ALL LAB SESSION

"Crystal Clear Communication"

Presented By

Frank Burris

Oregon State University Extension Management Educator

We are always communicating something. Saint Francis of Assisi understood this when he said "Preach the Gospel always, when necessary, use words." Words are not a good medium for communication; for example, the same word can have several different meanings, and we ascribe meaning and feeling to words according to how they were used when we first learned them. As a society, we are communicating more electronically, and less face-to-face and this can easily lead to misunderstanding, or lack of real communication, if sarcasm, innuendo, and emphasis are lost or mistaken. Poor communication is so prevalent in our society that Robert Gray wrote a book about how men and women communicate called "Men are from Mars, Women are from Venus," and it sold over 50 million copies and spent 121 weeks on the New York Times bestseller list! Do you want to learn to communicate clearly, succinctly and earnestly; and learn to minimize confusion, conflict and aggression caused by imperfect communication? Then this years Chatcolab All-lab session is for you.

IN-DEPTH WORKSHOPS

Outdoor Cooking presented by Laurie Cozzetto of Pueblo, CO –Enhance your Outdoor Culinary Skills while learning the importance of Leave No Trace and Survival techniques.

Leather Working presented by local Idaho instructor, Woody Collins – Learn the art of Leather Crafting and make beautiful hand crafted leather items to keep or give as a gift.

Need To

"Games People ^ Play" The bonds forged by playing with others are uniquely strong. Join Michigan Resident, Beverly Larsen in this exploration of games that inherently generate group cohesiveness. Come to simply have fun or to gather ideas for your team building activities repertoire.

Quilted Table Runner join presenter Sarah Tudor from Montana in fashioning and creating a beautiful quilted table runner.

Games People Play
Need to

presented by Beverly Larsen

We tend to lose our playfulness as we mature and age, dismissing games as a waste of time. However, including games in our relationships throughout our lives is important. The bonds forged by playing with others are uniquely strong. According to Plato, "you can discover more about a person in an hour of play than in a year of conversation."

Exercising and learning are good for our brains. Games improve this process by making these activities more fun. Playing games give us rewards that are faster, easier to achieve, and more understandable than those we see in real life. It has been said that a game is an unnecessary attempt to overcome obstacles.

Playing games gives a break from the workaday routine, engaging us more deeply in life. While real life's challenges may leave us frustrated and cynical, games empower us to overcome obstacles and find better versions of ourselves. By playing games, we change what we are capable of as people; we are motivated to collaborate with others, and to try again after failures. (Reality is Broken: Why Games Make Us Better & How They Can Change the World Now, by Jane McGonigal)

Computer game designer Chris Crawford defines games as such:
Books and movies are entertaining, but they are not games because they are not interactive. If something is fun and interactive, it is a plaything.
There are two types of playthings. If you can play with an object and it is fun, but there is no goal associated with it, it's a toy. If there is an objective or something to accomplish, then it's a challenge.
There are two types of challenges. If the challenge involves no other people, then it is a puzzle. If there are other people involved, then it is a conflict.
There are two types of conflicts. In a conflict like a foot race, you are not allowed to interfere with the other participants; this is a competition. If you are allowed to interact and interfere with the other players and they can do the same to you, then that is a game.
A game, therefore, is interactive, goal oriented, and involves other people who can interfere with and influence the other players.

In my opinion, games should be fun for everyone involved, and involve everyone who wants to play. Sharing the experience of playing together need not include winning and losing. Many traditional games can be adapted in ways that increase inclusiveness and decrease competition.

I suggest you live life as if it's a game: give it your full attention and best effort, but don't take it too seriously. Be fair, include others, and have fun!

I will be presenting a workshop on making a "Quilt as you Sew" table runner. I have chosen fabric that hopefully will fit into everyone's home motif...Christmas themed. I was able to purchase the finest quality of fabric at sale prices. The cost per person is $21.00.

Sewing machines, cutting boards and rotary cutters, pins, markers and rulers will be provided. If, however, you are more comfortable with your own machine, go ahead and bring it. Anyone who knows how to use a sewing machine, will be able to make this runner.

Following is a glossary of terms that will be helpful for the workshop:

Batting: The fiber used as the filling between a quilt top and back.

Binding: The straight-of-grain or bias strip of fabric used to cover the raw edges of the quilt.

Focus Fabric: The most dominant fabric in a quilt with other fabrics chosen around it.

Pin-Basting: The use of safety pins to temporarily hold quilt layers together in preparation of quilting.

Quilt Backing: The fabric used on the back of the quilt.

Quilt Top: The pieced side of a quilt.

Fat Quarter: A quarter of a yard fabric, packaged individually.

I look forward to meeting new people and to working with them.

Design Sample

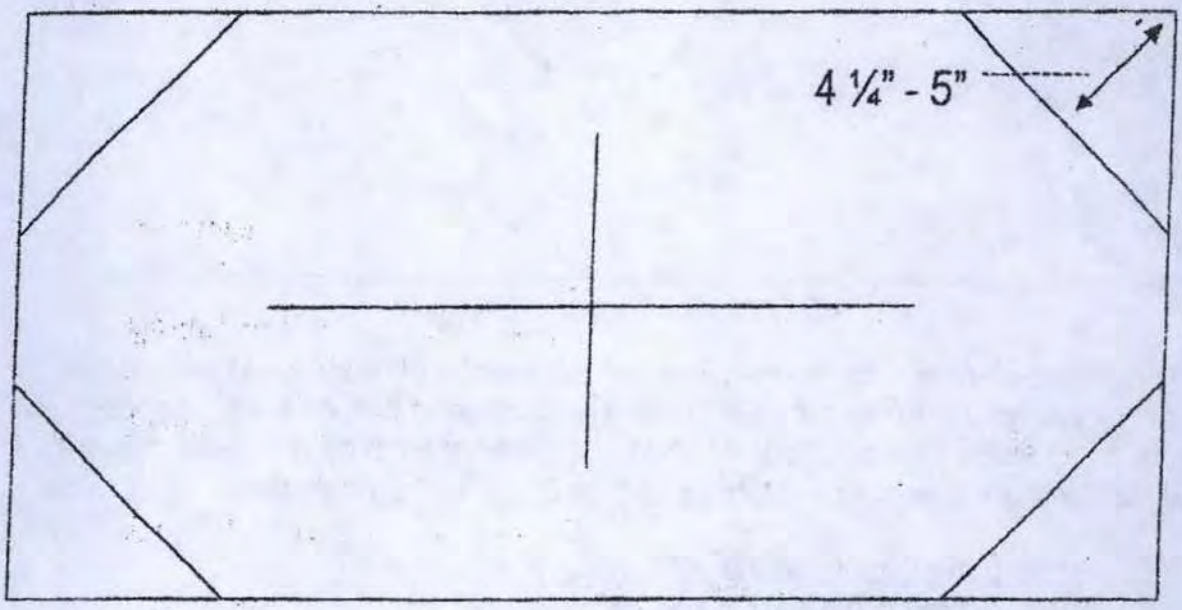
Table Runner Pattern

BATTING:

Cut your batting even and straight. It should be twice as long as it is wide.

To prepare the batting, use a pencil to draw a vertical line and a horizontal line dividing the batting in half in each direction. Add diagonal lines at each corner approximately 4-1/4" – 5" measured in from the corner points. (See Figure A.)

Figure A.



Center the batting on the wrong side of the backing fabric.

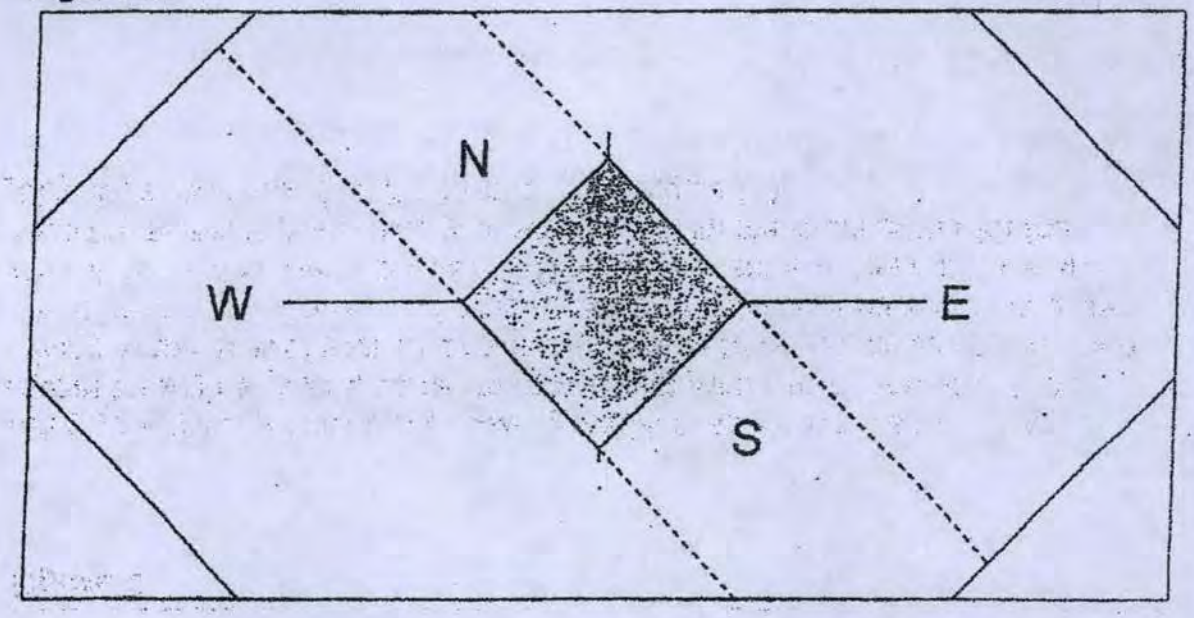
NOTE: When pressing your strips, try to press only the strips on their seam lines. Try not to iron more of the batting than is necessary.

CUTTING FABRIC:

Cut your center focal fabric into a square 6-1/2" – 8". Determine which size looks best with the fabric design you have chosen. Lay the square on top of the batting lining up the fabric points on the center lines drawn on the batting. Your center square will now be on point. (See Figure B.) Hand press in place. Fabric will be less likely to move. Now line up your ruler with one side of the center

square and draw a line with your pencil across the batting. Do the same with the opposing side. These lines will be your guide for sewing your strips down and keeping your rows straight. We will designate the four areas we are going to be sewing on as North, South, East and West. (See the dotted lines on Figure B.)

Figure B.



From the remaining 5 fat quarters, we will cut strips. You may cut all your strips now or you may want to cut each fabric as you come to it in case you change your mind about the size. You will need 3 strips from each fabric. Each strip will be 22" long but may vary in width (1-1/2" to 3-1/2"). For example:

Fabric 1 strips could be 22" x 2"
Fabric 2 strips could be 22" x 1-1/2"
Fabric 3 strips could be 22" x 3"
Fabric 4 strips could be 22" x 2"
Fabric 5 strips could be 22" x 2-1/2".

All 3 strips from one fabric must be the same width. However, each fabric can differ from the other fabrics. If you prefer, you may cut ALL strips the same width. Solid fabrics and fabrics with little design tend to look better as narrower strips.

Now we are ready to sew and flip in the North and South sections.

SEW AND FLIP NORTH AND SOUTH:

With Fabric 1, cut one of the 22" strips in half making two 11" strips. Pin one 11" strip, right sides together, to one side of the center square. Pin the remaining 11" strip to the opposing side of the center square. (See Figure C.)

