on hips.

A. The two lines cast off, ladies turning to right, men to left, as they run down the outside of the set leading the two lines behind them, when they reach the foot of the set they come back to place and face partners across the set as in the beginning. This figure is called the "Trip to Helsinki".

Figure 2. A. "Thread the needle". Again join hands in each line. The first lady and man in each set, goes under the arch formed by the 2nd and 3rd person in their own line, leading the line along with them. The persons forming the arch turn under their arms so that they can follow the leader as he proceeds down the whole line, going under the arches formed by each succeeding person. When the leaders reach the bottom of the set, they lead the lines around so that they come back to the original places facing each other as for the chorus.

Chorus B. Do the waiting, bowing, waiting, turning front and "Trip to Helsinki".

Figure 3. A. "Over and Under". Odd couples face even couples down the set, holding inside hands. Odd couples make an arch as even couples pass under. Then odd couples go under arch made by even couples. Couples progress in this manner up and down the set, turning around when they reach the end of the set to come back to place.

Chorus B. Do the waiting, bowing, waiting, turning front and take A. the trip as above.

MANITOU MIXER

(I learned this from Ralph Smith at the School of Community Arts in Nova Scotia, Canada)

Record: Manitou - Old Timer 8007

Formation: Single circle, partners facing, both hands joined.

Measures

1. Point foot in, point same foot out
2. One two step toward center of circle
3. Point out, point in
4. One two step out from center of circle
- 5-8. Do-sa-do with partner
- 1-4 Grand right and left
- 5-8 Do-sa-do with the fifth person.

IL CODIGLIONE
(Ill Co-dill-yo-ney)
(Italian)

Codiglione is the Italian form for "Cotillion". Cotillions are group dances of courtly origin. Original traditions demanded that no less than four couples perform this dance. They opened the ball of the evening and the mixer part of the dances served as a "get acquainted ice breaker" among guests.

Record: Folk Kraft 1403 -

Any Italian type of Quadrille such as Allegria (Harmonia 2074B), Palormitana (Harmonia 2070B), the regular Italian Quadrille found under several labels, or a tarantella of a march temp will be suitable. The best one is "Tarantella Barese" (Harmonia 2074A)

Step: A nice easy walk, two steps per meas. Pas de Basque.

Formation: Couple behind couple in a promenade (Varsouvienn) position.

Figure 1 : 16 meas. Promenade in twos.

Figure 2 : 8 meas. Form a circle and walk right.

Figure 3 : 8 meas. Reverse -- walk left.

Figure 4 : 8 meas. Form two circles. The ladies to the center, moving left, men on the outside moving right.

Figure 5 : 8 meas. Reverse -- To the opposite direction.

Figure 6 : 8 meas. Form a basket, hands of men over and in front of ladies, walk right.

Figure 7 : 8 meas. Ladies basket. Do not release hands. Men duck under and women raise their joined hands, walk to left.

Figure 8 : 4 meas. Promenade with eight steps and face partner on cts. 7 and 8, men in center.

Figure 9 : 4 meas. Raise hands and snap fingers, do four Pas-do-Basque steps starting with the right foot.

Figure 10 : 4 meas. Right shoulder dos-a-dos, hands down.

Figure 11 : 4 meas. Left shoulder dos-a-dos and man advances one partner ahead on cts. 7 and 8.

Dance Figures 8 through 11 until original partner is met or to the end of the music.

OSLO WALTZ

Record: Oslo Waltz on Folk Dancer 3016

Formation: Couples in circle facing center.

Part 1: Waltz balande forward and back (Lady R., men L.) and the ladies move one place over to their right with 2 waltz steps... men help them get there by taking lady on the left and lead her over to your right side. Men dance in place. This is done four times -- 16 measures.

Part 2: Face new partner with two hand hold. Waltz balance to center and away from center, then drop hands as you turn away from partner to center. Waltz balance away, waltz balance to center, then turn or roll away from partner moving to the wall. Two hand hold, outstretched to sides, two slow slides to center, and two slow slides away from center.

Waltz 4 with your partner in ballroom position. Join hands in a single circle and ready to repeat the dance. Do not twirl the lady to position.

QUADRIGLIA DI AVIANO
(Quah-dree'-lija dee Ah-vee-ah-noo)

Folkraft 1406 B

Aviano, near Venice

This is a quadrille or dance in square formation. Quadrilles of 4, 8 or more couples have been danced in Italy for centuries, some with calls, some without. This one is not called. It is a flirtation and sprightly dance.

Formation: Four couples in a large square formation.

Starting Position: Men with girls at their R. Men's hands on hips, palm toward body, thumbs forward, fingers backward. Girls hold skirts just a few inches out from the body. Couples 1 and 3 are head couples, 2 and 4 side couples.

Chorus HEAD COUPLES CHANGE PLACES. Girls lead with 4 quiet
Music A schottische steps, moving steps, moving shoulders alternately
& repeat forward in unison with movement of feet. Men follow with
4 lively step-hops, large movements. In opposite places,
partners face each other and do 8 low kick steps straight
forward in place. End of both feet ready to spring for
the return. Repeat all this going back to own partner and
place.

Fig. 1 ALL MEN MOVE TO RIGHT. All 4 men - passing in front of
own partner move to girl on the right with 2 long running
steps or leaps and turn her with 14 small running steps
in characteristic position man (right arm around girl's
waist, his L hand on his hip) thumb forward. He dances
slightly bent forward from the waist. Girl's R hand is
on man's L shoulder her L hand holds her skirt rather close
to her body. All men move once more to next girl on the
right and turn her. At this point girls on the right are
still in original place, but with new partner.

Chorus SIDE COUPLES CHANGE PLACES.
Figure 1 ALL MEN MOVE TO RIGHT. which brings them back to original
partner.

Chorus HEAD COUPLES CHANGE PLACES AGAIN.

Music C & repeat

Figure 2 HEAD MEN WITH 3 LEAPS AND NOD, pass girl on R; then with
Music D 3 more leaps and arms outstretched meet girl of opposite
& repeat couple and turn her with 8 small running steps. Repeat
returning to own partner and turning her.

Chorus & Side couples do Chorus and Fig. 2.

Fig. 2 At the very end, all couples turn, and bow.

DOUBLESKA POLKA (Czechoslovakian)

Record: Folk Dancer 3016

Formation: Any number of couples in free formation

Measures:

1 - 16 Free polka around the hall.

17 - 32 Partners side by side, man's right arm around partner's
waist and her left hand on his near shoulder. Couples move
inwards to tighten the circle. Man reaches ahead to place
left hand on shoulder of man ahead. March around singing,
la, la, la, la, to the melody.

33 - 48 Men: Face center. Clap own hands twice and then extend both
hands to sides to clap the hand of the man on either side.
The rhythm of the claps is quick, quick, slow.
Women: At the same time--Circle left with a polka step
around the circle of men.

At end of 16 measures men quickly turn around and start
dance over again with the nearest girl.

Note: Extra girls can cheat and get into the circle on the last figure.
Extra men can get into the circle on the march figure.

LA FURLANA
(Lah Foor-lah'nah)

Folkraft 1406 A

Aviano, near Venice

La Furlana is named after Friuli, the section north of Venice, where it is done a bit differently in each town. It always has figures which represent flirtation, courting, arguments, and understanding.

Formation: Couples in a circle around the room moving CCW.

Figure 1 Position - Man with girl at his right, side by side, facing CCW holding inside hands. Man has left hand on his hip, palm in, thumb forward, fingers backward. Girl holds skirt with R hand, rather closely to her body. She has a large white handkerchief tucked in at the waist at the R side.

Music A Action - Open Waltz
Sixteen quiet waltz steps, starting with outside foot (man's L., girl's R), alternately turning slightly away and toward each other, On the 15th step girls moves ahead and in front of the man, ready for Figure 2.

Figure 2 Position - While moving ahead of man, girl places handkerchief in his hand, then she holds out skirt just a little on both sides. Man holds handkerchief in R hand and above his head whils his L hand is on his hip in characteristic position described in Figure 1.

Music A Action - Man follows girl
Man follows girl waltzing without turning, waving handkerchief up high as he flirts with partner. Girl starts facing forward (CCW) and waltz-balances to the L (meas. 1) to the R (meas. 2) and then one complete turn CCW (meas. 3 and 4). This is repeated 3 more times alternate (meas. 5 to 16), starting on alternate sides and turning in alternate directions.

Figures3 Elbow Turn
Music B & repeat
Hooking R elbows, the man waves handkerchief with free hand girl holds skirt with free hand, while they turn CW with 8 waltz steps (meas. 17 to 24), then hook L elbows and turn CCW with 8 more waltz steps (meas. 17 to 24).

Figure 4 Girl Follows man
Music C
Same as Figure 2 except that man is ahead with hands on hips, waltzing and turning, while girl follows waving handkerchief. They end with the man in his original position facing CCW and the girl in front of him (facing him).

Figure 5 Position -Partners face each other in single circle around room. They each hold one end of the handkerchief while man's free hand is on his hip and girl hold her skirt.

Music D Action - Both hold handkerchief
They both take one waltz step to the man's L (toward middle of circle) then to his R, then girl turns C under raised handkerchief with 2 waltz steps. Man follows without turning. Repeat 3 more times, starting and turning on alternate sides. The whole circle continues to progress CCW.
Ending At the end as music retards they both gradually drop onto one knee with handkerchief held loosely between them at knee level and with heads tilted toward the R flirtingly.

GRETEL'S CAROUSEL
(German)

SOURCE: Dance and be Merry, Vol. I
MUSIC: Piano, above source; Record, Pan Piper 5901
FORMATION: 2 lines of 4 dancers each; 4 boys in 1 line and 4 girls facing ptrs. in 2nd line.
POSITION: Hands closed into fists, index fingers extended -- hold hands near chest just below the chin.

PART I:

Meas.
1 Hop on L foot, placing R heel fwd on floor, point R index finger at partner (1), hop on R foot, placing L heel fwd on floor, point L index finger at ptr (2). Hop L foot (3) & R again (4) as just described.
2 Change feet 4 more times. When pointing finger, wrist movement only is used, arms remaining in place.
3 Ptrs. join hands, boy runs fwd, girl bwd, 3 steps & pause
4 Return to place with 3 running steps, pause, Keep lines straight & parallel with another.
5 Clap own hands (1), clap ptr's R hand with own R (2), clap own hands (3), clap ptr's L (4).
6-8 Continue as in meas 5, at the same time changing feet as described in meas 1-2.

PART II:

Meas.
1-2 1st cpl only, joins both hands & passes between the lines to the foot of the set with 8 small slides or gallop steps, sideways.
3-4 Return to head of line with 8 slides or gallop steps, sideways.
5-6 Same to foot of line again.
7 With R shoulders adjacent, arms outstretched, shoulder high, hands joined, turn in place with 4 running steps.
8 With 4 running steps each returns to foot of his own line. Now previous cpl 2 becomes cople 1; dance begins again. This is done until original cpl 1 reaches head of set.

SONG

Gretel, Gretel, Liebes Gretelein,
Komm wir fahren Karusselle. .
Zehn fur die Grossen,
Funf fur die Klein,
Hei wie geht das schnelle!
Hei-hei-hei-hei-heisse-juchel
Hei wie geht das schnelle!

O Gretel, Gretel, darling, over there
Carousel is gliding.
Ten cents, five cents,
Big and little folks,
See how fast they're riding!
Hey, hey, hey, the merry-go-round!
See how fast they're riding!
Hey, hey, hey, the merry-go-round!
Faster, faster gliding!

(English words by G. M. W.)

JONKELIS (YON-KEL-IS)
"Little Jack" -- Lithuanian Quadrille

Wedding quadrille: it suggests that the bride's future life is to be filled with weaving and spinning.

SOURCE: "Dances of Lietuva", by V. F. Beliajus, pp. 64-66.
MUSIC: Piano, above source; record, Pamper 5901
FORMATION: 4 cpls in a sward, W to R of M. Hands at sides, Lead cpl back to music; ct other cpls CCW around square.
STEPS: Walking step -- 2 steps per meas -- used throughout. Turns always in Lituanian dance pos: M faces ptr, R shoulders adjacent, his R hand around her waist, her LH on his R shoulder, his LH on her R upper arm (below shoulder), her RH on his L shoulder.

