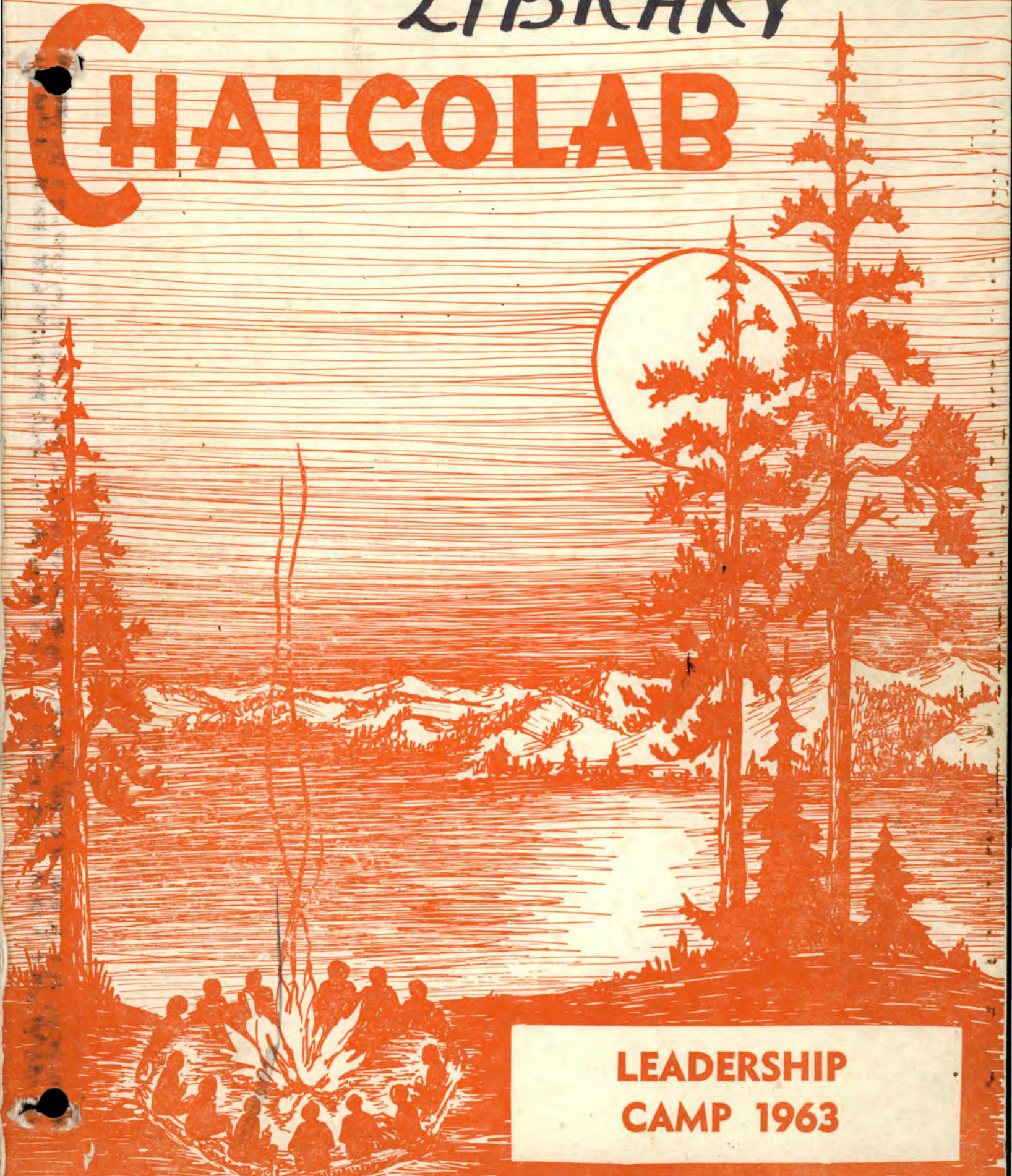
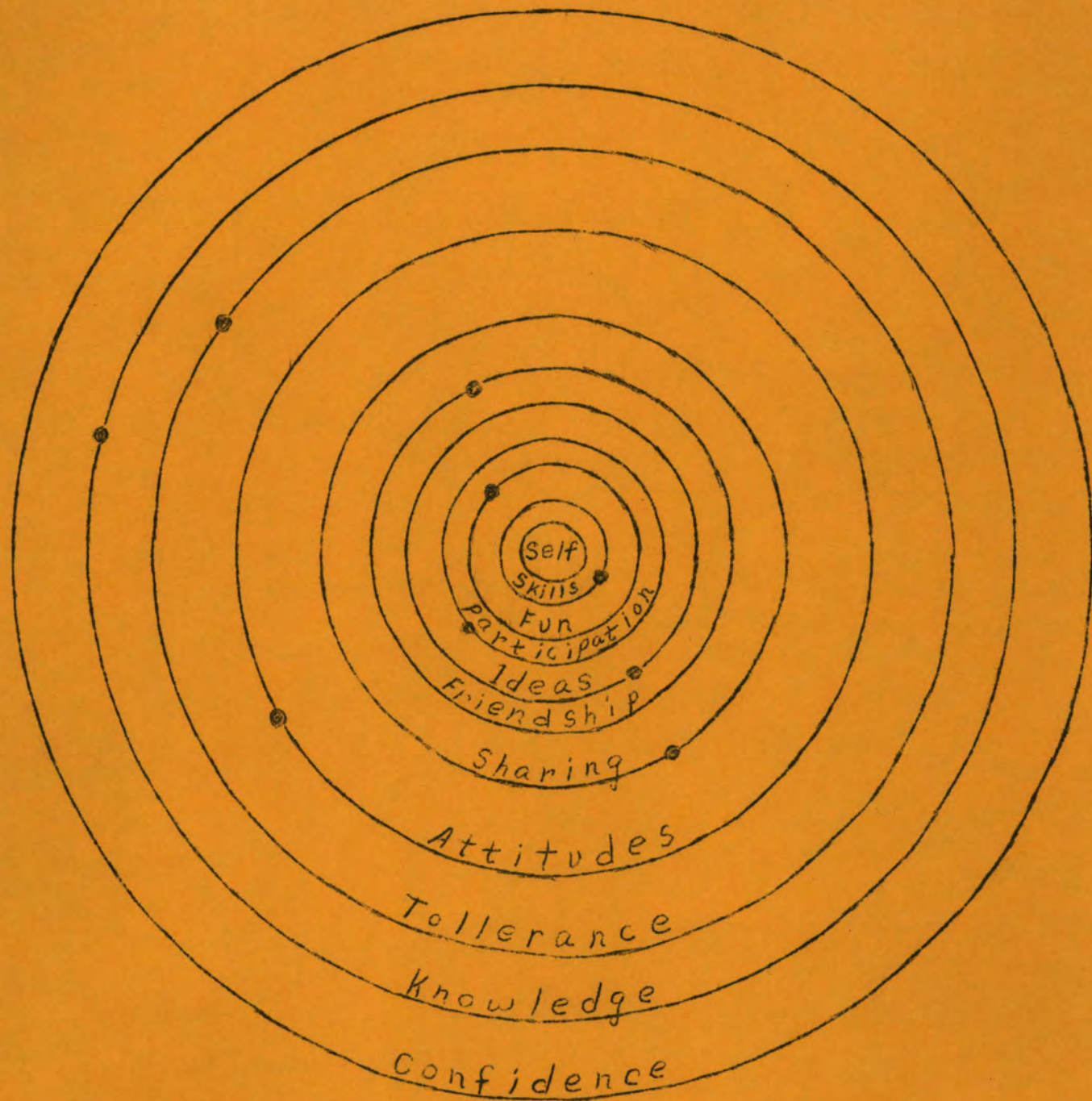


LIBRARY *Wendy Burtison*

CHATCOLAB



**LEADERSHIP
CAMP 1963**

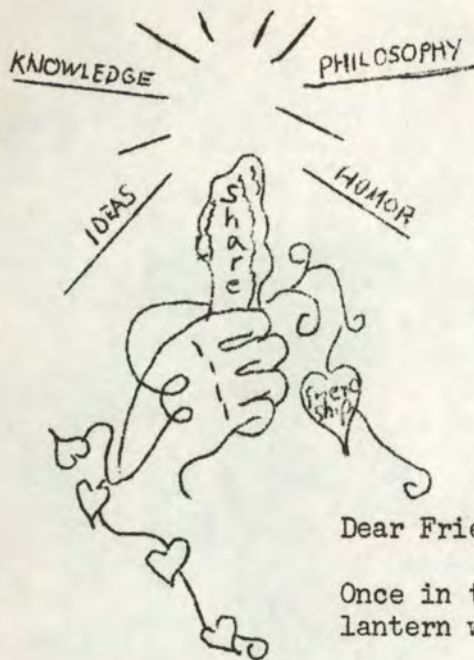


"Expanding Orbits"

May 12-19, 1963

Chatcolab ~ Camp Heyburn
Lake Chatcolet
Plummer, Idaho

NOTE: This notebook is the outcome of one week of sharing experiences. The material was gathered, typed, mimeographed, and assembled during the camp.



THE
SPIRIT
OF

CHATCOLAB

Dear Friends,

Once in the darkness of living as I was carrying my feeble lantern which lit my passage thru life I came to a crossroad.

I took a trip around the world. Each passing day of this trip and each friend from (where?) made my lantern burn brighter.

Returning home with a torch instead of the lantern with which I had left. I tried to help others brighten the light of their life, but how could each person believe my light was so bright? Then one day Chatcolab was opened up to me and the dream of making lights bright came true.

Chatcolab has made a beacon of my torch. I see the lanterns come together one week each year, and watching them blaze up thru the week into a torch makes the darkness of living a joy of life eternal.

Someone said "We feel truly serene when we pursue our own inner purpose" and we must remember this is true of a child playing in the sand on a beach, of a miser counting his gold, of a doctor bringing a child into this world! The thing that counts within us is that our purpose be as full and as broad as our mind and soul can carry it. Once again Chatcolab does just that -- it broadens our scope and enlivens our goal by making the attainment a reality.

In all this, those who came before seem to have recognized the essence of a completeness of life in that.

Each person is recognized as able to make his contribution, and each feels the need to make his contribution. Each feels the need to make things go for the benefit of all and in so doing is benefited. These tend to create the spirit of fun and fellowship that permeates the group.

This is the atmosphere in which inhibitions dissolve and the inner person is permitted to rise and in time to remain with us--- never again to retire behind a mask of conformity.

Angelo Rovetto
1963 Chairman



WHAT'S IN
THE POT FOR
NEXT YEAR??

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

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

Don Clayton ----- Singing and Discussions
Bill Bunning ----- Ceremonies and Discussions
Jane Harris ----- Folk and Square Dancing
Mary Francis Bunning --- Mosaics and Peasant Painting
Helen Sawin ----- Cone Craft
Leila Steckelberg ----- Rocks
Vern Burlison ----- Parties and Nature
Charlie Scribner-----Fly-tying and Early Morning
Lakeside Breakfast
Marge Bevan----- Rocks

Cooks: Marge Leinum, Dolores Emert, Dorothy Sinclair

Notebook Staff: Dalice Finley, Editor
Hazel Beeman, Assistant

1 9 6 4 C O M M I T T E E

LaRele Stephens, Chairman 1965
Dwight Wales, Vice Chairman 1964
Miriam Beasley, Secretary 1965
Vernon Burlison, Treas. 1966
Lois Redman 1964
Cliff Robertson 1964
Dorothea Hardesty 1965
Marie Gjersee 1966
Howard Morton 1966

CHAT CHATTER

Every Organization has mechanics-- some of these groups are engulfed by their mechanics, others have just enough to be expedient. CHAT strives to be one of the latter-- the basic mechanics of Chatcolab is a slight skeleton. Being a laboratory, it needs the tools to accomplish the goals that crop up within us. A THEME is one of these tools. Chatcolabbers is the group from where all this arrives, but this is just for one week. To keep Chat alive from year to year we elect a board from among US. This board pulls the threads of the past years to form the theme of the years to come. It echoes our ideas back to us who can, to prepare to return another year, and it reminds us to send those we wish to have at the next Chatcolab.

Angelo Rovetto

Guests At Chat

- 5/12/63 Mrs. Russell Slade
Walter Slade
St. Maries, Idaho
- 5/15 Norma Doblen
Prudie Burlison
- 5/17 Maurine Bell
Marta Robertson
Moscow, Idaho
- 5/18 Marcia Skaer, Spokane. Former Notebook Editor.

MORE POETRY FROM LABBERS

For My Daughter

Life is short
Don't be afraid
Take every chance to be and do
Life is Joy
Waste not through fear
Be you---not less
You can't be more.
Pat Durden.

Picture, picture, pictures.
Ken, the painter man
Teaches us to dare to paint,
Tells us, "Yes you can!"

Poems, poems, poems!
Make us stop to think.
Ken, the painter teaches us
To paint with pen and ink.
"Lil"

I met you all as strangers
In a setting strange to me
As I listened, as I watched,
As I sang, and Yes, I prayed,
The strangeness left, the bond was made
Friendships grew, my very life
Was changed by you.

Pullman Barbara

First Row: left to

Cliff Robertson
Bea Cole
Margery Reese
Jane Harris
Vicky Borgen
Connie Meyer
Cheryl Miller
Charlene Lind
Georgia Irvine
Dokores Emert
Beth Burrell
Janet Pugh
Mary Ellen Foster
Marge Bevan
Marty Emrick
Venice Parker

Second Row:

Jim Beasley
Pat Irvine
Alura Dodd
Lillian Dove
Carol Kazmierczak
Mable Bird
Barbara Purdy
June Judd
Pearl Bateman
Marge Santeford
Mary Ann Clarke
Nettie Baird
Pat Durden
Lida Brown
Hazel Beeman
Frances Hatlelid
Janice Herman
Ruth Rasmussen
Irma Farnworth

Third Row:

Gen Branch
Dalice Finley
Catherine Hammer
Dorothy Sinclair
John Kiesow
Ilene Fulker
Marlys McGrath
Gayle Neibauer
Angelo Rovetto
Helen Sedy
Barbara Roberson
Helen Sawin
Karin Egged
Edith Kilby
Genie Townsend
Ralph Wilkinson
Marie Gjersee
Dot Hardisty
John Lange
Jim Ross
Miriam Beasley
Andrea DeJong
Barbara Pepper
Marjorie Leinum
Mary Fran Bunning
Bill Bunning

Fourth Row:

Don Clayton
Howard Morton
Charley Scribner
Ken Branch
Bernie Terry
Don Stephens
Joe Smith
Don Ingle
Helen Howe
Lois Redman
Ruth Munson
Verona Watkins
Elaine Rovetto
Sandie Nelson
Gary Kilmer
Leila Steckelberg
Ken Foster
Gary Sorum
Barbara Kraus
Dock Stephens
Vernon Burlison
Dwight Wales
Walt Egged

Send greetings to
June Ludd &
Dalice Finley

R O S T E R

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Arndt, Sarah (4) 4	Box 114 Moses Lake, Washi.	Crafts Notebook, Music	Homemaker-Good News Club.V-Pres. Grant Co. Home- makers.
Baird, Nettie (1) 74	Box 74 Carey, Idaho	Youth activities Sewing, 4-H	Housewife
Bateman, Pearl (2) 6	6029 W. Quinault Kennewick, Washington	Girls, People, Sewing, reading, Church activities	Housewife Chronic Volunteer
Beasley, Jim (1) 79	Rt. 2, Box 800 Oregon City, Oregon	Golf Boy Scouts	Teamster
Beasley, Miriam (2) 29	Rt. 2, Box 800 Oregon City, Oregon	People, esp. young ones. 4-H, PTA, Swimming, Camps	Mother Homemaker
Bevan, Margaret (2) 66	304 N. Blaine Moscow, Idaho	People, gardening, oil painting, silver casting, cooking	Too busy to have one.
Beeman, Hazel R. (4) 61	1712 Mt. View Dr. Boise, Idaho	Arts & Crafts Nature, people	Employment Service Interviewer
Bird, Mable E. (1) 35	635 E. Norton Bend, Oregon	Making a home for husband & 2 teen-aged sons	Homemaker
Borgen, Vicky (1) 9	Rt. 1 Kalispell, Montana	Horseback riding, cattle, high school, 4-H, Luther League	Student
Branch, Genevieve (5) 30	Rt. 4, Box 2354 Bremerton, Washington	A special Architect	Retired
Branch, Ken (5) 13	Rt. 4, Box 2354 Bremerton, Washington	Poetry	Architect
Brown, Lida (3) (Mrs. Thos. E.) 44	Rt. 2, Box 783 Poulsbo, Wash.	Rocks, Hiking, Youth in general	4-H leader Homemaker
Bunning, Bill (15) 24	1931 N. Corona St. Colo. Springs, Colorado	Handicrafts and People	Craft instruction
Bunning, Mary Fran (15) 53	1931 N. Corona St. Colo. Springs, Colorado	People	Craft teacher

(Number in parenthesis indicates the number of years as a Chacolabber)

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Burrell, Beth Ann (1) 11	Route 1, Box 16-50 Libby Montana	Tropical Fish	4-H leader Pres., Home Demon- stration Club Secy.*Homemaker
Burlison, Vernon W. (10)	Rt. 3, Box 180 Moscow, Idaho	People, gardening hunting	Extension Forester U. of Idaho.
Clarke, Mary Ann (1) 54	317½ N. 8th Boise, Idaho	Skiing, snow & water Sewing	Home Agent
Clayton, Don (13) 16	George Williams College 5315 S. Drexel Chicago, 15, Ill.	Labbers, Camping Music	Teacher Preacher
Cole, Ann <u>Bea</u> (1) 32	Box 766 Rexford, Montana	Sports, swimming, boating, knitting reading	Home Demonstra- tion Treas.
DeJong, Andrea (1) 51	Rt. 1, Box 54 Amity, Oregon	4-H, High School annual staff, likes to work with kids, boys.	Student 4-H Jr. Leader
Dodd, Alura (6) 78	Rt. 5, Box 621	People, Chalk 4-H, Young people Dancing	Homemaker
Dove, Mrs. Lillian (1) 17	Rt. 1, Box 2 Butte, Montana	Photography, knitting camping!!	4-H leader Reg. nurse
Durden, Pat (1) 1	New Meadows, Idaho	4-H Leader	Librarian Housewife Shepherd Female cowboy
Egged, Karen (Mrs.) (1) 8	922 N. Custer Ave. Hardin, Montana	Boys & Girls, anything to do with homemaking & having fun	Homemaking
Egged, Walter (2) 14	922 N. Custer Ave. Hardin, Montana	Square dancing, folk dancing, crafts, Boys & girls Youth work	Agr. Engr.
Emert, Dolores (3) 59	312 S. 11th Coeur d'Alene, Idaho	Rocks, sewing church work	Homemaker
Emrick, Marty (1) 15	Rt. 2, Box 6020 Issaquah, W Washington	Flower arranging Sports and singing	Student 4-H Jr. Leader
Farnworth, Irma (1) 41	1510 W. 5th Ave. Kennewick, Washington	Campfire, Fishing Sewing	Bookkeeper

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Foster, Ken (1) ⁸²	Suffolk, Montana	Girls-recreation (all types), FUN	Jr. Leader 4-H, Student
Foster, Mary Ellen (1) ²⁹	R.R. #3 Box 50 Lewiston, Montana Box 77 Hannon Hall Montana State College Bozeman, Montana	Sports - Recreation (all types) - Boys crafts	College student Jr. Leader- 4-H
Finley, Dalice (2) ⁶³	819 Harold Ave. Moscow, Idaho	Family - Husband (1) Children: 17, 15, 14 12, 9, 7 4-H	Housewife
Fulker, Ilene (1) ⁶⁰	Rt. 1 Belgrade, Montana	Music, swimming, home-making, FHA, Recreation program leadership	High School student
Gjersee, Marie (2) ²⁷	Rt. 3 Box 73 Snohomish, Wash.	Reading, 4-H People	Homemaker
Hammer, Catherine (1) ⁶²	Star Rt. 1 Libby, Montana	4-H Leader Gardening, Kids in general - 4-H in particular	Homemaker
Hardisty, Dorothea (2) ²⁷	21016 W. Larch Way Alderwood Manor, Wash.	Teenagers, camping, horses, sewing, cones, mosaics.	Homemaker 4-H leader
Harris, Jane (1) ⁸⁰	1607 Cedar View Dr. Pullman, Washington	Dance	Teach-WSU
Hatlelid, Frances (1) ¹⁸	2753 Shirley Eugene, Oregon	Crafts, Music, Knitting, Cooking	Homemaker & Part time Secy. Camp-fire girls
Herman, Janice (1) ⁵⁷	Rt. 1 Bozeman, Montana	Jr. Leader, Home Ec., Rock Collecting	Student
Howe, Helen (1) ¹⁷	Box 42 Ramsay, Montana	Photography, Cooking	Nurse's Aide 4-H Leader
Ingle, Don (4) ³⁶	Box 267 Bonners Ferry Idaho	Nurse's Aides 4-H Leaders	County Agent
Irvine, Georgia (1) ²⁷	24 Pike Street Havre, Montana	School annual, sewing, cooking, 4-H	Student 4-H Jr. Leader
Irvine, Pat (1) ⁵⁶	24 Pike Street Havre, Montana	Youngsters, sewing, knitting	Homemaker 4-H leader
Judd, June (1) ¹⁰	2105 College St. Maries, Idaho	4-H, sewing, small crafts	Homemaker Subst. teacher

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Kazmierczak, Carol (1) ³¹	P.O. Box 325 Warm Springs, Oregon	Church-Youth Work Art	Homemaker
Kiesow, John (3) ³⁴	Lakeview, Oregon	Horsemanship, Archery, Camping	County 4-H Agent
Kilby, Edith L. (1) ⁴⁷	Rt. 2 Box 6036 Issaquah, Washington	4-H Leader Knitting	Homemaker
Kilmer, Gary (1) ⁵⁵	Rt. 1 Box 95 Sheridan, Oregon	Music, Sports, People, Girls	Student 4-H Jr. leader grocery clerk
Kraus, Barbara (4) ²¹	718 East 1st Moscow, Idaho	Music, Dancing, Golf	Homemaker
Lange, John (1) ⁷	P.O. Box 796 Watterville, Washington	Nature, Campfire Music, Story Telling	Horticulturist & 4-H coor- dinator
Lind, Charlene (1) ⁸²	611 E. Powell Blvd. Gresham, Oregon	Sewing, reading, hiking Learning to ski.	4-H Agent
Leinum, Marjorie (14) ²⁶	Rt. 1 Box 48 Coeur d'Alene Idaho	People, crafts, fishing & hunting, Chatcolab cook	Office Mgr. Hospital
McGrath, Marlys (1) ⁴⁰	Mansfield, Washington	Music, Nature	4-H Jr. Leader Student
Meyer, Connie (1) ⁵²	P.O. Box 365 Albany, Oregon	Youth work, Camping	4-H Agent
Miller, Cheryl (1) ²	9705 NE Multnomah St. Portland 16, Oregon	Swimming, animals, (dogs), hunting, leathercraft, games, demonstrations, round dancing.	Student
Morton, Howard J. (2) ⁷⁰	Box 174 Hardin, Montana	Woodworking Comm. Development & Youth	County Ext. Agent
Munson, Ruth (3) ⁴⁴	2305 Castle Way So. Alderwood Manor, Washington	4-H, Sewing, People, Camping, Beachcombing, Relaxing.	Homemaker
Nelson, Sandra (1) ⁴⁵	204 Riverview Blvd. Great Falls, Montana	4-H, Church, FHA, People	Student 4-H Jr. Leader

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Neibauer, Gayle (1) ⁴²	205 South 35th St. Billings, Montana	Knitting, Sewing, Cooking, Youth work, 4-H Jr. Leader, swimming.	student
Parker, Venice (1) ⁴⁹	816 West C. St. Moscow, Idaho	Campfire, Day Camp	Homemaker
Pepper, Barbara (1) ⁶⁵	1085 Tulare St. Kingsburg, California	4-H, Recreation, Jr. Leader, Swimming.	-Student
Purdy, Barbara (1) ²³	709 State Pullman, Washington	Campfire girls, sports, Square dancint	Housewife Thesis Typist
Pugh, Janet (1) ⁷³	Box 190 Shedd, Oregon	Swimming, Water Skiing Cheerleading, 4-H, GAA Pep Club, School	Student
Rasmussen, Ruth (4) ³	107 So. Spring Pullman, Washington	Dancing, music, crafts	Housewife
Redman, Lois (3) ⁴⁸	744 N. 31st Corvallis, Oregon	Recreation, Ping pong	State 4-H Agent
Reese, Margery (2) ⁷⁷	1706 Jacobson Blvd. Bremerton, Washington	Rocks, cake decorating, dancing, camping, hiking, beachcombing & people.	Homemaker
Roberson, Barbara (1) ²⁵ (Mrs.)	Rt. 1 Box 724 Monroe, Washington	Crafts and anything else	4-H leader
Robertson, Cliff (3) ⁵⁰	1307 Walenta Dr. Moscow, Idaho	Woodworking, golf, family camping/	Dentist Pig cooker
Ross, James M. (1) ⁶⁹	County Extension Service Great Falls, Montana	Youth group (4-H) Sports, Horseback riding	County Ext. Agent
Rovetto, Angelo (4) ⁷²	1608 Fruitvale Blvd. Yakima, Washington	Philosophy, people, a good full life, skiing and people.	cleaning & laundry owner. (Constr. Eng.) (World travel)
Rovetto, Elaine (3) ³³	1608 Fruitvale Blvd. Yakima, Washington	Philosophy, people, Recreational leadership.	Housewife Asst. Morale builder.
Santeford, Margie (2) ¹⁵	Rt. 1 Box 372 Snohomish, Washington	Sewing, crafts, square dancing	4-H leader Housewife

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
41 Sawin, Helen (1)	1925 Brooklane Corvallis, Oregon	4-H, Cone Craft, sewing, grandchildren	Homemaker Cone craft.
19 Sedy, Mrs. Helen (1)	Rt. 4 Arlington, Washington	4-H leadership. hobbies of all sorts.	= 4-H leader Homemaker
64 Scribner, Charlie (13)	1945 Idaho St. Maries, Idaho	Fly tying, People, Hobby - Mayor of St. Maries	Forest Consultant
68 Sinclair, Dorothy (1)	Rt. 1 Box 355 C Olympia, Washington	Painting (Oil & water colors), Weaving	Retired
28 Smith, Joseph W. (1)	Box 285 Goldendale, Washington	Leading games & songs, Rock hunting.	County Ext. Agent - 4-H
63 Sorum, Gary (1)	Vaughn, Montana	4-H, FFA, Football, Basketball, track.	Student Jr. Leader
67 Steckelberg, Leila (11)	Rt. 5 Box 353 Arlington, Washington	People	Student
20 Stephens, Don (7)	1403 Olive Way - Apt. 12 Seattle, Washington (Like Doc's after Sept. 1)	Art, Architecture Nature, Ceremonies Sculpture	Architectural Designer
5 Stephens, LaRele (9)	620 Ridge Road Moscow, Idaho	Rocks, people, coins, stamps, nature	Physician (OB & Gynec)
38 Terry, Bernadine (1)	3001 Rockfeller Everett, Washington	Skating, Water sports	Working with people (very enjoyable!!) Teaching games at county camp.
76 Townsend, Mrs. Genie (2)	Box 1030 Rt. 3 Gresham, Oregon	Wild Flowers, Nature, 4-H groups	Homemaker
43 Wales, Dwight (5)	Rt. 4 Box 286 Arlington, Washington	4-H, Rhythm, Grange	
71 Watkins, Verona (1)	1615 Lincoln St. Maries, Idaho	Reading Horseback riding	Student U of Idaho
58 Wilkinson, Ralph (1)	Rt. 3 Box 148 A Lebanon, Oregon	4-H leader (esp. Forestry & camping Program.	Logging Engineer

Song of Ye Editor

I took the notebook job myself--
Nobody threatened force;
I thot it would be just a breeze
So I said - Yes, of course.