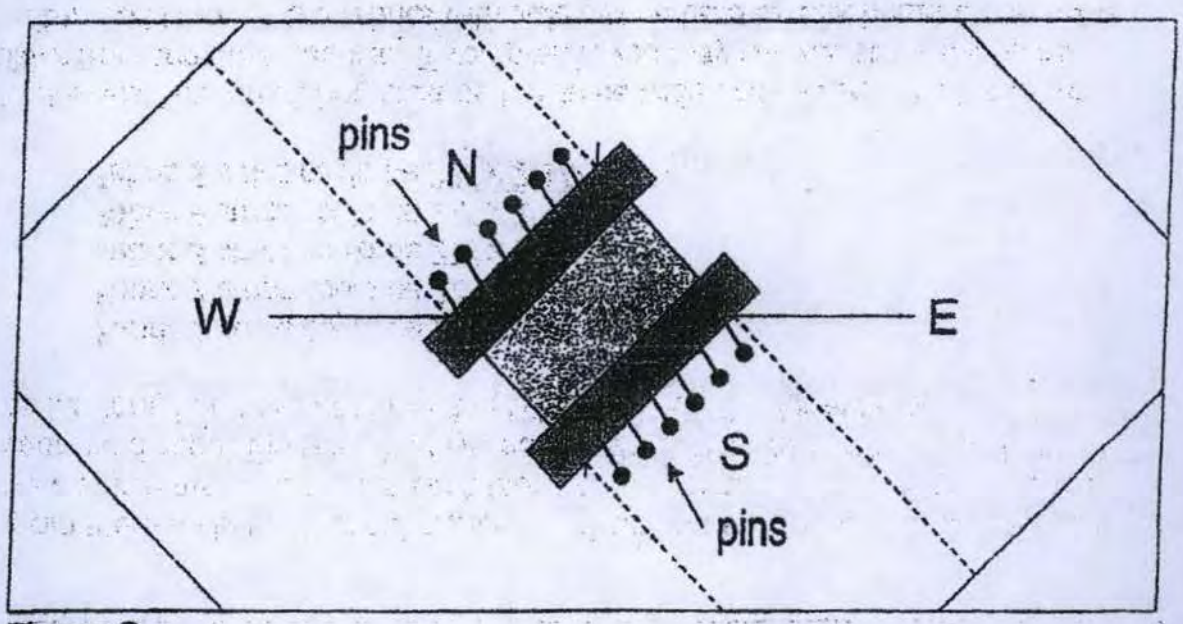
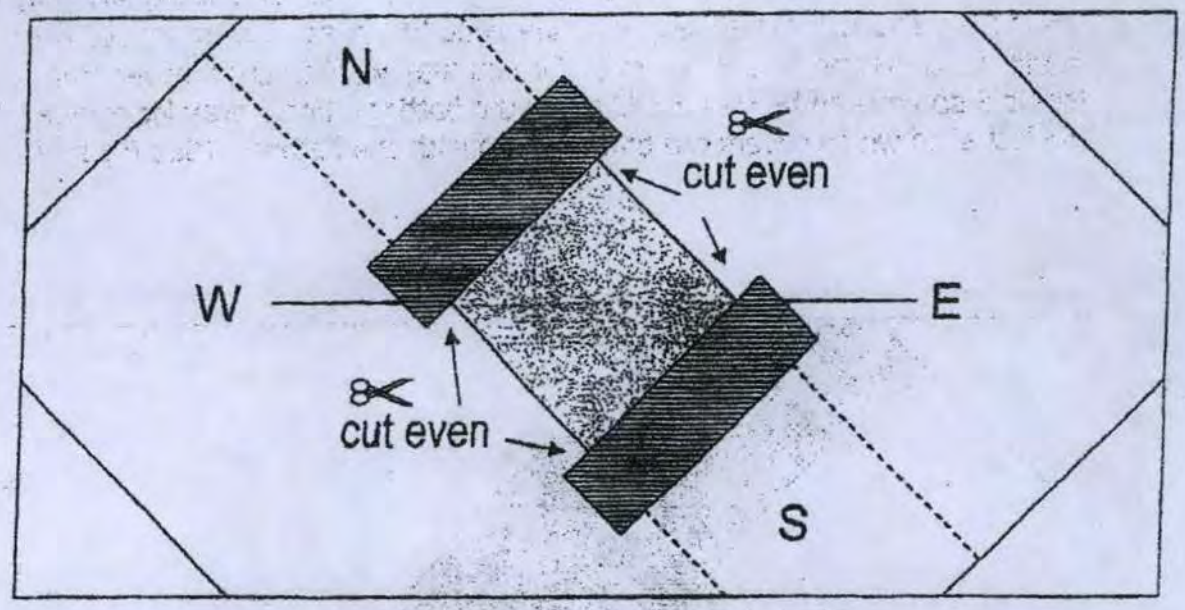


Figure C.

Using your quilting foot on your sewing machine, sew the strips to the center square through all layers, corner to corner, removing pins as you sew. Avoid sewing to the ends of your strips since you will be trimming the strips even with the center square. There is no need to lock your stitches at each end because you will be sewing over every seam. Flip the sewn strips to the right side and press the seams in place. Use your scissors to trim the strips even with the guide lines you marked on the batting. (See Figure D.)

Figure D.



Cut one 22" strip from Fabric 2 into two 11" strips. Pin each of these strips, right sides together, to the Fabric 1 strips just sewn. Sew, flip and press in place. Trim Fabric 2 strips even with the marked guide lines. Your strips should be lined up nicely with the center square. (See Figure E.)

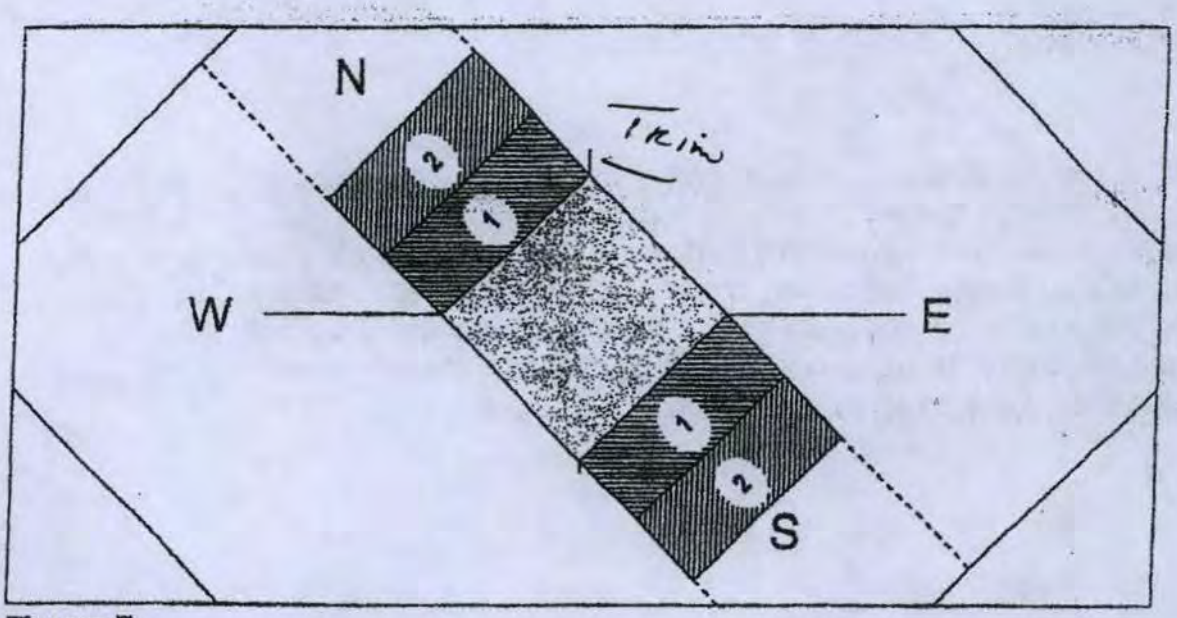


Figure E.

Do Fabrics 3, 4 and 5 in the same way you have done Fabrics 1 and 2. As strips start overlapping the batting, trim them even with the batting. Be sure to keep trimming to your guidelines so your row will be straight. Add strips until the

6

batting is covered between your guidelines. If there is still batting showing after strips from Fabric 5 are added, you may need to cut strips from one of your fabrics to cover the rest of the row. Or you may want to cut a wider strip from Fabric 5 so you can be sure 5 will cover the batting. Either way looks nice. Trim the last strip which covers the batting even with the batting. (See Figure F.)

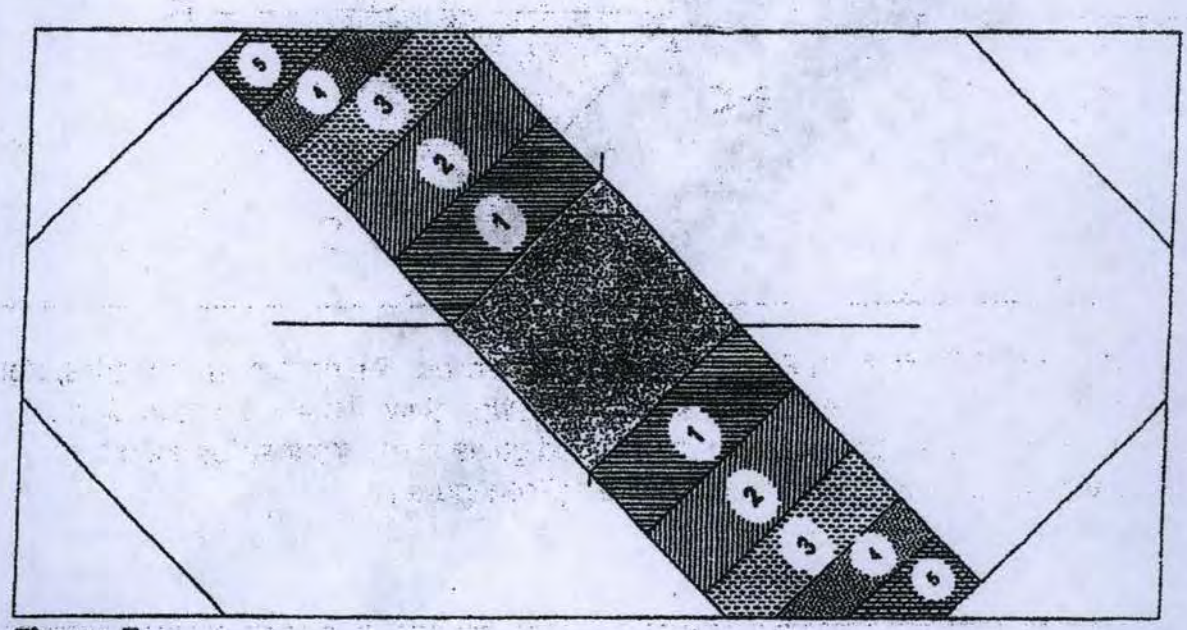


Figure F.

Now we are ready to sew the East and West sections.

SEW AND FLIP EAST AND WEST:

Pin one 22" strip of Fabric 1, right sides together, to the unsewn edges of the East section. Pin the other 22" strip of Fabric 1 to the opposite side in the West section. (See Figure G.)

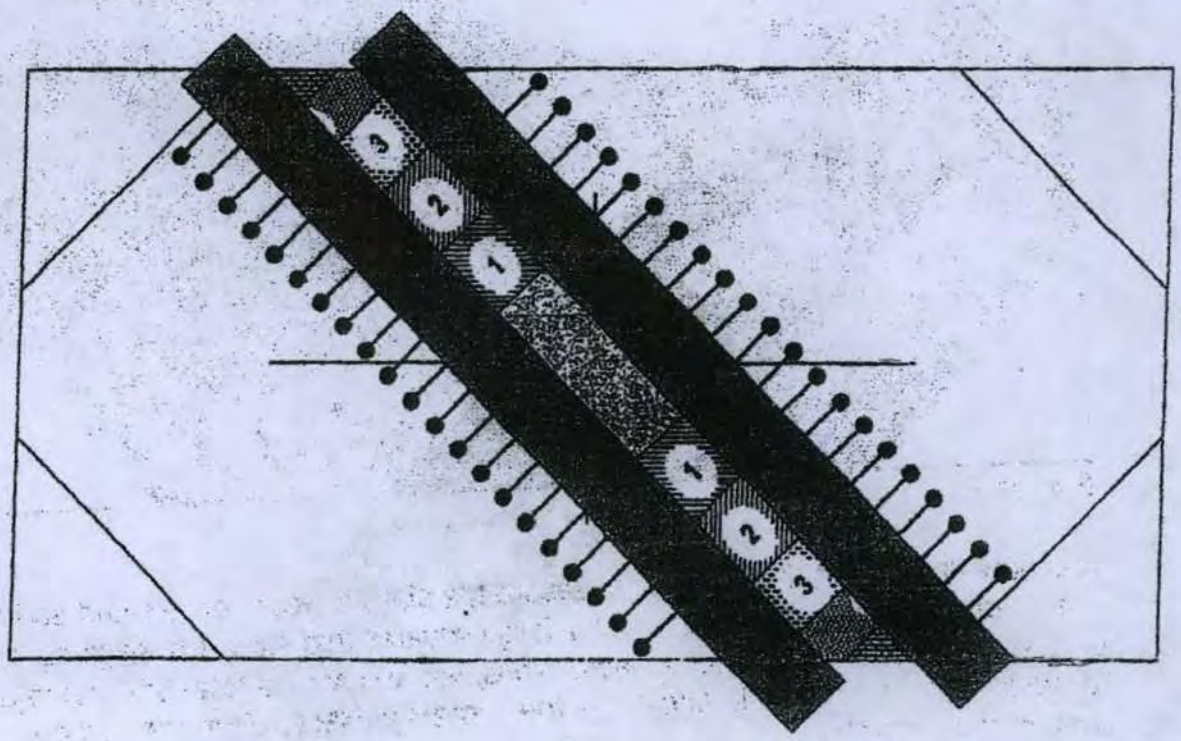


Figure G.

Sew, flip, press and trim even with the batting on one end and trim the other end even with the diagonal lines drawn on the corners of the batting. Don't cover the corner areas with your strips.