PATTERN

Meas. Intro 3 chords (2 meas) & 3 raps. During raps, all dancers stamp 3 times with R ft. Music 2/4

I. WEAVING AND CROSSING

A
1-2 M waits in place while W 1 & W 3 start across set to meet back to back in ctr of sq. Lead with R shoulders, hold skirt both sides, use 4 walking steps.
3-4 As W 1 & W 3 continue across sq to opp W place (now leading with L shoulders) M 1 & M 3 start across sq, passing opp W Back to back (M lead with L shoulders) (meas 3); W turn 1/2 L to face oncoming ptr while M pass back to back to continue across sq (now leading with R shoulders) (Meas 4).
5-6 Cpls 1 & 3 having changed places turn in place with walking steps. While W 2 & W 4 repeat action of W 1 & W 3, Fig I, meas 1-2.
7-8 Cpls 1 & 3 continue turning in place while cpls. 2 & 4 repeat action of cpls 1 & 3, Fig. I, meas 3-4.
1-8 (Repeated) Repeat action Fig I, meas 1-8, Cpls 2 & 4 turn in place during meas 1-4 as cpls 1 & 3 change places. At end of meas 8, all cpls should be in home pos.
B
9-10 As cpls 2 & 4 turn in place, M 1 & M 3 cross over to opp M (W remain in place) with 4 walking steps, passing R shoulders.
11-12 M 1 & M 3 turn opp W in place; M 2 & M 4 cross over to opp W, 4 walking steps, passing R shoulders.
13-16 Repeat action Fig. I, meas 9-12, M returning to own ptr.
9-16 Repeated. - All cpls turn in place.

II. CORNERS

A
1-2 W remain in place. All M pass own ptr & walk in ctr of sq. to W on their R.
3-4 M turn this W with 4 walking steps.
5-6 M return outside of sq to own ptr with 4 walking steps.
7-8 Turn own ptr with 4 walking steps.
1-8 (Repeated). Repeat action Fig. II, meas 1-8, except M move outside set to W on their L, & return to ptr inside set.

III. CLAPPING

B
9-10 W remain in place as M 1 & M 4, M 2 & M 3 approach each other with 4 steps, beginning on R. M clap own hands on 4th ct.
11-12 M 1/2 turn Cw & return to own ptr with 4 walking steps.

JONKELIS (continued)

- 13-16 Turn own ptr CW with 8 walking steps.
 9-10 (Repeated) M 1 & M 4, M 2 & M 3 change places with 4 walking steps, passing R shoulders.
 11-12 (Repeated) Turn new ptr with 4 walking steps.
 13-14 (Repeated) With 4 walking steps, M return to own ptr, passing R shoulders.
 15-16 (Repeated) Turn own ptr with 4 walking steps.
 A
 1-8 & (Repeated) Repeat action Fig. III, meas 9-16 & 9-16 (Repeated),
 1-8 except that M 1 & M 2 work together while M 3 & M 4 work together.

IV. RINGS

- B
 9 Hook R elbow with ptr. & circle CW
 10 W 1 will now wait in place while her ptr returns, M 1 approach cpl 2. Cpls 3 & 4 continue circling CW.
 11-13 Cpls 3 & 4 continue circling CW in place while M 1 joins hands with ppl 2 and circles CW.
 14 Cpls 2,3,4 continue circling CW in place while M 1 ducks under and approaches cpl 3.
 15,16,9 (Repeated) Cpls 2 & 4 circle CW in place while M 1 circles CW with cpl 3.
 10 (Repeated) Cpls 3 & 4 circle CW in place while M 1 ducks under to approach cpl 4 & M 2 leaves ptr to approach cpl 3. W 2 will not wait till ptr returns.
 11-13 (Repeated) M 1 circle CW with cpl 4 while M 2 circles CW with cpl 3. M 1 ducks under to approach his ptr; M 2 ducks under to approach cpl 4; cpls 3 & 4 circle CW in place.
 14 1 Cpls 3 & 1 circle CW in place; M 2 circles CW with cpl 4.
 A
 2 M 3 leaves ptr & approaches cpl 4. M 2 ducks under to approach cpl 1. Cpls 1 & 4 circle CW in place. W 3 waits for ptr.
 3-5 M 2 circles CW with cpl 1; M 3 circles CW with cpl 4.
 6 Cpls 3 & 1 circle CW in place while M 2 ducks under to approach ptr & M 3 ducks under to approach cpl 1.
 7,8,1 (Rep) cpls 2 & 4 circle CW in place while M 3 circles CW with cpl 1.
 2 (Rep) M 4 leaves ptr to approach cpl 1; M 3 ducks under to approach cpl 2. Cpls 1 & 2 circle CW in place. W 4 waits for ptr.
 3-5 (Rep) M 3 circles CW with Cpl 2; M 4 circles CW with cpl 1.
 6 (Rep) Cpls 1 & 2 circle CW in place as M 3 ducks under to approach his prt & M 4 ducks under to approach cpl 2.
 7-9 Cpls 1 & 3 circle CW in place while M 4 circles CW with cpl 2.
 10 Cpls 1, 2, 3 circle CW in place while M 4 approaches cpl 3.
 11-13 Cpls 1 & 2 circle CW in place while M 4 circles CW with cpl 3.
 14 Cpls 1,2,3 circle CW in place while M 4 ducks under to approach own ptr.
 15-16 All cpls circle CW in place.

NOTE: When a M joins a cpl to circle three, he takes the R hand of the W and L hand of the M. He then ducks under their joined hands to approach the next cpl. All cpl turns in place are done with R elbow hook.

JONKELIS (continued)

V. CIRCLE

- B
9-16 (Rep.) All join hands facing ctr. & circle to R (CCW) with 16 walking steps.

VI. WEAVING

- 1-8 & 1-8 (Rep.) Repeat action Fig. I, meas 1-8 & 1-8 (Repeated)
9-16 & 9-16 (Rep.) M place R arm around ptr waist; W place L hand on ptr's R shoulder; hold free hands up and wave swd (modified Lithuanian dance pos). Cpls turn CW as cpl 1 leads others off floor.

COUPLE DANCE

By Alura Dodd

"Walkin' & Whistling"

Columbia 45 rpm. 4-41696

(Footwork, opposite position)
Holding center hands, Lady on Right of Man.

- 1 (Start with outside feet) Walk, 2,3, brush, walk 2, 3, brush, rocking forward (on outside foot) and back (on inside foot) forward and back.
- 2 Repeat 1
- 3 (Facing, holding both hands) Step (Man L foot, lady opposite) together (Man R foot). Step (Man L foot), brush (Man R foot) Repeat to R.
Turn (taking 4 steps)
- 4 Repeat 3

Ending: Last sequence will be patterns 1 & 2, instead of rocking, turn each time.

A good teacher has been defined
as one who makes himself pro-
gressively unnecessary.

Common sense is good to have
But never let it master you
For then it might deprive you
Of the foolish things it's fun to do.



CREATIVE DANCE
by Alura Dodd

Our theme is Bridges to????? Bridges span an area not otherwise crossable. One bridge to more energy, fun, zest for living, satisfaction in creating is DANCE. We don't get energy sitting down talking about it. We get more energy by spending energy and by doing it for fun, trying to keep on the growing edge of opportunity.

Creative Movement or Interpretive Dance is one bridge for this goal. You are all creative in your movement - you create an impression whether you know it or not. Let's pretend we're relaxing in a chair on the lawn of a sunny day. Here come some kids playing with a hose and they accidentally spray you. You're a perfect picture of tension now, surprise, and indignation. Don't need words at all to tell that - you've done it with your movement.

What sign language do your children recognize when company's visiting or you're in church? A frown, a shake of the head, a go-ahead nod. Our actions sometimes say opposite things to our words and really tell our story louder. "I'm being very patient with you, (1, 2, 3, 4, 5, 6, 7, 8, 9, 10!) Now Dance is going to make use of this pantomime.

We've seen this far on the other side of the bridge, let's start to cross the bridge and experience some of it. We use our bodies in dance so let's get a little practice in doing some exercises to see if we can use all our tool. Can't get over this bridge sitting down, so we stand in our bare feet. (Feet in shoes don't have room to exercise, can't give us a good balance, can't grip the floor). They won't be cold as soon as they get some exercise. (Don't worry about well people going barefoot on cold floors as long as they're active.)

Feet exercises: Up on toes, bounce, squats, brushes.

Bouncy twists at waist looking to the back wall, bouncy twists looking straight ahead. Relax flopping forward.

Kneal, round up, release, sit down.

There are exercises for sitting on floor and lying on floor for stretching backs, legs, and tightening the abdomen.

From kneeling we'll sway and swing up to standing, slow walk, faster run, leap!

After tension there should be relaxation so sit down a minute while we talk about creating a dance.

There are 3 parts after you have the idea: Pantomime, characterize it, abstract (Dance) it (exaggerate the characteristic movements and put it to rhythm)

PANTOMIME

We're going to go for a walk or a hike (in a park, a garden, in the woods, or in the mountains) to a definite place (a cafe, a secret nook no one else knows about, or the top of the highest mountain around)

We have to cross some kind of a bridge to get there (a high Japanese arch bridge, a log across a stream, a swinging bridge across a canyon)

We reach the spot we've headed for.

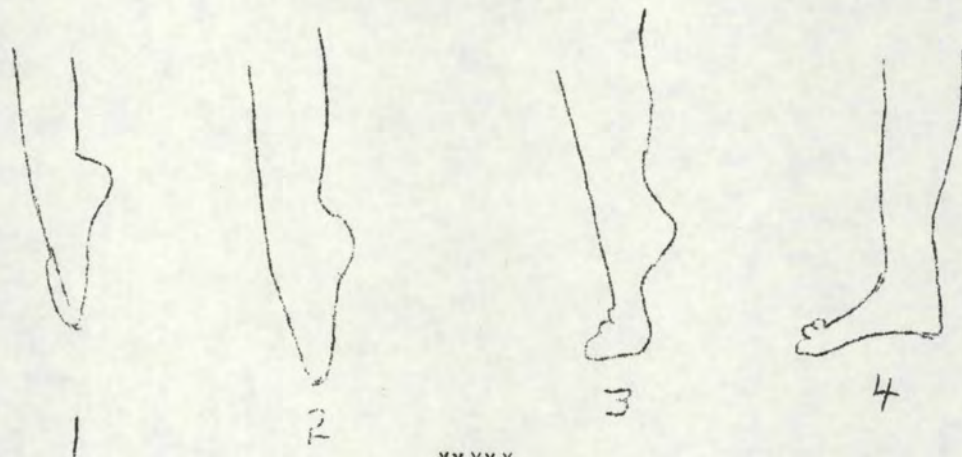
CHARACTERIZE

We've pantomimed our story, let's characterize it by being a certain person (a child, a sweet old man or lady, a mountaineer). We walk, cross the bridge and find the spot, keeping in character.

ABSTRACT

Now thinking of the movements characteristic of your person let's exaggerate them to make them clear and put them to the rhythm of the drum, making them tell the story. The drum beat will change when we get to the bridge and when we get to the other side.

You've all made a start on the Bridge called DANCE, another way to communicate.



TRUE WORTH

If nobody smiled, and nobody praised,
And nobody seemed to care
Whether your pathway was rugged or smooth
And no one your lot would share,
If nobody liked our style
What a dreary old place this world would be,
And life would not be worthwhile.

Life is worthwhile for the friends we have made,
The things in common we share,
The grief and the load are lightened a lot
By knowing some true friends care.
To live, is to give and to do our best
For on this life's joy depends
The millionaire envies the wealth of him
Who's wealth is a host of friends.

Sue M. Cole

(contributed by Ann Beasley, a '59 labber)

Caroling with Clayton



THE LANGUAGE OF MUSIC SPEAKS OUT
(Don Clayton)

"No Man Is An Island"

When a group senses its self in the bond of singing then we see in that experience the law of human nature operating that "the whole is more than the sum of its parts".

"The individual tones of a melody derive their position and appropriateness from the melody as a whole; their pitch is selected relatively to their position in the melody; the proper emphasis and duration of each note are also derived from the melody as a whole." (Raymond Wheeler)

And when an individual note, beat, or key is changed by location or duration or one left out, then the melody (or group) as a whole is changed or even lost.

"You Gotta Sing When the Spirit Says Sing"

Even the crudest musical expression (as judged by others), if authentically it is yours as an experience, is a part of the substance which is beautiful.

Music is the power vehicle that surely transports our cultural ways, beliefs and hopes. Seek to be receptive then, when such music asks to move in and down into your very being; and don't deny it either when it asks the right to sing out to be heard and shared in its own moments.

"Children absorb many of their ideals emotionally through direct contact with great music". (from Music in American Education). He who has eyes to see will discover the greatness in that music which is established in the profound simplicity of a folk song.

"Music is useful for re-creation of the human spirit."
(Johann Sebastian Bach)

In what manner can we employ music of, by and for the people as a wonder drug in the curing of the dis-ease of our age of leisure?

"Music so combines with things sacred and important, as well as with our pleasures, that it seems necessary to our existence." (Charles Burney)

And so----- "The Melody lingers on"

HINTS FOR LEADERS OF GROUP SINGING

KNOW YOUR SONG WELL ENOUGH to be free to relate to the group.

AVOID ATTENTION-CALLING ATTIRE (except for special occasions.

KNOW THE PEOPLE AND THE TOTAL PROGRAM SITUATION.

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

BE ENTHUSIASTIC AND SHOW IT.

SET THE STAGE WITH REMARKS, SELECTIONS, ETC., to relate the session of singing to the occasion and the experiences of the singers.