So now I am your Editor
With pencils, pens and such
But till I get some copy in
I just can't edit much.

I used to have a lot of friends
Who laughed and were so gay
Now when I say "Notebook" to them
They turn and fly away.

I've looked for writers everywhere
The only one I've found
Was at the lake; I yelled "Notebook"
He jumped right in and drowned.

I've had Doc give me sleeping pills
So I could close my eyes;
Yet all night long I walked the floor,
I just don't tranquillize.

But if you each write up your craft,
Discussions, games or fun
I'll set my watch back twenty hours
And get your notebook done!

Song courtesy Bill Bunning
in cooperation with the
Notebook Staff - 1961

"Ditto" - 1963
Dalice Finley
Hazel Beeman

F

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

A

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

M

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

I

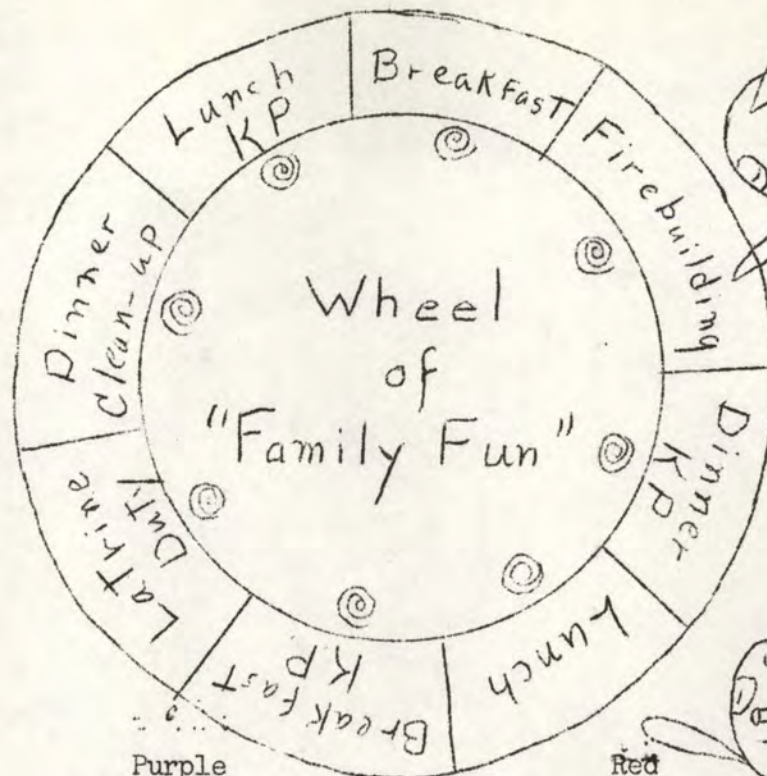
L

A

F

S





Purple

Genie Townsend
 Helen Sawin
 Helen Sedy
 Lois Redman
 Mable Bird
 Miriam Beasley
 Pat Irvine
 Ralph Wilkinson
 Venice Parker
 Vernon Burlison
 Walt Egged

Red

Barbara Purdy
 Bernadine Terry
 Carol Kazmierczak
 Charlene Lind
 Don Ingle
 Dorothy Sinclair
 Gayle Neibauer
 Jane Harris
 Jim Beasley
 Karen Egged

Orange

Beth Burrell
 Doc Stephens
 Dolores Emert
 Dot Hardisty
 Dwight Wales
 Gary Kilmer
 Gen Branch
 Helen Howe
 Ilene Fulker
 Marty Emrick
 Pearl Bateman

Yellow

Barbara Roberson
 Charlie Scribner
 Georgia Irvine
 Janet Pugh
 Janice Herman
 John Lange
 Marg. Leinum
 Marge Bevan
 Marge Santeford
 Mary Ann Clark
 Ruth Munson

Green

Alura Dodd
 Barbara Kraus
 Don Clayton
 Don Stephens
 Frances Hatlelid
 Ken Foster
 Lida Brown
 Nettie Baird
 Ruth Rasmussen
 Sandra Nelson
 Sarah Arndt

White

Angelo Rovetto
 Bill Bunning
 Catherine Hammer
 Connie Meyer
 Dalice Finley
 Edith Kilby
 Jim Ross
 Joe Smith
 Marlys McGrath
 Verona Watkins

Brown

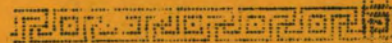
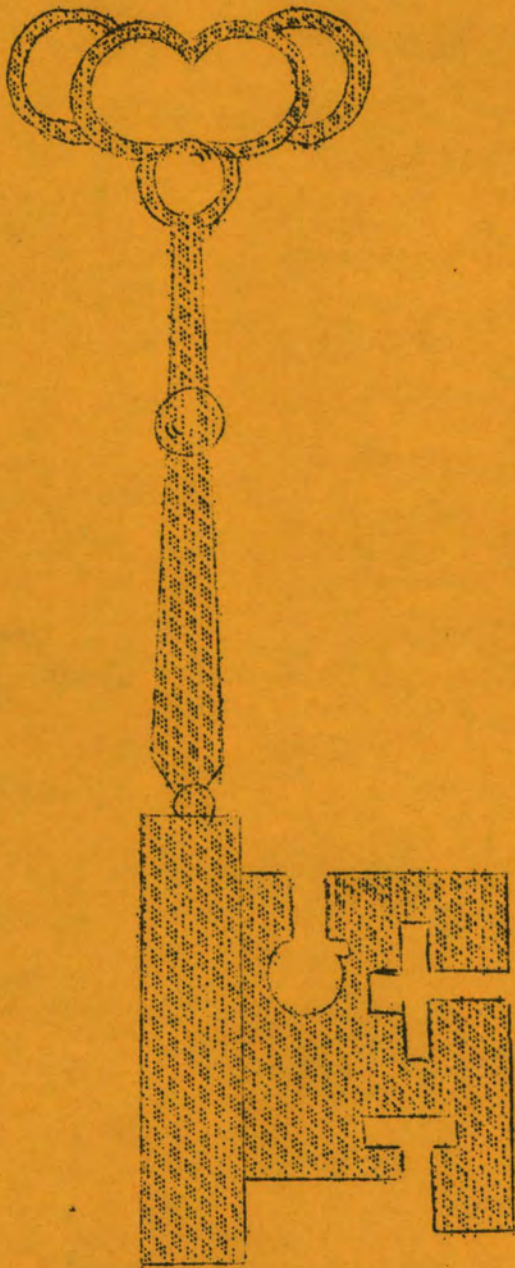
Bea Cole
 Cheryl Miller
 Elaine Rovetto
 John Kiesow
 June Judd
 Leila Steckelberg
 Lillian Dove
 Margie Reese
 Marie Gjersee
 Vicky Børgen

Blue

Andy DeJong
 Barbara Pepper
 Cliff Robertson
 Gary Sorum
 Hazel Beeman
 Howard 'Chief' Morton
 Ken Branch
 Mary Ellen Foster
 Mary Fran Bunning
 Pat Durden

DISCUSSIONS
and

PHILOSOPHY.



THIS WEEK

MONDAY - QUIET, SILENCE
 TUESDAY - LISTEN, LOOK
 WEDNESDAY - BUST, CLOWN
 THURSDAY - HAPPY, BIRD
 FRIDAY - SOLID, PROUD
 SATURDAY - TIRED, LADY
 SUNDAY - GOODBYE, LOVE, HELLO!

Dot.

a labber's perspective of Tuesday's Discussion.

<u>Group task</u>	<u>Group Building</u>	<u>Individual Roles at Lab.</u>	<u>Ken</u>
Initiator	Encourager		
Contributor	Harmonizer	Homemaker	Man
Information seeker	Compromizer	Young adults	Husband
Information giver	Gate Keeper	Youth	Father
Co-ordinator	Standard setter	Extention	American
Evaluator-critic	Observer	Personnel	Washingtonian
Energizer	Commentator	Professional	Coast area
Procedual	Followers		different
Technician			from others.
			Architect
			Many talents

This discussion was very fascinating and satisfying to me, because it rapidly became clear that I have a role important to my fellow man, and most of all to ME, no matter what the circumstance or my ability. We all have a potential that we may not know about, because we have not tried to find it out and Chatcolab certainly is the place where you can try your skills in many facets, and as we discovered this week, many were artists and poets who had never tried to find out, and if they had tried many years ago, they might have been GREATS by now.

The questions brought up in this discussion were more or less important to our week at camp.----Should the men be served breakfast in bed one morning, and Should the duty wheel be turned one notch as in the past, or given a spin for chance. But-----the method of handling discussion groups was an important lesson, and when we returned to a general discussion group, the discussion was fast and well taken.

The youngsters said they were more "flexible" and could change more, yet they said they have certain likes and dislikes, and stick to it. They thought the older people too set in their ways, and couldn't change.

During the week, however, most of the older labbers kept up with the youngsters pretty well--except for staying up late! But I am sure we all agree--the young people really showed they were the tops in their community, and at Chat. We were proud of each and every labber!

TASK FUNCTIONS OR ROLES

Member Behavior Required for Doing Group Work

	Names				
<p>1. <u>Initiating</u>: Proposing tasks or goals; defining a group problem; suggesting a procedure or ideas for solving a problem.</p>					
<p>2. <u>Information or opinion seeking</u>: Requesting facts; seeking relevant information about a group concern, asking for suggestions and ideas.</p>					
<p>3. <u>Information or opinion giving</u>: Offering facts; providing relevant information about group concern; stating a belief giving suggestions or ideas.</p>					
<p>4. <u>Clarifying or elaborating</u>: Interpreting or reflecting ideas and suggestions; clearing up confusings; indicating alternatives and issues before the group; giving examples</p>					
<p>5. <u>Summarizing</u>: Pulling together related ideas; restating suggestions after group had discussed them; offering a decision or conclusion for the group to accept or reject.</p>					
<p>6. <u>Consensus taster</u>: Sending up "trial Balloons" to see if group is nearing a conclusion; checking with group to see how much agreement has been reached.</p>					

BUILDING AND MAINTENANCE FUNCTIONS

Leader-Member Behavior Required for Building and Maintaining the Group as a Working Unit

	NAMES						
<p>1. <u>Encouraging</u>: Being friendly, warm, and responsive to others, accepting others and their contributions; regarding others by giving them an opportunity or recognition.</p>							
<p>2. <u>Expressing group feelings</u>: Sensing feeling, mood, relationships within the group; sharing his own feeling or affect with other members.</p>							
<p>3. <u>Harmonizing</u>: Attempting to reconcile disagreements; reducing tensions; getting people to explore their differences.</p>							
<p>4. <u>Compromise</u>: When one's own idea or status is involved in a conflict, offering to compromise position; admitting error, disciplining self to maintain group cohesion.</p>							
<p>5. <u>Gate-keeping</u>: Attempting to keep communication channels open; facilitating the participation of others; suggesting procedures for sharing opportunity to discuss group problems.</p>							
<p>6. <u>Setting standards</u>: Expressing standards for group to achieve applying standards in evaluation of group functions and production.</p>							

For evaluating the discussion on Tuesday the delegates were given survey cards on which they identified themselves as to 1, their responsibility back home, such as young adults, professional and extension worker, or homemakers and miscellaneous leaders, and 2, their sex since it was related to the subject material under discussion.

The group was asked questions to which an answer could be indicated in a degree of feeling by shading in a number from 7, reflecting high feeling toward question content, to 1, reflecting low feeling.

Following is a list of the questions asked with an indication of the trend of the feeling of labbers toward the questions.

	<u>Young Adults</u>	<u>Professional and Extension</u>	<u>Homemakers & Misc.</u>
A. As of today, do I feel that discussions are an important part of Chat? To what degree?	High 7-6-5	High 7-6-5	High 7-6
B. How important was the subject matter in today's small groups?	Low 4-3-2-1	Low 3-2-1	Low 3-2-1
C. Did I feel free to express myself? Was I straight forward, open with my group?	High 7-6	High 7-6-5	High 7-6-5
D. Was it valuable to have someone tell me my role in the small group today?	Moderate high 5-4	High to middle 6-5-4	Scattered
E. How clear was the purpose of the discussion today?	Middle to Scattered	Moderate high to moderate low 6-3	Scattered

DISCUSSIONS

Thursday:

Subject; Why Party?

Format: Panel - Members serve as Discussion Leaders
in small groups.

Timing:

1. Introduction - Game to establish small groups
Telegram with words Beginning with P-A-R-T-Y.
Groups Numbered P-A-R-T-Y.

Some sample telegrams were:

Please attend roaring time in elevated subway.
Parties are really tremendous if everyone stays.
Prepare all rag torches to enlighten spirit.
Please announce right time insiring exciting surprises.
Problem arrises regional theologist interfering
everything snafu.
Please arrive ready to ignite everything spontaneously.
People all 'rrived talking in exciting syllables.

2. Dialogue based on definitions of "play" and "party".
3. Small group discussion of "Why Party".
4. Panel discussed findings of small groups.

Findings: ^

A. Needs that parties meet

- | | |
|---------------------------------|----------------------------------|
| 1. Togetherness | 9. Learning skills |
| 2. Free Relationship | 10. release of tension |
| 3. Try New roles (self-finding) | 11. passive-active participation |
| 4. Dare and share | 12. need to let down |
| 5. Acceptance | 13. sad need for status |
| 6. Vicarious experiences | 14. pause that refreshes |
| 7. Joy in motion | 15. to persuade (sales) |
| 8. Joy in skill | |

B. Elements of a Good Party.

1. Responsibility - Mutual involvement
2. Freedom
3. Responsible participation
4. Acceptance
5. Parody on the way we would like to live.

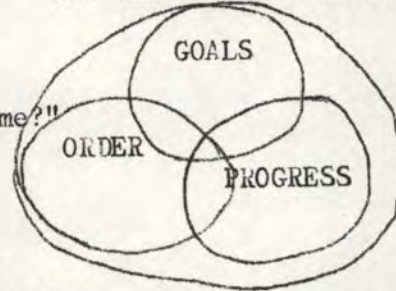
C. When To Party?

1. The conflict of work and play was expressed.
2. There was a strong feeling that work should be meaningful play whenever possible.

DISCUSSION

FRIDAY

THE THREE HUMAN PROBLEMS



SUBJECT: EVALUATION-"What does it mean to me?"

FORMAT: OPENING STATEMENT
PLAY THE GAME OF AND FOR SQUARES
EVALUATE PROCESS AND FEELINGS IN
THE SMALL GROUPS
MOVE OUT INTO SUNSHINE AND DISCUSS THE
GOALS, ORGANIZATION AND PROCESS OF CHATCOLAB FROM WHERE YOU
SEE IT.

TIMING: INTRODUCTION - The two big questions that probably have been in
some of us this week are 1. "How am I doing?" (Involves Problem
Solving)
2. "What does it mean to me?" (Putting
a value on experience)

Evaluation sessions as formal, planned affairs may well be sterile and lifeless but evaluation as a process in living is integral to being human. If, as research is proving, each of us had a separate world even though he lives intimately with others) THEN THE VALUE OF AN EXPERIENCE AND PERSONS WITHIN IT IS UNIQUE.

"You can weigh John Brown's body well enough,
But how and in what balance weigh John Brown?"

Stephen Vincent Benet.

Life, especially at the human and social level is more subjective than we like to think. Facts might make our beliefs in physical science but beliefs too often create cruel facts in the social sciences. As one makes his way through life he has himself on his hands with a primary concern for his own defense and/or enhancement to somehow handle. "How am I doing?" and "What does it mean to me?" are very real and persistently personal questions.

The dilemma is created when, along with the evaluation of our own progress, we need to be constantly aware of the social situation in which he operates. Others are affected by our behavior. Because social acceptance by certain of these evaluators at least seems to be essential lest we deprived of important social intercourse of orbit travel. So, it seems that we must somehow come to a sharing or enter into an open communication between people as to how these viewpoints look. Just how easy do you suppose it is to share. Is it easier to give or to receive?

A SQUARE GAME OF GIVE WITHOUT TAKE:- (See diagram for square pieces) Each table had five players who received three pieces that did not match to make up a fitted square. However, the pieces that they needed were in the possessions of one of the other players at that table. There were also observers at each table to observe the action.

Objective: Each Player is to make up a square of only three pieces. (You can add a competitive factor by recognizing the first table to finish.)

Rules: There is to be no talking or sign language (Observers included) You can only GIVE pieces to another player. NO TAKING from another is allowed.

After each table had completed their task the observers and players at each table were asked to take part in a discussion around 1 - the process that took place in trying to give in order to gain the objective of getting a square of matched pieces.

DISCUSSION AS A LARGE GROUP OF DIFFICULTIES IN EVALUATION WITH OTHERS: After suggesting the problems of Order (destination, aim, preferred location, objective, purpose, value, etc.) Process (means, movement, program, organism, etc.) and Order (framework, structure, organization, etc.) the labbers were asked to discuss this lab experience and the matter of its being carried on in future years in terms of these three problems.

SMALL GROUP REPORTS AS PRESENTED BY GROUP REPRESENTED:

- FINDINGS: 1. The observer role was very difficult to maintain. One wanted to help the players.
- On the problem of order - should there be a requirement for all labbers to attend all meetings (instead of sleeping through some)? Should there be a lights out time? When will they be given the chance to make these decisions if not here? This year junior labbers have participated as much or more in discussions.
- On the value of the lab. - The present flexible order is satisfying if one participates fully.
2. Should that be more planned? No, people gain by planning. Results! Chat helps people as individuals grow year by year. Should it be a lab? Yes, because work isn't laid on the line. The lab is an experimental affair. What do we learn? To plan things that can be carried over to younger people. The chance to organize more than once (working on more than one party committee adds confidence). We gain skills which can be taken home. On Junior Labbers. How far should the board go in providing chaperones? They shouldn't. Junior labbers feel responsible for their actions. They want adults with them.
3. Goals. Cooperation (togetherness); losing one's identity: offering the kind of leadership that serve as models to learn from. Important about Chat. The "being with you all the way" kind of support. The chance to find out what and how we do things and what it means to us.
4. This is a leadership learning experience offering more than any school ever hoped to in the line of security, confidence, inspiration, etc. It doesn't tell us what to do and why but it opens the door of our minds so that we put forth more of ourselves and our ideas and hopes and aspirations instead of hugging all these to ourselves and keeping them hidden. In working with young people it is important to make them realize self-worth. If a young person is not able to do one thing perhaps they will find a niche in life in another area. Don't let them feel they have to all surpass in the same thing. We are followers even as we are leaders.

We follow other leaders but could it be that we are following ourselves? Lab is a good word. We are experimenting with ourselves, our ideas; with this experiment we are able to use our initiative much more - or feel freer to use it. The goal of attainment is to do a job so well that it is worthy of being copied.

Chatco is a leadership learning experience which allows people to realize their self-worth. We are followers even as leaders experimenting with ourselves.

5. We feel camp is not only a leadership recreation camp but a camp where leaders come to learn or to relearn to take back to their own group.

We feel if slides were available, this would promote Chatcolab.

A person has to be flexible to get enjoyment from camp.

The problem presented to us this morning, we felt in order to straighten out the puzzle we have to observe. By talking over our problems we found that most of the groups had five small goals, each individual had one goal, which was to complete his own square not realizing they had to have all five squares completed before being able to complete the one main goal.

We feel that communication is one of the most important and main parts of life, because without communication we couldn't exist. We feel this way because by having our communication of talking and sign language taken away we resorted to another type of communication by mental understanding of others problems.

By observation we have found out others problems, we have found this out by playing with the puzzle this morning. After finding out the person's problems we can not solve this problem. We can only help, but the person himself must solve it.

SMALL GROUP DISCUSSION NOTES

Extreme change of attitude from the 1st of the week until the middle of the week because the build-up is so great before.

Many aren't flexible in their attitudes when you first come to Chat but find through work with others that you get flexible and are able to think both ways.

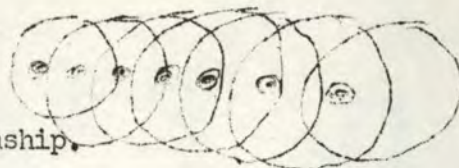
Organization seemed poor at the first of the week but seemed to become more orderly as our interest grew.

Experience seem to be our best teacher in most of our problems and gives a chance to handle failure better.

Conclusion is not matter who you are, what you are, you are accepted. Also, there are many interests which we can develop.

SATURDAY

DISCUSSION



SUBJECT: People, Program and a right relationship.

- FORMAT:
1. Business meeting culminating in the election of board members.
 2. Summary of central lab. theme for the week by the discussion resource person.
 3. Discussion by the entire group in sharing their personal viewpoint in developing a descriptive listing of ingredients in laboratory living.
 4. Labs evaluating by individual using survey cards.

OPENING: A philosophical statement to undergird our theme "Expanding Orbits" could well be "No man steps into the same river twice, because both he and the river change." (Heraclitus)
Seems to be a number of people saying that they have felt a kind of freedom of movement of their life and world in both a kind of growth in self understanding; and in moving into a kind of right relationship with others.
Is that which we are feeling to a degree here also what is involved in this thing called democracy?

Four suggested Cornerstones of Democracy:

1. Participation (The necessity for practicing ideas-- getting involved)
2. Responsibility (Doing or overt behavior needs the sense of being obliged)
3. Status - Social Position (The feeling of worth or place in the eyes of important or significant others in our lives)
4. Freedom (This has to be more than from-- direction and engagement has to be for and intimately with those and that which is deemed valuable)

Perhaps the word-symbol which might better describe this ingredient which is in this experience is COMMUNION. What or how or where do we find this sense of mutual inter-relation with people because they are persons?

FINDINGS

IN

DISCUSSION:

COMMUNION (Relating with people as persons first and foremost
in and thru-----)

SINGING (also dance, crafts, drama, poetry, etc.)

PLAY (See Thursday's discussion)

WORK ("Work is love made visible" Gibrán)

TALK (Talk that moves away from periphery in toward center-depth)

SILENCE (the need to gain education of our non-verbal worlds)

SELF (Honesty in one's aloneness helps eliminate loneliness)

CONCERN (finding self by getting lost feeling another's need)

TOUCH (smell, taste)

SATURDAY'S DISCUSSION CONT.