Continue sewing the strips from Fabrics 2, 3, 4, and 5 in the same order you sewed them in the North and South sections. The last row you add should end at the corner markings. (See Figure H.)

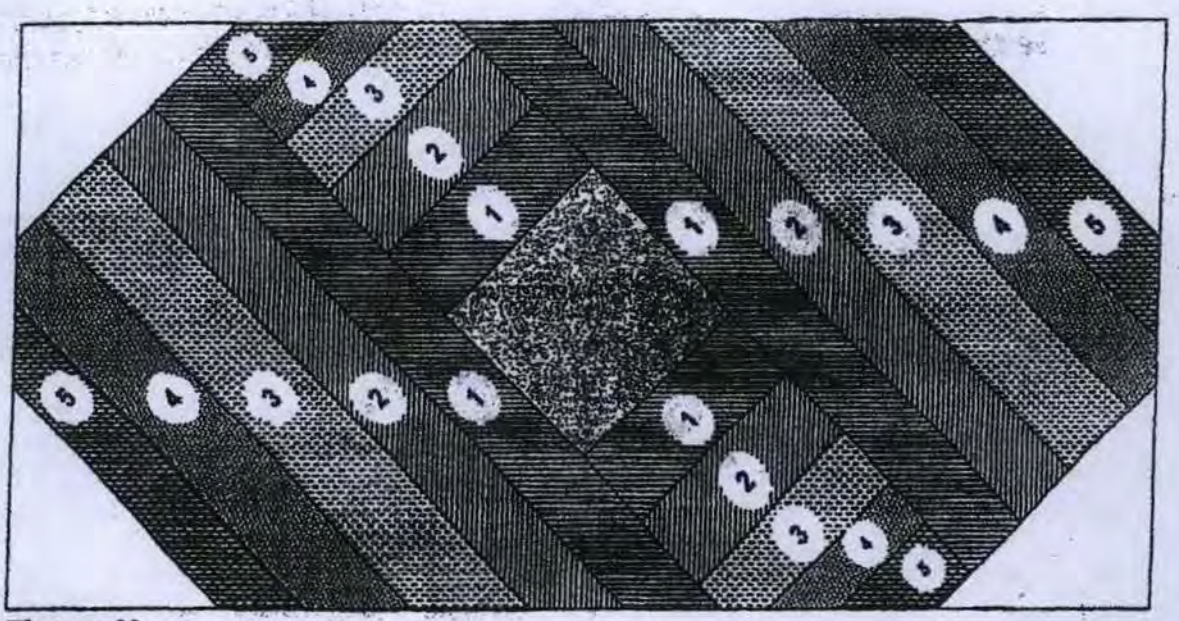


Figure H.

It is now time to cut the corners. Measure the sides of your corners and add to that measurement 1-1/2" to 2". Cut 2 large squares that size. Cut each square diagonally to form two triangles each. Thus, you will have a total of 4 triangles for your corners. Sew, flip and press the corners in place. Trim the corners even with the batting.

Now it is time to trim and even up your runner. Trim all four sides of your runner so they are even and straight. If your batting was cut straight, you can trim the backing fabric even with the batting. The corners of the center square should measure equally to each opposing side. If it is a little off, even it up. Stand a little away from the runner and take a good look. Does it look even? You can fold your runner in half to see if the bottom is as wide as the top. The runners on the cover were trimmed to about 14" wide and 28"long.

Using fat quarters, you can make these runners as wide as 17". They look well balanced when the length is twice the width. So the 17" runner would be 34" long.

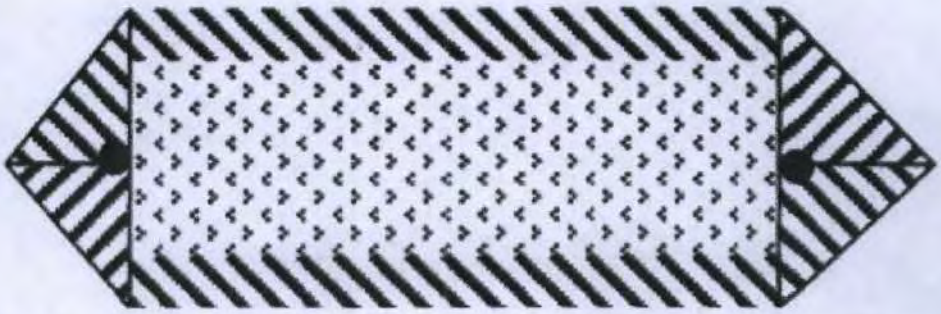
To bind your runner, you may want to use multiple strips left from your fat quarter fabrics. It takes about 6 strips.

These runners look lovely on the center of a table or dresser and they are also lovely as wall hangings. Make them in holiday themes or hobby themes or to match a bed quilt.

10 Minute Table Runner

1/3 yard theme print, cotton fabric, width of fabric

1/2 yard coordinate, cotton fabric, width of fabric



Misc accessories (rick rack, buttons, tassles.

Stitch right sides together, along long edge. Press seam away from center of fabric. Turn inside out; you will have a long tube. Lay flat on ironing board and press so that the theme print is bordered evenly on long sides with the coordinating print.

Cut short ends of fabric to even up.

Fold in half lengthwise, coordinate sides together, theme print out. Stitch the ends closed, press seams open.

Turn seams inside to form a point; press.

Top stitch edge, add a decorative button, rick rack, or tassle at the edge of the short seam to secure in place, or top stitch edge to keep fabric secure.

*Variations:

Theme print 1/2 yard, coordinate 1/3 yard.

Make your table runner narrower or wider by using narrower or wider pieces of fabric, as long as one is at least 5 inches wider than the other.

ALL LAB YOUTH SESSION

Presented By

Carlyle & Camille Smith

Carlyle - Officer Branch Chief
Camille - State Family Program Director
Utah National Guard

Teens and youth will have fun while learning skills of team building and leadership development.

ALL LAB SONG LEADING

Presented By

Bill Henderson

A retired Northwest District Specialist from Ohio, Bill is an internationally known Motivational Speaker and Song Leader who will help us start each day with a bounce in our step and a song in our hearts.

Song Leading...

For Wealth and Fame

-Or-

...Just for the fun of it

With:
Bill Henderson
Northwest District Specialist, 4-H
Emeritus
1945 Fairlane Drive, Lima, OH 45806
419-645-5186

Tips For Song Leaders

***1* Be Enthusiastic**

Enjoy what you are doing. Enthusiasm and personal enjoyment are contagious. If you are having a great time leading the singiing, it will be hard for the group to not join in.

***2* Know Your Music**

It is important to be thoroughly familiar with the song you are leading. It is very hard to teach someone else when you are nor certain of the melody or words to a song. Good song leading is a skill that must be practiced.

***3* Plan Your Program**

Before you begin to plan your program, get to know something about the group you will be leading. Plan your songs to fit the age and interests of your audience.

Always plan for twice as many songs as you will need. It is easier to cross songs off your list than to scratch your head trying to come up with another song or two at the last mement.

Plan your program with a purpose in mind:

- Are you singing just for fun?
- Do you want the group in a particular mood for a program that is to follow your session?
- Do you want the group fired-up to participate in active games or calmed down for a speaker?
- Are you trying to create an atmosphere of cooperation?

Plan your selections with a progression in mind. Start with songs that almost everyone will know, before you begin to teach new songs. You may want to teach only part of a new song in a session, if it is particularly difficult, or if the group is struggling.

Reward your group for their work at learning new songs by ending the song session by singing one or two songs they know. Learning new songs is tiring work! Let them "blow out the cobwebs" and finish the session with a good feeling.

If you have the luxury of leading singing with a group over the course of multiple sessions or days, you may wish to introduce and teach songs in advance of their eventual intended use, such as for a special closing. The impact of a song in a closing is much enhanced if the group is able to sing it, listening to the words and the msusic, and not having to worry about trying to learn the song at the same time.

Start your song session out easy, build to a high point, then back the group down slowly if you want them to pay attention to a program that is to follow.

***4* Sing Songs Through In Advance**

It is important to know how high and how low a song is going to go. Select a pitch that will allow for the range of voices in our audience.

If you see and hear that the pitch you started the song in is too high or too low for the majority of the group, it is better to stop the song and start over with a better pitch than to continue to strubble through the song. Use a pitch pipe or other tone source if you need the help.

***5* To Teach New Songs, Break Them Down Into Manageable Pieces**

Don't be afraid to demonstrate new songs by singing a portion to the group.

Learn to prompt words just ahead of when they are needed.

Learn to "Line" songs for quicker participation by the group (You sing the line and have the group repeat it).

Remember when teaching a song that your group is trying to learn both new words and a new tune.

***6* Singing 'Rounds' Requires Special Attention**

When singing rounds, first teach the song to everyone. You may want to teach the song in one session, review it in another session, then do the round.

Clearly divide the group into the number of smaller groups needed. Be certain to tell the group the number of times the round will be sung through. It is often very helpful to have a leader for each of the smaller groups.

If the group is not comfortable in singing the round through as a single group, the likelihood of success in breaking down into smaller groups and singing the song as a round is very, very low. Rounds are a wonderful variation in singing. Don't let the difficulty in leading them prevent you from learning how.

***7* Be Aware Of Your Audience Location**

Your audience needs to be able to see you. This is particularly important when teaching motions.

Don't be afraid to use your hands, head, body, etc. to help the group stay on the beat. Don't abandon your singers when things start to unravel. When the rhythm is falling apart, exaggerate motions to help get the group back on the beat.

If you have a choice between a large room with the group scattered about, or a smaller room where the group is squeezed together a little, go for the togetherness. Logic might say that if you scatter a group out they will sing louder just to be heard. The opposite is true!

***8* Keep On The Look-out For New Songs**

Be careful, though, many current pop songs are hart to teach and lead. Sometimes it is a matter of having too many words t work with or too wide a musical range for the voices in your group.

Look for different ways to sing old songs. Sometimes a song is going so well it seems a shame to end it just because the last chorus has been sung. Consider: *repeating the chorus, singing selected verses again, humming through the verse or chorus or both, singing an extra chorus softly, or putting a tag on the end of the song.*

***9* When Using Accompaniment – Practice!**

If you plan to use accompaniment, practice with that person ahead of time to be certain they can do the music you want done, in the key that you wan to do it. Tune stringed instruments ahead of time.

If you are using taped accompaniment, practice with the sound equipment and the tapes or CD ahead of time. Cue tapes so they will work when you need them to work.

***10* Sing With Pride!**

Do it! Have fun! Enjoy the singing with your group. Compliment your audience for good effort!

SIMPLE GIFTS

'Tis a gift to be simple,
'Tis a gift to be free.
'Tis a gift to come down where we ought to be.
And when we find ourselves in the place just right,
We will be in the valley of love and delight.

When true simplicity is gained,
To bow and to bend, we shan't be ashamed.
To turn, to turn will be our delight,
'Till by turning, turning we come round right.

SARASPONDA

(Boys begin, and keep singing through the verse) Boomda, Boomda, Boomda ---

(Girls sing verse)
Sarasponda, Sarasponda, Sarasponda
Ret-set-set
Sarasponda, Sarasponda, Sarasponda
Ret-set-set

(Boys and girls join on chorus)
Ah do re oh
Ah do re boom de oh
Ah do re boom de ret set set
Aw se paw se oh.

VIVE LaCOMPANIE

Let every good fellow now join in the song.
Vive la companie!
Success to each other and pass it along.
Vive la companie! (Chorus)

A friend on the left and a friend on the right.
Vive la companie!
In love and good fellowship let us unite.
Vive la companie! (Chorus)

Now wider and wider the circle expands.
Vive la companie!
We sing to our comrades in far away land.
Vive la companie! (Chorus)

Chorus:

Vive la, vive la, vive l'amour!
Vive la, vive la, vive l'amour!
Vive l'amour! Vive l'amour!
Vive la companie!

ROCK A MY SOUL

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.

So high you can't get over it.
So low you can't get under it.
So wide you can't get 'round it.
You must go in by the door.

(Descant) Rock my soul, Rock my soul, Rock my soul, Rock my soul.

(Teach each part to the entire group. Divide the group into thirds, and sing as a three-part song.)

PART OF THE RAINBOW

Rainbow, rainbow, can I be
Red as red as a red rose tree.
Rainbow, rainbow, can I be
Red as red as a red rose tree.
Red is different. Red is beautiful.

Chorus:
Look, look, I'm part of the rainbow.
Look, look, I fly up so high.
Look, look, I'm part of the rainbow.
Look, look, I fly up so high.

Rainbow, rainbow, can I be
Blue, as blue, as the deep blue sea...

Rainbow, rainbow, can I be
Green, as green, as the evergreen...

Rainbow, rainbow, can I be
Yellow, as yellow, as the bumble bee...