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

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

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

AVOID LETTING THE GROUP LEAD YOU IN SETTING THE TEMPO.

USE HANDS BASICALLY TO EMPHASIZE, START, HOLD, SOFTEN, "LOUDEN" AND STOP the singing (Avoid unnecessary and repetitious hand or body motion.

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

AVOID SONGS THAT ARE TOO DIFFICULT, LONG OR SOLO TYPES.

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

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

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

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

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

REMEMBER THAT YOUR MAIN TASK IS EXPERIENCING GROUP FULFILLMENT IN SINGING TOGETHER FOR THE JOY THAT COMES FROM SINGING.

Suggested Basic Song Book: "Idaho's 4-H Song Bag", Published by Cooperative Recreation Service, Inc., Radnor Road, Delaware, Ohio.

I LOVE THE MOUNTAINS

1. I love the mountains, I love the rolling hills,
I love the flowers, I love the daffodils.
I love the fireside when all the lights are low
Boom de a dah, boom de a dah
Boom de a dah, boom de a dah.
2. I love the sandy beach, I love the ocean's roar,
I love the babbling brook, I love the rocky shore.
I love the rocks and rills, and all the templed hills.
Boom de a dah, etc.

NO MAN IS AN ISLAND

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

AZTEC LULLABY (Indian)

Part I

Handwritten musical notation for Part I of the Aztec Lullaby. It consists of three staves of music in treble clef with a common time signature. The first staff has a C-clef and contains several measures of music with some notes circled. The second staff has a C-clef and contains more music, ending with a 'Fine' marking. The third staff has a C-clef and contains music with a 'DC Al Fine' marking at the end.

Words:

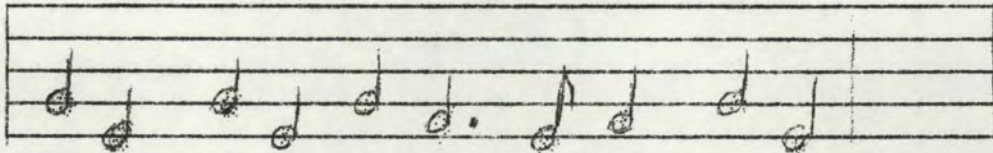
Aaaaahhh thru all of section 1
konish konish palesha
chi-ca-ben chicaben pa ke ka

1. Clap soft rhythm of 1--2--1,2,3 (repeat)
2. Add singing of "aah" to Part I, continue clapping (repeat)
3. Sing words to Part II and change clapping to single beat (repeat)
4. After two beats of clappings sing Part I with "aah."
5. Now hum Part I.
6. Conclude as you began (Clapping without singing)

FROM OUT THE BATTERED ELM

1st Part: From out the battered elm tree
The Owl comes out, "I'm here".
And from a distant forest,
The cuckoo answers clear.

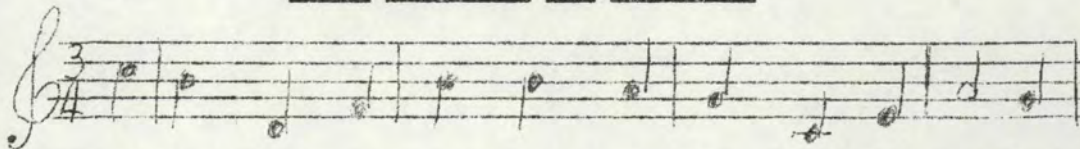
2nd Part:



Cuc-koo, Cuc-koo, Cuc-koo, Cuc-koo, Cuc-koo (Repeat)

Directions: One group starts on the first part and sings through the second part. While another group starts on second part and sings through the first part.

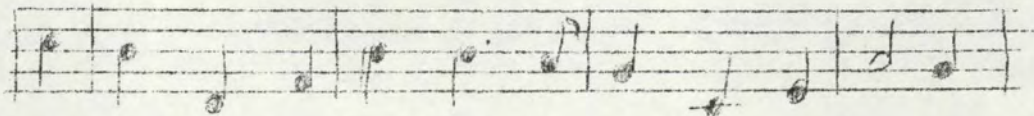
WE'VE TRAVELLED THE HIGHLANDS



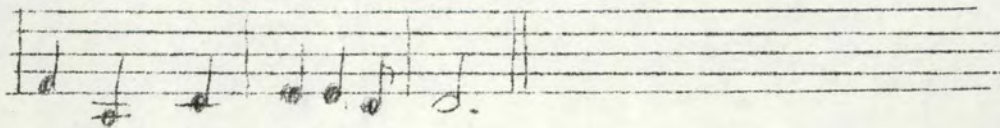
We've tra-velled the high-lands, We've tra-velled the low, But



we like where ev-er we hap-pen to go---



Some men praise the high lands and some praise the low, but



we like where ev-er we go-----.

TOEMBAI

Toembei, toembai, toembai, toembei, toembei, toembai, toembai.

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

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

SING YOUR WAY HOME

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

KUM BA YAH

Kum ba yah, my Lord, Kum ba yah!
Kum ba yah, my Lord, Kum ba yah!
Kum ba yah, my Lord, Kum ba yah!
 Oh, Lord, Kum ba yah!

2nd verse: Someone's crying, Lord
3rd " Someone's singing, Lord
4th " Someone's praying, Lord

STEAL AWAY

Steal away. Steal away. Steal
 away to Jesus.
Steal away, steal away home.
I ain't got long to stay here.

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

NOBODY KNOWS

Oh, nobody knows de trouble I've seen.
 Nobody knows but Jesus.
Nobody knows de trouble I've seen.
 Glory Hallelujah.

Sometimes I'm up, sometimes I'm down,
 Oh, yes, Lord.
Sometimes I'm almost to de groun',
 Oh, yes, Lord.

Although you see me goin' 'long so,
 Oh yes, Lord.
I have my trials here below,
 Oh, yes, Lord.

One day when I was walkin' 'long,
 Oh, yes, Lord.
De el'ment open'd an' Love came
 down,
 Oh, yes, Lord.

I never shall forget that day,
 Oh, yes, Lord.
When Jesus washed my sins away,
 Oh, yes, Lord.

TELL ME WHY

Tell me why the stars do shine,
Tell me why the ivy twines,
Tell me why the ocean's blue,
And I will tell you just why I love you.

Because God made the stars to shine,
Because God made the ivy twine,
Because God made the ocean blue,
Because God made you, that's why I
 love you.

ZUM GALI GALI

Group: Zum gali gali gali,
 Zum gali gali,
 Zum gali gali gali,
 Zum gali gali, etc.

Solo: Hechalutz le 'man avodah;
 Avodah le 'man hechalutz.
 Repeat.

Hashalom le 'man ha'amim:
 Ha'amim le 'man hashalom.
 Repeat.

MARCHING TO PRETORIA

I'm with you, and you're with me,
And so we are all together,
So we are all together,
So we are all together,
Sing with me, I'll sing with you,
And so we will sing together,
As we march along.

We have food, the food is good,
And so we will eat together,
So we will eat together,
So we will eat together,
When we eat, 'twill be a treat,
And so let us sing together,
As we march along.

Chorus:

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

YOU CAN'T GET TO HEAVEN

Leader and Response:

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

Repeat verse and then chorus

Chorus:

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

Other verses:

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

IF YOU'RE HAPPY AND YOU KNOW IT

1. If you're happy and you know it, clap your hands (clap, clap)
If you're happy and you know it, clap your hands (clap, clap)
If you're happy and you know it, then y u really ought to show it.
If you're happy and you know it, clap your hands. (clap, clap)
2. If you're happy and you know it, stamp your feet (stomp, stomp)
3. Shout hurrah. 4. Click your tongue. 5. Say Amen!

EACH CAMPFIRE ANEW

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

NOW THE DAY IS OVER

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

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

THERE'S A LONG LONG TRAIL A-WINDING

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

ROCK-A MY SOUL

Chorus:

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

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

MUSIC ALONE SHALL LIVE

All things shall perish from under the sky;
Music alone shall live, music alone shall live,
Music alone shall live, never to die.

WHEN IT'S SPRING TIME IN THE ROCKIES

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

MY AUNT CAME BACK

Tune: I'm going to leave old Texas

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

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

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

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

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

ZULU WARRIOR

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

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

OLD ARK'S A-MOVERING

Chorus:

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

(sing before 1st and after 4th verse)

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

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

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

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

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

Sister's gone to Heav'n and left a me behind.

ON TOP OF OLD BALDY

Tune: On Top of Old Smoky

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

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

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

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

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

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

ALL NIGHT, ALL DAY

Chorus:

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

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

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

WHITE CORAL BELLS

White coral bells upon a slender stalk,
Lilies of the valley deck my garden walk

Oh, don't you wish that you could hear
them ring. That will happen only when
the fairies sing.

HAPPY WANDERER

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

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

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

High overhead, the skylarks wing;
They never rest at home,
But just like me, they love to sing
As o'er the world we roam.

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

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

O WHAT A BEAUTIFUL MORNING

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

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

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

YOU ARE MY SUNSHINE

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

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

I GAVE MY LOVE A CHERRY

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

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

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

SHALOM CHAVERIM

Shalom, chaverim! Shalom, chaverim! Shalom, chaverim!
Le-hit-ra-ot, le-hi-ra-ot, Shalom, shalom.

TZENA, TZENA

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

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

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

SWEET POTATOES

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

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

TINA SINGU

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

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

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

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

WHAT ALOHA MEANS

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

Handicraft

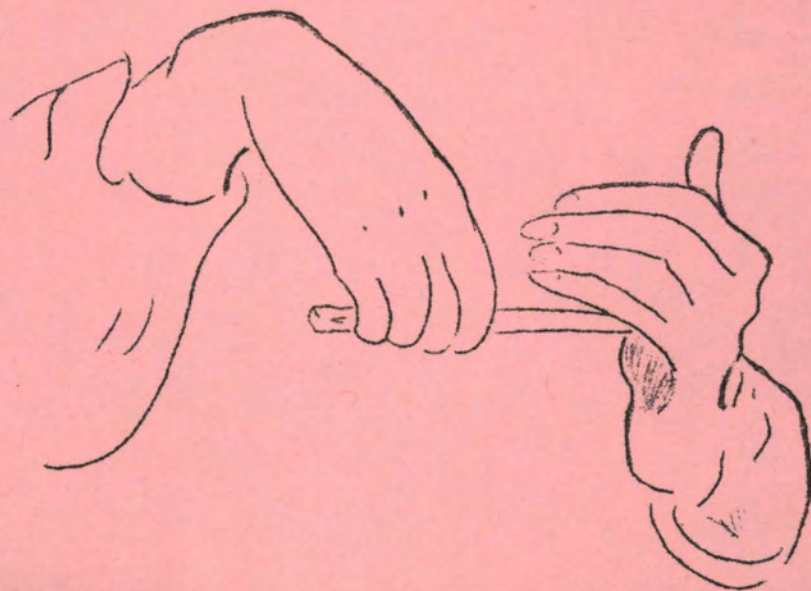
*These hands of mine
--which are but two--
How many a task
They have to do!*

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

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

*Fragile fingers!
--tho slight they seem--
Are ready to build
What the mind may dream.
Bill Bunning*

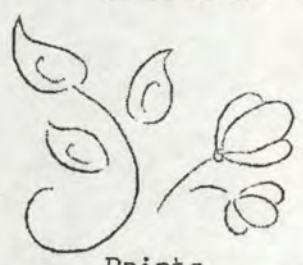
C
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S



This type of painting is so named because it was done by any folk who wanted to enhance the utilitarian things in their home. Who can deny that a beautifully decorated bread board adds savor to the bread? Once you dip that first paint brush, and look with pride and amazement at your finished product, you are an addict!

All you need are a few paints and brushes, something to paint and a desire to do it. Here is a brief outline to start you on your way.

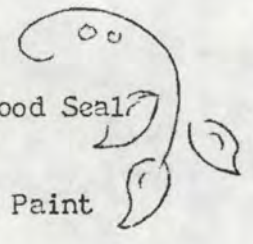
Materials needed



- Paints
- Brushes
- Sandpaper
- Tracing Paper
- Charcoal pencil
- Art Gum Eraser



- Turpentine
- Varnish
- Shellac or wood Seal
- Pumice
- Linseed oil
- Something to Paint



Paints

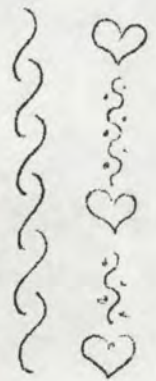
Most commonly used paints are water base, or artist oil paints. If you have enamels, lacquers or casein paints - experiment with them.

Water Paints - Show card - Tempera - or Poster Colors - are basically the same. Buy red, blue, yellow, black and white.