EVALUATION: The same system of evaluating with cards used after Tuesday's discussion was used. The same identifying marks on each card were used with the addition of giving the number of years the delegate had attended Chat.

Questions were designed to:

1. Provide information for future lab planning,
2. help evaluate the current lab,
3. provide provocative questions for each delegate to examine his experience,
4. Satisfy needs of board members and staff concerning job of planning and executing of lab.

Following is the list of questions asked with an attempt at indicating the trend of the feeling of labbers toward the question. Since this is a first attempt at such a form of evaluation, it is likely some questions are poorly phrased to get an accurate measurement of group feelings. Some may be quite invalid. No conclusions have been made. Above the question is given the key to the categories used to study the results. The results of the other categories such as sex and number of years at lab have not yet been compiled. Under each question is an indication showing how that group of delegates rate their feelings about the question.

EXAMPLE : Young Adults Prof. and Ext. Homemakers and Misc.
 A. (question)
 High 7 High 7-6 High 7-6-5

The numbers 7, 7-6, and 7-6-5 indicate that these were the spaces where the highest percentages of delegates registered their feelings.

YOUNG ADULTS PROFESSIONAL & EXTENTION HOMEMAKERS & MISC.

- A. As of today, to what degree do you personally rate your lab experience?
 High 7 High 7-6 High 7-6-5
- B. As you recall, how would you have rated your experience as of Sun. night?
 High 7-6-5 High to middle 6-5-4 Mod. High 6-5
- C. Where do you rate crafts in value for you in total camp life program?
 High to Middle 6-5-4 Moderately High 6-5 High 7-6
- D. How do you rate planned discussion sessions in terms of personal satisfaction?
 High 7-6 Moderately high 6-5 High 7-6
- E. I think enough time and importance was given to family groups.
 High 7-6 Scattered Mod. high to middle 6-5-4
- F. I felt handicapped in area of communication when forming my square or observing Friday's discussion.
 Scattered to low Scattered high to low Scattered to low.
- G. I picked up some skills in Party planning and ceremonies
 High 7-6 Mod. high to middle 6-5 High to middle 6-5-4
- H. Square dance calling
 Scattered 7-1 Scattered 7-1 Low 1
- I. Leadership singing : High 7-6-5 Scattered Moderate 5-4-3-2

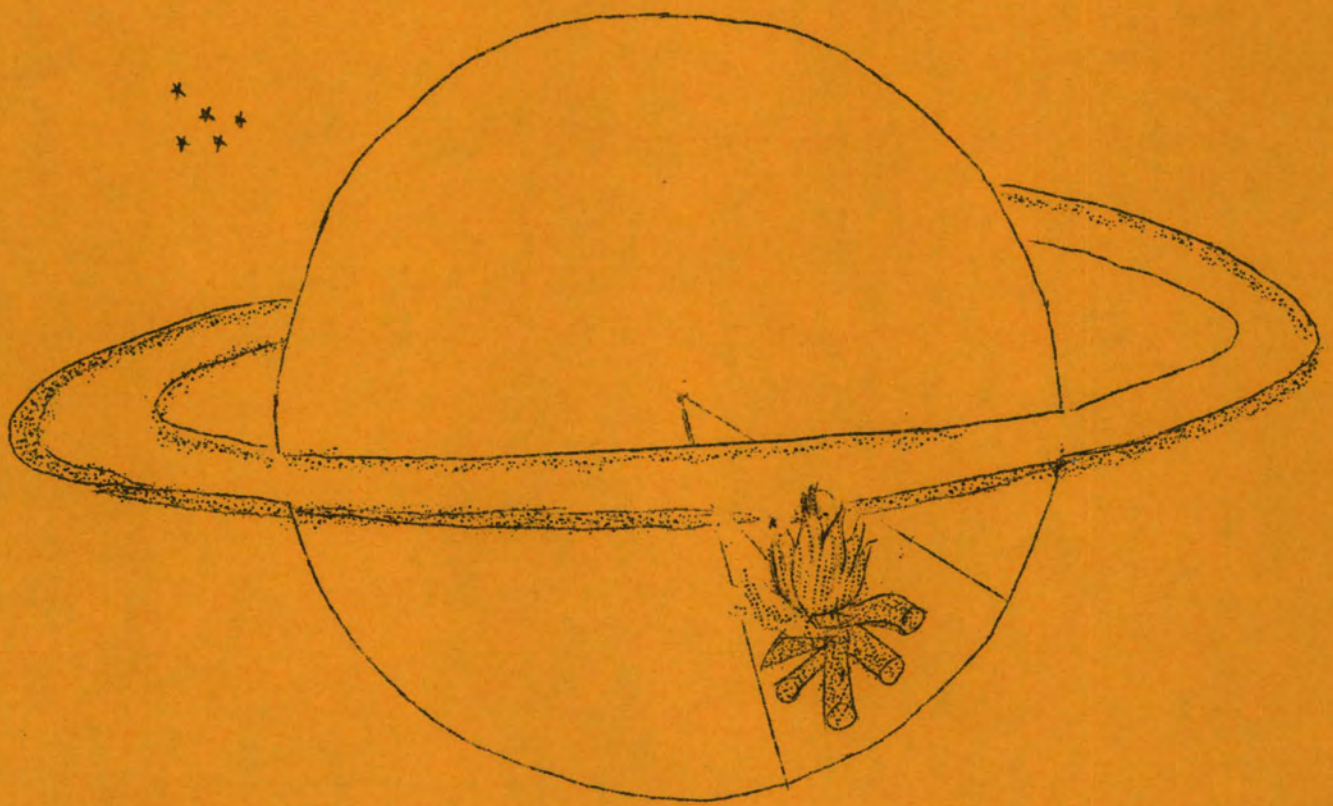
- J. Committee discussions
 Hi 7-6-5 Scattered 7-4 Scattered 4-1
- K. I feel Chatcolabbers accepted me.
 High 7 High 7-6-5 High 7-6
- L. I shared some ideas during the week.
 High 7-6-5-4 High 7-6-5 High 6-5
- M. I "tested" new ideas that I have been reluctant to try back home?
 High 6 Scattered 7-4 Scattered 4-1
- N. The labbers accepted my ideas.
 High 7-6 High 7-6-5 High 7-6-5
- O. My group back home accepts me in the same way.
 High 7-6-5 Middle 6-5-4-3 High 7-6-5-4
- P. This week at Chat makes me feel more confident in my orbit of space in relation to working in my group at home.
 High 7-6-5 Middle 6-5-4-3 High 7-6-5-4
- Q. I felt obligated all week to get something to take back home to my group.
 High & Low 4-3-2-1 Scattered to low
- R. I felt unembumbered from pressures back home in relation to my experiences at Chat.
 Scattered High 7-6= High 7-6
- S. I gained new ideas or perspective on how I work with others in a group.
 High 7-6 High 7-6-5-4 High 7-6

There were several crafts offered at Chat. Rate degree of interest in:

- A. Wood craft
 Scattered to low High 7-6-5-4 High 7-6-5-4
- B. Pine craft
 Scattered to low Mod. High to low High 7-6-5-4
- C. Rock and silver craft
 Scattered High 7-6-5 High 7-6-5
- D. Peasant painting
 Scattered Scattered High 7-6-5-4
- E. Fly tying
 Scattered Scattered Moderately High to low 5-4-3-2-1

There were several special interest study groups offered for labbers to test and share ideas. Rate degree of interest in:

- F. leadership singing
 High 7 High 7-6-5-4 High 7-6-5
- G. Folk and square dancing
 High 7-6 High 7-6 High 7
- H. Ceremonies
 High 7-6-5 High 7-6 High 7-6
- I. Nature
 Moderately low 4-3 High 7 High 7-6-5
- J. Party Planning
 High 7 High 7-6-5 High 7-6



CEREMONIES.



Opening Night Ceremony:

Theme: Our Orbits overlap at Chatcolab.

Setting: Old Rec. Hall, fireplace lighted. Chatcolab candles on pedestal in center of room. A circle of green cedar branches signified the group orbit of Chatcolab. On entering the hall, labbers were each given a piece of string that was used to signify individual orbits. Labbers formed a standing circle around the entire room, outside the circle of cedar branches.

Action: Mood was set by group singing, the main thought in the singing being:
 "Each campfire lights anew
 The flame of friendship true
 The joy we've had in knowing you
 Will last our whole lives through."

Speaker: From the time that man first realized he was man, fire has been symbolic of many things: light, warmth, fellowship, spirit. So the campfire is the symbol of Chatcolab from one session to the next. And from the campfire we light the large candle that symbolizes the real spirit of Chatcolab--- sharing.

As the main candle was being lighted the group sang these words:
 (Tune: Each Campfire)

"Within my heart there burns a flame
 That is not yours alone or mine
 But held in trust to carry far
 That everywhere this light may shine."

Chatcolab is a group of individuals with a common purpose--growth in leadership ability. The planning work necessary between sessions is done by a board elected by the group. The board makes general plans, takes care of arrangement details, selects resource people to guide the program; but the real substance of the lab program is provided by the labbers here on the spot.

Other speakers then brought out several things about what they came to Chat to find. These followed the thought that each brings his or her

own self (hopes, wants, fears, talents, etc.) to Chat now, what do we get out of it? These were the things spoken of:

Skills: learning to do new things.

Fun: enjoying the fun activities with a group of fine people.

Participation: the opportunity to really take part in the program so I feel it is part mine.

Ideas: one of the most worthwhile benefits of Chat is the value of new, usable ideas I take home.

Friendship: the opportunity to make friends without knowing the status of the people I become acquainted with.

Sharing: so much of Chat is a result of not one person's abilities, but those of a group. I like the opportunity to share.

Attitudes: the experience of working together for a week at Chat changes the way we feel about things.

Tolerance: the atmosphere of Chat promotes individual growth in tolerance of the "self" of others.

Knowledge: I have gained much helpful knowledge at Chat--the most significant bit being the nature of leadership and the power of the group.

Confidence: the cordial, friendly, uncritical atmosphere of Chatcolab helps build my self confidence and my confidence in others.

Labbers were asked to each place the piece of string around himself (herself) and let it indicate his (her) individual self-orbit. They then connected their self orbits with the persons on the right and left of them. Everyone stepped forward to stand on the orbit (circle of evergreen boughs) of the group.

Speaker: We have come to Chatcolab as our own individual selves. Using the strings to indicate our own self orbits, we saw that our self orbits overlap with other self-orbits. And now we stand together in the orbit of the group. We have heard of the opportunities, challenges, and benefits Chat offers. The realization of these depend upon how well we "orbit" together. The real questions we face as we begin this week's experience of living and working together are these: As a group will we orbit around the periphery of the potential experience, letting the importance of our self-orbits overshadow the opportunity of our group? Or, will we move to the center of this experience that is available to us and allow self to serve the group?

Closing: Group singing, main thought being: (Tune: Each Campfire)

"Now as we join our hearts at Chat
With kindred minds of those who care
A flame may burn with courage strong
Sprung from the common spark we share."

Followed by:

"Kum ba Yah"

"Sing Your Way Home"

MONDAY CEREMONY

KING OF MISRULE

Long ago in Old England the common folk elected a so-called King of Misrule. Celebrations were held for a period of 30 days and after the festivities the king of misrule was beheaded by the queen.

Today, however, we are free to choose our leaders and participate without fear of what others will think. Especially here at "Chat" we strive to develop characteristics of situation, leadership, participation, atmosphere, and enthusiasm. We get out of this just what we put into it so during the rest of the week think about how you can strengthen yourself as an individual.

And tonight, like several centuries ago, we will close with the "Flaming Snapdragon Ceremony."

This ceremony was tied in with the crowning of a queen. One person represented a "King of Misrule" and 5 persons read the different parts.

The "Snapdragon Ceremony" is performed by soaking raisins in some alcoholic liquid which will burn, (brandy, extracts, etc.)

* * * * *

Use what language you will, you can never say anything but what you are.

Ceremonial - Tuesday Night

At Twilight the group was led in a procession to the lake for an outdoor ceremonial around a campfire.

"Follow The Gleam" was sung on the way to the campfire. As the group surrounded the fire we sang "We Come, We come to Our Council Fire"

We come we come to our council fire,
With measured tread and slow
To light the fire of our desire
To light the fire of Wohelo
Wohelo, Wohelo

The little twinkling stars on high
Are whispering nature's lore
While all around us the soft winds sigh
And great Wocanda watches o'er
Wohelo, Wohelo.

This was followed by "Oh, how Lovely is the Evening".

From out in the boat voices were heard singing: "White Wings", then as those in the boat rowed toward shore, "Peace of the River", and "All my Little Ships".

As the group from the boat left the dock and walked to join those around the campfire "Red Sails in the Sunset" was played on the harmonica.

After all were assembled around the fire the ceremony was drawn to a close with the entire group singing together: "Now the Day is Over". The singing continued as the group walked back to the camp ground along the path which was lined with luminarials.



Thursday Night Ceremony

Theme: "Hello"

Narrator: - Marlys G.
"One-Work" - Ilene
Crippled Boy - Ken
Bus Driver - Gary K.
Bus Riders - Janice, Gayle, Mary Ellen, Vicky.
Assistants - Don I., Don C.

The ceremony opened with the entire group joining in singing "Vive a'lamour" and "The More We Get Together"

Narrator: All of us have come from a busy world. We are busy going to work, to school and many different meetings and activities. The things we've found here at Chat will never be forgotten---being able to fit into a group and make new friends. We are learning how important others are and that if we walk as a friend, we will find a friend. We would like for each one of you to place yourself on our bus and see how you would react. Watch "one-word" and see what you can learn from her.

Narrator: Our story is about a little girl whose name is "one-word". She is just like any other little girl and as our scene opens she is just boarding the bus for school.

As she steps up the stairs, the bus driver frowns and snaps at her, "Hurry up! Put your money here and step to the rear of the bus."

"One-word" promptly obeyed, but as she took her place she began to notice the people around her. She began thinking, "My goodness but these people look bored. Just by looking at them you'd think the whole world was against them!"

However, this didn't discourage "One-word", she looked at the lady in front of her and said:

One-Word: "Hello"

Narrator: The lady put down her newspaper, looked up and said, "Well, hello". The lady kept staring at "one-word". She was trying to decide what it was that was different about this little girl. She was like many other little girls---- she had short, dark hair with a pretty bow in it, and a cute red dress on. The others on the bus began to notice "One-word" too. It was her expression and attitude that was different! She had a glow about her that just seemed to spread to everyone.

The people on the bus began to perk up, notice the sun in the sky and become aware of the people sitting around them. As they did this the following song was sung:

Audience--"Hello, hello, hello, hello.
Bus members--I'm glad to meet you, I'm glad to greet you
Audience--Hello, hello, hello, hello
Bus members--A friendly greeting, makes deep your meeting.

As the bus riders reached their destination, they went out to meet their jobs and friends with a smile on their faces and new outlook on life.

Our story about "One word" doesn't end here. She kept spreading her glow and "hello" to everyone. She grew up and when she became of high-school age, her parents found it necessary to move to a new town.

Perhaps many of you have had this same experience. You know the many doubts and fears and "One-word" had many thoughts along this line: "I surely hated to leave my old friends, they are such swell pals, I wonder if the other kids will accept me."

The first person she met was a crippled boy who was coming down the hall all humped over. No one in the school had ever spoken or paid any attention to him.

"One-word" thought she needed to say something to this glum looking boy, so she looked up and said:

One-word: "Hello"

Narrator: The boy looked up and said, "Hello"? just as if he had never heard the word before. "Well, hello!" You're new here, aren't you?" "Yes," she replied. As their conversation continued, a lasting friendship developed. The boy had straightened up, put a smile and a new expression on his face.

As they turned and walked away from each other the once crippled boy turned around, looked at the new friend he had just made and thought, "Isn't it amazing what that "one-word" can do!"

The ceremony was closed with the singing of the singing of the Hello Song written above, "Kum-ba-Yah", and several other songs.

* * * * *

Woodrow Wilson said, "Friendship is the only cement that will ever hold the world together.

CAMP FIRE CEREMONY

After the party Friday night everybody joined hands to form a human rope down to the lake. We walked down to the lake in total darkness and silence and a circle was formed around the laid out but unlit campfire.

Dwight told about -- "The Origin of Fire"

A long time ago Young Man and Coyote were good friends and played and hunted together every day. But as winter came on, Young Man became sad and discouraged. So Coyote asked him what was wrong. It will soon be winter and my people will soon be hungry and cold. They will starve and become sick. Many will die, as they do every winter. When I think of their sorrow and misery I can not think of play, even play with you. I must think of some way to help my people. Coyote thought it foolish to be cold, but Young Man said, "You have a warm fur coat, but my people are naked, and do not have enough food to keep them warm." So Coyote thought of a solution, "On a mountain far away there is Fire. It will keep you warm in the coldest weather. However, Spirits guard it, and will have to be tricked. Get the best runners of your village. We will string them out between here and the mountain, I think that I can steal Fire from the Spirits." So with the consent of the elders, all the best runners of the village were strung out. Coyote tricked the Fire from the Spirits. He passed the torch to the first runner, who ran to where the next waited, he ran with it to the next, and so on, and on. I think I see him coming now.

When Dwight mentioned about the torch bearer Helen came to light our campfire and while kneeling Lil read a poem "Kneel Always When You Light a Fire."

Kneel always when you light a fire.
Kneel reverently and thankful be,
For God's unfailing charity
And on the ascending flame inspire
A little prayer that shall up-bear
The incense of your thankfulness
For this sweet grace of warmth and light!
For here again is sacrifice
For your delight.

Oak, elm and chestnut; beech, and
Red pine hole,
God shrined his sunshine and entombed
For you these stores of light and heat
Your life joys to complete.
These all have died that you might live
Yours now the high prerogative
To loose their captivities
To give them new sweet span of life
and fresh activities.

Kneel always when you light a fire!
Kneel reverently, and grateful be
To God for His unfailing charity.

The group sang a verse of "Each Campfire Lights Anew" led by Connie.

We heard an expression of appreciation of different things:

Nature--Carol
Self--Lida
Other People--Charlene
Freedom--Marty

Group Singing of "No Man is an Island" led by Connie

A Choral Reading was given by Sandy, Marge, Connie, Charlene, Lida, Leila, Marty, Carol, Chief and Helen.

Leila read the following beautiful prayer:

O Lord, grant that each one who has to do with me today may be the happier for it. Let it be given me each hour what I shall say and grant me the wisdom of a loving heart that I may say the right thing rightly. Help me to enter into the mind of everyone who talks with me and keep me alive to the feelings of each one present. Give me a quick eye for little kindnesses that I may be ready in doing them and gracious in receiving them. Give me a quick perception of the feelings and needs of others and make me eager hearted in helping them.

The ceremonies ended with the group singing "Each Campfire Lights Anew."

A group of people stayed afterwards to sing around the campfire.

Reported by

Helen Howe

Nature--Carol

Twinkling stars, towering trees, rippling water, snow-capped mountains, delicate wild flowers are some of the wonders of nature that we have experienced during this week at Chatcolab through our various activities of outdoor breakfasts, the overnight hike, the campfire ceremony and our own individual contacts. When walking through the woods, a feeling of peace and contentment comes over me. There is an awareness of the creator. It is good to be alive.

The beauties of nature are all around us at Chat: but the people who share these beauties are what makes Chatcolab memorable to me. I came this year, a return labber, remembering many happy days and old friends, and anticipating renewing these old friendships and making new ones. Each new friend has something to give me, new thoughts for the day, new beauty from handcraft and creative arts, fellowship from games and parties, all of which are good for my physical being and are climaxed by the discussion groups which probe our inward depths, make us aware of the problems of others and uplift our soul.

When I return home, I am hoping I can share many of these wonderful experiences with the folks at home. I feel this experience here has helped to make me a more understanding person.----Lida Brown

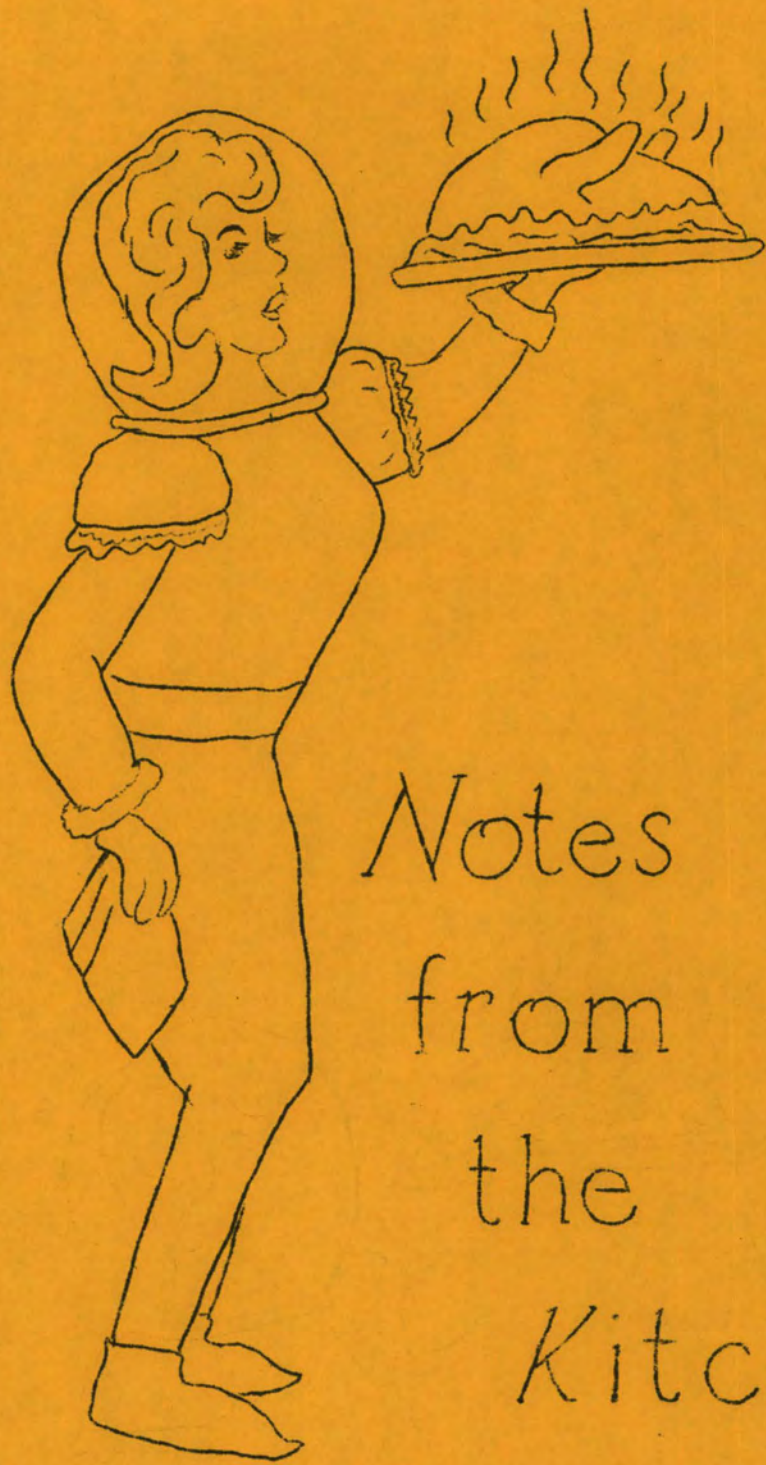
Charlene expressed our appreciation for others. Each of us has gained much this week from being together. We could not have had the same experiences if we had been here alone. We need other people. As each day's experiences add to and change our lives, so each person we know adds to our lives.

We need the joy, happiness, and enthusiasm that comes from others. These have been given abundantly during these past days. My life has been made richer and deeper because of each of you.

Being that we live in a free country, we should learn to appreciate our freedoms, speech, assembly, press, and worship. While we are at Chatcolab we have the opportunity to use these freedoms and I feel that we should to the best of our ability.----Marty

Choral Reading

Did you ever watch a campfire	And bright stars high above you
When the wood has fallen low:	That the spell may be complete?
And the ashes start to whiten	Tell me, were you ever nearer
Round the embers' crimson glow,	To the land of heart's desire
With the night sounds all around you	Than when you sat there a thinging
Making a silence doubly sweet:	With your feet before the fire.