HERE I STAND DEAR LORD

Here I stand dear Lord
At your table spread.
Bless this food to my body
Keep my soul well fed.
Let me be a friend
With an outstretched hand.
Let me love my neighbor

'Till my journey's end.

BACK OF THE LOAF

Back of the loaf is the snowy flour,
And back of the flour is the mill,
And back of the mill is the wheat, and the shower,
And the sun, and the Father's will.

JOHN KANUKUNUKA

Chorus:
Too rye ahe, Oh, too rye ahe,
John Kanukunuka too rye ahe.
Too rye ahe, Oh, too rye ahe,
John Kanukunuka too rye ahe.

Verses:
Well, I thought I heard the old man say
John Kanukunuka too rye ahe.
That tomorrow is a holiday
John Kanukunuka too rye ahe.

We're bound away, we're bound away...
We're bound away for Frisco Bay...

An island boat with a Yankee mate...
If you don't pull you'll lose your gait...

An island boat with an island crew...
And we're the boys who pull her through...

We'll work tomorrow, but not today...
Yes, we'll work tomorrow but not today...

Well, I though I heard the old man say...
That tomorrow is a holiday...

BE PRESENT AT OUR TABLE, LORD

(Tune: Doxology)

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

PEACE GIVE I TO THEE

Peace give I to thee.
Peace give I to thee.
Not as the world gives
Give I to thee,
Peace give I to thee.

Love . . . . . .

Joy . . . . . .

BU-BU-BU BUBBLIN'

Guys:
Bu Bu Bu Bubblin'
Bu Bu Bu Bubblin'
Keep repeating

Gals:
Jesus love is bubbling over
Jesus love is bubbling in my soul.
Jesus love is bubbling over.

All:
One, two, three, four, five, Oh Yeah!

EVERY LITTLE CELL

Tune: "Shortin' Bread"
(Chorus part only)

I'm so glad that every little cell
In my body is happy and well.
Well, I'm so glad every little cell
In my body is happy and well.
Every little cell is happy and well,
Every little cell is happy and well,
Every little cell is happy and well,
Every little cell is happy and well,

SING AND SHOUT/SWING LOW/WHEN THE SAINTS GO MARCHING IN

Sing:
I want to sing, sing, sing.
I want to shout, shout, shout.
I want to sing, I want to shout,
Praise the Lord!
When the Heavenly Gates are opened wide,
I'll be standing by Jesus side.
I want to sing, I want to shout,
Praise the Lord!
Swing:

Swing low, sweet chariot,
Coming for to carry me home.

Swing low, sweet chariot,
Coming for to carry me home.

Saints:
Oh, when the saints
Go marching in
Oh, when the saints
Go marching in
Oh, Lord I want to be
In that number
When the saints go marching in

LAY MY BURDENS DOWN

I was happy. O so happy.
When I laid my burdens down.
Burdens down, Lord. Burdens Down, Lord.
When I laid my burdens down.

I feel better. So much better.
Since I laid my burdens down.
I feel better. So much better.
Since I laid my burdens down.

HOW PLEASANT AND HOW FAIR

Oh, how pleasant and how fair.
How pleasant, and how fair.
Oh, how pleasant and how fair,
My Buckeye friends are to me.

GOOD NEWS

Chorus:
Good news! Chariot's comin'
Good news! Chariot's comin'
Good news! Chariot's comin'
And I don't want it to leave me behind.

Verses:
There's a long white robe in the heaven I know,
There's a long white robe in the heaven I know,
And I don't want it to leave me behind.

Silver Harp in the heavens, I know.....

Golden Crown in the heavens, I know.....

THIS LITTLE LIGHT OF MINE

This little light of mine,
I'm gonna let it shine,
This little light of mine,
I'm gonna let it shine,
This little light of mine,
I'm gonna let it shine,
Let it shine, let it shine,
let it shine.

Hide it under a bush, O no!...

Won't let Satan blow it out!...

Shine it all over BLW...

WHEN I'M ON MY JOURNEY

Chorus:
When I'm on my journey don't you weep after me.
When I'm on my journey don't you weep after me.
When I'm on my journey don't you weep after me.
I don't want you to weep after me.

High up on the mountain
Leave your troubles down below. (3-times)
I don't want you to weep after me.

Every lonely river must go down to the sea...

When the stars are falling and the thunder starts to roll...

OH HOW LOVELY IS THE EVENING (Round)

Oh, how lovely is the evening, is the evening,

When the bells are sweetly ringing, sweetly ringing,

Ding-dong, ding-dong, ding-dong!

MORE GOOD NEWS

GOOD NEWS

Chorus:
Good news! Chariot's comin'
Good news! Chariot's comin'
Good news! Chariot's comin'
And I don't want it to leave me behind.

Verses:
There's a long white robe in the heaven I know,
There's a long white robe in the heaven I know,
And I don't want it to leave me behind.

Silver Harp in the heavens, I know.....

Golden Crown in the heavens, I know.....

I AM A PROMISE

I am a promise, I am a possibility,
I am a promise, with a capital "P",
I am a great big bundle of "po-ten-ti-al-i-ty"
And if you listen, you can hear God's voice
And if you're tryin',
He'll help you make the right choice,
I am a promise to be,
Anything God wants me to be.

WE'RE GREAT BUT NO ONE KNOWS IT

We're great, but no one knows it,
No one knows it so far...
Some day they'll realize how wonderful we are,
They'll look at us, and point at us,
And then they'll shout "Hurray!"
We're great, but no one knows it,
But they will some day.

LET YOUR LIGHT SHINE

Let your light, shine before,
Others so, they will know.
The Kingdom of God is at hand...
Let your light, shine before,
Others so, they will know.
The Kingdom of God is at hand...

Let—your—light—shine,
So—they—see—it,
Let—your—light—shine,
The Kingdome of God is at hand...

THE BUFFALO AND HIS BROTHER

Across the windswept desert...
Where cactus knows no man...
Lived the buffalo and his brother...
Lying in the sand...
Said the buffalo to his brother...
"Why do you lie that way..."
But the brother would not answer..
'Cause he'd been dead since May...
Dead since May...

Second verse, same as the first,
A little bit louder, and a whole lot worse...
Now's the time for switchin'
To the verse about the kitchen...

Inside the wide refrigerator...
Where coleslaw knows no man...
Lived a buffalo and his butter...
Lying by the spam...
Said the buffalo to his butter...
Why do you lie that way...
But the butter would not answer...
'Cause it was not Parkay...
Not Parkay...

YOU MIGHT FORGET THE SINGER

Chorus:
O, you might forget the singer,
But you won't forget the song,
Singers come and go and fade away,
The melody of love remains,
The truth goes marching on,
O..., You might forget the singer,
But you won't forget the song.

This song of love I'm singing you'll remember,
You won't forget the rhythm of the free,
The music's sure to stick there in your
me-em'-ry,
Even if you don't remember me...
I'm glad just to be one of the singers,
Though I might not always sing on key,
'Cause when we sing together. Something ha-ap-pens,
It's called that special four-part harmony...

EVENING HAS COME

Evening has come, the board is spread,
Thanks be to God, who gives us bread,

Praise God for bread.

Can substitute first lines to fit the time of day.
(Morning has come...)
(Noontime has come...)

MY DUNGAREES

CHORUS:
My dungarees, my old dungarees
They're worn at the bottoms
Got holes in the knees
My dungarees, my old dungarees
So comfy just to wear a----round.

I got my first pair of dungarees when I was two
I wore them in the daytime and in the nighttime, too
I wore them 'till the ankles were up to the knees
and then I got a brand new pair of dungarees.(Chorus)

I got another pair at four and six and eight
I sometimes cut them off to go swimmin' in the lake
I wore 'em playin' baseball and I wore 'em climbing trees
Oh Lord, how I loved my faded dungarees. (Chorus)

My teens and my twenties, my thirties now are gone
My forties and my fifties will soon be movin' on
But when I reach my nineties I'll still be climbin' trees
and can you guess what I'll be wearin' my old dungarees (Chorus)

SHAKE ANOTHER HAND

A le la le la, la le la le lay lu jah
A le la le la, la le lay lu jah
A le la le la, la le la le lay lu jah
A le la le la, la le laaa...lay lu jah
Shake another hand,
Shake a hand next to ya,
Shake another hand,
As we sing this song...
Shake another hand,
Shake a hand next to ya,
Shake another hand,
As we sing..., sing this song...

Touch another thumb...
Tough another toe...
Touch another knee...
Touch another elbow...
Bump another rump...

NEW HARMONY

Chorus:
I've been sittin' by the Ohio,
Watching the tow boats rolling up slow,
Thinking on the places we used to go,
You've been on my mind.

Evening hills in the summer time,
The jars we filled with fireflies,
I remember you and I,
Say its been a long old time. (Chorus)

Rain across the bottom lands,
Broken stones from an old mill dam,
West wind blowing in the dawning day,
Enough to blow the blues my way. (Chorus)

Rusty rails in old river towns,
Whistles blowing New Orleans bound,
Cornfields waiting for the plow,
Oh the things that I can't tell you now. (Chorus)

Indiana backroads,
The winters hide so deep and cold,
New moons arms that cradles the old,
Come home songs on the radio. (Chorus X 2)

TUE TUE

Tue tue, ba-rhe-ma, tue tue
Tue tue, ba-rhe-ma, tue tue
A-bo-fra-ba, ama gowa gowa, tue tue
A-bo-fra-ba, ama gowa gowa, tue tue
Ba-rhe-ma, tue tue

FAMILY

Chorus sung by all (And, foundation rhythm sung by the men while the women are singing the verses.)
Family... Family... One big family...
Family... Family... One big family...
Family... Family... One big family...
We are one, one big family...
We are one, one big family...
We are one, one big family...

Sing as one...

Live as one...

THE BEAR SONG

The other day... I met a bear...
Out in the woods... A way out there...
The other day I met a bear...
Out in the woods, a way out there...

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

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

And so I ran... Away from there...
But, right behind... Me, was that bear...
And so I ran away from there...
But, right behind me, was that bear...

Up ahead... There was a tree...
A great big tree... O, glory be...
Up ahead, there was a tree...
A great big tree, O, glory be...

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

And so I jumped... Into the air...
But I missed that branch... A way up there...

Now don't you fret... And don't you frown...
Cause I caught that branch... On the way back down...

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

DAY-O

Come Mr. Talley Man, talley me banana
Daylight come, and me want to go home
Come Mr. Talley Man, talley me banana
Daylight come, and me want to go home
Chorus:
Day-o, day-o, daylight come and me want to go home
Day-o, day-o, daylight come and me want to go home

Well, a beautiful bunch of ripe bananas
Daylight come, and me want to go home
They hide the deadly black tarantula
Daylight come, and me want to go home

Lift a six foot, seven foot, eight foot bunch
Daylight come, and me want to go home
Lift a six foot, seven foot, eight foot bunch
Daylight come, and me want to go home

THE SONS OF JOB

The Sons of Job, were playing pass the rock,
Take it or leave it. Take it again.
They went niddy-noddy, niddy-noddy,
niddy-noddy, nid
They went niddy-noddy, niddy-noddy,
niddy-noddy, nid

TURN THE GLASS OVER

I've been to Harlem, I've been to Dover.
I have traveled the whole world over,
Over, over, three times over,
Drink all the buttermilk and turn the glass over.

Sailing east, sailing west,
Sailing across the ocean,
If you want to get a girl, you've got to be quick
Or you'll lose your girl in the motion.

LEAVE HER, JOHNNY

O, I thought I heard the old man say,
Leave her, Johnny, leave her,
It's a long hard pull to the next payday,
And it's time for us to leave her.

Chorus:
Leave her, Johnny. Leave her,
O, Leave her, Johnny, leave her.
O, the voyage is done, and the winds don't blow,
And it's time for us to leave her.
O, the skipper was bad, but his mate was worse,
Leave her, Johnny, leave her,
He would smite ye down with a blow and a curse,

And it's time for us to leave her.

So, pull ye lubbers or ye'll get no pay,
Leave her, Johnny, leave her,
O, pull ye lubbers and then belay,
And it's time for us to leave her.

RATTLIN' BOG

Chorus:
O, ho, the Rattlin' Bog, the bog down in the valley-o
O, ho, the Rattlin' Bog, the bog down in the valley-o

Now in that bog, there was a hole,
A rare hole, a rattlin' hole
A hole in the bog, and the bog down in the valley-o

Now in that hole, there were some roots,
Rare roots, rattlin' roots
Roots in the hole, and the hole in the bog, and the bog down in the valley-o

Now on those roots, there was a trunk,
A rare trunk, a rattlin' trunk
Trunk on the roots, and the roots in the hole, and the hole in the bog,
and the bog down in the valley-o

Limb on the trunk...
Branch on the limb...
Nest on the branch...
Egg in the nest...
Bird on the egg...
Wing on the bird...
Feather on the wing...
Bug on the feather...
Wing on the bug...
Spot on the wing...
Germ on the spot...
Virus on the germ...