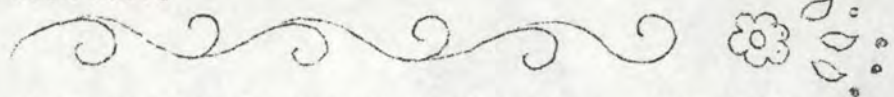
Artist Oil Colors: Suggested colors: Prussian Blue, Cadmium Red, medium, Cadmium yellow medium, Titanium White, Yellow Ochre, Burnt Sienna, Burnt Umber.

Obtain a color card from your local art supply store and add any colors especially pleasing to you. If you already have a set of oil colors, by all means use them.

Venetian Red and white make a beautiful soft pink, viridian and white make a turquoise. A touch of Prussian Blue enhances this even more.

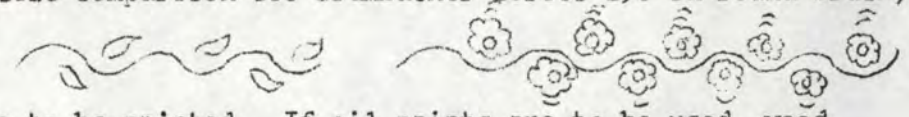


Brushes

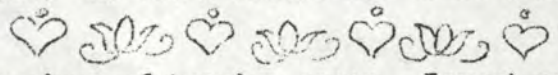


Red sable artist brushes for painting of designs. Two sizes in round and one flat blending brush. For most general painting a #2 and a #4 in the round brush and a #3 or #4 in a flat blending brush. I like a long-bristle striping brush for outlining and accents. (For brush size comparison see Grumbacher Series 190 in round brush).

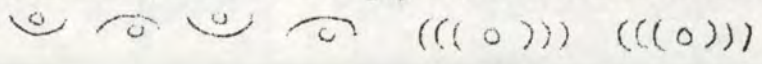
Procedure



Sand article to be painted. If oil paints are to be used, wood must be sealed or painted. If water colors are to be used, wood is left unfinished.



Draw or trace design on piece of tracing paper. Invert paper and trace over lines which are visible thru tracing paper with charcoal pencil. Place charcoal side down on surface to be decorated, and rub with spoon or hard, smooth tool. For black or dark backgrounds, chalk may be rubbed on back of design, and lines traced from the right side.

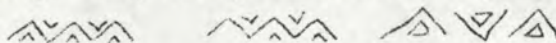


FOLK PAINTING ON WOOD (Continued)

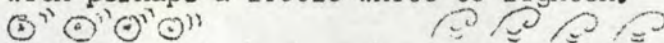
Mixing colors



The three primary colors are Red, Blue and Yellow. The complimentary color of any of these is obtained by mixing the other two primary colors together. Green is the complement of Red. Orange is the complement of Blue. Violet is the complement of Yellow. Green is mixed from blue and yellow; orange from red and yellow; violet from red and blue.

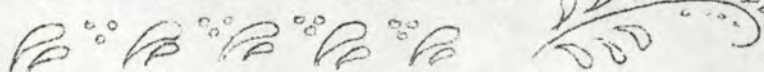


To soften or "gray" colors, use a little of their complementary color, plus white to lighten, or black to darken. For example, a soft gray-blue would be obtained by adding a little orange to the blue, with perhaps a little white to lighten.



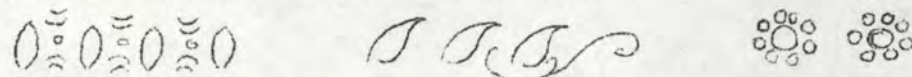
Use long free brush strokes whenever possible. Paint from light to dark and avoid muddy overlaps. Practice brush strokes on scrap paper or wood before starting to paint.

Finishing



When the article is dry, finish with several coats of good varnish, rubbing down between coats with fine steel wool or pumice. After the final varnish coat, rub with pumice and oil.

Antiquing

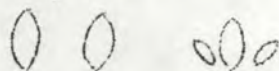


If an antique finish is desired, mix equal parts of varnish and turpentine to use as a glazing liquid. To this add some oil paint, such as burnt umber. Coat the article after the first coat of varnish is dry, remove what you do not want. When this is dry, finish with more varnish.

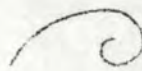
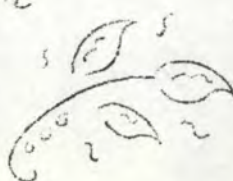
Creating your own designs

It is fun to create your own borders and designs, or add something to a design you have copied. Here are seven basic symbols outlined by Maugard in his book on Creative Design, which will help you relate creative borders and designs to familiar symbols, such as letters of the alphabet, punctuation marks, etc. These will serve as a crutch until you take off on your own.

Two parenthesis drawn together form a leaf.



A parenthesis plus an "S" also forms a leaf.



Scroll



Circle



Parenthesis



Wavy line



Zig zag line



Straight line

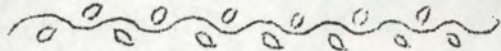


"S" curve

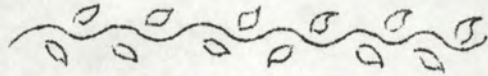
FOLK PAINTING ON WOOD (Continued)



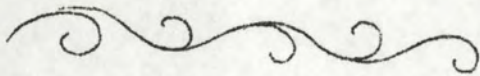
wavy lines and circles



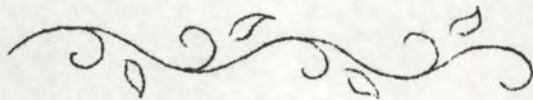
wavy lines with two parenthesis to form leaf



wavy line with parenthesis plus S to form leaf

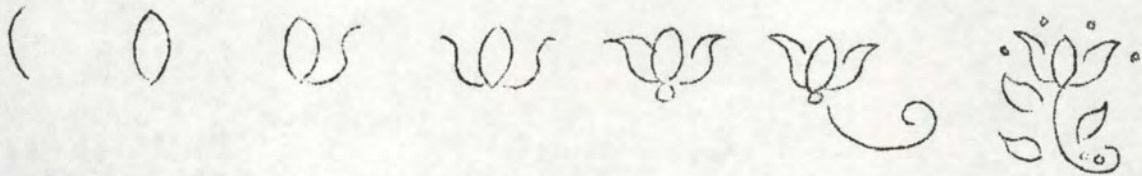


scrolls joined together

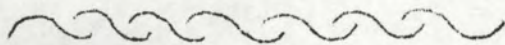
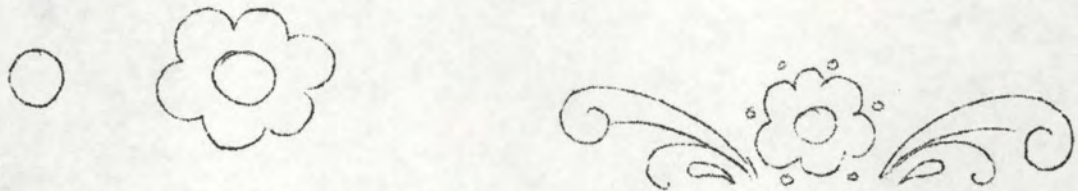


scrolls with leaves

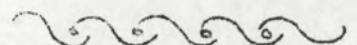
Two parenthesis plus S curves form a tulip.



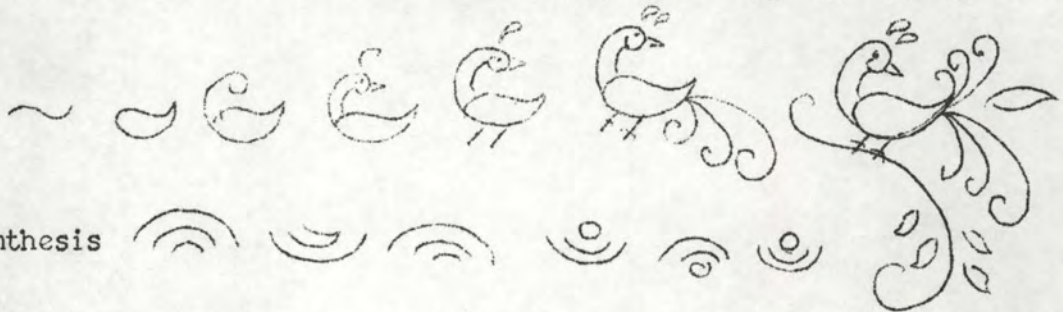
Circle plus parenthesis to form flower



S curves



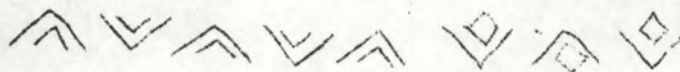
Bird



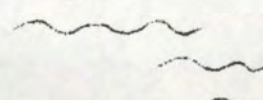
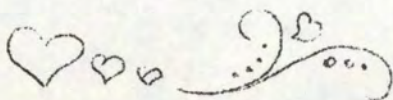
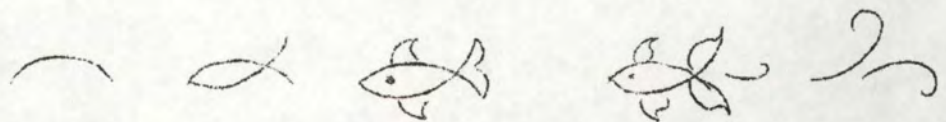
Parenthesis



Zig-zag



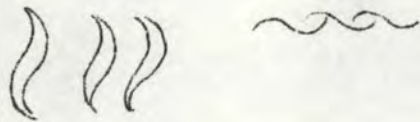
Parenthesis



FOLK PAINTING ON WOOD (Continued)

Brush Strokes

Interesting variations in brush strokes may be achieved by changing the pressure you put on your brush. It is important to start with a clean brush, drawing it thru the paint on your palette, and as you do so, roll the brush between your fingers against the palette to taper the end. Then, thinking of symbols such as your "S" curve, produce long rhythmic strokes.



Light touch with tip of brush

More pressure on brush

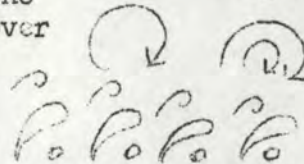
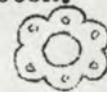
Lift brush to allow just the tip to touch

Remember to think of an "S" as you do this stroke.



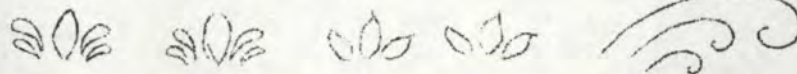
This brush stroke is done by thinking of a comma, First dip and taper brush on palette, then hold brush flat and almost parallel with painting surface, as you would hold a pencil for shading. Press for the upper part - the raindrop form - then lift brush to leave curved tapering stroke, all the while keeping the shape of a comma in mind.

The brush stroke used for flowers such as this accomplished by pressing the end of brush between your fingers to flatten. Hold the brush between the fingers as if writing with a pencil, only more perpendicular. Roll the brush between the fingers to make a stroke similar to a horse shoe. If necessary to cover with paint, or for added effect, repeat the stroke somewhat smaller in the center of the petal.

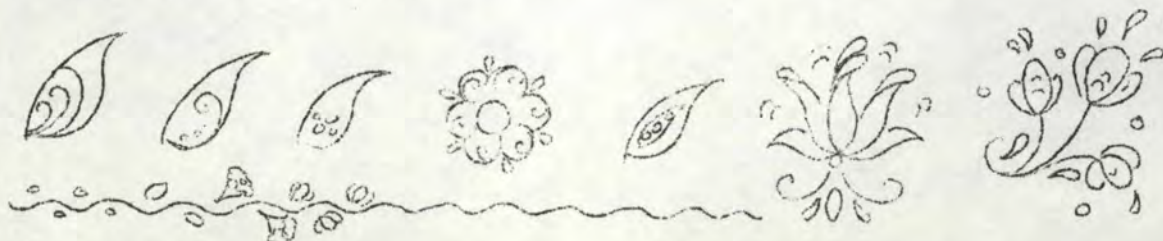


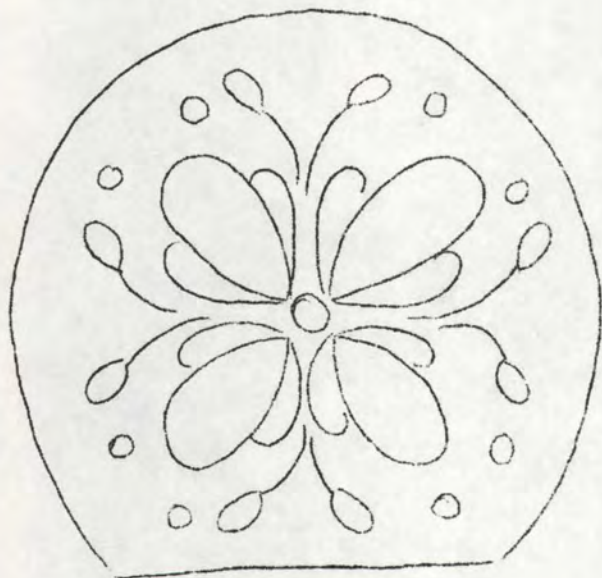
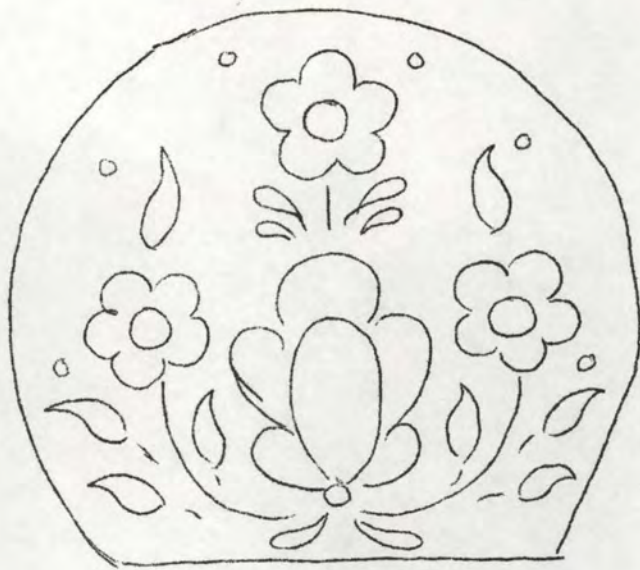
You will find that to master just these three brush strokes will add a great deal to the beauty of your work, as well as to the enjoyment of your painting. Don't expect perfection on your first try. The satisfaction of accomplishment is more meaningful if we have to work for it.