Notes
from
the
Kitchen

MEMOS

SUNDAY EVENING

Pork Steak
Asparagus Creamed Potatoes
 (apples
Waldorf Salad (nuts
 (celery
Pineapple Up-Side Cake
Tea Coffee Milk

MONDAY

<u>Breakfast</u>			<u>Lunch</u>		
Apple Juice			Chow Mein		
Eggs			Pear-Cottage Cheese Salad		
Hot & Cold Cereal			French Bread - Garlic		
Coffee		Toast			
Milk	Bacon	Butter	Ginger Bread - Whipped Cream		
Tea		Jam	Coffee	Tea	Milk

Dinner

Roast Turkey Dressing
 Tossed Salad
Green Beans Baked Potatoes
Chocolate Cake
Coffee Tea Milk

TUESDAY

Orange Juice			Spaghetti & Meat Balls		
Hot & Dry Cereal			Biscuits		
Eggs		Sausage	Butter Jam		
Toast		Jam	Cabbage Slaw with Pineapple		
Coffee	Tea	Milk	Coffee Tea Milk		
			Fruit Cookies		

Tomato Juice
Pot Roast Beef
Onions and Carrots
Potatoes Tossed Salad Plate
Blackberry Cobbler
Coffee Tea Milk

WEDNESDAY

<u>Outdoor Breakfast</u>			<u>Sack Lunch</u>		
Oranges			Cold Meats		Cheese
Hot Cakes				Lettuce	
Fish			Orange		Apples
Coffee				Cookies	

Cook Out

Hot Dogs Buns
Potato Chips Pickles Relishes
Coffee Milk
Ice Cream Cookies

THURSDAY

Tomato Juice	Barbeque Pig			
Hot & Cold Cereal	Peas & Carrots	Baked Potatoes		
Sausage	Eggs	Tossed Salad		
Toast	Jam	French Bread	Butter	
Coffee	Milk	Coffee	Tea	Milk

Stroganoff - Rice		
Green Beans	Shrimp Salad	
Coffee	Tea	Milk
Date-Orange	Cake	
Fruit		

FRIDAY

Stewed Prunes	Split Pea Soup		
Hot or Dry Cereal	Deviled Egg Salad		
French Toast	Carrot Sticks	Celery	
Butter - Jam - Syrup	Coffee	Tea	Milk
Coffee	Tea	Milk	Apple Pie - Cheese

Baked Sole		
Peas	Potatoes	
Tossed Salad		
Hard Rolls	Butter	
Coffee	Tea	Milk
Cherry Cobbler - Whipped Cream		

SATURDAY

Fruit Juice	Ham Roll with Cheese Sauce		
Scrambled Eggs	Sausage	Tossed Salad	
Hot or Dry Cereal	Coffee	Tea	Milk
Toast	Butter	Jam	Cherry Cobler-Whipped Cream
Coffee	Milk		

KITCHEN CAPERS

Wife to frowning husband holding canceled checks in his hand: "You mean the bank saves all the checks I write and sends them to you? What a sneaky thing to do!"

The trouble with being a parent is that by the time you're experienced, you're unemployable.

They now have coffee dispensers for office use that look exactly like filing cabinets. These will match up with lots of coffee drinkers who look exactly like office workers.

RECIPES

According to Marge

OATMEAL CAKE

Pour $4\frac{1}{2}$ cups hot water
over 3 cups of oatmeal
and 3 cubes butter or oleo.
Let stand 20 minutes.

Add 3 cups white sugar
3 cups brown sugar
6 eggs beaten
 $1\frac{1}{2}$ cups raisins

Add $4\frac{1}{2}$ cups flour
3 teaspoons soda
3 teaspoons cinnamon
 $1\frac{1}{2}$ tsp baking powder

Topping:

Melt 3 cubes butter
3 cups coconut
3 eggs
 $\frac{3}{4}$ cup evaporated milk
Boil 2 minutes
Add 3 tsp vanilla
3 cups nuts

Bake 30 to 40 minutes at 350°

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
3 lemons
3 cups sugar

Heated - pour
over warm cake

BAKING POWDER BISCUITS

16 cups flour
 $\frac{1}{2}$ c baking powder
3 tablespoons salt
2 cups lard
 $1\frac{1}{2}$ quart milk

Bake 12 minutes at 450°

GINGERBREAD

6 cups flour
6 tsp baking powder
 $\frac{3}{4}$ tsp soda
5 tsp ginger
3 tsp cinnamon
 $1\frac{1}{2}$ tsp salt
1 cup shortening
 $1\frac{1}{2}$ cups sugar
3 eggs
2 cups molasses
 $2\frac{1}{4}$ cups sour milk

Sift dry ingredients 3 times,
cream shortening and sugar, add
eggs to molasses, add dry
ingredients with milk.

Bake 30 - 40 minutes at 350°

CHIEF'S SPECIAL COOKIES

1 10 oz. jar of peanut butter
2 pkg butterscotch chips
1 small pkg peanuts
1 box Special K cereal

Warm peanut butter and chips
in double boiler until smooth.
Add cereal to peanuts.

Spoon onto cookie sheet to
cool using small spoon for
girls and large spoon for
growing boys.

MENU

Deviled Eggs
Ripe Stuffed Olives
Herring, Anchovies, Sardines
Stuffed Fruit-- Dates & Apricots.

Baked Beans
Scalloped Potatoes with Fish
Meat Balls

Molded Fruit Salad
Beet & Pineapple Molded Salad
Complexion Salad
Macaroni Salad

Fruit Bread-- Frances
Danish Covvee Bread-- Miriam
Limpa-- Kate
Lefsa-- Helen S.
Lucia Buns-- Pat
Flat Bread--

Corned Beef
Liverworst
Salami
Baked Ham

Horseradish sauce
Cheese Balls
Sliced Cheeses

Desserts:
Rice Almond Pudding
Cookies
Fatigmans Bakels-- Marge L.



Explanation of Objects and Personalities
in Skandia Fest

TABLE PRAYER

(Norwegian)

I Jesu Navn gaar vi til bords
At spise og drikke paa dit ord
Dig Gud til aere og as til gavn
Saa faar vi mad I Jesu naun.

(can be sung to the tune of the Doxology)

(ENGLISH Equivalent:)

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

TOAST TO COOKS

Han skal leve, han skal leve,
Han skal leve hojt, hurra!
(repeat)
Hurra, hurra, hurra, hurra, hurra,
Hurra, hurra, hurra, hurra, hurra!
(repeat first two lines)
Bravo, bravo, bravo, bravissimo,
Bravo, bravo, bravissimo!
(repeat this two lines)
Han skal leve, han skal leve,
Han skal leve, hojt, hurra!

(Han skal leve: may HE prosper;
Hun skal leve: May SHE prosper;
De skal leve: may THEY prosper.)

The YULE TOMPTE is an invisible elf which lives in the attic of Swedish homes. The elf's presence assures abundant harvest and fat farm animals. At times the Tompte is mischevious, still a saucer of milk is left under the tree for the elf. He is visible only to the family, and to the cat, with whom he is also a good friend.

The ADVENT WREATH is an evergreen wreath with four candles and small mushrooms. It is hung in the home entry or over a table. Christmas carols are sung by the family gathered around the advent wreath.

A sheaf of grain is placed above the gable of the home so the birds can also join in the festivities of Christmas. Farm animals are also given extra feed.

Dec. 13th is the day of ST. LUCIA and also the first of the 12 days of Christmas. The oldest unmarried daughter of the family acts as the Lucia Bride. Arising early, she prepares coffee and Lucia buns to serve the parents in bed. She dresses in white and wears a crown. The "Bride's attendants sing Santa Lucia as she enters.

SONG FOR LUCIA

(English translation)

Santa Lucia, wearing your crown of light
Dressed in a robe of white
Come on this winter's night
Come now at Christmas tide
Lovely and sanctified
Bring to the ones you love
Blessings from Him above.

Dreams from the skies are near
This Holy time of year
May your lovely light shine ever clear.
(Repeat last 3 lines, then 1st part)

SCANDIAFEST RECIPES

Finnish Coffee Bread

2 cakes yeast
1 egg
3/4 c sugar
1/2 tsp cardamon seed
about 7 c flour
1 c butter
2 c scalded milk
1 tsp salt

Combine sugar, butter and milk--scald. When it gets to lukewarm add yeast, let rise to top. Add egg and work in flour to a soft consistency. Let rise once to double its bulk. Shape into long lengths & braid. After it is baked in a 350° oven about 40 minutes take it out and moisten napkin in coffee and moisten top of bread. Sprinkle with sugar or as a variation use cinnamon, sugar and nuts as for cinnamon rolls. You can also frost with a basic powdered sugar frosting & sprinkle with nuts.

--Miriam Beasley

YULE KAKA

Measure into a large bowl:

2 c sugar
1 c shortening (part butter)
4 tsp salt

Add: 4 c hot water

Cool to luke warm

Soften 3 pkg dry yeast in 1/2 c warm water, add to the above mixture.

Mix well and add 4 to 6 cups flour and 2 c powdered milk to make good beating consistency--beat well.

Add 1 1/2 c raisins, chopped

1 pkg mixed candied fruit

Add enough more flour to kneading consistency. Knead until smooth and elastic. Let raise till double--punch down--let raise again. Shape into loaves - 4 of them. Let raise till double. Bake at 350-400 about 45 min. till hollow sounding when tapped. --Frances Hatelid

Stir in milk mixture. Add 3 1/2 c flour; beat with wooden spoon until smooth and beat in eggs, dark raisins and almonds and remaining flour, mixing in last of it with hand until the dough leaves side of bowl. Turn onto lightly floured cloth, let rise 10 min., turn over to coat with flour and knead. Let rise until double bulk--punch down--knead and shape into buns, let rise until double bulk and bake in oven preheated to 400.

Swedish Limpa

4 c buttermilk
1 tsp soda
2 c water
2 cakes compressed yeast
3 tablespoons shortening
2/3 c sugar
2 tablespoons salt
1/2 c molasses
3 tsp anise seed
grated rind 4 oranges
rye and white flour, equal
(about 5 c each)

Dissolve yeast in 1/2 c warm water adding 1 tsp sugar. Mix sugar, shortening, salt, molasses, and water and bring to a boil. Add soda to buttermilk, then add hot liquid mixture. Add rye flour, mix well & add yeast. Add white flour and knead well. Place in greased bowl and let rise until double in bulk. Turn out on floured board, knead & shape into loaves. Place on greased tins and let rise until double its bulk. Bake 1 hour in moderate oven. Makes 6 loaves. --Kate Hammer

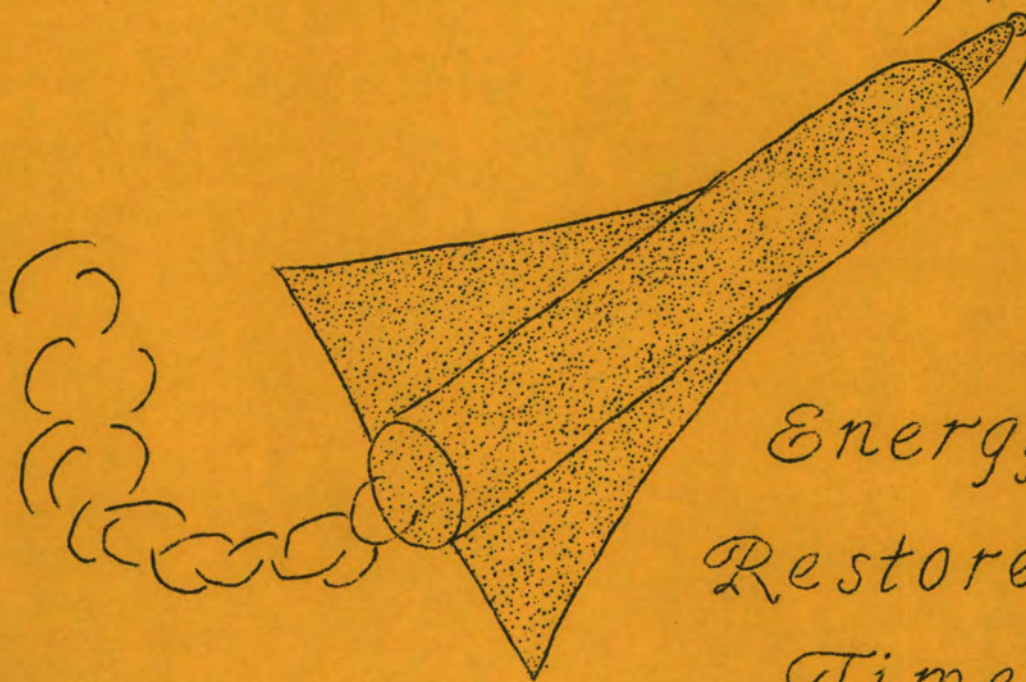
Swedish Christmas Buns

1 c milk
1/4 to 1/2 tsp crumbled saffron
3/4 c sugar
1 tsp salt
1/2 c soft butter or oleo
3/4 c warm water
2 pkg dry yeast
6 1/2 c sifted flour
2 eggs
1/2 c dark raisins
1/2 c ground blanched almonds

In small saucepan, heat milk just until bubbles form around edge of pan. Remove from heat. Add saffron, sugar, salt, and butter, stirring until butter is melted. Let cool to lukewarm. Sprinkle yeast over it in large bowl stirring until dissolved.



Demonstrations



*Energy
Restorer
Time*

"Energy-Restorer" Time

Between the noon and the night meal
When your stomach begins to growl
Comes a pause in the day's occupation
Which we call "restorer" hour!

The beverage is usually different
Not just plain coffee or tea
More likely a rarer concoction
to go with the theme, you see.

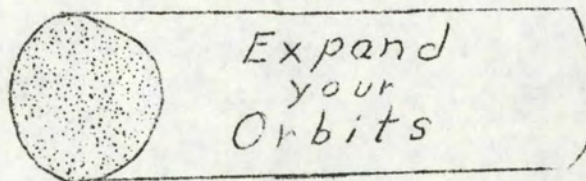
And at these afternoon functions
Worked out for us all to enjoy
Are demonstrations in Chatcolab fashion
By labbers whose ideas they employ.

So if it's ideas you are after
And fun and hilarity
Be sure to join with the labbers
For an hour socially.

* * * * *

Monday: Theme: "Expand your Orbit"
Fuel: Hot Chocolate, coffee, cookies, apple slices
Fuel-Up Station was decorated:

Sign



Centerpieces
Balloons



Head Band

Committee

Nettie B.	Carol K.
Miriam B.	Ruth M.
Pat I.	Gayle N.
Ilene F.	John L.

Using Chalk as "Language of the Spirit"

Every job has its tools. In using chalk for our expression we need slightly rough paper (not slick), rags to wipe our hands and erase if need be, an apron to cover us, a place to put our paper (on a table or an easel), and our inner vision.

You may or may not have a picture or something to say in mind but as you play around with the colors or put on the first layer of chalk (a neutral one--gray, white, cream, tan) feel into your own experiment. Do not be one bit concerned about your neighbor and what he's doing, he's dreaming his own dream. Discipline yourself to your own because you have something in you that would like to express itself which is different from anyone else. So don't be influenced or bound by someone else's boundaries or ideas.

It may not be beautiful. That's alright, make it as close to your feelings as you can. It may be ugly, maybe something ugly wants to come out, make it as ugly as you feel. It may be beauty you are trying to express. A second try sometimes is rewarding.

In playing around with chalk--experiment! Blend colors, use short choppy strokes, or layer upon layer smoothed with the hands. Try using strokes with the side of the stick, or the point. Try moving chalk on paper in time to music, feeling the music, getting into a swing, have fun--don't worry what it looks like--enjoy it!

Stand back now and look at it, don't be too critical--stop being critical at all! See if you feel again the feelings you had when you did it. Whether or not you want to hang these up anywhere -- has it been fun? Has it been really satisfying and a little frightening perhaps? If so, it's a successful experiment. And if not, try again.

I know from my own experience that it is hard to expose the unknown inside and you may not feel that you want to share what the picture means to you, or maybe you don't even know yet -- keep it around for awhile and look at it, it may speak more to you later. This is the side we pretend isn't there - we are all practical and efficient and usually if it doesn't add up in dollars and cents, "it isn't 'worth it'." Most of us have squelched the inner feeling as not being "practical, etc." "life" from the spirit of the Universe, large and small, better start running our life too.

Technique Tips:

Keep hands dry when working with chalk, wash and dry thoroughly when they become sticky.

Construction paper covered with neutral chalk (put on diagonally or with a circular movement, then rubbed) makes a good background on which to blend or draw and makes it possible to "erase" -- pick out unwanted chalk with clean rag corner or rolled blotter tip.

Spray these experiments with Krylon (or similar) clear spray many fine layers until it will no longer rub off.

Monday, Alura Dodd

GLASS ETCHING

Equipment:

Rags
Three containers for washing
Bucket for mineral spirits
Rubber glove for washing with mineral spirits
Asphaltum -- 50¢ a pint
Etchall -- 3/5 oz. 50¢; 1 3/4 oz. \$1.00
Mineral spirits -- 60¢ gal.
Glass to be etched
Designs
Grafite carbon paper -- 25¢ sheet
Pencils
Scissors for cutting designs to size
Kitchen soap
Vinegar
Small brushes
Tape to hold design while tracing

Have tape pre-cut. Wash glass in soap suds, rinse in hot water, rinse in vinegar or vinegar and water solution. Dry with clean cloth--do not touch where you want to put pattern.

Transfer design with grafite paper.

Paint with asphaltum everything you do not want etched, for about $\frac{1}{2}$ or 1 inch around design, do lines fairly heavy, put in features and shadows wanted. RECHECK FOR BUBBLES AND THIN SPOTS.

Let dry thoroughly--can be left one whole day or 3 or 4 hours. Rub to test. Can be placed in warm place to dry.

Wash again repeating steps as at first to rinse and dry.

Etch--massage tube of etchall to mix acid, apply etching acid with fingers. WILL NOT HARM SKIN. This acid can be removed with fingers from one article and used on another if still damp.

DO NOT GET ETCHING ACID ANYWHERE BUT ON DESIGN OF GLASS.

Rub acid in with fingers--leave until etched as deeply as wanted. Keep acid in motion with fingers most of the time.

Wipe excess acid off with damp rag.

Wash with mineral spirits.

Wash in soapy water and dry.

Given Monday
By Mable Bird

* * * * *

"The best angle from which to approach anything is the try angle."

* * * * *

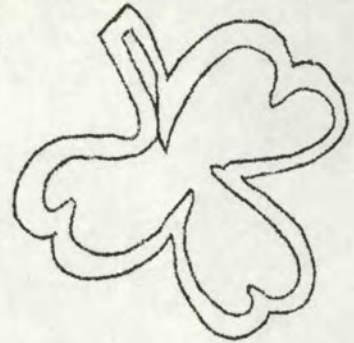
"The only something you get for nothing is -- failure."

Tuesday: Theme: "Blarney Inn"

Tuesday's 'Energy Restorer' Time took place in the "Blarney Inn" of Chatcolab. Shamrock-decorated hats were worn by the committee members who served the Irish menu on a green table just outside the dining hall.

Menu: Shamrock tea and Lepricon punch.
Irish soda bread with orange marmalade.

Irishmen: Beth B., Bea Cole, Janet P.
Mary Ellen F., Judy K., Marlys McG.

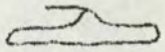



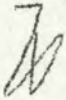
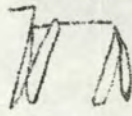
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CELLOPHANE POODLES

by Vicky Borgen

Items Needed: 10 cellophane bags as used on dry cleaning
Pipe cleaners
2 clothes hangers
2 buttons for eyes and 1 black button for nose
Straight pins
Scotch tape and freezer tape
Paper towels
Ribbons


Bend necks of clothes hangers straight then to a right angle,  then bend clothes hanger to form poodle's legs.

 Form one hanger neck to make dog's head. Attach the other hanger to  make the back and hind legs of poodle. 

Wind paper towels around wire frame then around this wind 2" strips of cellophane.

To make pompoms for legs and back cut 18, 1 1/2" strips of cellophane. Wrap these around your hands two times, twist a pipe cleaner around the cellophane and cut the ends in two. Shake the pompom and trim it.

4 pompoms are needed on each leg and 2 on the back. 22 strips of cellophane are needed for the 2 pompoms on the tail and 2 pompoms on the head. Ribbons may be used for collars. Attach eyes and nose with straight pins.

Make ears in the shape of pears on about 5 layers of cellophane, attach with straight pins. 

* * * * *

If at first you don't succeed, you are like most other people.

* * * * *

When a man does not know what harbor he is making for, no wind is the right wind.

* * * * *

Success is a ladder we cannot climb as long as we keep our hands in our pockets.

HOME MADE MODELING CLAY

2 cups table salt
2/3 cup water
1 cup cornstarch
1/2 cup cold water

Mix salt and 2/3 c water in saucepan; stir until mixture is well heated, 3 to 4 minutes. Remove from heat; add cornstarch mixed with cold water. Stir quickly. Mixture should have consistency of thick, stiff dough. If it does not thicken, place over low heat; stir about 1 minute until it forms a pliable mass. Add food coloring if desired. Clay keeps indefinitely wrapped in plastic.

Given by Miriam Beasley
(P 25, Pack O Fun, June-July 1963)

SAND CLAY

Using a frozen juice can or any container you choose, slowly mix 2 parts of water and 1 part dry wallpaper paste. Then stir 2 1/2 parts sand and mix well. Add tempera paint for color if you like. After a day or two of drying, clay will be permanently hard.

It may be used for modeling, covering cans, beads, or whatever you like.

A similar quantity of sawdust may be substituted for the sand. This makes a clay with an interesting texture.

By Miriam Beasley

CANCELLED STAMP STATIONERY

Mary Fran Bunning

Interesting little notes and decorated stationery can be made by using cancelled postage stamps. Cut out little pictures of birds, flowers, mice, etc. from cancelled postage stamps and glue in the corner or at top and bottom of stationery. Some interesting designs, such as the flag, can be cut from memorial stamps. Intriguing designs can be made by using various colors.

* * * * *

CRAFT IDEA--Wooden Spoon Puppets

For people, paint faces on underside of spoons. For rabbits, cats, pigs and other animals, break off the center time from the forks and use the outer tines for ears. To play with the puppets, punch a hole through the center of a paper napkin or square of cloth. Slide the puppet through, then make two other holes for thumb and forefinger.



(From The Best of Pack-O-Fun, Sept. 1959-June 1960)

THURSDAY "Energy Restorer" Time:

Theme: Circus

Committee Members wore bands with cotton candy designs made with white paper for cones and crepe paper for candy top.

Decorations: A three-ring Circus tablecloth was made with a carousel, trapeze and clown.

Refreshments: "Chief's" cookies (recipe to be found in section "Notes from the Kitchen) plus juice, coffee and tea were served.

Activities: "Chief" was Ringmaster. Circus music was played on Record Player.

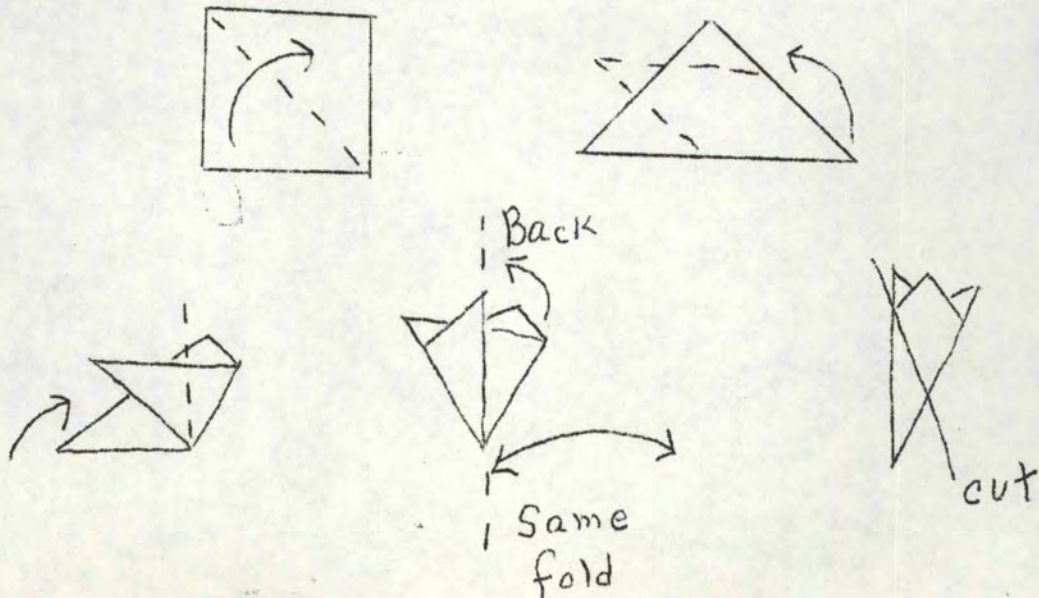
Demonstrations:

FREEDOM IN DRAWING
Ken Branch

Using chalk as a medium for quick expression Ken made some quick sketches for us and drew the portrait of one of the labbers.

MAKING ONE-CUT STARS

Start with a square of paper and fold and cut as follows:



THURSDAY

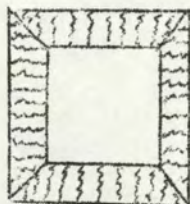
CREPE PAPER TEXTILE

By Nettie Baird

Uses: Pictures, Picture Frames, Decoration for other items

Display: Pink Poodle Dog with frame and Copper Picture with
Copper Crepe Paper Frame

A good craft that is easy and inexpensive.