FROM YOU I RECEIVE

From you I receive, to you I give,
Together we share, in this we live.

GOD IS GREAT

God is great, God is good,
And we thank Him for our food,
We want to Thank Him morning, noon, and night
We want to Thank our God with all our might
We wan t to Thank our God 'cause He's all right,
Amen

THERE'LL BE MORE PEACE

There'll be more peace, some day
There'll be more peace, some day
I'm-a gonna keep on, 'till I find it
There'll be more peace, some day

There'll be more joy, some day

There'll be more love, some day

There'll be peace peace, some day

BIRDIE SONG

Way....up in the sky the little birds fly,
While down in their nest, the little birs reat.
With a wing on the left, and a wing on the right,
The little birds sleep, all through the night.

Shussssssssss....They're sleeping!

The bright sun comes up
The dew goes away,
Good Morning! Good Morning!
The little birds shout!

IN MY ROOM

There's a world where I can go and tell my secrets to
In my room In my room
In this world I lock out all my worries and my fears
In my room In my room

Do my dreaming and my scheming, lie awake and pray,
Do my crying and my sighing, laugh at yesterday,
Now it's dark and I'm alone but I won't be afraid,
In my room In my room
In my room In my room
In my room In my room.....

FOR HEALTH AND STRENGTH

For Health and strength and daily food (or bread)

We praise Thy name O Lord.

THE LION SLEEPS TONIGHT

In the jungle, the mighty jungle,
the lion sleeps tonight
In the jungle, the mighty jungle,
the lion sleeps tonight

Near the village, the peaceful village,
the lion sleeps tonight
Near the village, the peaceful village,
the lion sleeps tonight

Hush my darling, don't fear my darling,
the lion sleeps tonight
Hush my darling, don't fear my darling,
the lion sleeps tonight

Four Good Resources For Song Leaders:

BLW's –"Good News" CD
BLW's –"More Good News" CD

RISE UP SINGING – a Sing Out publication. It contains words and chords for 1,200 songs. Many are familiar folk songs, grouped in 35 different theme categories. CD's available for all songs in the book, giving verse, chorus, and any bridges.

THE TUNE BOOK – published by *Songs and Creations, Inc.* San Anselmo, Ca. It is self-described as, "An eclectic collection of more than 750 songs for most situations." Lyric book and recordings available.

MINI WORKSHOPS

Owl Luminary

Play Party Dance

Scarves

Games

Cupcakes

Dance

Environmental

Match Tricks

Table Games

Safe Dating

Campfire Cooking

Celebrate
65 years
Chatcolab
The Gem of Gems

Owl Luminary

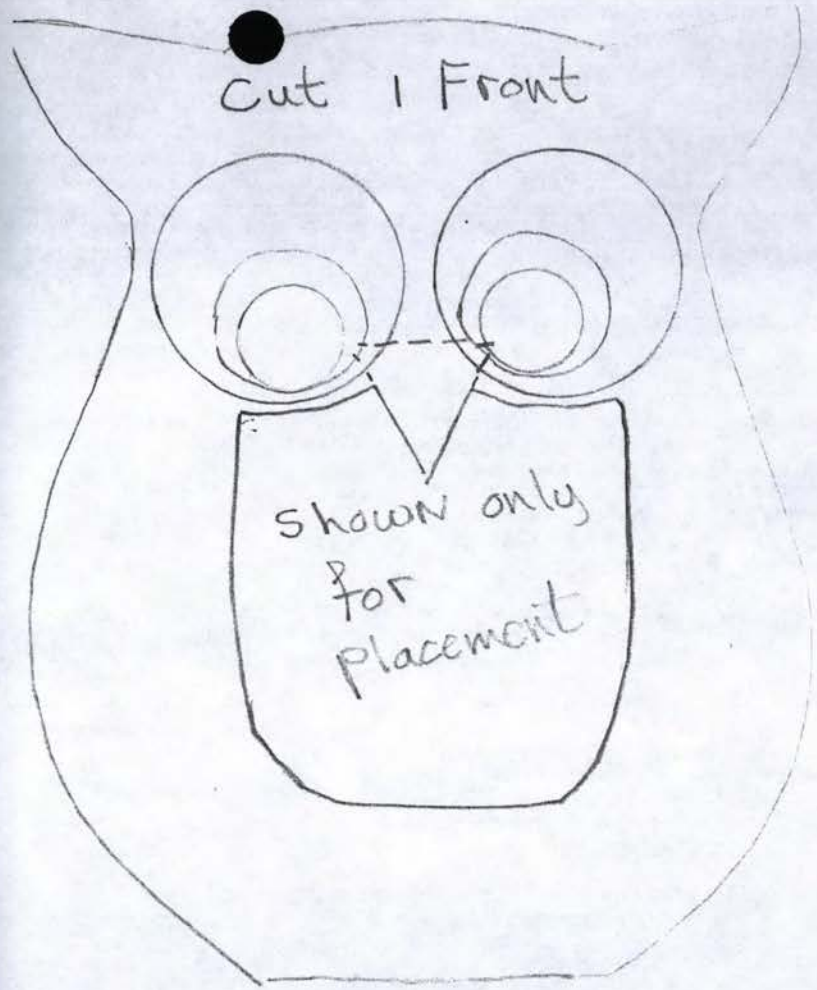
Instructor: Susan Sacco

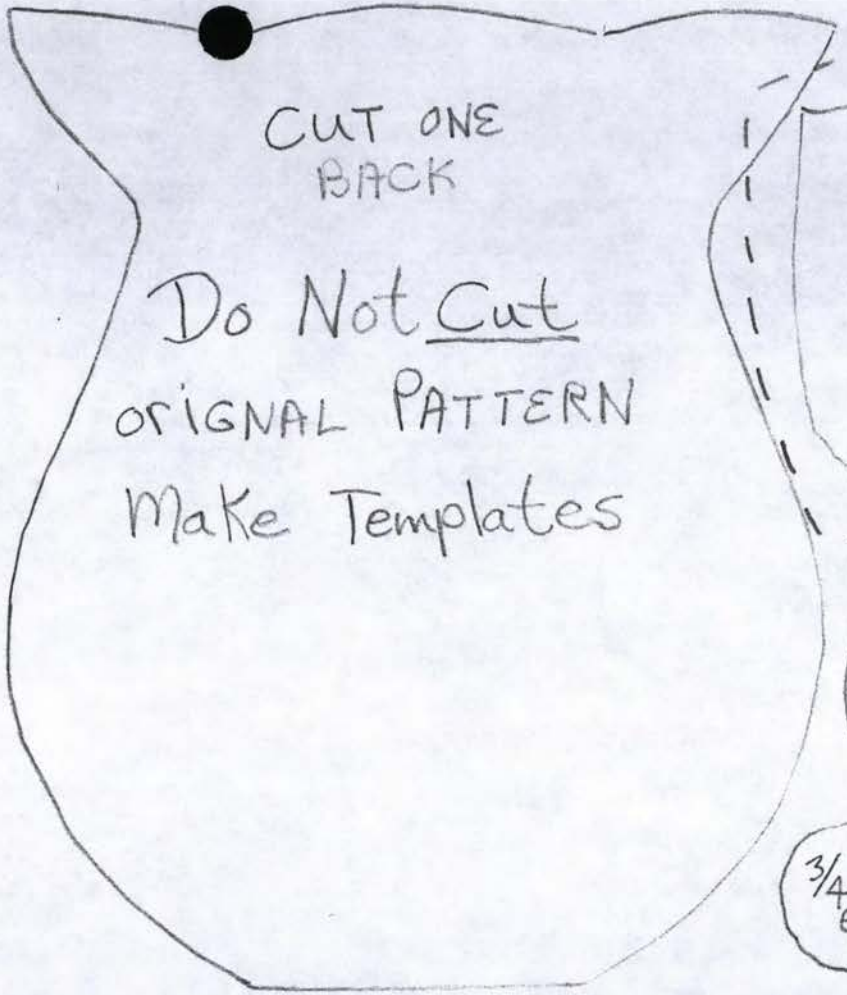
Supplies Needed:

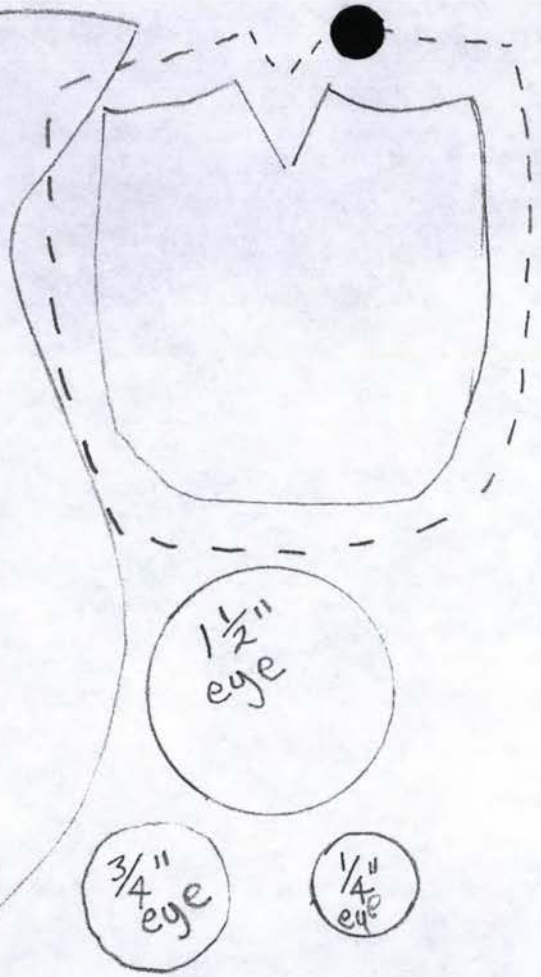
- Cardstock, 8 ½" x 11" Brown used for owl (or colors of your choice)
- Cardstock for eyes: white, yellow, and green (or colors of your choice)
- Beak: orange cardstock (scraps are okay)
- Plain vellum
- Punches for eyes: 1 ¼", ¾", and ½"
- Ruler, scissors, glue, exacto knife, plastic knife (used to score paper)
- Battery operated tea lights

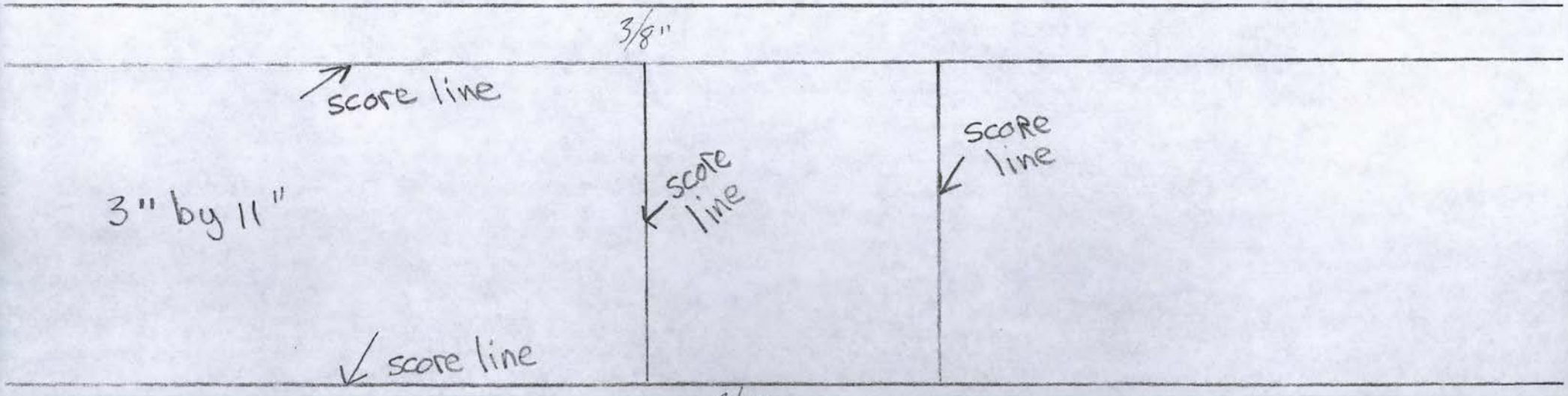
Directions:

1. Be sure to make copies of the pattern, do not cut original pattern
2. You may cut templates out of heavy mylar or chipboard
3. Cut one strip of brown, 3" by 11 ½"
4. Take brown strip and score at 4 ½" and at 6 ¼"
5. On same brown strip score 3/8" on each long side and fold in
6. Clip folded edges at 1/8" intervals. Do not clip the 1 ¾" between the 4 ½" and 6 ¼" score marks
7. Trace two owl bodies out of remaining brown cardstock
8. Trace breast pattern on vellum and cut out
9. Cut corresponding breast out of one brown body
10. Glue vellum breast piece onto front brown body (be sure there is a ¼" overlap)
11. Punch or cut out eyes: two of 1 ¼" white, two of ¾" green, and two ½" yellow
12. Glue green eye on the bottom of the white eye
13. Glue yellow eye on the bottom of the green
14. Cut 3/8" triangle out of orange cardstock for the beak
15. Glue beak on
16. Glue eyes on
17. Take brown strip and stand it on its side. Glue the 1 ¾" unclipped side to the bottom of the back side of the owl.
18. Run a bead of glue around the body of the back of the owl (**do not glue the ears**), one side at a time, to finish gluing on the brown strip. Hold it in place a few seconds to give the glue a chance to set up.
19. Take front body piece and run a bead of glue around the edge (**do not glue the ears**) and place on top of body form. Let glue dry.
20. Place tea light inside and enjoy. Lights will operate for approximately 60 hours.