Accents



The little "accents" or touches that we add when the basic painting is completed are just to break up areas, and add a "lightness" to the design. By thinking back to the seven symbols, you will find many ways to use them for this purpose. Experiment with these, as your own way is right.



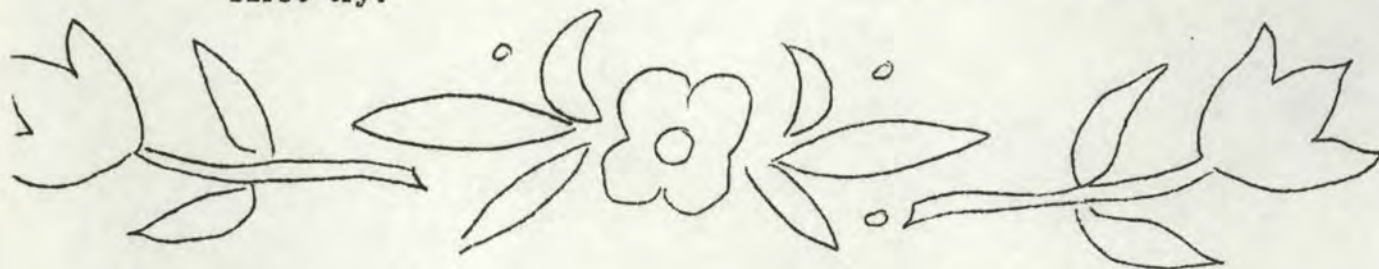


CREATIVE COPPER TOOLING

Hazel Beeman

The embossing of metal has a long history but has become quite common during about the last twenty years. Although there is some skill required it is quite easy to learn and presents an avenue for much creativity in use and design. Copper is a very attractive metal to use but the same techniques can be applied to other metals such as brass and aluminum. These metals are readily available at most craft stores and can be had in various thicknesses and widths.

Good tools are a boon to any craftsman and the ideal would be to have a variety of ball point tools, one or more stylus, both single and double liners, spoons of various sizes and types, a sharp metal knife and a variety of hardwood embossing and smoothing tools. However, it is only necessary to have one good ball point tool, one spoon or combination spoon and stylus and one each of the hardwood embossing and smoothing tools. Many household items will work as good substitutes such as scissors for cutting and nut picks or the point of a smooth nail for liners. Other necessary materials will be Liver of Sulphur, steel wool size 000, and clear lacquer or varnish. Scotch tape and transparent tracing paper will make the task easier. You may also wish to use flat black paint for your background or apply crystal-craze. Also, you may wish framing or mounting materials. Copper escutcheon pins mount your tooled copper attractively to any wooden surface such as a knife or note holder, flower box or wooden plate. Also, the copper may be glued to a cork backing, placed in a regular picture frame (without glass), or glued to a thin board and your own frame created with mosaic tile. Find something to use as a hard smooth surface such as glass or masonite and also a semi-firm pad such as a catalog or thick magazine. Choose your pattern and we are ready to start. Best to choose a simple design for your first try.



Lay the tracing paper over the chosen design and trace only the heavy outlines. Tape the copper down on a semi-firm pad then position and tape the traced design over the copper. With the stylus or any firm sharp instrument trace over the design with enough pressure to leave an impression on the copper. When all lines have been traced remove the paper and copper from the pad; turn the copper over on the pad so the back of the copper is up. Use the liner or tracing tool to make a line on the inside of the first traced outline then place the copper front up on a hard smooth pad. This time go around the outside of the design with the spoon tool. Again turn the copper over on the semi-firm pad and use the spoon to go around the outline of the veins. If you have chosen a flower design with a center the next step is to turn the copper over on the semi-firm pad and use the ball stylus to stipple the center of the flower, turn the copper over again and press around the center with the spoon. Using the semi-firm pad, turn copper again and press around the center with small spoon or modeling tool. To finish the design turn the copper over again on the hard pad and go around the outline

with the small spoon or modeling tool. (A good rule to remember is to always use the hard surface when working on the front of the copper and use the semi-firm surface when working on the back). It is not necessary that the metal be highly embossed but rather should be kept fairly flat. Depth of design will be achieved by antiquing.

After tooling the design the background will probably be somewhat wrinkled. To smooth this background place copper face up on the hard pad and rub from the center out with a smooth wood tool. If you wish to leave the background smooth you are now ready for antiquing. You may wish to use the stippling tool for an unusual effect for the entire background. If you do not have a stippler the same effect may be obtained (with a little more work) with the ballpoint stylus. The background may also be textured by placing the copper over any rough surface such as window or hail screen and rubbing it firmly with the rounded end of a wooden tool.

To prepare the copper for antiquing tear off a small piece of steel wool and rub the copper until it is shiny being sure to run in the indentations. If only a few are working together any small glass or pottery dish may be used to mix the sulphur solution. If enough sulphur solution is being mixed for a fairly large group it is advisable to use a large enough glass baking dish that the pieces of copper may be immersed for antiquing. This will make the antiquing process much faster for the group and the odor will be much less offensive if the sulphur is some distance from the working area--preferably outside. Do NOT use a metal container. For a small amount dissolve a small lump of liver of sulphur about $\frac{1}{4}$ " in diameter in about 2 ounces of water. When the sulphur is completely dissolved dip a pad of steel wool into the solution and apply to the copper surface. Dip the steel wool into the solution as often as necessary to obtain an even antiquing of the entire surface. After copper is antiqued rub dry with soft tissue. Use clean steel wool and rub to give highlights remembering to leave enough of the antique effect for shadow and depth. After highlighting, apply clear lacquer or varnish to preserve finish. Fill in back with modeling clay to preserve the shape.

When flat black paint or Crystal-Craze is used for the background, only the design should be antiqued then use steel wool as usual to highlight the design and apply clear lacquer or varnish to the subject only. After the lacquer has dried apply the crystal-craze or paint to the background. The heavier the application of the crystal-craze the larger the crystals.

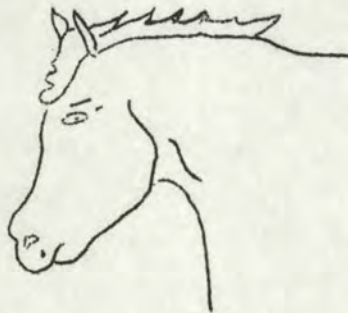
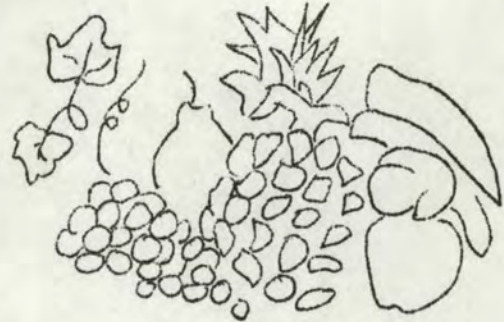
Need some ideas? We might start with those ordinary, maybe scratched or faded, silver plates and make them into spots of beauty. An easy design to make would be this daisy--or daisies for a double plate. If your setting is very modern you may prefer a simple quilted design.

Or how about something as abstract as this?



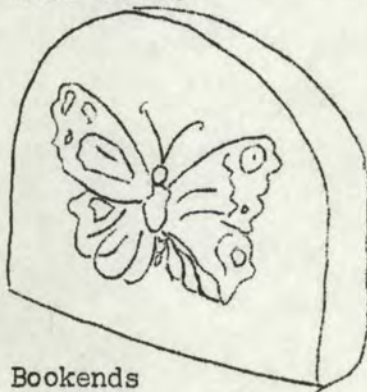
If the plates in your home are the thin plastic ones, merely cut the copper a little larger than the plate, clip the corners and turn the copper under to make a smooth appearance. With a sharp knife slit the opening for the switch or plug-in and press the copper to the back. Before installing the covered plate you may wish to spray the plug-in, switch levers, and screws with Coppertone enamel. If you have the new modern wooden plates you may cut the copper just slightly smaller than the plate and attach with copper pins.

You may wish to make a picture or set of pictures. Any flower, bird, fruit or animal designs work well for this. Any design which can be painted can also be tooled in copper. A rooster or Pennsylvania Dutch bird would make an attractive plaque when mounted on a wooden plate.



For that den, recreation room, or boy's room you may wish to make a tooled waste-paper basket using a horse or dog head design. Any basket will work but for ease in covering it might be well to try one with straight sides for your first one. This is especially attractive if the top and bottom edges of the basket are trimmed with strips of tooled leather.

Other ideas might be planter boxes, jewel or recipe boxes, bookends or letter holders. Here are some basic designs--you will find many more designs and ideas as you look about your own home to see what you would like to do.



Bookends

Monograms



H
A
V
E

FUN!

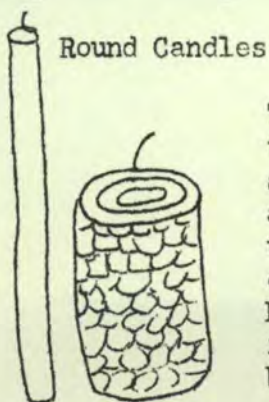


CANDLE CAPERS
by Hazel Beeman

With our modern lighting systems it would seem that the candle making business would all but disappear--but not so! In fact, the industry is growing more rapidly than in the olden days when candles were used for lighting. The soft light and beautiful effects of candles for decorating and to add a friendly warmth to any room are reasons enough for this modern "splurge" in the candle business. This craft is really quite easy to master and you can have fun creating your own different styles and arranging settings to suit your own taste for your own room, at much less expense than you could purchase even the common ones from a store. At this camp we are only touching briefly on the basic rules for making candles and most of our time will be spent in exchanging ideas for making our candles or candle settings original and different. Specific instructions and materials needed were given in detail in the 1959 Chatcolab for Glo-Candles and these same rules apply for any candle making.

GLO-CANDLES: For these you will need the glo-wax which is a very hard wax which is free from stearic acid. For these you can melt and pour the wax and color to suit your decorating scheme. However, unusual effects may also be obtained by cutting the wax into the shape desired such as a cross for Easter decorating. If the wax is cut rather than melted it will be necessary to drill a hole for the wicking and then frost the candle with white or any color whipped wax desired. A very unusual effect may be obtained from the larger candles by carving the lower half of the candle with a shadow box effect. Be sure to leave $1\frac{1}{2}$ " or 2" candle below the portion carved. Ideas for the shadow box could be the Nativity scene, a woodland scene or floral arrangement. The inside of the box effect could be covered with colored wax but remember that the lighter the color the more "glo" will show through from the burning candle above. The candles may be placed on a mirror, surrounded by greens and cones, or flowers and leaf arrangements to complement the scene you have built.

BEEES-WAX CANDLES: One of the newer candle crafts and very easy for even a beginner to make! Bees-wax in many different colors may be obtained from your craft store or you may wish to get the white wax base from a bee supply store which would be even less expensive. At room temperature the wax will roll into candles very easily. The wax comes in sheets 9" x 12, 14 or 16". Some interesting candles can be made merely by cutting and rolling wax from these sheets.