Supplies Needed:
 $\frac{1}{4}$ " strips of crepe paper
Elmer's glue
Nut Pick or orange stick
Poster Board

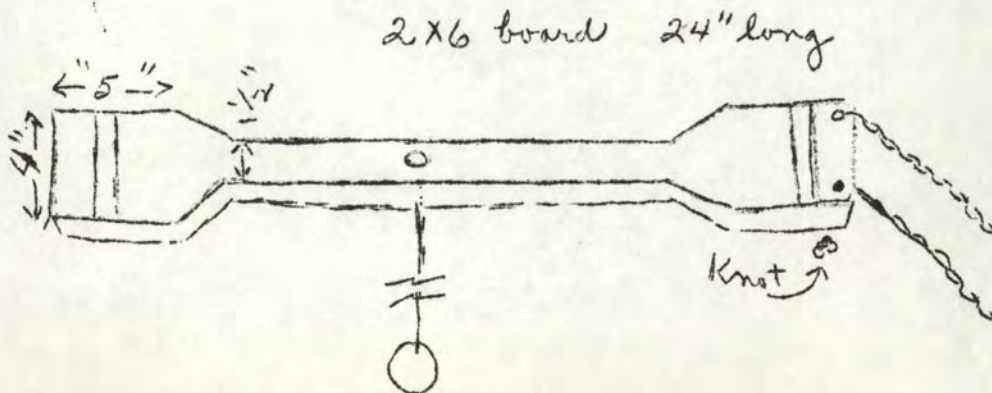


Apply the glue to the back of the crepe about 1 or 2 " at a time. Start this on to the poster board on which you have drawn an outline of the subject that you want to make. With the pick push the paper up so that you get a crinkled effect. Keep applying the glue a little at a time until the object is covered. You may paint the background and add thin stones, glitter, etc. to the picture. When the glue dries the picture will be hard and ready to handle. Use about a 1" strip for the frames.

SWIGEL STICK

"Chief"

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 person's 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.



Friday "Energy Restorer" Time:

Theme: Take Me Out To the Ball Game.

We used a Hallmark kit for a centerpiece, which allowed us to spend more time on the refreshment end. We popped four pounds of corn and made three recipes of syrup for popcorn balls. The rest of the popcorn was buttered and salted and served in cones made of white butcher paper. The paper was stapled instead of fastened with scotch tape so it wouldn't come loose when the butter got on the paper:

Vendors "sold" popcorn balls (made small so they would resemble baseballs) on trays adapted from kitchen cake pans; loose buttered popcorn in cones from a box with a wire string around the vendors' neck (the wire shelf from a refrigerator was used to keep cones upright); and the leftover loose popcorn from the balls was put in cones and named "Buttered Sugar Delight. Four vendors wandered among the people shouting "hot buttered popcorn", "Buttered Sugar Delight", and "get your popcorn balls here". We should have gathered everyone together before starting our vending, but because so many were in varied interest groups and also because the camp buzzer was out of commission when the electricity was off, we went ahead with the tea and then as people drifted in they settled on benches and informally around.

We mixed orange, strawberry and raspberry Kool-Aid for pink lemonade and lime Kool Aid and grapefruit juice for "Green Riner Pop". The whole thing was done in the spirit of great gaity and the tea committee probably enjoyed themselves as much as the guests.

Our recipe for the syrup for the popcorn balls is as follows:

1 C. sugar
1/3 tsp. salt
1/3 C. corn syrup, (light or dark)
1/2 C. water
1/4 C. butter
1 tsp. vanilla

Combine and cook over low heat without stirring. Cook to soft-crack stage. Remove from heat and pour over 12 cups popped corn.

Committee: Elaine R. Walt E.
Marje B. Mable B.
"Chief" Sarah A.



HAPPY HOMER

FRIDAY

SAND PLAQUE
By Edith Kilby

Materials needed: Sand
Waxed paper
Plaster of Paris
Nature collections
Wire or paper clip

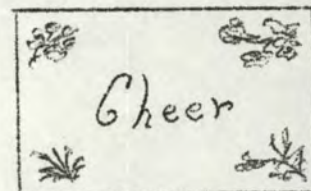
This may be done in sand on the beach or in a shallow container of the shape desired. If a container is used line it with waxed paper. Fill with enough loose sand so as to be able to press in partially the objects used remembering that the side of object shown must be face down and also the foreground of the plaque must be put in first ending with the background.

Mix plaster of paris until about the consistency of cake batter. Pour over the sand slowly holding the objects down, if necessary, to keep them from moving. Be sure to mark the top so as to know where to put the hanger.

As soon as it starts to "set up" insert either wire or a paper clip for a hanger. Brush off excess sand after it is completely dried.



Parchment
Prints
"Hazel"



Place Mats
or
Greeting Cards



Doily or
Picture



Notes
or
Stationery

Materials:
Paper to protect work area
Typing or wrapping paper
Elmer's glue - water
Small lid or dish for mixing
& stick for stirring glue
Kleenex, wax paper, sponge
Scissors or pinking shears
Pressed flowers, leaves or cut-outs

Cut wax paper slightly larger than desired and lay on work surface then using sponge spread with mixture of equal parts glue & water. Place articles for design face down if desire slick finish or face up for a shadow effect. Lightly cover with glue mixture. Separate kleenex and cover design with 1 thickness of kleenex pressing gently. When dry press between layers of paper with a medium hot iron, trim edges to desired design or cut with pinking shears and mount on stationery or frame for picture, etc.

CORSAGES FROM KLEENEX

Supplies needed:

Various colors of Kleenex, Florist's wire (covered, on spools or in lengths) at hobby shop. Ribbon of any kind. Pinking shears.

There are several methods of making flowers that look like real carnations, without the smell! But this is an easy method quickly done.

Using various color combinations, you will be surprised at the lovely flowers you can make in a few minutes. Take two or three sheets of Kleenex, open it out flat, and stack them. Fold in half (longest way) and trim both edges with the pinking shears for a ruffled effect, for carnations. If you do not pink them they look like peonies. Cut covered wire or plain wire into 8" lengths. Push or pleat the cut Kleenex into a tight mass, then wrap the wire tightly around it. Holding the wire in one hand, twist the Kleenex to tighten it. Adjust the folds if necessary, now separate each layer of Kleenex, on both sides of the wire. If you have used 2 Kleenex, you will separate 8 layers. Fluff the layers to fill in the center, and you are done. Easy, wasn't it?

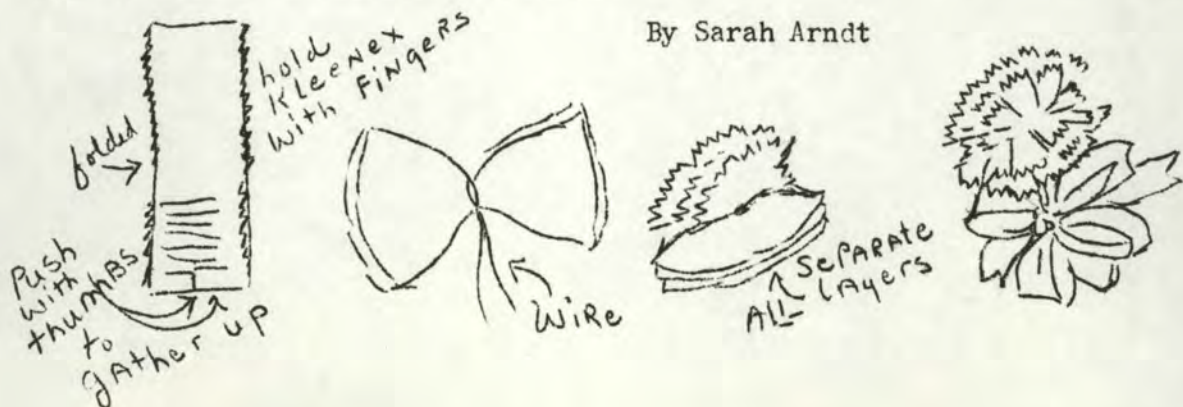
If you wish a yellow or other color center, put $\frac{1}{2}$ a kleenex on the top layer before folding. For a variegated effect, alternate layers. A little experimenting will show you a great variety of shades and color combinations. The all white ones with a colored ribbon are beautiful. Add a drop of perfume to the bottom side if desired.

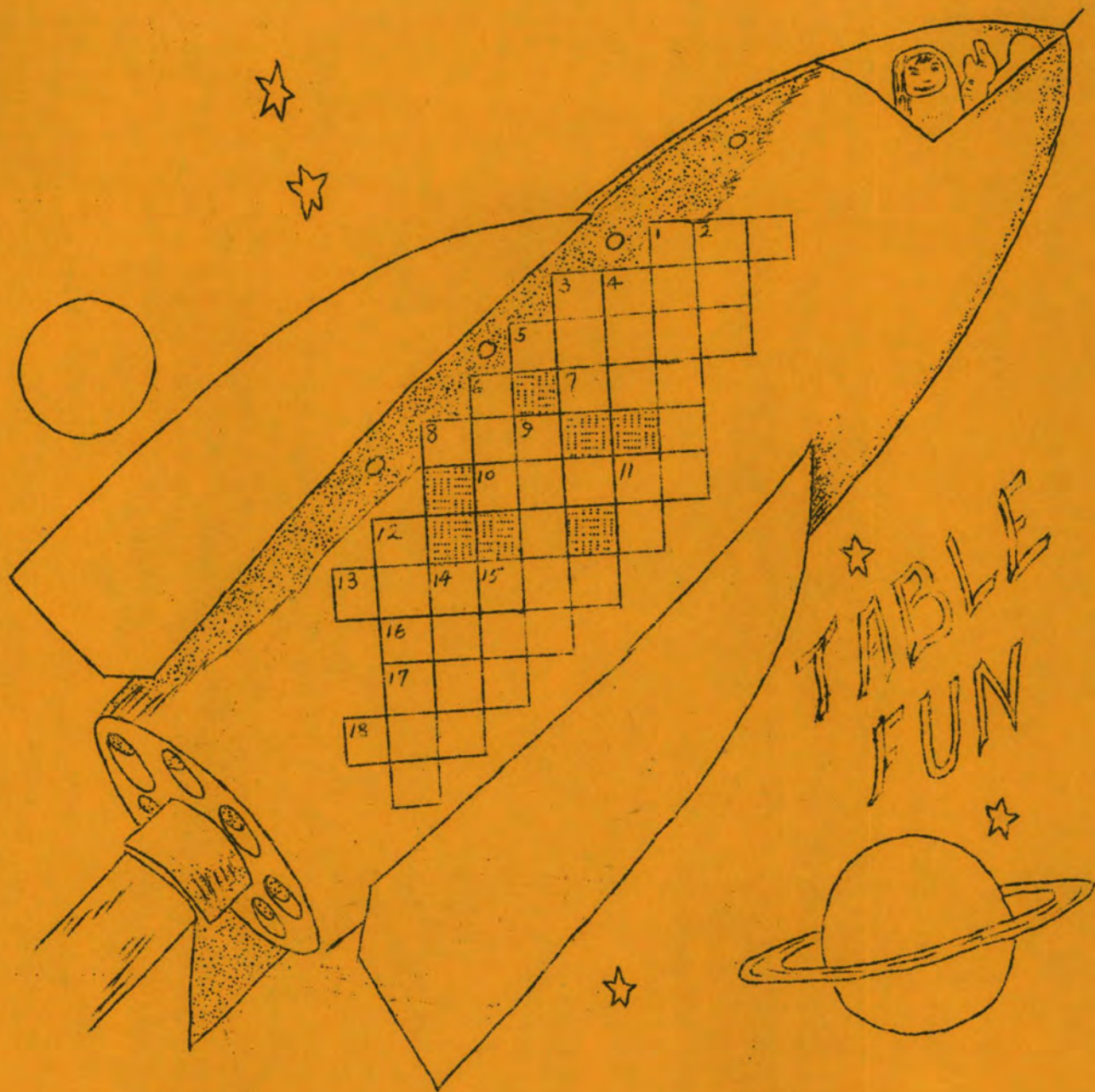
To tie the ribbon, take about a yard of ordinary package tying ribbon of any kind or color that harmonizes with your flower. Wrap the ribbon around your four fingers at least 4 or 5 times. Cut out a small notch in the center fold. Tie with a piece of wire as you did the flower. Separate the circles, first pull one to the right and one to the left. Place behind the flower in a pretty position, twist the two wires together a couple of times, then separate them, curling around a pencil to not have harsh ends, and your corsage is complete.

Two flowers may be placed together, but one is pretty enough alone with a large bow.

If you use plain wire, you can buy florist tape which sticks to itself, is easy to wrap the wire with and finishes it's appearance.

This is easy for children to do, and makes a nice gift or party decoration, give each mother a corsage at church or a banquet. May even be used on a package decoration.





ACROSS

1. It is used for dusting
3. The _____ bomb
5. To choose by vote
7. Writing fluid
8. Soft hair of animals
10. Who is flying the rocket?
13. Painters climb it
16. Water dropping from the sky
17. Limb of the body
18. To grow old

DOWN

1. What is carrying this puzzle?
2. Amount (Abbr.)
3. "_____ Baba and the Forty Thieves"
4. Two times five
6. Small bowl-shaped container for drinking
9. To become mature, as fruit
11. "Three wise men _____ Gotham"
12. House for an auto
14. Challenge
15. Not bright

TABLE FUN

Sunday Dinner Table Fun:

The visit of the searchers during the meal hour.

While singing a song or during announcements---

Homogenes - the Milkmen

What are you looking for?

Looking for a man who is honest with himself?

(Invite him to come to Chat - might be we can help him)

(Ask his name and what his vocation is).

Monday: Thought for the Day---

"If there were Chat in other countries and you had the opportunity to spend a week in their environment, would you take advantage of this?"

"Half the pleasure of solitude comes from having with us some friend to whom we can say how sweet solitude is"

Monday Dinner Table Fun: Red Family

Grace: "Johnny Appleseed"

Theme: Getting acquainted.

A map of represented states at "Chat" was made.

Each person stated where they were from and a dot was made on a map at approximate location of hometown. Then the following questions were asked concerning the trip:

Where are you from? Who lives the closest?

Who came the farthest? How close?

How far? Strangest transportation?

Who went through the most states coming to Chat?

To divide groups differently papers were handed out with names of 8 different types of cars.

Names of the cars were also on the tables and each person sat at the table designated by his car, i.e., Plymouth, Lincoln, Rolls Royce, etc.

A game called "Zoom" was also played.

"I am glad that I paid so little attention to good advice; had I abided by it I might have been saved from some of my most valuable mistakes."

"Worry is a thin stream of fear trickling through the mind. If encouraged it cuts a channel into which all other thoughts are drained."

Tuesday Noon Table Fun; Blue Family

Theme: Italian Churches. Each table was designated by a sketch drawing of a famous Italian Church.

Activity: Since Italian meatballs and spaghetti were featured on the menu the following song was sung:

(Tune: On Top of Old Smokey")

On top of spaghetti	It rolled off the table
All covered with cheese	And onto the floor
There sat my poor meat ball	And then my poor meat ball
'Til somebody sneezed	Rolled out of the door.

It rolled through the garden
Ajd under a bush
And then my poor meat ball
Was nothing but MUUSH!

Song: "Lost John", led by Dwight W.
(words and chant in music section)

** *****

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.

It's the song ye sing
and the smile ye wear
That's a-makin'
the sunshine everywhere.

James W. Riley

A helping hand
Oft does more good
Than either words
Or money could.

Alfred . Tooke

Tuesday Night Table Fun--Green Family.

Maybe you think planning Table Fun is easy---well, it is!!

Just take a congenial family group like the "green's"---a few ideas of unrelated things and suddenly one of them mushrooms into something everybody starts talking about and it flys on from there.

At 11:00 a.m. good ole _____ has a train whistling through Chat so it isn't hard to guess this discussion became trains. Soon the tables were being pushed around to represent a Round House turntable and paper engines adorned the end of each table. Paper covered juice cans became smoke stacks, and a paper railroad track was down the center of the Round House.

A game was born of much word changing and table pounding to match the rhythm and hand clapping across the table, to the tune of "Sentimental Journey". Whistles and train noises were put in the right places.

Three hobos sat around their campfire and sang songs. Then to test the acoustics in the Round House, one hobo went outside while one inside called out while the echo came back perfectly-----"BALONEY", "baloney". Then Tester Hobo said, "Don Ingle is the best-looking man here" and the echo answered, "baloney".

Each table entertained with a song appropriate to their train line name, and with much laughter each table told a story concerning a train incident (incident-solution type) to their members. Then railroad songs were sung.

"Lil' Lionel":

Down by the station early in the morning
See the little "Lionels" all in a row
Hear the station master, pull the little handle
Chug, chug, --Toot, toot-- Off we go!

Union Pacific:

We were going down grade doing 90 m.p.h.
When the whistle broke out in a wheeeeeee
But there wasn't a big wreck,
'Cause gosh oh golly heck
We were riding on the old U.P.!

We were humping along listening to the gong
When Doc got up to speak
But we didn't hear a word
He could not be heard
'Cause we live by the old U.P.!

Choo-choo---Choo-choo---Choo-choo!!

Minn.-St. Paul Line:

Oh, won't you wave to me my lady
Wave to me my lady
Wave to me my lady as we----
Roll on down the line.

The Twin City line!!!

Old "99" Song:

Chatco'sgo sidetrack your train
Chicka-hacka, chicka-hacka, chicka-hacka
Chatco'sgo sidetrack your train
Chicka-hacka, chicka-hacka, chicka-hacka
Number "99" coming in on time
Chicka-hacka, chicka-hacka, chicka-hacka
Chatco'sgo sidetrack your train
Chicka-hacka, chicka-hacka, chicka-hacka

Sksssssssssssssssh!

The Baltimore & Ohio Railroad's Long Revered Company Song.---
Anon.



"Beeeee - 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0"

The Chesapeake and Ohio:

We've been working on the C. and O.
All the livelong day
We've been working on the C. and O.
To pass the time away
Don't you hear the whistle blowin'
To rise up so early in the morn,
Can't you hear the cap'n shoutin'
Dinah, blow your horn---On the C. and O!

Wabash Cannon Ball:

Listen to the rumble
The rattle and the roar
As she glides along the mountain
By the sea and by the shore
From the lakes of Minnesota
Where the rippling waters fall
No chances can be taken
On the Wabash Canon Ball.

Wave to me my lady
Wave to me my lady
Wave to me my lady as we---
Roll on down the line.
Minn.-St. Paul line:

The Twin City line!!!

Old "99" Song:
Chicka-hacka, chicka-hacka, chicka-hacka
Chicka-hacka, chicka-hacka, chicka-hacka
Chicka-hacka, chicka-hacka, chicka-hacka
Number "99" coming in on time
Chicka-hacka, chicka-hacka, chicka-hacka
Chicka-hacka, chicka-hacka, chicka-hacka
Chicka-hacka, chicka-hacka, chicka-hacka

Skasassassassah!

The Baltimore & Ohio Railroad's Long-Handled Company Song.
Anon.

*The best story teller!
countered for others!
and a warm heart!
get someone just
get someone of those pine cones!
Marie*

"Beesee -"

The Chesapeake and Ohio:
We've been working on the C. and O.
All the livelong day
We've been working on the C. and O.
To pass the tie away
Don't you hear the whistle blowing!
To rise up so early in the morn,
Can't you hear the cabin shouting!
Hush, blow your horn--On the C. and O!

Webash Canon Ball:

Listen to the rattle
The rattle and the roar
As she glides along the mountain
By the sea and by the shore
From the lakes of Minnesota
Where the rippling waters fall
No chances can be taken
On the Webash Canon Ball.

Little Toot:

(Tune: Reefus Rastus)

Little Toot was a tugboat black,
He never saw a railroad track
He tugged and pushed all around the bay
Had a whistle you could hear a mile away.
TOOT - TOOT !!

Atcheson, Topeka & the Sante Fe:

Down in the Valley
Valley so gay
If you want to get there
Go the Santa Fe way.

Sioux R.R.:

Sioux City Sue, Sioux City Sue
Puffin' along on the railroad track
Of the Sioux City Sue.

SHARING

There isn't much that I can do, but I can
share my bread with you, and I can share
my joy with you, and sometimes share a
sorrow, too - as on our way we go.

There isn't much that I can do, but I
can sit an hour with you, and I can share
a joke with you, and sometimes share
reverses, too - as on our way we go.

There isn't much that I can do, but I can
share my songs with you, and I can share
my mirth with you, and sometimes come and
laugh with you - as on our way we go.

There isn't much that I can do, but I can
share my hopes with you, and I can share my
fears with you, and sometimes shed some
tears with you - as on our way we go.

There isn't much that I can do, but I can
share my friends with you and I can share
my life with you, and oft times share a
prayer with you - as on our way we go.

M. Preston

People to People

Though your opinions bore me
to death
We'll always get along fine,
If, now and then, as you pause
for breath,
You'll be bored to death by mine.

Star Gazing

As so many satellites go into orbit
I question all this expense & fuss
Can't denizens of the other planets
Extend themselves and discover us?

Thursday Noon Fun:

After all labbers were seated a special presentation was made. The following scroll was read by "Don" John, as the pig's head was duly presented to our Barbecue Chef, Cliff. Leading the processional were the torch bearers, Janet P. and Sandi N.

During the 14th Century Merry Ole England was a country of villages set within the wilderness. Wild boar were the scourge of man and beast, and everyone carried a weapon for defense.

In those early days Oxford University and its students were no exception. Neither were examinations and intense study during the early days at Oxford.

This young fellow had let his studies slide and an examination in Astrology was near at hand. He gathered his book in his hand and strolled into the forest for deep concentration.

Hardly an hour had passed when a wild boar crashed out of the brush headed straight for the concentrating student. He reached for his knife but it had been forgotten in his deep study. The only thing at hand was the astronomy text. In a valiant effort he braced himself and extended the book in defense.

The book was rammed into the boar's throat and it was killed.

The wild boar was dressed and roasted for a banquet the following day. And the head was presented to the student. Since then the killing of the wild boar by an unarmed student has continued to be celebrated with a roasted pig at Oxford.

Thus, we borrow a tradition from Merry Olde Englande in presenting this roasted pig's head (complete with apple in mouth!) to Cliff, our Barbecue Chef, on our own festive occasion.....

The wisest men
That e'er you ken
Have never deemed it treason
To rest a bit,
And jest a bit,
And balance up their reason;
To laugh a bit,
And joke a bit in season.

M.G. Kains

Thursday Noon Table Fuh: (Orange Family)

Ancient Chinese Family ---

One Lung Too - Gary

Ring Rong Gong - Doc

No Yen Too - Dot

Chief Decorators: Bea

Hips Swing Low - Ilene

Sum Ting Wong - Dwight

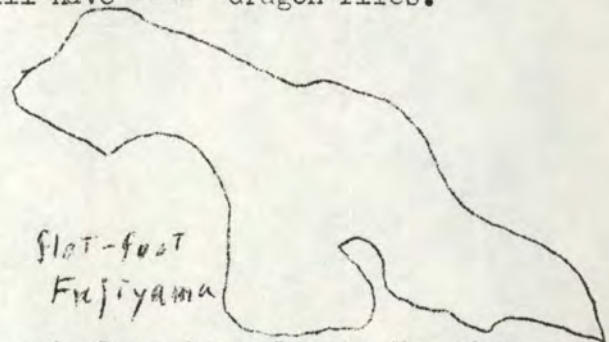
Song Leaders: Gen, Helen, Marty

Head Table done by: Sarah

1. Story game using Ancient Chinese Symbols.

Small "bark" figures were passed to each table. The labbers were tole to make up a story (not to exceed 25 words) about their "bark" figure.

Results: This is a dragon who roamed the earth in ancient times. There were also many open fires. As the dragons walked, their tails often caught fire and they had to fly away to put out the flames and to this day we still have ---- dragon flies.