Cut 1 Front
shown only for placement


CUT ONE BACK
Do Not Cut
orignal PATTERN
Make Templates


1 1/2" eye
3/4" eye
1/4" eye


3/8"
score line
3" by 11"
score line
score line
score line
3/8"

"The Son of Job" (Pass the Rock) -

(Sit/stand in a circle almost shoulder to shoulder. Hold out left hand, chest high with palm held up and an object placed in the palm (Example: tootsie roll, rock, shoe, name tag.) Move objects in clockwise direction.)

The Sons of Job were playing pass the rock,
(On the word **"The..."** *reach out to the palm of the person on your right and pick up the item hat has been placed there. On the word* **"...sons"** *place the object in your left hand. Pick up on* **"..playing."** *Put in your hand on* **"Rock."**

Take it or leave it, take it again,
(Pick up on **"Take..."** *Place it on* **"leave."** *Pick up on* **"take.."** *Place on* **"leave...")**

They went, "Niddy Noddy Niddy Noddy Niddy Noddy Nid!"
(Pick up on **"They went... "** *and hold, waving left on the word* **"Niddy"**, *right on the word* **"Noddy"**, *and finally placing the object in your left hand on the word* **"Nid.")**

They went, "Niddy Noddy Niddy Noddy Niddy Noddy Nid!"
(Repeat the motions for the line above.)

Repeat!

The Son of Job were playing pass the rock,
Take it or leave it, take it again,
They went, "Niddy Noddy Niddy Noddy Niddy Noddy Nid!"
They went, "Niddy Noddy Niddy Noddy Niddy Noddy Nid!"

"A La La La La La" -

Chorus:
A la la la la la la la le lu ia
A la la la la la la la le lu ia
A la la la la la la la le lu ia
A la la la la la la la le lu ia

Shake another hand, Shake a hand next to you
Shake another hand, Shake a hand next to you
Shake another hand as we sing, sing this song.

Chorus:
Touch another elbow, touch an elbow next to you
Touch another elbow as we sing this song
Touch another elbow, touch an elbow next to you
Touch another elbow as we sing, sing this song.

Chorus:
Touch another toe, Touch another knee, Bump another rump,
(Allow the group to act out each of the actions between choruses.

Simple Gifts Mixer

This dance can be done to "When I'm on My Journey", "Lay My Burdens Down", and "Simple Gifts"

Right, behind, right, together.
Left, behind, left, together.
Forward (right), two, three, touch.
Back (left), two, three, together.

Right, behind, right, together.
Left, behind, left, together.
Forward (right), two, three, quarter turn (pivot left on ball of right foot)
Back (left), two, three, together.

(This dance can be done as a line dance, in a one-facing-one set, and a four sided set, with the dancers tapping hands as they approach the center, then rotating one side of the box to the left each time through the dance.)

Sarasponda Mixer

Danced to the tune "Sarasponda."

Sa ra
Begin with partners on the right, joining hands around the circle.

Sponda, Sarasponda
Everyone forward, two, three, four.

Sarasponda, Ret Set Set
Back, two, three, four.

Sarasponda, Sarasponda, Sarasponda Ret Set Set

Alemand left, alemand right.

A do re o, A do re boom de o, A do re boom de ret set set
Promenade.

Aw se pa se o
Turn partner back under your right arm to the man behind.

Boom da, boom da, boom da, boom da, boom da, boom da, boom da
Join hands in one circle. (The seven *Boom da's* giving time for everyone to get caught up and ready to start forward with the first step on Sponda.)

How Pleasant and How Fair

Oh, how pleasant and how fair,
How pleasant, and how fair,
Oh, how pleasant and how fair,
My 4-H friends are to me.

This activity is best done after a group has had time to do some bonding, or at the end of a program or camp that has helped build a feeling of friendship and togetherness.

Get the group into pairs.
Put the pairs into one large circle, standing side by side.

Have the pairs face each other, reach out and take partner by the right hand.
Sing the first line: "Oh, how pleasant and how fair"
Walk forward, pulling your partner past you, and take the left hand of the next person facing you.
Sing the second line: "How pleasant, and how fair,"

Walk forward, pulling your partner past you, and take the right hand of the next person facing you.
Sing the third line: "Oh, how pleasant and how fair,"

Walk forward, pulling your partner past you, and take the left hand of the next person facing you.
Sing the fourth line: "My 4-H friends are to me."

Walk forward, pulling your partner past you, and take the right hand of the next person facing you, and you are ready to begin the song again.

CAUTION: It is important to instruct the group not to pull the person past them and go on to the next until you give them the instructions to do so. The square dancers in the group will think they know just how it should be done, before you give them the instructions, and you will have one jumbled up mess. This is experience speaking here!!

Surprise, Surprise (A Good Song to Wrap-Up and Close a Program) -

Chorus:

Surprise, Surprise, Love Is A Surprise
Right Before Your Eyes
Baffling To The Wise
Surprise, Surprise, Love Is A Surprise
Open Up Your Eyes And See

The chorus is sung by all program participants, spoken lines are interjected between choruses. The program director should "plant respondents, and monitor the responses should be unique to the preceding program and understandable by all participants. For example: At the close of a music workshop you might hear; "You mean I'm going to get up in front of 100 people and teach them a song???.....Never! (Chorus) Surprise, Surprise, Love is a Surprise, right. . .
. . .
Humor can diffuse an emotionally charged closing, but still allow a meaningful program review and summary.

American PLAY PARTY GAMES

...You make the music
...You make the call

A play party was country and small town amusement and accepted widely by rigorous early American Protestantism. Until the late 1800's no instrumental accompaniment was used for play party games. These people looked upon card parties and dancing as sinful, but they found no quarrel with the joyous, informal, spontaneous play party games – an ingenious way to sidestep the issue. While to the outsider the steps and the figures resembled known dance patterns, they were not so considered by the dancers. There was a fascination in the singing and the rhythmic movement of the game and the significant action out of the story in the game, which had no parallel in other amusements.

Some tunes might be attached to a single game. Others might be used to accompany several games.

The play party was the custom of the entire American frontier. Among the more straight-laced, it was sharply distinguished from real "hoe down," the rural designation for dancing with instrumental music, most especially the fiddle, "the devil's instrument."

MULBERRY BUSH

Formation:
A single circle, facing in. No partners.

Words to the song:
Here we go round the mulberry bush,
the mulberry bush, the mulberry bush
Here we go round the mulberry bush
So early in the morning

After the same pattern, these verses:
This is the way we wash our hands, etc.
This is the way we wash our clothes, etc.
This is the way we iron our clothes, etc.
This is the way we go to church, etc.

Acton:
After singing of the first verse players join hands and circle left. While singing the succeeding verses each person pantomimes how the work is done. Any sort of work that can be well pantomimed may be the theme of a verse.

THE BEAR WENT OVER THE MOUNTAIN

Formation:
Single circle facing in. No partners.

Words to the song:
The bear went over the mountain
The bear went over the mountain
The bear went over the mountain
To see what he could see
Motion phrase: To see what he could see...

Action:
During the singing of the verse the players circle to the left. At the completion of the verse the players stop. On the singing of the first "Motion phrase:" players raise their right knee. On each succeeding verse the players add additional motions...
Verse 1 – raise right knee
Verse 2 – raise right knee, raise left knee
Verse 3 – raise right knee, raise left knee, kneel on right knee
Verse 4 – raise right knee, raise left knee, kneel on right knee, kneel on both knees
Verse 5 – raise right knee, raise left knee, kneel on right knee, kneel on both knees
Verse 6 – raise right knee, raise left knee, kneel on right knee, kneel on both knees, touch right elbow to the ground
Verse 7 – raise right knee, raise left knee, kneel on right knee, kneel on both knees, touch right elbow to the ground, touch both elbows to the ground
Verse 8 – raise right knee, raise left knee, kneel on right knee, kneel on both knees, touch right elbow to the ground, touch both elbows to the ground, touch head to the ground

SKATING AWAY

Formation:

Single circle facing in. No partners. Hands joined. In center of the circle are two couples. (for large circle start with two or more stars in center.)

Tune:

Mulberry Bush

Words to the song:

1. There were two couples a-skating away, skating away, skating away. There were two couples a-skating away, so early in the morning.
2. The ice was thin and the world and they all fell in, they all fell in, they all fell in. The ice was thin and they all fell in, so early in the morning.
3. The old swing out and the new swing in. The old swing out and the new swing in. The old swing out and the new swing in, so early in the morning.

Action:

1. During the singing of the first verse the outside circle moves counterclockwise while the couples in the center make a right hand star and circle clockwise.
2. During the singing of the second verse both circle and star reverse directions: circle clockwise, star counterclockwise.
3. During the third verse circle stands in place. Each person in the center goes out to the circle, chooses a new partner, and swinging around with both hands joined, brings the new partner into the center. The others clap in rhythm as this is done. On "so early in the morning" the old "skaters" join the circle and the four new ones remain in the center to form star for next round.

RIG-A-JIG-JIG

Formation:

Single circle, facing center, no partners. One player in the center. (For a large circle start with two or more in the center.)

Words to the song:

1. As I was walking down the street, down the street, down the street. As I was walking down the street, Hi-ho, hi-ho, hi-ho.
2. A pretty young girl I chanced to meet (girls sing "a handsome boy") chanced to meet, chanced to meet. A pretty young girl I chanced to meet, Hi-ho, hi-ho, hi-ho.

Chorus:

Rig-a-jig-jig and away we go, away we go. away we go
Rig-a-jig-jig and away we go, Hi-ho, hi-ho, hi-ho.

Action:

Circle stands in place throughout game.

1. During the singing of verse 1, person (or persons) in the center walks around circle counterclockwise.
2. During verse 2 the person in the center bows to one in the circle and tales that person as his partner.
3. During the chorus the two join hands in skating position and walk or skip around the circle counterclockwise. Repeat until all have partners.

SIMPLE GIFTS Series Created by: Bill Henderson

Tune:

Simple Gifts (Alt. She'll Be Comin' Round The Mountain)

Words to the song:

'Tis a gift to be simple, Tis a gift to be free
'Tis a gift to come down where we ought to be
And when we find ourselves in the place just right
We will be in the valley of love and delight

When true simplicity is gained,
To bow and to bend we shant be ashamed
To turn, to turn it will be our delight
'Till by turning, turning we come down right

Game 1

Formation:

Line dance. Space between people.

Action:

(Begin with right foot, step forward.)

Right forward...Left forward...Right forward...Left forward touch beside right
Left back...Right back...Left back...Right back & touch
Right to the right...Left behind right foot...right to the right...touch left foot beside right foot

Left foot to the left...Right behind left...left to the left...right beside left.

(Repeat above steps to complete the song, with **one change**.)

Right forward...Left forward...Right forward **with hop and quarter turn to the left**

Left back...Right back...Left back...Right back & touch

Right to the right...Left behind right foot...right to the right...touch left foot beside right foot

Left foot to the left...Right behind left...left to the left...right beside left.

(When the song is completed dancers will have turned 90° from their original start line. Singing and dancing through the song four times brings everyone back to their starting point.)

Game 2

Formation:

One person facing one person, approximately five feet apart. When stepping forward, the opposing partners will approach each other, tapping hands before they step back on the next phrase of the song. (It is helpful to imagine these two persons on opposing sides of a box. The partners move in opposite directions in this game. When they reach the point where they hop on the right foot and back up, partners will still be facing each other, but on the side of the box that was on their left when they started. Singing the song through four times will move them clockwise around the 4 sides of the box, returning them to the side of the box on which they started.

Game 3

Formation:

Game three puts on person on each side of the box to start. The dance begins with everyone moving toward each other, meeting at the center of the box. When they reach the "hop - left quarter turn" then back up they will have moved counterclockwise to the side of the box that was to their left. Four times through the song will return everyone to the side of the box on which they started.

Game 4

Formation:

Partners facing counterclockwise in a circle. Man on the inside.