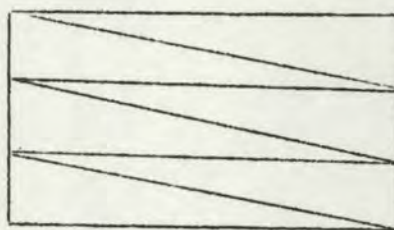
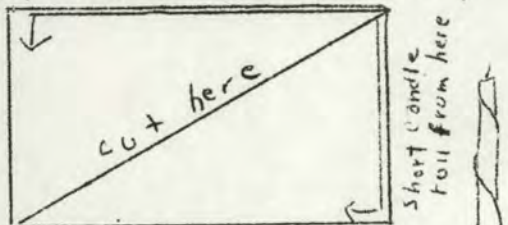
To make the tall candle measure wicking $\frac{1}{2}$ " longer than the long way of the sheet of wax. Lay the sheet of wax on a smooth surface then lay wicking along edge and press firmly into the wax being sure to leave the extra $\frac{1}{2}$ " wicking at one end. Fold wax over wicking and press firmly (wax may split a little but this won't matter). Roll



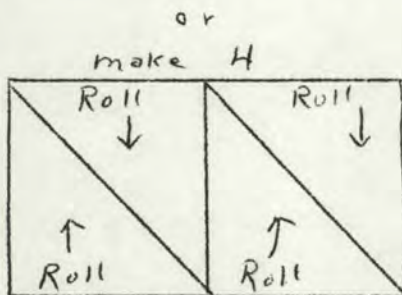
candle snugly into shape pressing firmly enough that it will stay rolled tightly. Decorate with materials you find at home. Cake decorating supplies such as silver decors or sewing supplies such as sequins make attractive candle trim. You may even wish to use tiny gum drops for a children's party. Another interesting effect can be obtained by cutting a simple design such as holly, poinsettia or daisy from the last round of wax and inserting another small piece of colored (or 2 colors) wax between the candle proper and this last roll with the cut design letting the colors show through the cut out design.

Spiral Candles can be made by cutting the wax diagonally according to the following illustrations:

Tall Candle - roll this way



Make a tree using strips cut long and narrow like this.



Cut leaves from green wax and press around short round candle. If you want even a stubbier candle



cut the wax lengthwise in 3 strips rather than just in 2.

Make a two-tone spiral by cutting a 3/4" strip of contrasting colored wax, place the strip along the bias edge of your other piece, gently press to hold and roll candle as usual for the spiral candle.

The candles may be trimmed merely by pressing sequins, glitter, etc. into the soft wax wherever desired. You may wish to glitter entire edge of spiral candle by pressing glitter onto edge before rolling. After the candle is rolled the edge may be flared by stretching gently if desired. Gold paper, lace, or felt cut outs may be used for trimming. Also you may wish to make your own wax flower or leaf designs from a thin layer of melted glo-wax to trim the candles. To do this, pour the melted wax into a shallow pan and while the thin layer of wax is still warm cut and shape into the desired petals or leaves.

Re-melt old candles to make these interesting effects:

CANDLES IN A VASE: Merely remelt your old candles--choosing only one color at a time--or using white candles and coloring as you choose by melting a piece of wax crayon with the wax to attain the desired shade. Select an attractive clear glass, vase, or bowl for your "candle holder" and fill with the wax. Since you will want the wax to remain as smooth as possible it is best to place the wick in the vase before pouring in the wax. Tape the end of the wick to the bottom of the vase or you may coat the wick until it is quite stiff and then insert into the candle

when it has cooled some but not hardened. To hold the wick in place until the candle has set wrap a tiny wire around the top of the wick and then around a pencil or similar object which you can lay across the top of the glass or vase. Save some wax of the exact color to fill in the center of your candle which will be left as your candle cools. A low, flat container will need more "fill-in" wax than a tall, slim one so keep this in mind when deciding how much wax to save.

FLOATING CANDLES: Place broken, discarded candles of one color in a saucepan. If your candles are white they may be colored with a piece of wax crayon to the desired shade. Pour melted wax into individual jello molds. You may even wish to make your own molds for flowers as follows. Make a petal-shaped cutter from a $\frac{1}{2}$ " strip of metal cut from a tin can. Line a shallow pan with wax paper then spread wax to a thickness of about $\frac{1}{8}$ ". When wax is slightly hardened but still warm cut six petals by pressing the cutter through the wax all the way to the paper then use scissors to cut through the paper, remove the paper and shape the warm petals into the desired shape with fingers. Assemble three petals by dripping wax onto base of petals and overlapping slightly. Assemble the other three petals then place the wick between the two sections and fasten them together with more wax. Leaves can also be made in the same way and fastened to the flower. You might also wish to place a tiny birthday candle in the center instead of a wick. One candle may be floated in a small bowl of water or a larger bowl can be used to float a variety of candles. You may even wish to float tiny flowers or leaves with the candles.

CANDLE CLUSTER: Melt 3 pounds of paraffin in top of double boiler, pour into varying size cans but save about $\frac{1}{2}$ pound for tinting. Insert a standard candle (can be an old candle) into the center. Paraffin burns at too low a temperature to be good for candles but by using the candle center you can make large candles at much less expense. The candle itself should be taller than the paraffin will be. When the candle is thoroughly cooled remove from the container. Add crayon for the color desired to the remaining wax and melt thoroughly. When slightly cooled beat until frothy. Dip the completed candles into the colored mixture for an unusual effect. An attractive arrangement can be made by grouping three to five candles of various heights and sizes. Gold, bronze, or silver dust may be blown onto the warm candle to make a very soft, rich appearance.

HURRICANE LAMP: Cement a bottle cap to bottom of a small tuna can for a candle holder. Cut a strip of copper screen (or plain window screen sprayed with copper or brass color enamel) the height desired for your lamp and wide enough to fit around the inside of the can you have chosen. Staple or sew the ends together and cover the seam with tape. A slightly soiled or partly used candle will be attractive in the screen container. If the screen is being sprayed be sure to also spray the can the same color or you may drip whipped wax or detergent "snow" on the top of the screen and set the can in a base of snow and trim with greens and cones. Appropriate trim may be used for other seasons of the year.

GLOW-LIGHT. Create an illusion of a candle burning under water by using two containers: one large and one small. Be sure the small inner jar is large enough so candle will burn. Weight the inner jar or glass with 1" of plaster or sand to form a candle holder. If plaster is used it may be decorated before dry with sea shells leaving the center for the candle and placing the shells so as to form a candle holder. Fill the outer jar with tinted water to the level of the inner jar. Shells may

also be used in the bottom of this container for a decoration. Also crackled glass marbles may be used in place of the shells. To crackle the marbles, heat glass marbles at 500 degrees for about 30 minutes then drop them immediately into ice water (preferably ice cubes in water). Remember, the marbles will be extremely hot so it is best to heat them in a pan with a handle to prevent any chance of being scalded with the steam--also use a thick pad to remove the pan from the oven!

EGGSHELL LAMP: You'll be delighted with the translucent glow given off by these individual eggshell candle holders for that children's party or Scout dinner. Using a large needle and tapping the end with a heavier object make about 12 holes in the sides of a raw egg. Make 1" holes at top and bottom and blow out the egg. For the base of the lamp use a small jar lid or lid from a cocoa can. Lay a piece of clay in the lid and place a large size birthday candle in the clay then set the egg shell over the candle on the base of clay being sure to leave air spaces at the bottom at intervals so the candle will burn properly.

MINIATURE STAR CANDLES: Around the base of a large birthday candle push two rows of straight pins angling them in all directions. Apply glue on heads of pins and base of candle and sprinkle with glitter.

RAINBOW TIER CANDLE: Scraps of various colored candles may be used for this one. The rainbow can be formed using either round, square, or rectangular tiers. For the rectangular ones use the lunch meat containers. Put just enough wax in each "melting can" to fill the mold to the desired depth plus a little extra to use later in "icing" the tiers together. When the wax is melted shave in enough wax crayon in each container to give the desired shade. Pastels in 3 or 5 colors are very attractive but other colors can be used and the candle made as high as you desire. If you are using the rectangular ones you may wish to put three wicks in your candle rather than just one.



A Christmas tree could be formed by using star molds of varying sizes and alternating the points of the stars to give the desired effect. For this one you could form your own molds from strips of metal circles cut from varying size cans. Bend the circles to form a star. Line a flat pan with heavy wax paper then pour enough wax into the mold to

make it about 1/8 inch thick. Hold the mold firmly to the paper until this wax has hardened then add more wax-- $\frac{1}{2}$ to $\frac{3}{4}$ ". When wax is thoroughly cooled remove it from the mold and remove the wax paper. Assemble the stars starting with the largest for the bottom and fasten them together with hot wax dripped between each layer. If the candle is to be lit a hole can be drilled for the wick. If you wish, dispense with a wick and decorate the tree for ornament only.

"He who works with his hands
is a laborer.

He who works with his head and his hands
is an artisan.

But, he who works with his heart,
his head and his hands,
is an artist."

GEMS AND GEM POLISHING

The value of a gem lies in its value to the owner. It may be just a "pretty rock" in the pocket of a child and of no value to others, but it has an intrinsic value to its owner. It may be valued because of texture, color, shape, or just a feeling.

Gem polishing is a process of altering what may be found in nature to make it more pleasing and of enduring pleasure, by bringing out the best shape, color, and most of all, rendering the surface so smooth as to make it transparent and reveal its intimate qualities.

We have all had the experience of picking a beautiful stone from a stream only to see it become dull and uninteresting as it dries. Polishing leaves the surface so smooth that it is even more beautiful than when wet.

Stones are polished, or cut, by a series or steps:

1. Grind the stone against a harder, rough surface which can bring the most desired shape and pattern. This first step is usually done by grinding the gem stone with a coarse carborundum, which is a synthetic grit pressed together into a grinding wheel or flat stone. This first process takes a stone of 100 to 200 grit.
2. The second step consists of grinding all surfaces against a finer carborundum, about 400 grit, until the coarser marks from the stone are all ground out.
3. Step 3 consists of even finer grinding, using about 600 grit emery cloth until all marks from Step 2 are gone.
4. This step usually consists of grinding with tin oxide powder until all scratches from all earlier steps are gone. This gives the stone a high polish, which it will maintain wet or dry.

Rock polishing is easy to do with pocket stones of carborundum and small pieces of carborundum paper. The final polish can be done easily by tacking a piece of an old felt hat brim to a board, soaking it with water and tin oxide powder and bringing out the final polish by rubbing against the felt impregnated with wet tin oxide.

Care should be taken to wash all loose grit from the stone between steps because a few particles from a coarser grit can ruin a finely polished surface.

I see stone-polishing as like the process that happens to people-- grinding the disinteresting and unpleasant characteristics away, then by finer and finer training bringing out the final gem quality that we see in all mature individuals.

In general, the most satisfactory stones for polishing will have a smooth, even texture, be hard enough so as not to scratch easily after they are finished, and be of pleasing quality of color, etc.

More detailed information about techniques can be obtained from any rock shop or rock hobbyist. I hope my contacts with all of you "labbers" has been pleasing to you as our association has been to me.

Doc Rock Stephens

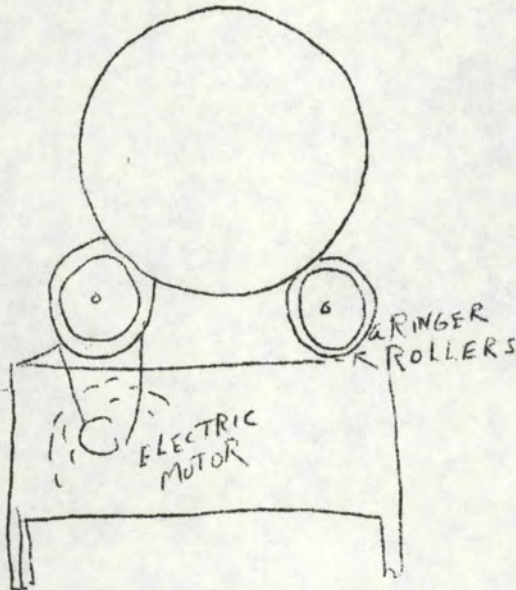
A SIMPLE WAY OF BUILDING A ROCK TUMBLER

by Dok Rok Stephens

Things needed:

An old washing machine motor
An old washing machine wringer
A framework of wood or steel
Bolts and pulleys

End View of Tumbler



5 gal. drum
mason jar, paint can or other
open end container
Fill about half full total
stones and grit then fill
with water.
Stone container should turn at
about 18 - 20 Rev. per minute.

Be sure to wash stones and chambers clean between steps.