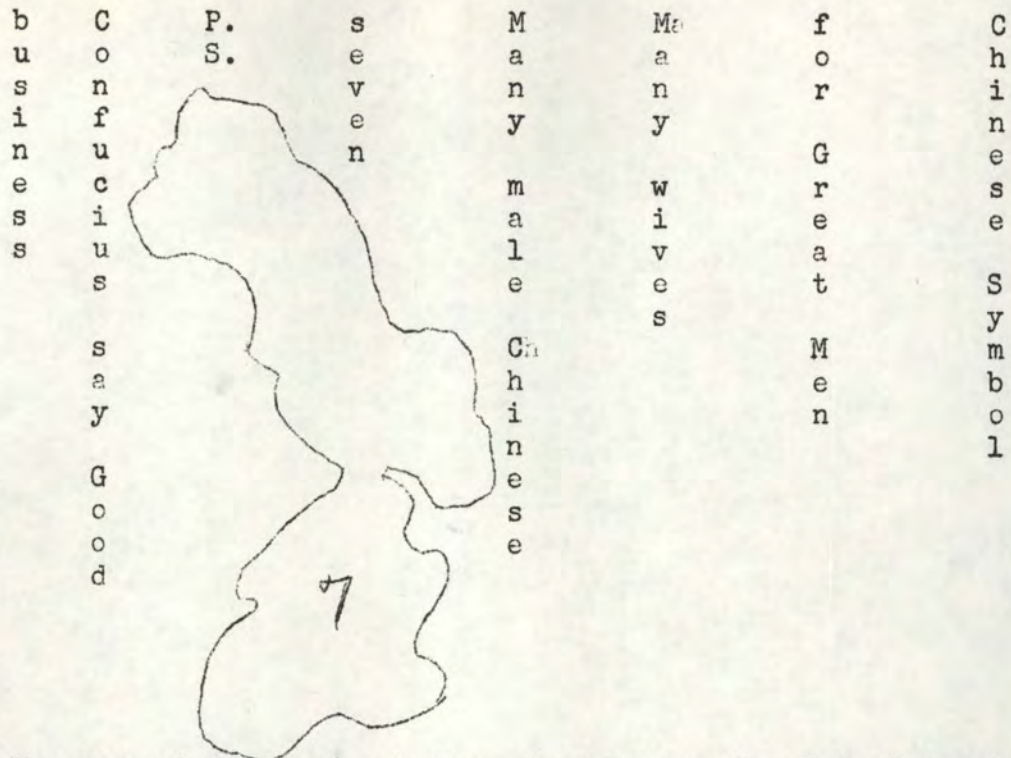
This is an old, oriental farm animal used to plow up the rice paddies. They lived in the caves in the mountains. One honorable dinosaur of the species Yama, better known as flat-foot-Fuji, got lost in a cave. He blew his noose, thus creating Fujiyama!

This is Mr. Chat Polo, a dwarf traveler who leads the Marco Polo Travel Agency. The father of the seven dwarfs. This is his picture as he put it upon themap, having seen the world. He lived in the famous Chinese Lodge Polo, where he pined away for his honorable ancient ancestors and a couple of dishonorable ones, too. In his travels, he fathered the famous seven dwarfs that we know in America today.

This Honorable Chinese dog name: Ticci-ticci-timbo-no-sim-bimbo; hog-bog-boski-pog-pondo-hicki-pon-pon; miki-no-me-adam-pog; who runs after master, name Sam.

In the year of the rabbit, a small village was terrorized by a lion. It would come in through the rice paddies at night and steal the children. Small boy, Ming, decided to kill the lion and save the village. He hid in the rushes, and as the lion came by he jumped out and killed him with a dagger. In the morning, all the children trouped out of the village to see the lion. They said "Tee Hee, the lion is dead".

Confuciusssay: "Even ancient Chinese dog like honorable chef, (Cliff's) Bar -Qued-Pork."



The monk of the praying hands. Many prayers for Chatclab spirit be contagious from here to Ireland.

Confucius say that there could never be words to describe this beauty we see!

In ancient China, the Emperor commanded the sculptor Toy Hare, to sculpt a dragon. When it was completed it looked so real that only one more stroke of the sculptor's knife was necessary to do this. The sculptor could not resist and so he made the final stroke. Ah so - the gragoon came to life --- and ate the sculptor. Thus, the self-satisfied look on the face of the dragon. Confucius say: Hare today, dragon tomorrow.

Family tree: Old stable family, threatened by death of tree, planted by very ancient ancestor. Prodigal siblings return to plant new tree. Cutting finds new roots in old soil enriched by body of family tree.

The English knight, Sir Chat, went out to slay the Chinese Gingo bark dragon so they met in fierce combat. Sir Chat slew the dragon. Today this is all that is left of him but the spirit of Chat remains unthreatened.

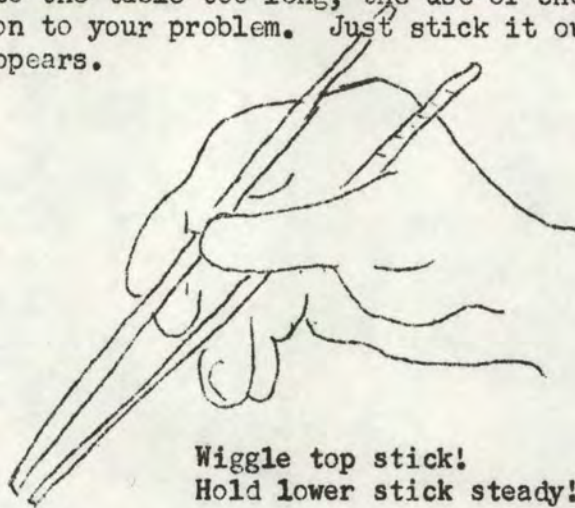
In ancient times, China had as its symbol huge dragon. Being quite tame, they called this dragon "Puff the Magic Dragon".
(Song followed)

2. Chinese Song led by Gen.

3. Music by Ancient Chinese Band using ancient chinese instruments. Woodwinds, Mary Fran, Don C., playing "chopsticks". Second chorus, the whole assembly joined in!

4. Sum Ting Wong gave demonstration on Chopsticks

Chopsticks: Chop-sticks are not to be laughed at. They are a wonderful invention. If you are inclined to be overweight and stick to the table too long, the use of chop-sticks is the solution to your problem. Just stick it out until your belly disappears.



5. Ancient dignified ceremony of the Roast Pig.

ANCIENT CHINESE TALE OF THE ROAST PIG
(By No Yen Too)

It was the custom in ancient China to eat meat raw, and also custom for Chinese family and farm animals to live under same roof.

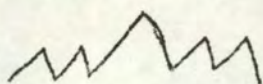
Now in the ancient Chinese village of San Mah Ree live ancient Chinese man name Cliff Char Rob. This man work as chief rice boy at Hotel LoKoChat.

One day, when Cliff Char Rob work as chief rice boy at Hotel LoKoChat his house burn to ground, and of course, his favorite pig with it. Oh sad, velly sad day! Cliff Char Rob grieve loud and long at great loss. Howeva, he realize that he must clean up mess. As he touch dead roasted pig, he burn fingers, and so put hot greasy fingers in mouth. My, what good flavor, he think. He take another taste. He call over his neighbor to take taste. Velly fine flavor, his neighbor think. So neighbor burn down his house so he have roast pig. Friend on next block also burn down house so he can enjoy flavor of roast pig. Pletty soon many ancient Chinese neighbors of ancient Chinese rice boy Cliff Char Rob burn down houses. Soon news reach Emperor of ancient China who realize something must be done about this before all of ancient China go up in smoke.

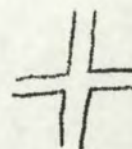
So he decree that Cliff Char Rob be executed. He send Honorable High Executioner, Ring Rong Gong, and Honorable Low Executioner, One Lung Too, to seize Cliff Char Rob and behead him on the spot. (the two escort the poor rice boy to the table, lay him face down with his head hanging over one end. A metal can is on the floor, ready to receive the head as it falls. Two people hold up a sheet so that no one can see the bloody mess as the High Executioner weilds his knife. The low Executioner kicks the can hard with his foot to sound as though the head has dropped in, and then the sheet is wrapped over the body and it is taken away.

THURSDAY NIGHT

TABLE FUN

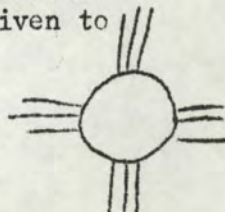


To the steady beat of Tom Tom and Indian Maidens dancing round a campfire, the Brown Family invited all to enter on Thursday night for dinner.

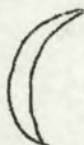


The tables were decorated with miniature teepees and as we were on KP we danced on out to the kitchen to serve. The tribal members who were in charge of the great feast danced around the fire of welcome. Princess Lois offered a prayer to the Great Spirit.

After all had partaken of the repast, there was a song "Red Men" followed by a story of Indian Joe shopping for a suit. The festivities were closed with an Aztec Lullabye and the Blackfoot-Piegan Indian's Prayer was read by Charlie which had been given to him by Frank Guardipee, Chief of the Blackfoot Nation.



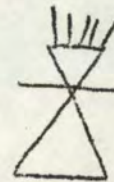
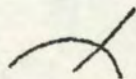
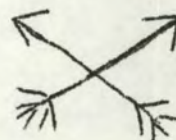
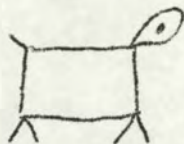
(These songs are printed in the Music section)



THE BLACKFEET-PIEGAN INDIAN'S PRAYER

MAKER OF ALL:

Give wisdom and understanding to my leaders,
Protect my warriors and bring them back safe.
Give to the young, love and contentment.
Give health and long life to my old people,
So that they will remain with us a long time.
Make my enemy brave and strong,
So that if defeated, I will not be ashamed.
And give me knowledge so that I may have kindness for all.
And let me live each day, so that when day is done,
My prayer will not have been in vain.





FRIDAY

NOON

TABLE

FUN

The Purple People Eaters took over in the dining hall at lunch time. Diners found their silverware, a cup -- here and there -- and tray, too, hanging from the rafters over the table. There were "planets" and "space ships" "hanging" in various strategic locations throughout the dining hall. The Purple People Eaters greeted labbers at the door as they entered, handing each one a "beeper", the color of which corresponded with a rocket on a table.

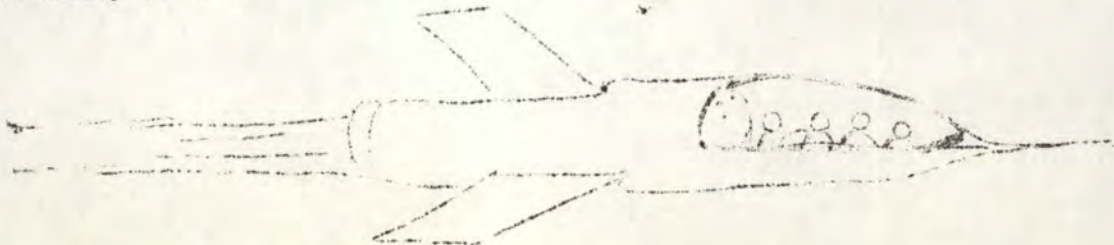
After lunch, the Purple People Eaters, represented by their Master of Ceremonies, Venice, welcomed the diners to the Space Age. A parody on Good News was led by Don Clayton, Venice and her Purple People Eaters, "Food News, Space Age Coming". The MC went on to test the group's physical literacy (their MQ, muscle quotient; and their CQ, coordination quotient). MQ was tested by elbow wrestling with person sitting opposite you at the table. CQ was tested by patting head, rubbing stomach, rolling eyes, and sticking tongue out all at the same time.

At this point the Purple People Eaters sang to the tune of "Did you Ever See a Lassie", and threw out such goodies as Toc Gems (peanuts), moon puffs (miniature marshmallows, space chews (gum), and Mars fruit, (eggs, which turned out to be blown).

We were honored by a visit from Gordon Cooper, portrayed by Walt Egged, who was interviewed right in our dining hall by Shorty Powers who was our own Vern Burlison. Astronaut Cooper indicated that blasting off into space was reminiscent of the first hill on roller coaster. He described the strange goings-on of another planet -- Bal-oc-tahC. He had been able to observe them traveling along a winding trail, getting to the top of which they all lay down. He guessed they weren't in very good condition -- "all through". He had also noticed some scurrying back and fro -- sort of communal living -- but couldn't figure what they were doing. Indications seemed to point out that those scurrying were not too sure what they were doing either.

Astronaut Cooper and Mr. Powers seemed to feel that when they had studied the scientific data and the pictures which the astronaut had taken, perhaps the answers would be evident. Mr. Powers asked the astronaut how it felt to come back to earth. Cooper said coming down was like diving from a high tower!

A combination of CQ and MQ in the form of audience clapping hands each time the Master of Ceremonies passed one hand by the other ended in applause with Venice commenting "That's the only way we could have the opportunity to bow."



FRIDAY EVENING MEAL TIME FUN (Yellow family)

Medical Skit

Props - hope to have revolving chair, medical kit, a simulated thermometer, manometer, stethoscope.

Actors - Very loquacious lady with meek and quiet husband.
Doctor should be slightly familiar with medical terms and procedure.

Script - Ad lib.

On exit-husband hesitates at door, turns and says: "Say Doc, how much'll you take for that thing you stuck in her mouth?"

The following fish stories were presented by the various tables.

On the morning of the Fish Fry, Don Clayton got up early to get an early serving. He was given a large blueback and just as he was about to stick his fork into the fish, it looked up and winked at him. This was quite a shock so he put the fish back and got in line for another. As he was about to put his fork to this one it also raised its head and winked at him. This was more disturbing; so back it went and he got in line again. This fish also winked. After several more attempts he gave up and went to the kitchen to eat with the old folks. Marge handed him a nice specimen. Just as he was going to stick his fork in this one, it raised its head and said "Hey, Don, how come you are not eating down at the beach."

Ancient Chinese Goldfish name - Fin Too Ling - travel to America with Marco Polo, second mate to Christopher Columbus, Capt. of USS Constitution. Carried by Father Desmet in Gold Fish bowl to Catalgo Mission. One day Father Desmet's oldest child was sent down to Coeur d'Alene - flipped out of bowl when she changed the water -- landed in river Couer d'Alene, swam down to Lake -up St. Joe River to Chatcolet. He still out there. Confucius say: "Fish who keep mouth shut live longer."

Fishie Fishie in the brook,
Catch the fishie on a hook,
But at Chat we don't like Fish,
Piggie Porkie is our dish!

This is the story of Bass ackwards, the left handed crab. One day while headed out to deep water, he went unsideways and came up in Yellowstone Park where he was commissioned to dig a well for the Lane Madge. Living up to his name he dug up instead of down, piercing a cloud and causing young faithless, the geyser which goes off at irregular intervals by which crabs set their stop watches.

Friday Table Fun, (cont.)

Song: "Down in the Meadow in the Itty-Bitty-Pool"

But the big fish got away!

Our Fish story -- It's a long, long tail!

Angelo is in the habit of having a couple of glasses of wine on his way home from work. One snowy evening, he stopped to pick up some goldfish for Elaine -- and then had his usual 2 glasses of wine. As he was walking home, he slipped and fell on a piece of ice. The goldfish dropped into a near-by snow-bank. He got up and on hands and knees searched for the goldfish. About that time a policeman stopped by to ask Angelo what he was looking for. Knowing Angelo's daily wine habit, he decided to humor him and got down on his hand and knees to hunt. And darned if he didn't find one -- so, turning to Angelo, he said ---- "Okay, Angelo, you take me home!"

=
Saturday Noon Meal time fun. (White Family)

The history of the Norseman goes back beyond the written history of man, back beyond antiquity and into the Fabliest era of the folk story.

Tradition and Fable has it that the Norse man was always ruled by a large strong King. (some of them shrunk). The King's kindness and consideration was such that a warrior bestowed upon his subjects, came through him from his ever loving beautiful wife. (If they lost their beauty, he simply threw her into a fjord and got a new one.)

It is known that royalty, like cream, always rise to the top or like loaded dice, they are a winner, so our King and Queen came to us out of a lottery.

Will the King and Queen to be now enter.

I, Anglo-Saxon, prime minister of the will of Chatandia, Crown you King Dwight. (Hand shake -- hand on shoulder to shoulder) and you Queen Georgia. (Kiss bestowed upon each cheek)

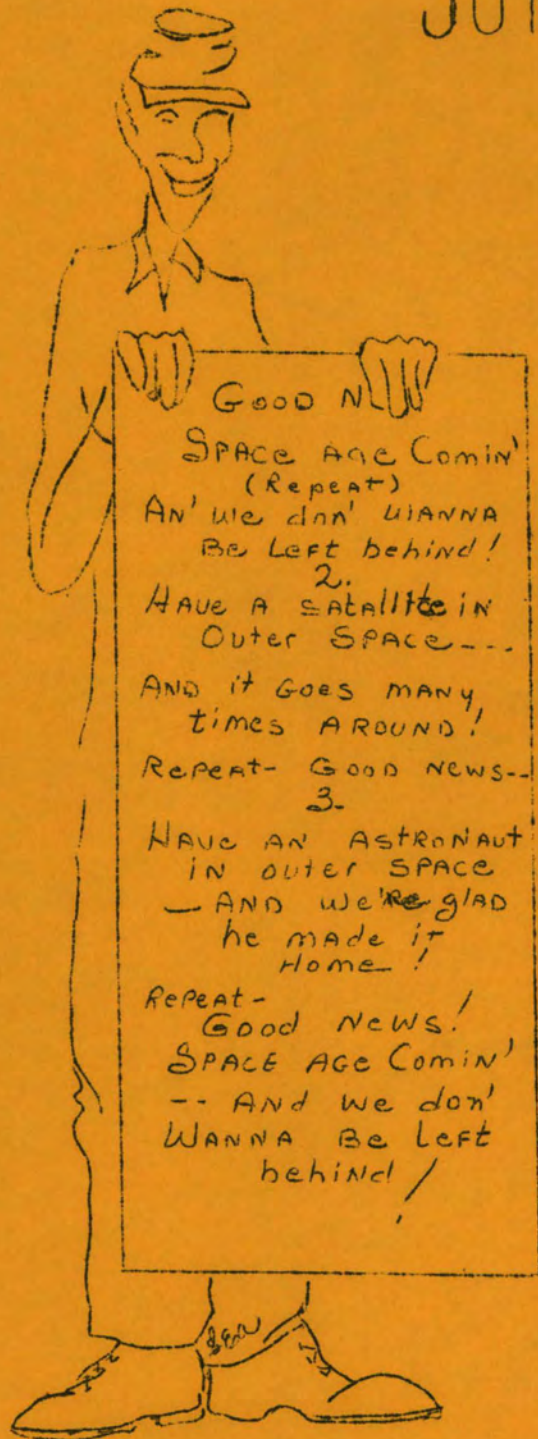
LONG LIVE THE KING! LONG LIVE THE QUEEN!

Remember, subjects, the will of the King is law. His desire, an order. Through his prime minister, Anglo-Saxon, the King demands that all subjects return to their normal occupations and play hard and diligently for the remainder of the afternoon -- and attend the tea in honor of the King and Queen, promptly at 4 o'clock at the Royal Palace Grounds.

King: Dwight Wales

Queen: Georgia Irvine.

SONG TIME



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., Padon Road, Balmain, Ohio.

GOOD NEWS

Good News! The chariot's coming. Good news! The chariot's coming.
Good news! The chariot's coming, And I don't want it to leave me
behind.

1. There's a long white robe in the heaven I know
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.
2. pair of wings 3. shoes 4. starry crown 5. golden harp

DONA NOBIS PACEM

Do-na no-bis pa-cem pa-cem
Do-na no-bis pa-cem.

EV'RY TIME I FEEL THE SPIRIT

Ev'ry time I feel the Spirit Movin' in my heart I will pray,
Ev'ry time I feel the Spirit Movin' in my heart I will pray.

1. Upon the mountain, when my Lord spoke,
Out of his mouth came fire and smoke;
Look'd all around me, it look'd so fine
Till I ask'd my Lorg if all were mine.
2. Oh, I have sorrows and I have woe,
And I have heart-ache here below;
But while God leads me, I'll never fear
For I am sheltered by His care.

GOD OF THE MOUNTAINS

God of the mountains, God of the hills,
Show us Thy Spirit, Teach us Thy will.

God of the star-light, God of the dawn,
Give us Thy vision, Lure us on.

OL' TEXAS

I'm goin' to leave Ol' Texas now,
They've got no use For the longhorn cow.

They've plowed and fenced my cattle range,
And the people there are all so strange.

I'll take my horse, I'll take my rope,
And hit the trail upon a lope.

Say adios to the Alamo,
And turn my head toward Mexico.

POOR OLD TOM

Have you seen the ghost of Tom
Long white bones with the skin all gone
Poooo-oor old Tom
Wouldn't it be chilly with no skin on.

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.

AS THE SUN GOES DOWN

1. I think of my darling as the sun goes down, the sun goes down,
the sun goes down.
I think of my darling as the sun goes down, Down, down below the
mountain.
I'll ride, I'll ride, I'll ride, I'll ride, I'll ride all night,
When the moon is bright, When the moon is bright;
I'll ride, I'll ride, I'll ride, I'll ride, I'll ride all night;
I'll get there in the morning.

WHITE WINGS

White wings that never grow weary,
That carry me cheerily over the sea;
Night comes, I long for thee dearly,
I spread out my white wings and sail
home to thee.

PEACE OF THE RIVER

Peace I ask of thee, O River, Peace, peace, peace.
When I learn to live serenely Cares will cease.

From the hills I gather courage, Vision of the day to be,
Strength to lead and faith to follow, All are given unto me.

Peace I ask of thee, O River Peace, peace, peace.

THE SILVER MOON IS SHINING

1. The silver moon is shining Upon the silent meadow,
I walk adown the meadow With no one near me.
2. The nightingale is singing Beyond the forest shadow.
I sigh within the shadow Where none can hear me.
3. How lovely is the moonlight Between the shadows breaking,
My heart would ease its aching If thou wert near me.

SHENANDOAH

Oh, Shenandoah, I long to hear you, Way, hay, you rolling river!
Oh, Shenandoah, I long to hear you, Way, hay, We're bound away,
'Cross the wide Missouri.

Oh, Shenandoah, I love your daughter, Way, hay, you rolling river!
Oh, Shenandoah, I Love your daughter, Way, hay, we're bound away,
'Cross the wide Missouri.

Oh, Shenandoah, I'm bound to leave you, Way, hay, you rolling river!
Oh, Shenandoah, I'm bound to leave you, Way, hay, we're bound away,
'Cross the wide Missouri.

SPIRIT OF THE LIVING GOD

Spirit of the Living God, Fall a-fresh on me.
Melt me, mold me, fill me, use me.
Spirit of the living God, Fall a-fresh on me.

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 key signature of one flat (Bb) and a common time signature (C). The first staff contains the first line of music. The second staff contains the second line of music, ending with a 'Fine' marking. The third staff contains the third line of music, ending with a 'DC Al Fine' marking.

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)

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.

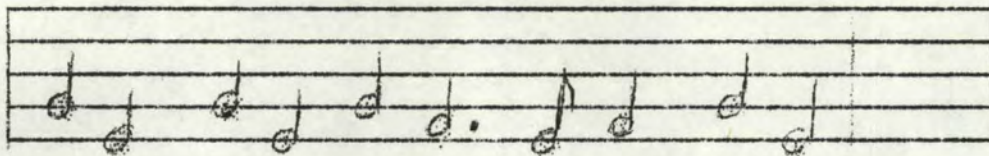
IF YOU'RE HAPPY AND YOU KNOW IT

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!

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.

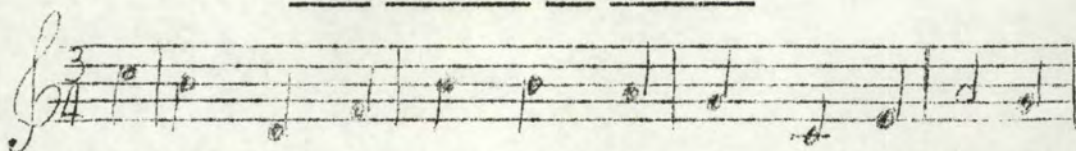
2nd Part:



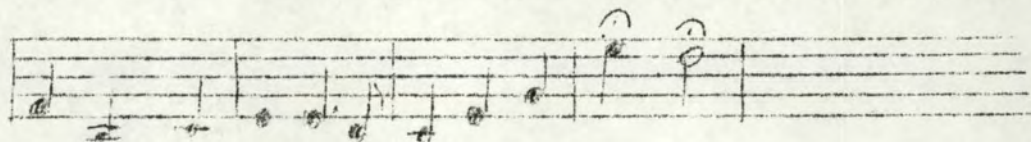
Cuc-koo, Cuc-koo, Cuc-koo, Cuc-koo, Cuc-koo (Repeat)

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.

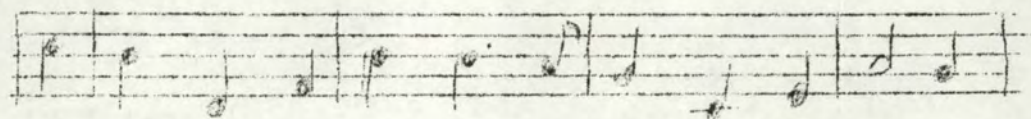
WE'VE TRAVELLED THE HIGHLANDS



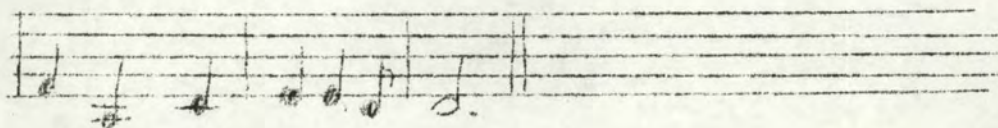
We've tra-velled the high-lands, We've tra-velled the low, But



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.

Ah Ta Ka Ta Nu Va
(The Polar Bear Hunt---)

Ah-ta ka-ta nu va, Ah ta ka ta nu va, Ay mis-a-day, mis-a-do-a-mis-a-day

Verse

Hex a col a mis a wa ta, Hex a col a mis a wa ta.