Action:

(The dance works best if the man on the inside takes his first step with his right foot and the lady on the outside takes her first step with her left foot. But, it is often not worth the hassle in teaching the dance to force people to do this. They will make it through whichever foot they start with.)

The songs begins with: **'Tis a...*gift***

Beginning on the word **gift:** (Take **four steps forward**)

'Tis a...***gift to be simple***

(Couples turn toward each other taking hands with their outside hands, then **back up four steps** on the next line of the song, continuing to move counterclockwise.)

'Tis a...***gift to be free***

(On the next line of the song **take four steps forward**, circle now moving clockwise.)

'Tis a ***gift to come down***

(On the next line **turn around and take four steps backward**, circle continues to move clockwise. Couples should be back where they started, facing counterclockwise again.)

Where they ought to be

(Without changing direction, couples **continue to hold hands but take one step apart.**)

And when we find

(Step back together.)

...ourselves

(Step apart.)

In the place...

(Step back together.)

... just right

(The man holds up his right hand, and the woman turns under his arm without letting go of his hand, turns out to her original position, drops hands with her partner, then backs up to a new partner behind her in the circle.)

We will be in the valley of love and delight

The first half of the song takes you through the game once. The game simply repeats in the second half of the song. This is a great mixer for new groups. I recommend singing the song/game through at least three times. The second and third times through have the group moving without having to prompt the motions.

This game can also be done as a "troika" {with the man in the middle and a woman on each side}. *It works the same all the way through, with the man holding both hands up at the conclusion, both women turning toward the man and under his arms, and the women backing up to partner with the man behind them in the circle.*

TURN THE GLASS OVER

Formation:
Double circle of partners in skating position facing counterclockwise.

Words of the song:

1. I've been to Harlem, I've been to Dover,
   I have traveled the whole world over
   Over, over, three times over
   Drink all the buttermilk and
2. Turn the glass over.
3. Sailing east, sailing west
   Sailing across the ocean
   Better watch out if you want to get a girl
4. 'Cause you've got to be quick in the motion.

Action:

1. Players move around the circle counterclockwise with slow walking or strutting steps (about 14 steps).
2. Couples "wring the dishrag": keeping hands clasped (right over left) raise arms and turn under your own arch, back to back and all the way around.
3. Ladies continue to circle counterclockwise, men reverse and circle clockwise.
4. On the word "motion" each man takes the nearest lady for his new partner and the game is repeated.

Variation:
Extra men and ladies stand in center circle. On part 3 they join the proper line of players to "steal" a partner. Leftovers from part 4 go to the center and await their turn to steal.

SARASPONDA Created By: Bill Henderson

Tune: Sarasponda

Formation:
Single file circle of partners, man on left, woman on the right, all join hands.

Words to the song:

1. Sarasponda, sarasponda, sarasponda ret-set-set
2. Sarasponda, sarasponda, sarasponda ret-set-set
3. Ador-e-o, ador-e boom-de-o
4. Ador-e boom-de ret-set-set
5. Aw-se paw-se-o
6. Boom-da, boom-da, boom-da, boomda

Action:

1. On first line players hold hands taking four steps forward and four steps back
2. Repeat four steps forward and four steps back.
3. Partners turn back to back, reach out left hand and taking the hand of the person facing them,
4. Walk around that person, take the right hand of your partner, do a complete turn of your partner with the right hand and promenade counter clockwise around the circle (man on the inside/woman on the outside).
5. On the phrase: **"Aw-se paw-se-o,"** the man raises his right arm, his partner turns under and takes the hand of the man behind her as her new partner.
6. During the singing of this line, and the "Boom-da's" that follow, the circle re-sets itself into a single circle with the man on the left and the woman on the right, and everyone holding hands. (Line 6. is also sung at the very beginning of the game to set the rhythm.)

BOW BELINDA

Tune: O Belinda
Formation: Long ways set, five to nine couples; six is best.

Words to the song:

1. Bow, bow, bow Belinda
   Bow, bow, bow Belinda
   Bow, bow, bow Belinda
   Won't you be my partner?
2. Right hand 'round, o Belinda, etc.
3. Left hand 'round, O Belinda, etc.
4. Both hands 'round, O Belinda, etc.
5. Back to back, O Belinda, etc
6. Promenade around, O Belinda, etc
7. Through the tunnel, O Belinda, etc.
   Won't you be my darling?

Action:

For figures 1 – 5; Head man and foot lady do the figure, followed by the head lady and the foot man.

1. Move to the center of set in 4 running steps, bow, move backward to place.
2. Forward to the center, turn with right hands, and back to place.
3. Forward to the center, turn with left hands, and back to place.
4. Forward to the center, turn with both hands, and back to place.
5. Forward to the center, doosi-do, and back to place.
6. Partners join hands in skating position, facing head of the hall. All follow first couple who turns sharply out to the left and skips straight up the center of the set to place.
7. Couples stand in place, join hands high to form an arch, and the head couple goes under the arch to the foot place, where it remains. Repeat action as many times as there are couples.

COME MY LOVE
(Oats, Peas, Beans – Tune)

Formation: Double circle of partners, facing counterclockwise, man with partner on his right.

Words to the song:

1. Come, my love and go with me,
   Come, my love and go with me,
   Come, my love and go with me,
   And I will take good care of thee.
2. You are too young, you are not fit,
   You are too young, you are not fit,
   You are too young, you are not fit,
   You can not leave your mother yet.
3. You're old enough, you're just about right,
   You're old enough, you're just about right,
   You're old enough, you're just about right,
   I asked your mother last Saturday night.

Action:

1. During the singing of verse 1, with hands joined in skating position, couples promenade counterclockwise around the circle.
2. During verse 2 all drop hands, men do an about face, and walk in a clockwise direction just inside the circle of ladies, who continue to move in a counterclockwise direction.
3. On the words "You're old enough" all take new partners and swing in place with a two-hand swing.

Resume promenade positions and repeat from the beginning with new partners

ALKIRE'S SIMPLE GIFTS

HOKEY POKEY

FAMILY

O, HOW LOVELY IS THE EVENING

Facilitated by:

Bill Henderson
NW Dist. 4-H Youth Dev. Specialist
OSU Professor, Emeritus
1945 Fairlane Drive
Lima, Ohio 45806
419-645-5186

MATCH TRICKS

presented by Bevy Larsen

Many puzzles, games, stunts, challenges, and tricks can be done with match sticks and match boxes, ranging from simple to difficult. People of all ages can enjoy and be entertained for the low cost of a few boxes of wooden matches.

The internet provides many choices; the following sites are apprpriate for all ages and have very good free information:

for a printable version of Maxey Brooke's "Tricks, Games, and Puzzles with Matches": www.arvindguptatoys.com/arvingupta/matchplay.pdf

for videos of easy match box tricks presented by Julian Mather: www.birthday-party-magician.com/match-box-trick.html

ARTS AND CRAFTS

Using your ingenuity and creativity!

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

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

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

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

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

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

(continued)

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

Here are some ideas you may use for a regular club meeting or for camp craft ideas. A Supply of Elmer's glue, Mod Podge, Plaster of Paris, yarn, wiggle eyes, felt markers, sequins, rope, used wrapping paper and ribbons, jars, paints and brushes and nature's supply of rocks, cones, shells or driftwood can do a great many inexpensive projects. Very briefly, here are some ideas for projects. Some need specific equipment and may not be ideal in all camps.

TEACHING TECHNIQUES

by:
Jean Baringer

When teaching others how-to-do a craft project or just helping others, please remember these points. You will think of more yourself.

1. Make sure you know what you are doing. Practice your craft; know the easy and the hard spots so you can foresee any problems.

2. Have a list of all equipment and materials needed and make sure you have them all in good working order before you start. (Have tape end started, glue bottle unplugged, paints mixed, water on hand and not have to get later, etc.)

3. Samples of finished products help to see end results. But, don't be afraid to show the not-so-good ones. They can show mistakes and "what happens if" and children don't feel so inadequate or a failure if theirs isn't as "perfect" as the sample--if yours isn't perfect.

4. If you have a long-term project to demonstrate or explain you might have some "sequence" or step-by-step samples to show various stages of the project.

(continued)

5. Posters and illustrations should be clear and large enough to be seen at a distance if in a group situation. They help when you can't give close, individual help.

6. Don't take anything for granted. Start with the basics and at the beginning. Don't assume everyone knows what an overhand knot or larkshead is. Define terms and be very precise in directions. Written directions should be specific on size and amounts, a step-by-step process that starts at the beginning.

7. Exaggerate your moves. When showing a group some steps of embroidery or knots, don't use small thread or yarn. Use large things - a rope or shoelace and screen or rug hooking canvas so they can see what you are doing. Or, have samples that can be passed around.

8. When working with children make sure there are enough helpers or work in small groups.

9. Be sure to emphasize any safety precautions when using toxic paints, glues, sharp tools, broken glass, fire or whatever - and keep a close watch for such problems.

10. Plan for extra time for others to do projects that take you a certain amount of time. Remember, you can whiz through what may take numerous times for others to learn (certain stitches, how to tie knots, using floral tape, etc.) Allow for undoing mistakes, slowpokes and accidents.

11. Try to understand where your "students" or "classmates" are coming from, their capabilities. Be patient when a left-hander can't grasp your right-handed explanations, etc.

12. Don't expect everyone to copy the examples exactly - this stifles creativity. Be appreciative of creative expressions - even if they aren't always to your liking.

13. Realize that you may be working with people who may not want to be there. They had to be with the group in crafts, but would rather be out playing ball. Or, it's just not their "bag" or "cup of tea"! Stimulation can occur, alternatives or quick projects can be provided.

Why Ask Why?

Why isn't phonetic spelled the way it sounds?

Why are there interstate highways in Hawaii?

How does the guy who drives the snowplow get to work in the mornings?

If 7-11 is open 24 hours a day, 365 days a year, **Why** are there locks on the doors?

Why do they put Braille dots on the keypad of the drive-up ATM?

Why do we drive on parkways and park on driveways?

You know that little indestructible black box that is used on planes, **Why** can't they make the whole plane out of the same substance?

Why is it that when you're driving and looking for an address, you turn down the volume on the radio?

Why is it when you ship something by truck, it's called a shipment, but when you send it by ship , it's called cargo?

HUGGING

Hugging is healthy: It helps the body's immunity system, it keeps you healthier, it cures depression, it reduces stress, it induces sleep, it's invigorating, it's rejuvenating, it has no unpleasant side effects, and hugging is nothing less than a miracle drug.

Hugging is all natural: It is organic, naturally sweet, no pesticides, no preservatives, no artificial ingredients and 100% wholesome.

Hugging is practically perfect: There are no movable parts, no batteries to wear out, no periodic checkups, low energy consumption, high energy yield, inflation proof, non-fattening, no monthly payments, no insurance and, of course, fully returnable.

This is a Compassion Hug!

This is a side-by-side Hug!

This is a JOY Hug!!

This is a Friendship Hug!!

He drew a circle that shut me out,
Heretic, rebel, a thing to flout.
But love and I had the wit to win;
We drew a circle that took him in.
Edwin Markham

HUGS

IT'S WONDERFUL WHAT A HUG CAN DO
A HUG CAN CHEER YOU WHEN YOU'RE BLUE.
A HUG CAN SAY, "I LOVE YOU SO."
OR, "GEE, I HATE TO SEE YOU GO."
A HUG IS, "WELCOME BACK AGAIN."
AND, "GREAT TO SEE YOU! WHERE'VE YOU BEEN?"
A HUG CAN SOOTHE A SMALL CHILD'S PAIN,
AND BRING A RAINBOW AFTER RAIN.
THE HUG!!! THERE'S NO DOUBT ABOUT IT--
WE SCARCELY COULD SURVIVE WITHOUT IT!
A HUG DELIGHTS AND WARMS AND CHARMS.
IT MUST BE WHY GOD GAVE US ARMS!!!
HUGS ARE GREAT FOR FATHERS AND MOTHERS,
SWEET FOR SISTERS, SWELL FOR BROTHERS.
KITTENS CRAVE THEM. PUPPIES LOVE THEM.
HEADS OF STATE ARE NOT ABOVE THEM.
A HUG CAN BREAK THE LANGUAGE BARRIER,
AND MAKE YOUR TRAVELS SO MUCH MERRIER.
NO NEED TO FRET ABOUT YOUR STORE OF 'EM,
THE MORE YOU GIVE, THE MORE THERE'S MORE OF THEM.
SO STRETCH THOSE ARMS WITHOUT DELAY
AND GIVE SOMEONE A HUG TODAY!!!