Abrasives : add about 2 tablespoons per 2 qt. jar

- Step I. #100 grit carborundum (runs one week to 6 months--
until all of nature's rough edges are rounded off)
plus water to fill container
- Step II. #220 grit carborundum (runs one week to 2 weeks--
until all scratches from previous abrasive are
removed) add water to fill
- Step III. Tin oxide powder plus water--may add TIDE to this
step or run a 4th step with just TIDE in water

SMALL CRAFTS

SMALL CREATIVE CRAFT SECRETS (by Hattie Mae Nixon)

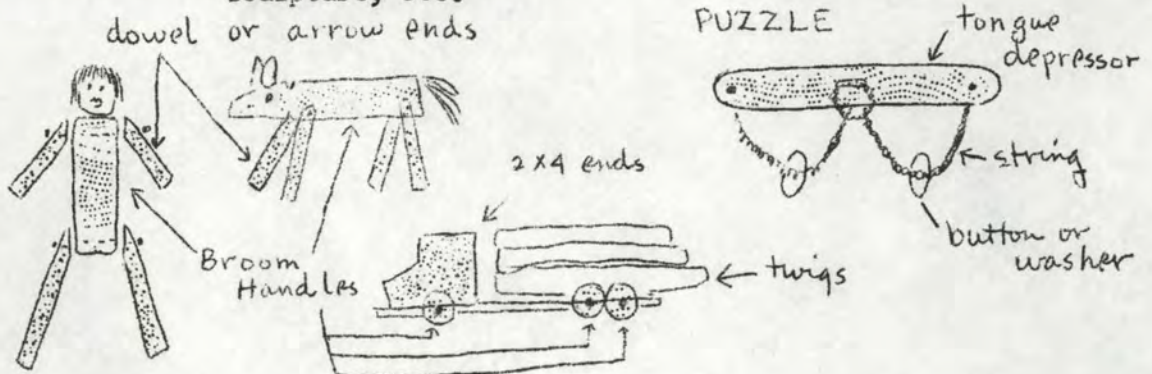
1. Have a great variety and supply of natural materials, colored paper and other colored materials, cardboards so that each may choose freely.
2. If limited in finances invest money in such supplies as: quick setting glue, casein glues, powder paints, pins, fine and medium wires, nails, string, background papers and woods.
3. Enough tools although simple; such as, coping saws, carving knives, scissors, needles, hand drills, etc., are a good investment and help encourage the spontaneous creative urge.
4. Have materials easily accessible to persons when they have a few free minutes.
5. A few leaders who truly believe in and practice making creative small craft can encourage children greatly.

WOODCRAFT

Materials: Natural woods, twigs, knots, planer ends, broom sticks, dowels, spools, wooden spoons, tongue depressors, popsicle sticks, etc. Also glue, wire, nails, decorative scraps, oil, lacquer.

Tools: Sharp knife, coping saw, small drills, pliers.

Possible projects: Wooden dolls, animals, trucks, puzzles, sculpture, etc.



- Tips:
1. Use saw where it can speed the progress of carving.
 2. Emphasize carving away from one's self.
 3. Place small pieces of wood in modeling clay so that they do not slip when one is drilling if one does not have C-clamps.
 4. Kitchen oils may be used for finishes.
 5. Lacquers, shellac, may be used to cover decorations painted with water paints.

TRANSPARENCIES

Transparencies may be of many kinds: the colored slide, plastics with designs and colors, kleenex-wax paper parchments, colored glass on glass mosaics, even colored stitchery on net or curtains.

Plastics

Flat sheets of clear plastic may be made into transparencies by adding colored glass, clear colored plastic, tissue paper, and designs by means of any of several epoxy-type glues.

Two rather available types of embedding plastics are those which solidify as a result of heat and those as the result of chemical reaction.

Plastics solidifying as the result of chemical reaction should be used according to the recipe given with each brand since they vary.

Plastics which solidify as the result of being heated; such as the crystals used, are patted thinly into a clean tin mold or a foil shaped into a mold, the design using any of the materials suggested for making transparencies from flat sheets of plastic, patting another layer of crystals over the material, heating in an home oven to 350° or 400° until the crystals melt together.

Possible Projects: Window hangings, paper weights, dessert dishes, ash trays, pins, earrings, wind chimes.

TIPS:

1. Always follow accurately the directions with the type of plastic being used.
2. Chemical reaction, solidifying plastics are usually formed in glass or china molds, or on saran.
3. Tin molds should be free of grease.
4. Plastics should be mixed or heated in a well ventilated room or done in the outdoors.
5. A pound of crystals, such as we used and costs about \$1.00, will make about 10 five-inch circles of molded plastic.
6. Heat solidifying plastics with materials that are scorchable can be heated longer at a lower temperature.
7. Green vegetable materials usually change color but not form.

"Busy hands make happy hearts"

PAPERCRAFT

Materials: Papers--typing paper or newsprint or butcherpaper, medium-weight cardboard, colored construction papers, miscellaneous colored or textured papers from boxes, gum wrappers, metallic paper scraps, paper cups, paper bags, etc.
Also: Glue, crayons, staples, paints, string, pins, and miscellaneous decorative items.

Tools: Scissors, cutting knives such as exacto or pocket knives, stapler.

Possible Projects: (1) folded animals, toys, decorations:
(2) sculptured frames, decorations, mobiles, statues, newspaper animals, puppets, etc.

Folded Paper Life Boat from Harbin's Paper Magic.

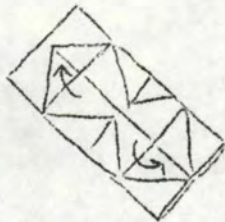
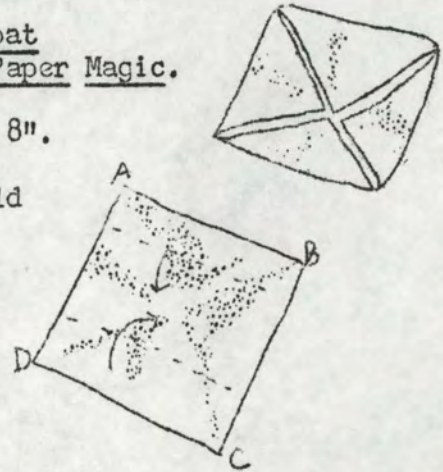
1. Begin with square of paper at least 8".

2. Fold from side to side, open and fold from side to side. Turn and fold points to center. Now turn over.

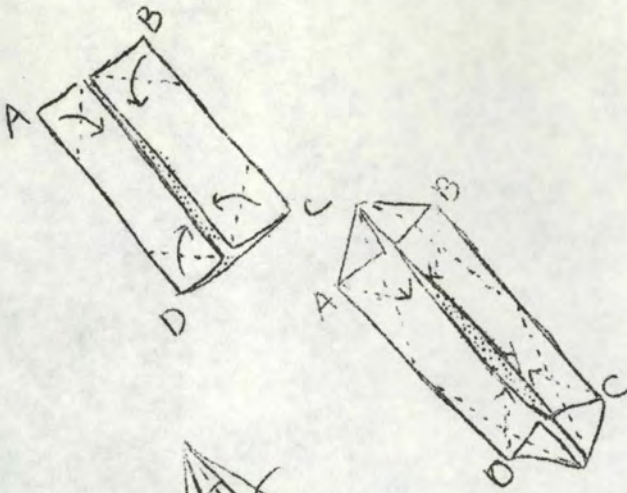
3. Fold sides AB and DC to centre at dotted lines.

4. Turn model over.

5. Fold flaps A and B at dotted lines to C and D.



6. Turn model over.



7. Fold in corners A, B, C, and D at dotted lines.



8. Fold A and B to X, and D and C to Y at dotted lines.

9. Fold A backwards to meet B.

10. Open out model at X and Y.



11. Turn model inside out by pushing up point A with the fingers and pulling down the sides with your thumbs.



12. The model is now inside out lift up flaps X and Y to form your Life Boat.



13. The model must be turned inside out carefully to prevent tearing....but it is worth the trouble!

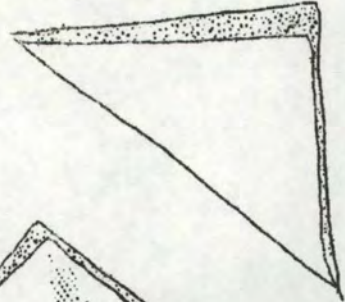
"The Art of the Craftsman is a bond between the peoples of the world."

Inscription on front of International Folk Museum,
Santa Fe, New Mexico.

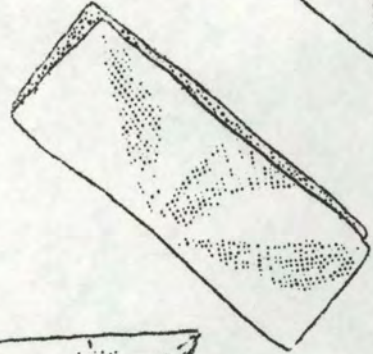
PAPERCRAFT

Folded Bird

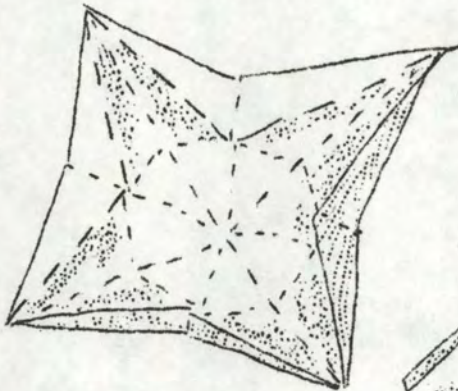
1. Fold a square of paper from corner to corner, open, fold from other corner to corner, and open.



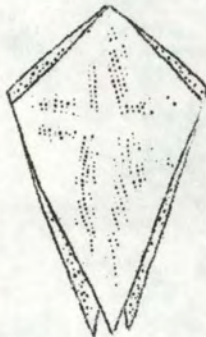
2. Fold from side to side, open, fold from other side to side, open.



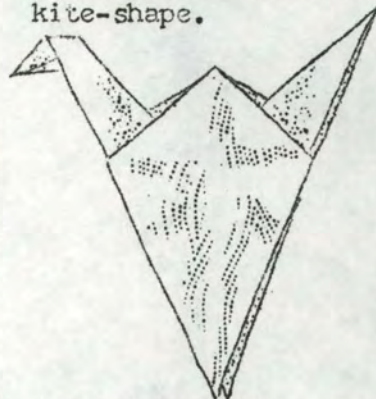
3. Fold one side to diagonal fold so that new fold ends at corner, repeat on other side of diagonal fold, open. Repeat this in each corner.



4. Push up sides without making new folds so that paper looks like diagram.



5. Reverse fold one diagonal fold and push down center, pull up points, and fold into flat kite-shape.



6. Reverse fold inner tips on opposite sides to make head and tail.

7. Fold up wings.

Tips.

1. Use a medium thin paper that does not crack for beginners.
2. Start beginners with 6-8 inch squares.
3. Make sharp folds as one works.

SAND CASTING

Materials: Plaster of Paris or casting plaster, wet sand or gravel, container for sand or gravel, water, wire, shells or cones if desired.

Tools: "hands"

Possible Projects: Leaf, shell, and cone casts for walls, placques, masks, totems, pins, pendants.

Steps:

1. Make small wire hanger, if it is going to be used.
2. Wet 2-3 inches of sand in can or box. Box or can will be definite edge if desired.
3. Have container with amount of water about equal to volume of the dugout section of design plus extra thickness desired.
4. Sift plaster through fingers into water until a dry peak is above water.
5. Mix by lifting fingers up and down without enveloping air bubbles.
6. Pour plaster into sand design and insert wire hanger. Plaster will set in about an half hour.

Tips:

1. NEVER put plaster or rinse water in sink! It will clog drain.
2. Mix plaster in halves of rubber or plastic balls so that they can be cleaned easily.
3. Extra plaster may be made into blocks to be used for carving.
4. Dry plaster blocks may be carved more easily if dampened with water.
5. Casting can be done in dry dirt--for animal tracks, if mold is sprinkled with salt so that plaster will set-up before the water collapses the dirt mold.

Small Craft Reference Books

Bates, Kenneth F. "Basic Design Principles and Practices."
The World Publishing Co. (\$4.95)

Good illustrative design photographs from many craft areas; textile, weaving, wrapping paper, sketching and printing; Sculpture, ceramics & pottery; mosaics, enamels and jewelry; panels, murals and boxes.
Excellent chapter on combining elements.

Papercraft:

Harbin, Robert - "Paper Magic,"
Branford Co., Newton Center, Mass.

Excellent variety of boats, 6-8 kinds, stand-up figures. Good step-by-step illustrations.
Folding from squares plus extensions. Includes pagoda and Christmas tree

Johnston, Mary Grace - "Paper Sculpture"
Davis Press, Inc., Worcester, Mass.

Excellent lists of materials and tools.
Shows steps to make variety of these basics, frames, flower forms, leaf forms, birds and others.
Large photographs to illustrate steps and examples.

Johnson, Pauline - "Creating with Paper"
University of Washington Press. (\$6.95)

Steps in sculpturing paper
Easy ways to fasten paper
Designs for special occasions.

Sakado, Florenco, "Origami"
Tuttle Co. Rutland, Vermont & Tokyo, Japan.

15 items with concise directives, many are for flat display with slightly raised effects.

Tokinobu & Mikara, Hideko, "Origami, Art of Paper Folding"
Oriental Culture Book Co. (\$1.00)

Excellent examples of flat folding for smaller children including animals and simple objects.
Colored paper examples included.

Verlag, Otto Maier, "1 Werkstoff Papier Satz"

Excellent paper animals. Machinery and toys made from paper straws. Numerous paper lanterns.
Textured cut paper. Tissue overlays - animals and trees, houses. Excellent section on shape (triangle, circle, square, etc.)