Six Little Ducks

Six lit-tle-ducks that I once knew, Fat ones, skin-ny ones, fair ones too, But the

one lit-tle duck with a feath-er on his back, He led the oth-ers with hi

quack, quack, quack! quack, quack, quack, quack, quack, quack! He led the oth-ers
with his

quack, quack, quack!

2. Down to the river they would go.
Wibble, Wabble, wibble wabble to and fro.
3. Home from the river they would come.
Wibble, wabble, wibble, wabble, Ho-hum-hum!

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 Zu-lu war-rior!----- Hold him down you Zu-lu chief! Hold him

down, -you Zu-lu war-rior!--Hold him down, you Zu-lu chief, chief, chief, etc.

Rose, Rose

Round.

Rose, rose, rose, rose, Shall I ev-er see thee red?
 Aye, mar-ry, that thou wilt, If thou but stay.

Little Ships

When all my lit-tle ships come sail-ing home a-cross the sea, Their wear-y
 jour-neys end-ed, Their way they wend-ed home a -gain to me.
 They glide a-cross the bar where no storms are, All dan-gers past,
 And two by two to- geth-er, Come sail-ing home at last.

Sim Sala Bim

High in a tree a crow - ow - ow,
 Sim sa-la-bim bam boom, sa-la-du, sa-la-dim!
 High in a tree a crow- ow- ow sat.

Then came a wicked hunter a-
 Sim sa-la-bim bam boom, sa-la-du, sa-la-dim!
 Then came a wicked hunter a-long.

3. He shot that poor old crow-ow-ow . . . dead.
4. Then came a pretty maiden a . . . long.
5. She took that poor old crow-ow-ow. . . home
6. Now comes the happy ending. soup!

Kookaburra

Koo-ka-bur-ra sits on an old gum tree,
 Merry, merry king of the bush is he,
 Laugh, koo-ka-bur-ra, laugh, koo-ka-bur-ra,
 Gay your life must be.

OVER THE MEADOWS

1. Over the meadows green and wide,
Blooming in the sunlight,
Blooming in the sunlight,
Over the meadows green and wide,
Off we go a-roaming side by side.

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

2. Sweet is the air with new-mown hay,
Cooling in the twilight,
Cooling in the twilight,
Sweet is the air with new-mown hay,
As we home-ward go at close of day.

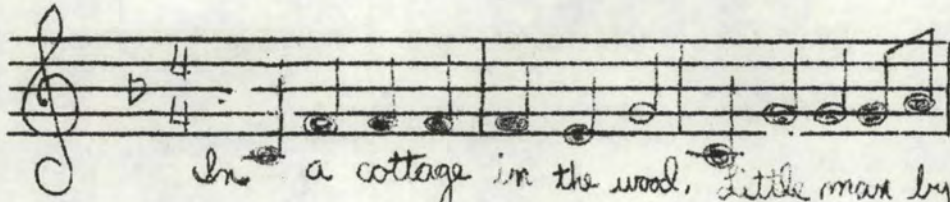
HOLLA HI, HOLLA HO

1. Who comes up the meadow way, Hol-la hi! Hol-la ho!
Surely 'tis my sweetheart gay. Hol-la hi-a-ho!
She goes by the open door, Hol-la hi! Hol-la ho!
Must not love me any more, Hol-la hi-a-ho!
2. People say with twinkling eyes, Hol-la hi! Hol-la ho!
Love is blind but age makes wise, Hol-la hi-a-ho!
Little heed I when they tease, Hol-la hi! Hol-la ho!
I must love just whom I please, Hol-la hi-a-ho!
3. On my sweetheart's wedding day, Hol-la hi! Hol-la ho!
All my sweetheart's friends are gay, Hol-la hi-a-ho!
But my hope and joy are gone, Hol-la hi! Hol-la ho!
I must bear my grief alone. Hol-la hi-a-ho!
4. When I die my love dies too; Hol-la hi! Hol-la ho!
They shall say that I was true. Hol-la hi-a-ho!
On yon hill my grave shall be. Hol-la hi! Hol-la ho!
Forget-me-not shall comfort me. Hol-la hi-a-ho!

VRENELI

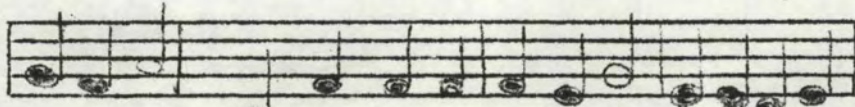
1. O Vreneli, my pretty one, Pray tell me where's your home.
My home, it is Switzerland, It's made of wood and stone;
Yo, ho, ho, Tra la, la, la; Yo, ho, ho, Tra la, la, la;
" " " "
" " " "
" Yo, ho, ho.
2. O, Vreneli, my pretty one, Pray tell me where's your heart?
O, that, she said, I gave away, But still I feel smart.
3. O, Vreneli, my pretty one, Pray tell me where's your head-
O, that I also gave away, It's with my heart, she said.

Rabbit Song

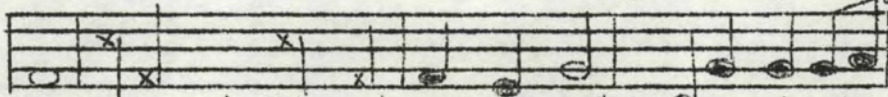


In a cottage in the wood, little man by the

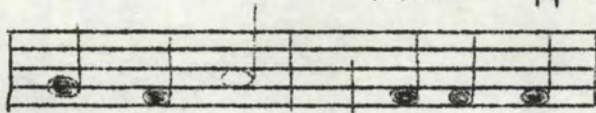
hands draw
pantomime picture



window stood. Saw a rabbit hopping by, knocking at my



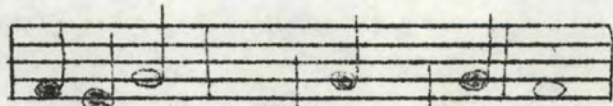
door. Help me! Help me! Help, he said. 'ere the hunter



shoots me dead. Little rabbit

hand hopping

throw arms in air



come inside -- safely here a-bide.



arms
form gun

Lost John
(As taught by Dwight Wales)

Clap hands, two beats to the line. Leader sings one line, then audience repeats it.

Chant:

Well one day (Well one day) As I was walk -ing a - long
I met up with a man And he taught me this sing
a-bout Lost John, He's long gone like a tur-key through the corn
with his long clothes on.

Now he had a pair of shoes, the queerest little shoes you might ever find,
They had a heel before, and a heel behind,
So you never could tell, which-a-way he's gwine
He's Lost John, He's long gone
That's what I mean, He's long gone, from Bowling Green
If he'd of listened, to what his Mama said
He'd o' been sleeping, on a feather bed,
But he didn't listen, He just wandered about.
Now he's on the chain gang, with his mouth poked out.
He's Lost John - He's long gone

No More Pie
(Nonsense chant taught by Barbara P)
Chanted in rhythm

Leader: Oh my (group response)
I want a piece of pie
The pie's too sweet
I want a piece of meat
The meat's too red
I want a piece of bread
The bread's too brown
I gotta go to town
The town's too far
I must catch a car

The car's too slow
I fell and stubbed my toe
The toe got a pain
I must catch a train
The train had a wreck
I nearly broke my neck
Oh my
No more pie
Oh my
No more pie.

Planting Rice

Plant-ing rice is nev - er fun, Bent from morn 'til set of sun.
 Oh, my back is like to break. Oh, my bones with damp-ness ache,
 Can-not stand and can-not sit, Can-not rest a lit-tle bit.
 And my legs are numb and set From their soak-ing in the wet.
 Plant-ing rice is no fun, Bent from morn 'til set of sun.

Can - not stand, can - not sit, Can-not rest a lit-tle bit!

'Neath These Tall Green Trees

'Neath these tall green trees we stand, Ask-ing bless -ing from thy hand.
 Praise we give to Thee a-bove for Thy health and strength ans love.

Morning Comes Early

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

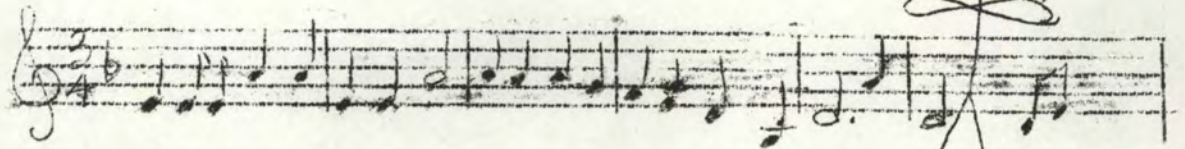
I Love the Mountains
(3rd verse)

I love the stars at night,
 When they are big and bright
 I love the green trees
 Flowing in the gentle breeze
 I love the God above,
 For He's the God of Love
 Boom de a da, boom-de-a-da.

SMILES

1. It isn't any trouble just to
 S M I L E (repeat)
 So smile when you're in trouble
 It will vanish like a bubble
 If you'll only take the trouble
 Just to S' M I L E
2. LAUGH 3. GRIN (grin)
4. Ha, ha, ha, ha, ha.

RED MEN (Pow-wow)



We are the Red Men



tall



and quaint,



in our feathers



and war paint.

CHORUS:



Pow-wow



Pow-wow, we are the men of the olden cow.



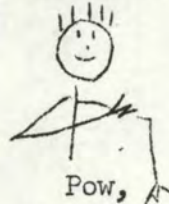
We are the Red Men,



feathers in our head men,



down along the dead men,



Pow,



Wow.

2nd.verse

We have come from war afar,



3rd verse

greeted by our long nose squa(w)r.



We will fight with sticks

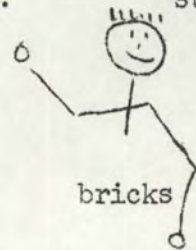
Repeat Chorus:



and stones,



bows and arrows,



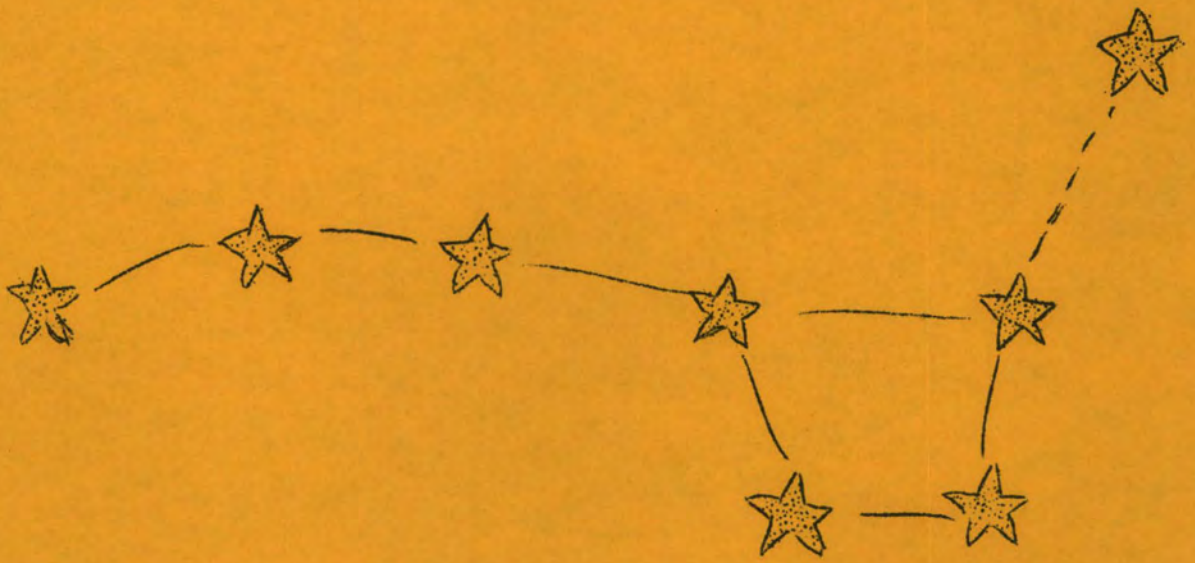
bricks



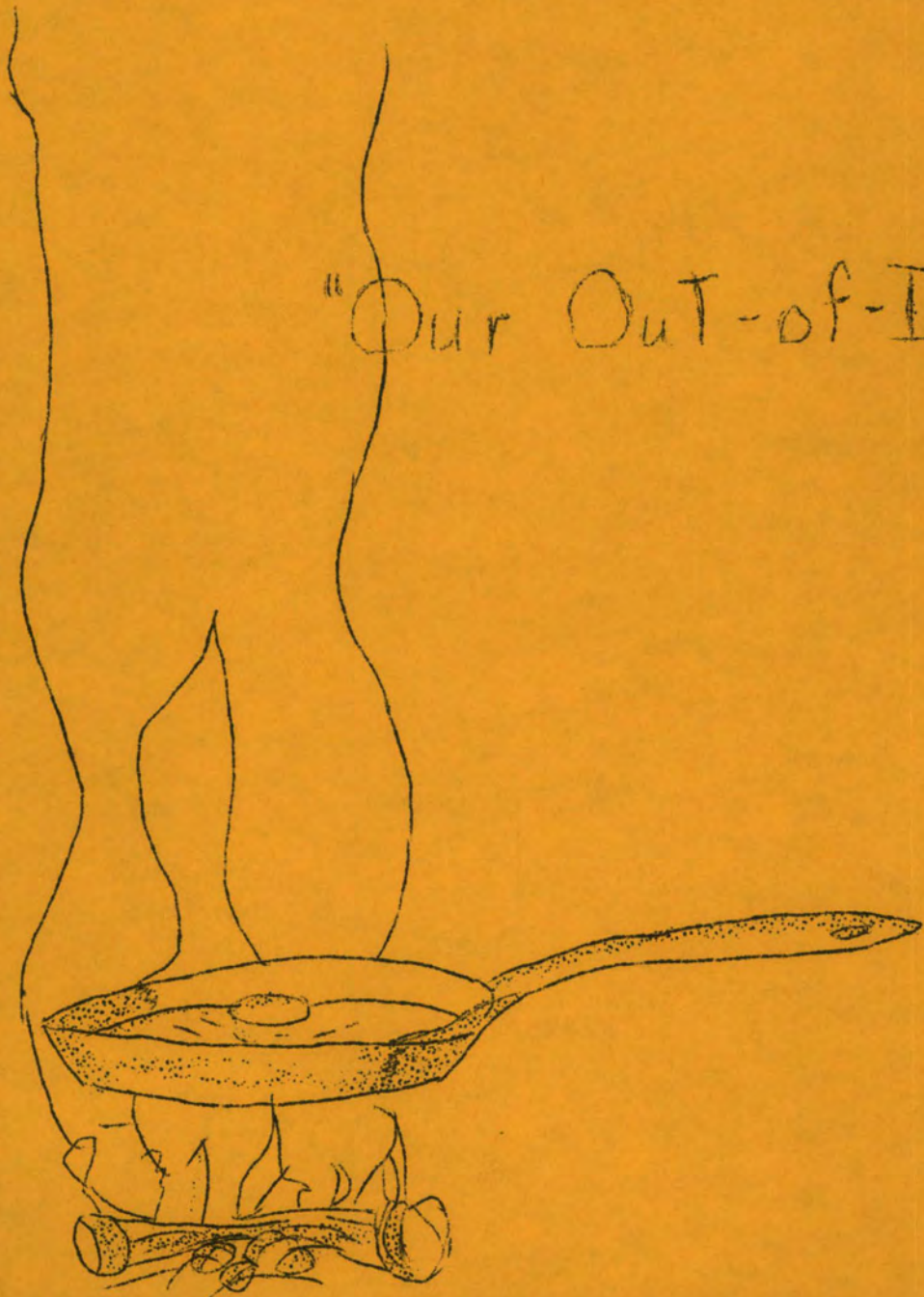
and bones. Repeat Chorus:



UGH!



"Our Out-of-Doors"



FLAG RAISING CEREMONY, WEDNESDAY MORNING

Flag bearers: Ken
Ilene

Committee: Joe Mary Ellen
 John Dot
 Chief

We honor the American Flag as a symbol of our country, and fly it from sunrise to sunset, except in inclement weather, with the blue field as the point of honor.

At group camps, flag-raising ceremonies should be an important part of camp life, and can be made very impressive. Advance preparation and practice in correct procedure and marching precision can add to the impressiveness and give those involved in the ceremony more confidence.

A formation gives a better appearance to the ceremony. Campers can stand in parallel lines, open squares, horse shoe or circle. Be sure that an opening is left for the flag bearers to pass through. Also, campers should face the flag pole and stand far enough back so that the flag can be watched comfortably. Formations can be varied each day. Facing an impressive view is also suggested. The more formal arrangements make possible a serpentine or 2 by 2 march to breakfast (etc) after the ceremony is over. At any rate, dismissal should be ordered and not a helter-skelter dispersal.

The campers assemble and stand quietly at attention (and quiet is expected from the minute the campers begin forming). The flag bearers march to the flag pole, with military precision, with or without drum beat or marching music. The actual flag handling takes two people, one to attach and raise the flag, and the other to unfold it and see that the flag does not touch the ground. However, the team can be any reasonable number, such as a cabin group. A team member may give orders, such as attention, salute, pledge, at ease and camp dismissed. And other team members, by starting the salute pledge, etc. can cue the rest of the group watching. In that way, new campers can feel more at ease, and learn the correct procedure quickly.

The assembly stands at quiet attention until the flag is attached to the line. As the flag is raised briskly to the top of the flag pole, the group salutes with right hand over heart. Men in uniform will give the military salute. Foreign guests to this country need not salute, but should stand at respectful attention.

When the flag is secure, the two flag bearers join the marching group, the pledge to the flag is given, still at salute position. Then return to attention.

At this point of the proceedings, a few minutes spent in appropriate ceremony can be rewarding for the assembly as well as the group in charge. If each group (cabin, etc.) be allowed to plan a short talk about the flag, or our country, or a thought for the day, the ceremony will be more meaningful and educational. Then an appropriate song (the National Anthem, America the Beautiful, God Bless America) should be sung, and the assembly dismissed.

The flag lowering ceremony to close the day is essentially the same, except that the flag is lowered slowly while all salute and remain saluting until the flag is properly folded and the 2 rejoin the marching group. The pledge is omitted. A closing of the day type song is appropriate here, and then the assembly is dismissed in good order. Ref: Ext. Misc. Pub. 50: or Am. Cit. Handbook at any Federal Court House.

CHAT'S POETS '63



Poets Walk

Go to the hills and worship.
 Seek the beauty of the early mist,
 Of pale violet on the tops of tall pine,
 Feel the strength of the warming sun,
 Go to the hills.



The black ant crawls slowly
 Under bent green blades;
 Because of our discarded fur
 We squash him firmly.

Verona Watkins.

Remember when
 We were sitting on the rock,
 The time we fished 'till dark,
 Our baby
 That moonlight walk
 The man whose donkey got killed,
 Yes I remember
 Please do.

Angello Rovetto

From busy city, tiring chore
 To Chatcolab I come.
 I sit along the blue lake shore,
 Where nature is a hum.

Upon the mountain side at night
 Around the fire glow,
 Beneath the soaring tree I stand,
 With all the world below.

I drop my cares, forget myself,
 Become in tune with man;
 Because, with nature's loving touch,
 My soul is whole again.



Smoothe flows the water, lapping
 On the shore;
 Green stand the giant trees
 Brooding as of yore,
 Sweet songs of birds, soaring
 High above;
 Tell me of God, basking in
 His love.



"Lil"



FAREWELL FRIEND

These painful days
 Have come to an end.
 Your strength and courage
 Have carried you beyond
 The limits of anyone's endurance.
 May tomorrow's journey
 Into the land of lights
 Bring you the rewards
 This earth has failed to give you.
 With a tear and a prayer
 My heart draws close to you.
 at Durden

Huge primitive areas
 Found in little areas
 Between man made ulcers and scabs.

Get down near these beauty spots---on your bellies
 Observe the art in nature or
 In the architecture of the ant's industrial areas.

Note the flowering trees that tower above the ants---
 Maybe three inches high.
 Note the insects on their freeways one above the other
 In the florest's floor.

I see a crimson creature shaped like a medium tank,
 But he disturbs not a thing
 As he goes about his daily chores.

A bird call from high above---
 No evidence of perception among the little creatures--
 But is there?
 I see an ant with antennae constantly probing.

What or where the great plan or planner?
 Or did it just happen?
 Can I pick even the smallest thing?
 Doc Stevens

TOMORROW

Yesterday
 I walked among tired trees
 The life that had preceeded me
 Was abundant.
 The trail wond upward
 And found a muddy stream
 From where rare gems were plucked.

Today
 Another has shared my find
 I have lived-----

ken branch

Wednesday Morning Fish Fry

with Charley!

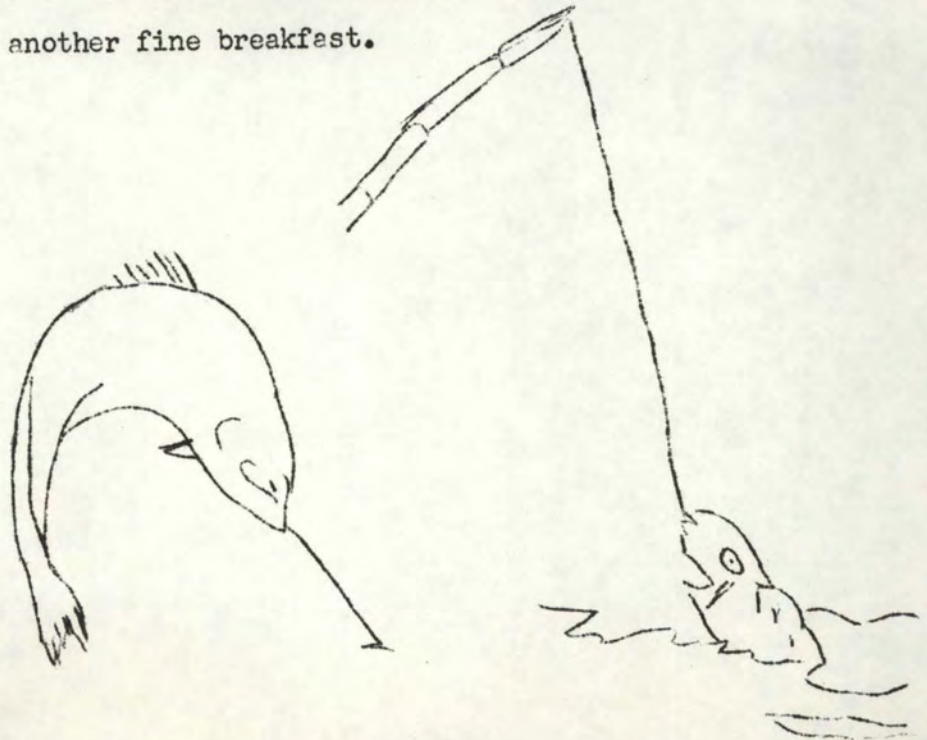
Fish and Pancakes - What could taste better at 7:00 a.m. in the morning while standing by the campfire on the lakeside? Nothing! It was the greatest!!!

Fish and pancake fryers arrived at Marge's kitchen at 6:30 a.m. and before you knew it, all the supplies for the "Fry" were at the lakeside.

Charlie, John K. and Walt were early bird fire-builders, so fish and pancakes were sizzling hot in no time.

Labbers were anxious to "hit the rock-hound trail", so most every one was down for breakfast early.

Good food, good fellowship, and a grand and proper demonstration on how to eat a fish in the "great out-of-doors" demonstrated by Charlie and Doc, all added up to another fine breakfast.



Vern -

It will be a pleasure to
work with you on the Board. We
should get started soon on these
family 4 H Camping trips too.

~~Biff R.~~



A Late Meal without a Squeal
- Cliff Robertson

One of the highlights was the Wednesday barbeque of a 160 pound pig (dressed weight).

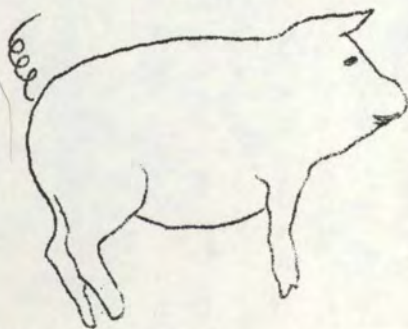
We concocted the idea of spit roasting a whole pig.



The spit was made of a collection of used combine parts. After consulting with the meat expert at the U of Idaho it was decided to roast the animal for 12 hours. He also advised that dressing should be used to keep the loins and ribs from drying. Monday we set up the machine to test it mechanically. Tuesday we mounted the pig on the shaft to have a dry run. Everything seemed to be OK so we shrouded him for the night. At 4 AM Wednesday Cliff R. and Don Stephens stuffed and laced porkie and put him on the spit. We started at 6 AM and things went well until about 8 AM when the carcass started to come loose from the front holding frog. The fire was pulled and piggie was allowed to cool. When cooled we were delayed another hour by a power failure. We now had lost about three hours. In starting again we felt the fire should be farther from the meat. This was a false assumption and it lost us another 2 or 3 hours. Needless to say, the pig was not done for dinner so other arrangements were made. In the true tradition of Chat we capitalized on

this and had a bang-up meal at noon the next day.