How to Hug ★

There's an old story about a boy who borrowed a library book titled *How to Hug*, thinking it would tell him everything he wanted to know about lovemaking. You can imagine his disappointment when he got home and discovered that the book was just one volume in a set of encyclopedias. Recently there's been a rash of such misunderstandings at our local library. A seamstress mistakenly checked out *Eye of the Needle*, and *Fahrenheit 451* was borrowed by an oven manufacturer. Additionally, each of the books listed at the right, below, was borrowed by one of the people listed at the left. Can you match the books to the misguided borrowers?

____ 1. Cleaning woman
____ 2. Chess master
____ 3. Crop duster
____ 4. Fisherman
____ 5. Gardener
____ 6. Interior decorator
____ 7. Lab worker
____ 8. Midwife
____ 9. Politician
____ 10. Submarine officer
____ 11. Telephone operator
____ 12. Undertaker

A. *All the King's Men*
B. *The Complete Book of Running*
C. *The Day of the Locust*
D. *Deliverance*
E. *For Whom the Bell Tolls*
F. *From Here to Eternity*
G. *The Happy Hooker*
H. *Of Mice and Men*
I. *Ragtime*
J. *Roots*
K. *A Study in Scarlet*
L. *Watership Dov*

This is a Great Big Sandwich Type Hug!!

And...This is a Fun-Filled Group Hug!!!!!!

Potpourri

Philosophy of Chatcolab

Flag Etiquette

Party Planning

Arts & Crafts

Why Ask Why

Philosophy of Chatcolab

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

THE LAB IS GROUP LIVING
in which there is an exchange of ideas and
techniques in the field of recreation.

THE LAB IS A RETREAT FROM DAILY ROUTINE.
Group unity flows as individuals develop
together in work and play.

MAJOR EMPHASIS IS PLACED IN JOY AND FELLOWSHIP.

NEW KNOWLEDGE AND ABILITIES
gained through the sharing of creative activities
lead to mental, emotional and spiritual growth.

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

BY SHARING ONE'S SELF FREELY.

THE SPIRIT OF CHATCOLAB

NORTHWEST LEADERSHIP LABORATORY

These Western Leaders agree that:

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

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

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

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

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

Now you are a part of Chatcolab.
This notebook is the outcome of one week of sharing experiences. The material was gathered and/or completed during camp.

It is a record of a precious week together. With true appreciation, it is dedicated to all those who have here enriched our lives.

Flag Etiquette at Lab

1. Display only from sunrise to sunset.

2. Hoist briskly but lower slowly and ceremoniously.

3. When two flags are flown from same staff, the U.S. flag should be at the peak.

4. When U.S. flag and another flag are flown from adjacent staffs, the U.S. flag is hoisted first and lowered last.

5. U.S. flag should not be displayed on days when the weather is inclement.

6. Folding the flag:
   a. Two persons, facing each other, hold the flag waist high and horizontally between them.
   b. They fold the lower striped section lengthwise, over the blue field. Hold bottom to top, edges together, securely.
   c. Then fold the flag again, lengthwise, folded edge to open edge.
   d. A triangular fold is started along the length of the flag, from the end to the heading, by bringing the striped corner of the folded edge to meet the open edge.
   e. Outer point is turned inward parallel with the open edge, forming a second triangle.
   f. Repeat the triangular folding until entire length of the flag is folded. Person on "star" end remains stationary, and the person doing the folding moves toward him or her.
   g. When the flag is completely folded only the triangular blue field should be visible.

7. Salute the flag by placing your hand over your heart. Salute should be held from the time the flag is clipped to the halyard until it is raised to the peak. (Or until the group completes saying the Pledge of Allegiance.) When lowering the flag, the salute should be held while the flag is coming down until it is unclipped from the halyard. (Unless directed differently by the person in charge.)

8. Patriotic songs may be sung or played. (instruments or tapes)

9. When flag is at its peak, the Pledge of Allegiance is given, unless otherwise directed.

FLOWERS ARE RED

by Harry Chapin

The little boy went first day of school
He got some crayons and started to draw
He put colors all over the paper
For colors was what he saw
And the teacher said..What you doin' young man
I'm paintin' flowers he said
She said...It's not the time for art young man
And anyway flowers are green and red
There's a time for everything young man
And a way it should be done
You've got to show concern for everyone else
For you're not the only one.

And she said..Flowers are red young man
Green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen.

But the little boy said...
There are so many colors in the rainbow
So many colors in the morning sun
So many colors in the flower and I see every one.

Well the teacher said.. You're sassy
There's ways that things should be
And you'll paint flowers the way they are
So repeat after me...

And she said...
Flowers are red young man
Green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen
But the little boy said...
There are so many colors in the rainbow
So many colors in the morning sun
So many colors in the flower and I see everyone

The teacher put him in the corner
She said...It's for your own good..
And you wont come out til you get it right
And all responding like you should.
Well finally he got lonely
Frightened thoughts filled his head
And he went up to the teacher
And this is what he said...

Flowers are red, green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen.

Time went by like it always does
And they moved to another town
And the little boy went to another school
And this is what he found.
The teacher there was smiling
She said...Painting should be fun
And there are so many colors in a flower
So let's use every one.

But that little boy painted flowers
In neat rows of green and red
And when the teacher asked him why
This is what he said...and he said

Flowers are red, green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen.

Print Article

eHow

Discover the expert in you.

How to Run a Flag Ceremony

By Jennifer Spirko, eHow Contributor

Flag ceremonies provide an opportunity to show respect for the national emblem in a formal way. Often used to open civic and governmental events, such as city council meetings or Memorial Day rallies, these ceremonies are also a key tradition among among Girl Scouts and Boy Scouts. A flag ceremony can involve either the unfolding and raising of a flag or the lowering and folding of a flag. A flag ceremony color guard consists of a flag bearer and an even number of guards, typically four or six, in addition to the caller who runs the ceremony.

Difficulty:Easy

Instructions

Things You'll Need

- American flag
- Flagpole with rope or lanyard
- Microphone (optional)

Raising the Colors

1 Check that your color guard is ready for the ceremony. The flag bearer should be carrying the flag, folded as a triangle with the blue field visible, according to the American Legion.

2 Call attendees to attention. Using a microphone can help your instructions be more audible, especially in a noisy or outdoor environment.

3 Call for the color guard to advance. They should walk in unison, with the flag bearer in front.

4 Instruct the guard to "Post the Colors." The flag bearer will begin unfolding the flag, with the pairs of guards taking the flag as it opens. The flag bearer ties the flag to the flagpole's rope or lanyard and raises it briskly.

5 Instruct the color guard to "honor your flag." They will salute the flag. It is usual at this point to lead the attendees in the Pledge of Allegiance, as well as the oath of the present group. For example, Girl Scouts will typically follow the Pledge with the Girl Scout Promise.

6 Call "Color Guard dismissed." The color guard will retire. You may then call the meeting to order, dismiss the group, or whatever is appropriate for the event you are opening or leading.

Retiring the Colors

1 Call the attendees to attention.

2 Instruct the color guard to advance. The group will be the same size as for raising the colors, and the flag bearer-to-be will walk in front of the paired guards.

3 Instruct the color guard to "honor your flag." They should salute the flag.

4 Call for the color guard to "retire the colors." The flag bearer should lower the flag slowly and carefully untie it, handing it back to the pairs of guards, who will hold it taut. There is a precise format for folding the flag properly, beginning with three lengthwise folds (see Tips).

5 Wait for the flag to be fully folded into a triangle with the blue field showing. Call, "Color guard dismissed." You may then dismiss the rest of the gathering, if appropriate to this event.

Tips & Warnings

- Folding the American flag requires 13 folds, beginning with the 3 lengthwise folds to create a long narrow strip with the blue field at one end. The person at the other end should begin the triangular fold by bringing the corner over and lining it up with the folded edge. The next pers will continue folding this triangle over and over, each time shortening the strip as the flag fold around the triangle. The blue field will remain. The American Legion points out that the 13 fol symbolically reflect the 13 stripes and 13 original colonies, while the folded shape recalls the t corner hats of the American revolutionaries.

- You can have a slightly simplified ceremony if your flag is permanently attached to a wooden pole. When instructed to raise the colors, the guard will place this portable flagpole into a stan When retiring the colors, the flag bearer simply lifts it out of the stand. This type of ceremony easier for the color guard, but your job of running the ceremony itself does not change substantially.

- Depending on the intent and setting of your ceremony, you can add prayers or other recitations For example, the American Legion recommends reading a script that sets out the specific symbolism of each of the 13 folds.

- Flag etiquette can be complicated, so if you are working with children, spend some time befor the ceremony discussing the importance of this symbol. Have them practice the folding and unfolding, which can be tricky, as well as the tying, raising and lowering. It is traditional to rai the flag quickly and to lower it slowly. If you are raising or placing other flags, such as those c a state, city or organization, keep the U.S. flag in the position of greatest prominence. No othe flag may be flown higher than the national flag.

- The most important piece of flag etiquette is to prevent it from touching the ground. Make sur the color guard understands the importance of treating this emblem with respect; even before and after the ceremony, they should never place anything on top of it or drop it.

Resources

- Betsy Ross Homepage; Flag-Folding Ceremony; Independence Hall Association; 2010
- Galveston B.S.A. Troop 104: Boy Scout Flag Ceremony

The Basics:

Who: Who are you putting this party on for? Family, close friends, folks at work, youth group, seniors, etc? What's the average age? What's the proportion of men, women and children? Are there any challenges (limitations) within the group? How many people are you expecting? How well do they know each other?

What: What's the occasion? Why are these people getting together? Will the purpose help establish a theme? What will they be wearing? What type of party? Inside, outside, active, noisy, quiet?

When: When will your party be held? Time of day, season, weather? How long will is last? Will the party include food in the form of a meal or snack?

Where: Location? Indoors, outdoors? What kind of place is it and what size is your space? What types of facilities are available? Bathrooms, fireplace, electricity, heat, kitchen, chairs, tables? What is the floor like? Carpet, dance floor, concrete? What equipment is available – sound system, piano? Are there any regulations such as time you can arrive and how late you can stay? Decoration regulations? Cleanup requirements?

Money: Is there money available and what are your resources?

So, you say you've got this all figured out? You still need more information? Well, how about reading a little farther and you'll learn about themes, parts of the party and why we even bother to go through all this effort!

Why all this work?

Parties are a great opportunity for people to get together for fun and fellowship – to play, dance, laugh, compete and develop relationships. Taking the time to plan your party will help determine whether or not a good time will be had by all. Parties are a needed medium in our busy lives. They help with healthy personality development, promote and teach wholesome self expression in a group, encourage the development of creative talents, give us an opportunity to release tensions and offers many opportunities to gain a sense of acceptance of who you are in a friendly atmosphere. All who attend a party learn cooperation, friendship and social communication.

Party planning with others is much more fun than doing all the work yourself! So, get together with others and let's get to the nuts and bolts!

1. **Appoint Committees:**
   Determine what your needs are and create committees accordingly. Possible committees may include: invitations, publicity; decorations, activities, food, clean-up.

2. **Brainstorming:**
   Brainstorming can be so much fun! This a is great method to identifying a wide range of solutions. A couple of guidelines will be helpful:
   - Participants should say anything that comes to mind as a possible program solution.
   - Write everything said on a flipchart, paper or chalkboard as quickly as the ideas are thrown out.

- Ground rules call for the ultimate use of imagination and creative thinking.
- Stay free of judgement. Positive thoughts/comments only! (No putdowns!)
- When brainstorming, there is no consideration given to feasibility or cost.

3. Theme:

Parties with a theme are great fun to plan and implement! Your choice of activities, invitations, decorations and refreshments can all be built around your theme.

4. Decorations:

Decorations will help create enthusiasm and interest . These can be done ahead of the party or participants can assist with decorations as they arrive. Decorations do not have to be expensive to add color, interest and fun!

5. Publicity:

Publicity arouses curiosity and interest through advertisments, invitations, interviews, posters, skits and cartoons. You want people at your party – you need to get the word out about what's happening! Publicity in also the build-up to your party which creates interest – kind of like tasting the batter of the cake!

6. Activities:

Activities will be determined by your theme and purpose of the program. There are loads and loads of possibilities when it comes to activities – games, skits, music, dancing, food preparation – the skies the limit! Activities need to be tailored to the abilities and energy level of your group – they should also be sensitive of age, sex, religion, culture, body type, etc. Always plan more activities than what you'll actually need –

it's much better to have stuff you didn't use than large gaps in your program because you don't know what to fill the time with!

7. Refreshments:

Food! When, where and how you serve refreshments is more important than what you serve. Food should fulfill any one of several purposes:

- Satisfy hunger following a strenuous activity.
- Ice-Breaker. Get acquainted session or coffee hour.
- Breather. An intermission from activity – quick, simple and refreshing.
- Social. You want people to mingle and talk while eating.

8. Clean-up:

Your party is not over until decorations are taken down, borrowed items returned and facility looks better than when you walked in the door. This can be included in your party or used by the party committee to unwind and talk about the success of the event.