Small Craft Reference Books (cont.)

Nature:

Jaeger, Ellsworth, "Tracks and Trailcraft"
The Macmillan Co., N.Y.

Excellent design of tracks. Methods of preserving tracks - mud casts, tracking album, track silhouette, plaster casts, candlewax tract casts, Latex, plaster (salt speeds, vinegar slows), Concrete stepping stones, tracking blocks, tracking irons. Trail and Tracking games.

Wood

Nisizawa, Takiho, "Japanese Folk-Toys"
Board of Tourist Industry,
Japanese Government Railways.

Excellent wooden toys with Japanese historical explanations and Japanese names.

Stitchery:

Christie, Mrs. Archibald, "Samplers and Stitches"
B.T. Botsford, Ltd., London (\$4.95)

Large diagrams of basic stitches with excellent photographs of old examples using the stitches.

General Books:

Foreman, Gloria, "420 Handcrafts"
H. Dorsay Douglas, Inc., Okla. City (\$2.00)

Excellent ideas for pre-schoolers and those below 10 years. Uses common things and leftovers Recipes. Directions rather poor.

Hammett, Catherine and Horrock, Carol, "Creative Crafts for Campers"
Association Press, N. Y.

Excellent illustrations on how to coordinate arts and crafts with other phases of camp program. Good handbook for each counsellor. Specialties: Puppet stage, designs, rhythm instruments, camp equipment.

Hyde, Margaret O., and Keene, Frances W., "Hobby Fun Book"
Seashore Press, Pelham, N.Y. (\$1.00)

Great variety of simple educative crafts.

Parisi, Tony, "Craftsman's Instruction Handbook"
Educational Materials, Inc.
46 E. 11th St. N.Y. 3, N.Y.

Excellent, simple, step-by-step for many crafts using simple materials; such as cane and plastic, wood, leather, beads, following many methods.

Small Craft Reference Books:

Ickes, Marguerite, "Folk Arts and Crafts"
Association Press, N. Y. (\$5.95)

Puppets: One man puppet show with stage on head.
Dolls: all nationalities. Easter eggs. Straw
articles. Shepherds pipes and whistles. Outdoor
games. Camp crafts. Embroidery. Sandals. Pottery,
Mexican inspired.

Jaeger, Ellsworth, "Easy Crafts"
Macmillan Co.

Picnic crafts, plates, toasters, etc.
Indian: friendship sticks.
Sandpainting: at campfires on sandpaper.
Mexican tin awards.
Weaving: Ojibway, cardboard, macaroni,
bark loom, beading loom.
Eskimo animated mouse (pp. 75)
How to build a ceramic firing pit.
How to drill shells.

Source of: square toothpicks, colored wood squares,
plastic crystals, (\$1.00/pound),
small wooden boxes.

PRONTO SALES,
408 S.W. Second Avenue
Portland 4, Oregon

Source of: multicolored tissue paper
(custom tissues in fashion colors)

East House Enterprises, Inc.
New York City, New York.



DEMONSTRATIONS



DEMONSTRATIONS

Monday: COCONUT (Alura Dodd)

COCONUT CANDY

Slice thinly, meat from one coconut. Then make a syrup of 2 c. sugar and 1 c. 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.

COCONUT SHELL JEWELRY

Tools:

Simple

wood rasps (medium)
coping saw and blades
sandpapers (med. to fine)
pencil
drills for buttons
small coconut shells

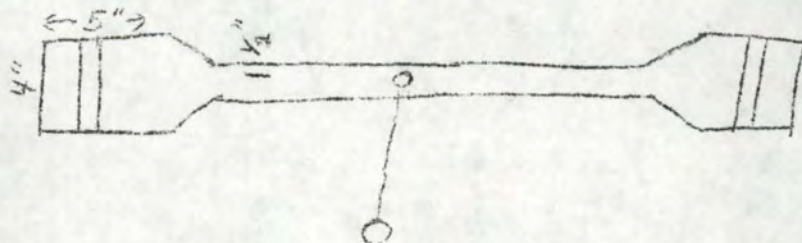
Fancy

Jig saw drill and
electric sander
sanding discs
(coarse to fine)
pencil to draw shapes
whole coconuts

Cut out buttons, buckles, or other shapes from shell. Polish it after it is cut out if you use hand tools. Sand it before you cut it if you're using electric equipment to keep your fingers farther from the power tools.

SWIGEL STICK (Lois)

1. Use a 2 x 6 board 24 inches long.



2. Bore small hole through both ends of board. Put strings, each about $4\frac{1}{2}$ feet long, through holes. (Small clothes line or heavy cord). Tie knots in ends of string so it will not pull through the hole.
3. Eye screw is placed in center of board to attach string. Small rubber ball is attached to end of string.
4. Playing the Game: Two people face each other. Tie ends of stick around each persons waist. Put hands behind neck -then sway back and forth to wrap ball around center of stick. When ball is wrapped around stick it must then be unwound.

DEMONSTRATIONS

Tuesday:

PARCHMENT CARDS AND STATIONERY (Helen Hume)

Materials needed:

Stationery that can be folded once in the center to fit envelope.
corrugated card board
wax paper,
Elmers Glue
thumb tacks
dark crayon
Kleenex
non-tarnish glitter
metal edged ruler or cutting edge from wax paper box
newspaper
iron (electric)

Method:

1. Draw a pattern of the stationery, including the center fold, on the cardboard with dark crayon.
2. Lay a piece of wax paper over the pattern and secure with four thumb tacks at corners.
3. Arrange any fresh flowers, flat dry arrangements, or cut out pictures from old cards, sticker seals, sequins or similar metallic cutouts, on half of the stationery. (If cut outs are used they should be glued down to the wax paper to keep them from moving.)
4. Cover the entire arrangement with a single thickness of Kleenex and tack down.
5. With a soft paint brush dab the entire surface with a mixture of 1/2 glue and 1/2 water.
6. Sprinkle lightly with non tarnishing glitter and set aside to dry.
7. Using the cutting edge tear stationery out along the black outline.
8. Press with a hot iron between several pieces of newspaper and fold in half while soft and hot.
9. Insert your stationery

Many things can be made this way. Lamp shades may be made by using rice paper or white locker wrapping paper and overlapping the Kleenex a bit.

Card tallies, enclosure cards, place cards, Christmas cards, and even place mats may be made by this method.

Use your imagination and have fun!!

DEMONSTRATIONS

ALUMINUM ENGRAVING

(Lee McKay)

Equipment needed:

1 aluminum blank -- any size, weight decided by use, may be purchased at school supply stores or craft companies.

a design -- may be free hand or traced.

an engraving tool - comes in different widths of points

steel wool

fiberglass typewriter eraser - used for shading.

Steps:

1. Tray does not need any special treatment before proceeding. Trace design on by one of these methods--
 - a. free hand drawing
 - b. if you use a transparent design turn design down and trace with a pencil and a slightly firm pressure
 - c. or use carbon paper under design and trace using a pencil
2. Using the engraving tool with the flat side of point down (toward tray) start a walking step (the wrist moving from side to side). The slower the side to side movement of the wrist the wider the markings of the engraving. The faster the movement the closer the markings.
Go over all lines with tool.
3. Shade in parts of flowers or learn to give a third dimension effect.
4. Using steel wool in a small ball or wound around the eraser end of a pencil work in your own design on the background, covering as much of the shiny area as you desire.
5. The finished article may or may not be sprayed with a clear lacquer.

This same process may be used on colored aluminum blanks.

Trays, bowls, pictures, coasters, ash trays, bracelets, rings and pins, etc. can be made.

RHYTHM

MAKE YOURSELF A DRUM

By Dwight Wales

Get a keg. A nail keg will do. They are also hard to find, but I found one. Take both heads out, and cut off the chine--the notch at the ends that hold the heads. And smooth the ends. The end that holds the drum head must be smooth and flat on the inside, or the sound will be muffled. Get a piece of rawhide four inches larger than the keg. Boak it in water for an hour or two. Make a wire ring that will fit loosely around the keg. Hay-wire or coat hanger wire. Not larger. Tape the ends. Lay it on the inside of the rawhide and mark the inside of the ring with a pencil. Then fold the hide around the wire ring and saw it, keeping the pencil mark in sight.

Now bore two small holes close together near the bottom of the keg. Space double holes, about eight of them around the keg. Cut $\frac{1}{2}$ inch length of small tubing, smoothing and flanging the ends. Take a good length of venetian blind cord, run it from the inside of a right hand hole, through a tube, down through the head just beside the wire ring, through another tube, through the left of the pair of holes to the right, then out through the right hand hole, and so on around. You will end with the cord on the inside. When you have tightened the cord tie the two ends.



RHYTHM INSTRUMENTS

BUTTON CASTENETS

Made of large buttons with beads or large knots in between. 8 inches twine with 3 knots between.



ROLLED JANGLE BELT

Bells strung on coat-hanger wire in spool handle.

Bells attached to dowels with U-staples.

Use sleighbells or Xmas bells.

Thread on shoe laces for marching.

TAMBOURINES

Remove cork from bottle caps and flatten while holding with pliers. Punch with nail and you will have crimped metal discs for tambourines.



Bolts-nuts-washers loosely attached makes hollow, echoing tambourine of 2 aluminum pie-pans.

Thread bottle-caps on string or wire attach to pie-plate for a jangling tambourine.

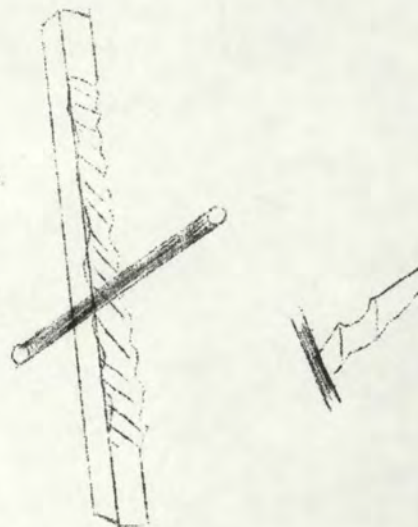
Thread bottle-caps thru spools or rolled flat can for a handy jingler.

Twist bottle caps onto stiff wire for this jingler.

MORACHES

Ridged hardwood sticks are genuine Indian rhythm instruments.

Get scraps from cabinet or boatbuilders shop. Use hack-saw blade to cut V's.



Rub dowel up and down in boat of music or dance steps.



CLAM SHELL CASTENETS*CLAPPER

Fill shell pair with pebbles and seal with tape for shaker rattle.

RHYTHM INSTRUMENTS

GONG

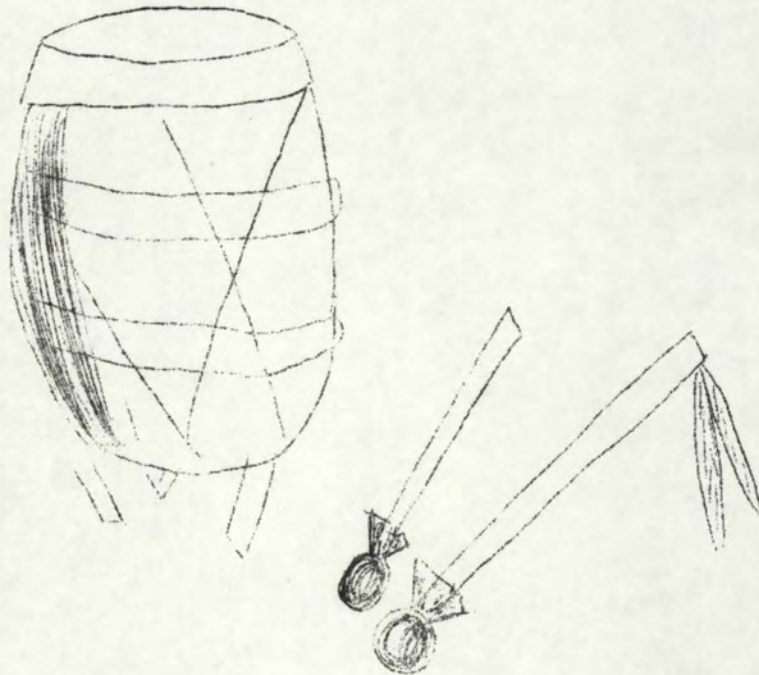
Top of grease drum, painted and designed.
Plastic cord from lid, clamps act as handle.
Drum stick with a hard rubber ball.

RATTLE:

1. 8" to 12" dowel painted :
2 sets of flattened bottle caps loosely
nailed to the end.
2. Used (100 W or larger) light bulb.
Tape to a handle.
Cover bulb with papier mache
Finish with masking tape
Paint.
3. Large 3-way bulb
Cover with papier mache
Tape
Paint.

RHYTHM STICKS

18" long, 1 inch diameter dowels
May be painted.
Can be used for lummie sticks.





I don't want to go
Home