The pig was taken off the spit at 11 PM and oven roasted for a couple of hours to be sure.

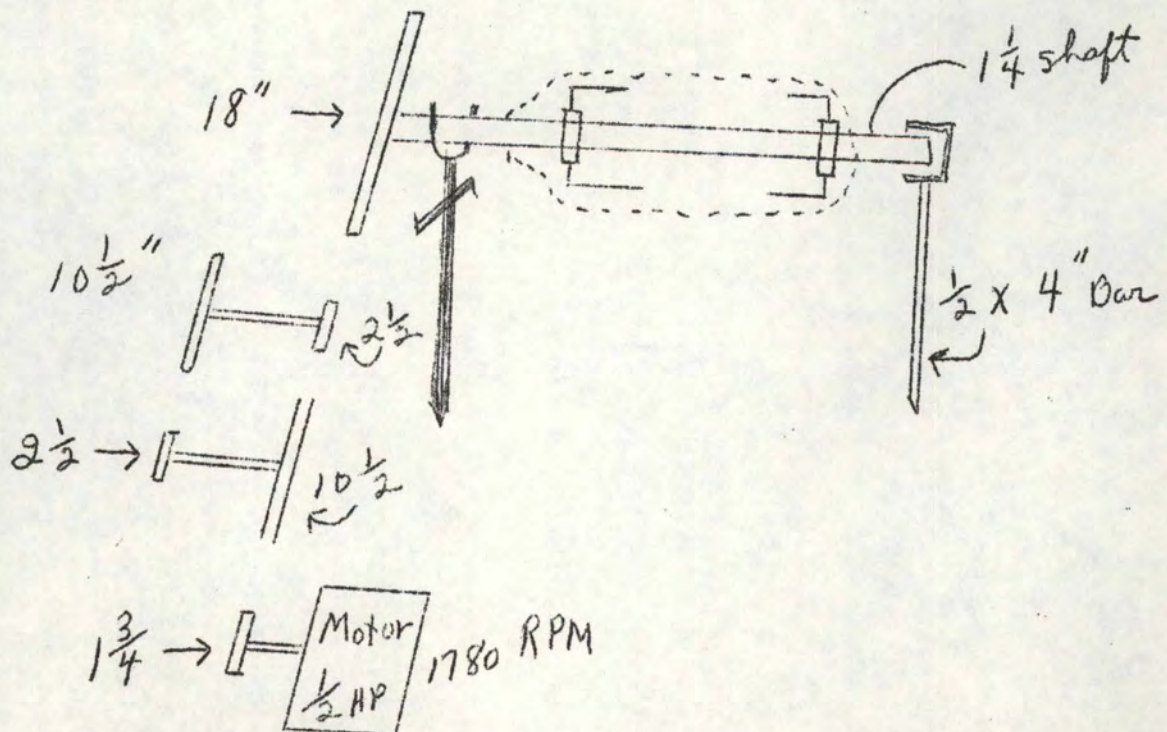


The pig was then served with pomp and ceremony and a bit of tom-foolery at noon Thursday. Table activities are described elsewhere in the book.

The uprights were made of $\frac{1}{2} \times 4$ " iron bars with a cap bearing on one end and a flexible wrist U-shaped bearing on the other. The pulleys are as marked. This particular reduction gave us a speed of about 9 to 10 times per minute.

We decided that if this were to be done another year, a slower motor and a pulley system would be used to give us a speed of about $\frac{1}{2}$ or 1 time p/m.

It was also decided that 80-100 pounds of pig and some extra loins and ribs might be a better choice.



INDIAN CLIFFS

Those cliffs so high and beckoning
Draw us to its spell.
Some were drawn in days gone by
Others, now to view the sky.

To all the view is one of grandeur
The lake below, nestling in the valley.
Each is caught in over-powering mystery
Of earth, sky, night and fellowship.

MB

You can't sleep, you say? Is this your problem?

Your feet are cold; the cold breeze is whispering down
your neck? Is this your problem?

You hear a bear? He's keeping the gophers/^{awake}and the gophers are
chewing on your toes and you can't sleep? Is this your
problem?

The ghosts had you shivering before you made it to the top?
You were sure you heard noises? Is this your problem?

Eight legged, unhouse-broken unicorns appeared out of nowhere?
Is this your problem?

There 's a rock in your back? You can't sleep? Is this
your problem?

There are crackers or dry cereal or both in your sleeping bag?
Is this your problem?

You can't get off for a walk by yourself? There's no available
vacant corner? Is this your problem?

What's that, you say you rolled on a frog all night? Is this
your problem?

Did your best clothes get wrinkled because you slept in them
all night? Is this your problem?

Was your neighbor off key all night? You two just couldn't
couldn't harmonize, you say? Is this your problem?

Were you one of the lucky ones who got moved after you were in
your sleeping bag, all settled?? You couldn't sleep, you say?
Is this your problem?

You had worries and shivered all night long? Is this your problem?

Did you wake up in the morning with that "clogged up" feeling?
Dirt in your sleeping bag, you say? Is this your problem?

You were too cold to crawl out of your sleeping bag? No one
would start the fire? Is this your problem?

You couldn't find the energy to start the hike down to Charlie's
breakfast; then when you got there found out you had to fix
your own? Is this your problem?

In spite of all this, you just can't wait to try the overnight
again? Is this your problem?

written by Junior Labbers
Gary Sorum, Marty Emrick
Gary Kilmer and Ken Foster

Indian Cliffs
Over-nighters

Genie Townsend	Ralph Wilkinson
Doc Stephens	Leila Steckelberg
Gary Sorum	Margie Santeford
Jim Ross	Margery Reese
Janet Pugh	Sandie Nelson
Ruth Munson	Cheryl Miller
Marlys McGrath	Gary Kilmer
Georgia Irvine	Ilene Fulker
Ken Foster	Irma Farnworth
Karen Eggen	Walt Eggen
Lil Dove	Alura Dodd
Andy DeJong	Don Clayton
Vernon Burlison	Jim and Miriam Beasley
Pearl Bateman	
Mary Ellen Foster	

BE A FRIEND

Be a friend. You don't need money
Just a disposition sunny
Just the wish to help another
Get along some way or other
Just a kindly hand extended
Out to one who's unbefriended
Just the will to give or lend
This will make you someone's friend.

Be a friend. You don't need glory
Friendship is a simple story
Pass by trifling errors blindly
Gaze on honest effort kindly,
Cheer the youth who's bravely trying
Pity him who's sadly sighing
Just a little labor spend
On the duties of a friend.

Be a friend. The pay is bigger
(Though not written by a figure
Than is earned by people clever
In what's merely self-endeavor
You'll have friends instead of neighbors
For the profits of your labors
You'll be richer in the end
Than a prince, if you're a friend.

Thursday Morning: 5:30 Breakfast with Charley.

The following note was dispatched by messenger from the overnights up on Indian Cliff:

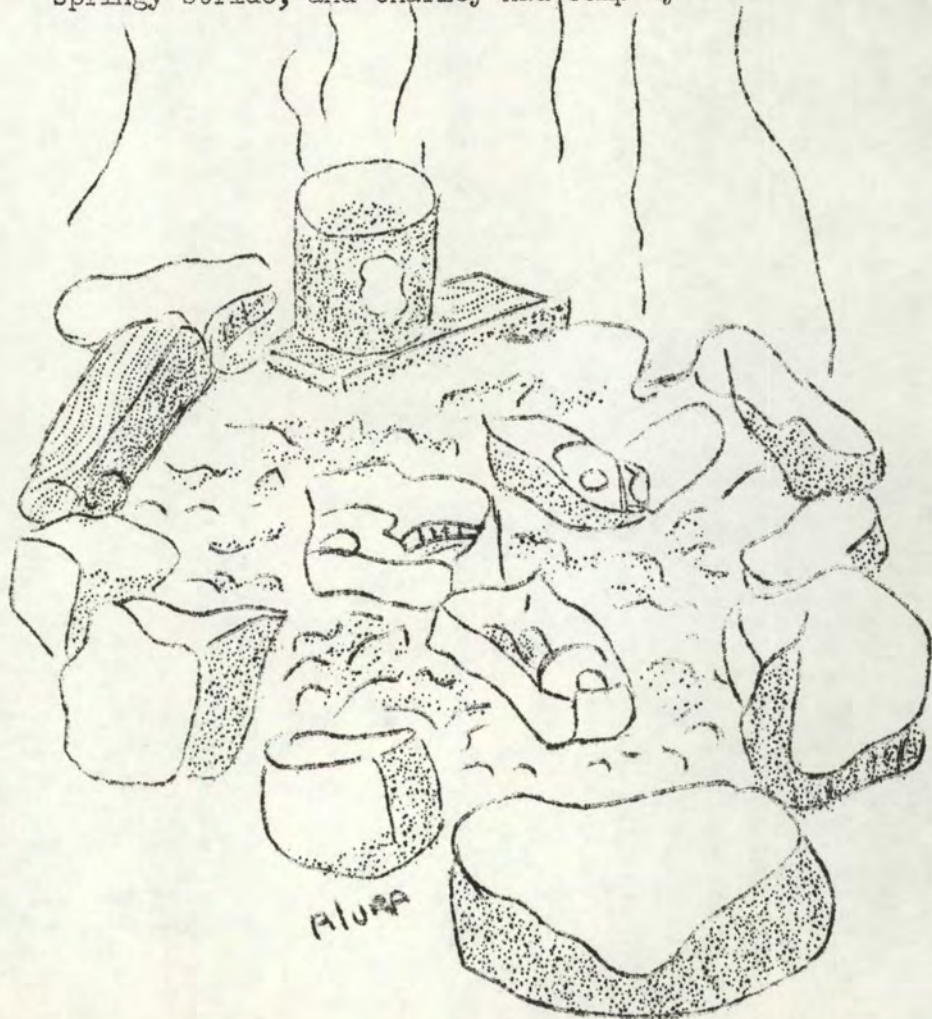
Charlie:

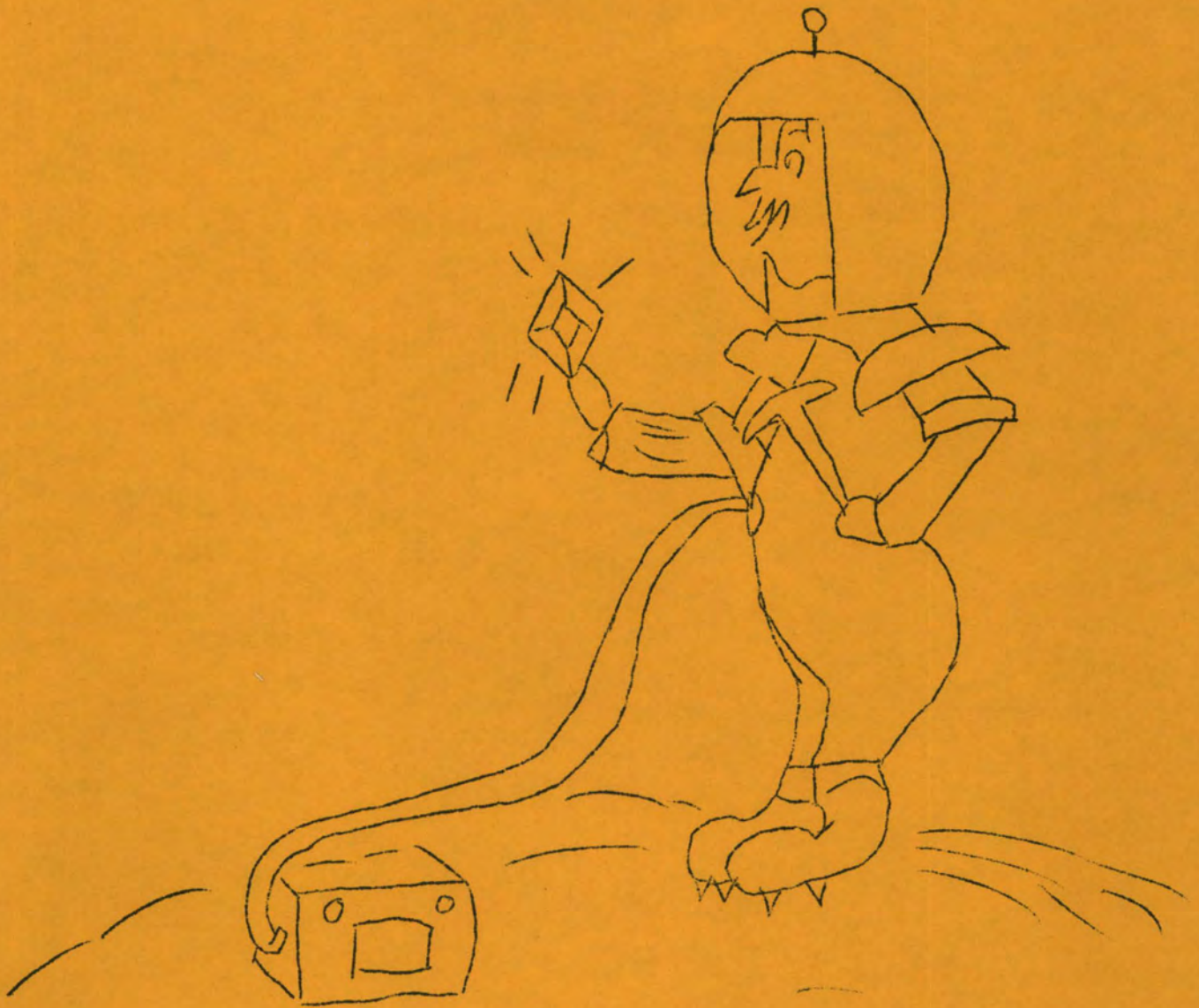
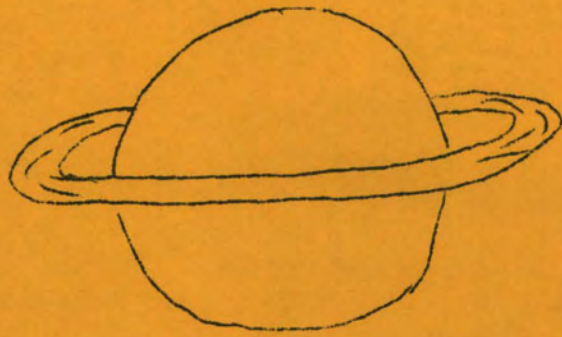
There are 20 nuts up on the mountain who plan to have breakfast with you in the morning—or so they said at night. They'll probably stagger off the hill and go right to bed."

Comment: Most of them straggled down as planned, disheveled and bleary-eyed. A specially brewed cup of coffee awaited each one.....

The result was as amazing as any phaze of Chatcolab.

Eyes popped open alight with renewed hope. Stooped shoulders straightened, dragging feet shifted to springy stride, and Charley had company for breakfast!!!





ROCK

Hunt

GARNET HUNT

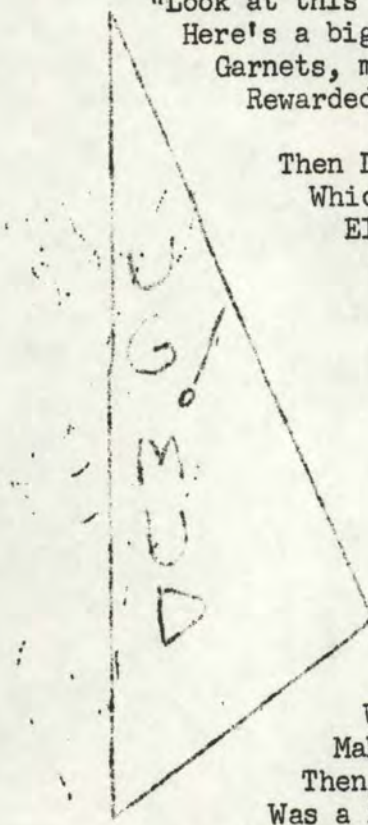
From Chatocolab, the rock hounds,
An eager and expectant crew,
Filled six cars and a pick up, too!
Along the highway -- picked their way
Preparing to enjoy their day.
When came the end of all good roads!
At first the dirt was firmly packed,
And then, 'twas spongy as Doc backed.
"If through this mud you can proceed,
Of worry you will have no need!"



A slowing force -- a man with a spade
Sent Doc from his car - a willing aide!
Working like beavers, soon they were done.
Once more we were all pursuing fun!
Through many bottomless mud holes,
We slid in home and reached our goals.
But where was Doc? -- Where had he gone?
His car had been first, but not by long.
On up the gulch and down the road
Finally, up the hill we strode!
We spied Doc in water to his hip.
Spotting garnets, digging madly,
Ignoring those who were doing badly.
The cries rang out as we dug in --
Occasional sound as rock hit tin!
"Look at this one -- it's big as a pea!
Here's a bigger one for you to see!"
Garnets, marble and golf ball size,
Rewarded our stares and bugging eyes!



Then Doc found a strike -- a real find!
Which paled all other lodes behind!
Elaine and Angie, miners bold,
Considered not the water cold.
"Closed corporation operating here,
Claim jumpers better all stay clear!"



Lunches were eaten at odd hours,
Whenever stomachs sent up howls!
But food for Doc was no match.
He concentrated on his catch!
Our friend, Chief, walked up the hill,
And he, too, got caught by thrill
Of finding garnets big and small,
Filling his pockets, one and all.
Ken's rock hunt was done in sketch.
The garnet spirit, he tried to catch
With chalk and paper, ink and twig,
Making sketches, little and big.
Then, too, a prospector, bonafide
Was a find of which Ken speaks with pride!
Ken's wife, Gen, enjoyed the sun,
As she sat back, observing the fun!

Garnet Hunt (cont.)

Up and down the creek, we climbed,
Time and camp far out of mind.

A look of pride and wide eyed smile
Will carry us all through many a mile.
But the one who found the biggest garnet
Had a smile so big, there was no face
on it!



Some even reached the top of the draw
Looking back on what they saw.
Wearily we wandered back
Down the mountain, on the track.
Caked with mud from head to foot,
Pockets bulging with our loot.



Some folks were busy hunting rocks so rare
They were unaware of a frog connoisseur.
There's one in our camp who knows full well
A frog is missing from riffle and swell.

The afternoon was almost flown
When we wended our way home,
Caring not, we left behind
Our inspiration, with his find
In water up to his behind!
Back we staggered car by car,
Heading for the barbecar!
As each car filled, it started on,
"If you get stuck, we'll be along!"
Back through the mud we slipped and slid.
We plowed our way and almost did!
Get stuck, that is, in mud so deep
To get through it, we had to creep.



Climb out and walk "This one looks bad!
If we got stuck, 'twould be so sad!"
The car moved on, "Hurrah we're through.
That's the last of mud to worry you."
But there we spied a car so blue,
That hadn't made it coming through.
The motor stopped; they raised the hood
And stood around, gloominess did abound.
Until a lady mechanic came their way,
To point to the trouble and save the day!



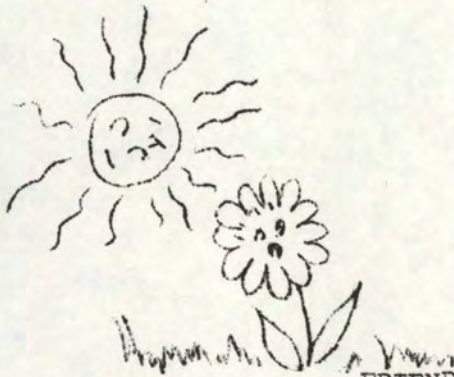
Some dreamed, as down the road they came,
Of hot showers -- not lasting fame --
A sad, sad state of affairs was found
Some showers were cold, "Did you hear the sound?"
One gal got carried away, it seems
Got into the shower with her shoes & jeans!
We hope for the sake of all of us here
Her clothes will get dry.
PLEASE weather, stay clear.



That place will never be the same,
We left our mark! They'll know we came!

ROCK HOUNDS

Nettie Baird	Charlene Lind	
Miriam & Jim Beasley	Connie Meyer	
Hazel Beeman	"Chief" Morton	
Margie Bevan	Cheryl Miller	
Mable Bird	Barbara Pepper	
Lida Brown	Ruth Munson	
Ken & Gen Branch	Margie Reese	
Andy DeJong	"Doc" Stephens	
Dolores Emert	Don Stephens	
Marty Emrick	Leila Steckelberg	
Pat Durden	Barbara Roberson	
Lil Dove	Bernie Terry	
Mary Ellen Foster	Gary Sorum	
Helen Howe	Angelo & Elaine	
Pat Irvine	Rovette	
Dwight Wales	Carol Kazmurzak	Genie
Verona Watkins	Edith Kilby	Townsend
Joe Smith	Helen Sedy	Margie Santeford



FRIENDS ARE LIKE FLOWERS

Friends are like flowers. I have found them so:
The hardy staunch perennials that grow
Year after year are like some friends I know.

One need not cultivate them with great care,
They only need the sun and wind and air
Of trust and love, and they are always there.

Some must be nursed with frequent trowel and spade,
And sheltered from the sun, or too much shade,
For fear their frail and clinging bloom may fade.

Friends are like flowers. I would be a friend
Whose blossomings no hand need ever tend:
A perennial on whom hearts can depend.





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. This is simply advertizing the party among those who are to come in the cleverest way possible.
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. Remember that immediate participation by the party guests as they arrive is quite important to the success of the party.
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. There should be a smooth flow of activities throughout the party. Similar activities should usually be grouped together. Try to achieve a transition from one activity to the next without confusion.
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. It is good if there is a blackboard or chart stand so notes kept on ideas can be seen by whole group. 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.

1. Did our promotion create a wrong impression?
2. Were the activities suitable?
3. Was there a good balance between the different types of activities?
4. Were they too difficult for, or maybe beneath the level of, our party group?
5. Were there too many new activities and not enough of the familiar?
6. Was too much time spent in teaching new games, dances or songs?
7. Was leadership for the party activities adequate?
8. Did activity leaders exhibit confidence in themselves and enthusiasm for the party?
9. Were refreshments served in a pleasing manner without appearing unrelated to the party?
10. Did the last activity really close the party and leave group with a feeling of fellowship?

If we can be honest with ourselves in answering these questions we may discover why the party failed to come off as we had planned..

GAMES

NAME OF GAME: _____

MATERIALS:

TYPE OF GAME: ACTIVE QUIET INDOOR OUTDOOR MENTAL MIXER

NUMBER OF PARTICIPANTS OR TEAMS:

APPROPRIATE FOR WHAT AGES:

D I R E C T I O N S :

VARIATIONS:

GAME OBJECTIVE - Purpose (For example: Creativity? Get Acquainted?
Utilize skills? Contest?)

NAME OF REPORTER _____

Game played when?

PARTICIPATING CREWS?

OPENING NIGHT MIXER

Theme: Lessons in Hunting.

As labbers arrived each received a slip with title of one of the following animals: Polar Bear, Lion, Mouse, Rabbit, Duck. Then each person was asked to tear out of a sheet of paper a figure bearing a resemblance to their particular animal.

Next the players were asked to make the noise of their animal while at the same time listening to the others so that all animals of one kind could get together in an area of the hall.

After the groups had gathered together we introduced the reason for returning toward the primitive hunter instinct (our hothouse civilization dulls our desire and skill for being sensitive and aware to important realities in our lives).

Song: "A Hunting We Will Go". Then instructed each group to work up words appropriate to their animal totem.

Each group sent out four members who were loyal tribal members and who also had some artistic skill and appreciation of their totem. Each member took a turn upon signal running to his place to start drawing their official animal emblem. On the word "stop", the drawer returned to the second in their line and gave him the crayon and he continued until the leader called "stop"! etc. The emblems were then carefully mounted over the area where the particular group was located. Example:

Rabbit Totem-- Totem Song (Tune: Stout Hearted Men)

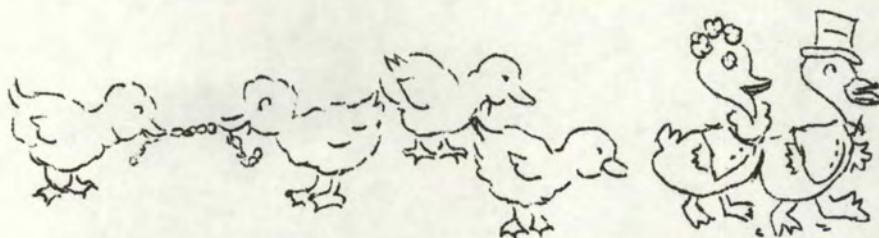
Give us some hares who are stout hearted hares
Who will fight for the life they adore
Start us with pairs who are stout hearted hares
And we'll soon give you ten thousand more."

The sign of the totem was a noble hare standing erect,
lovingly drawn by 4 members of the clan.

Now we are ready for the first hunting lesson:

Polar Bear: ("At Ta Ka Ta Nu Va") -- preceded by Group Song.

This is an Eskimo Hunting Song. With arms folded across chest, sing (1) with energy. This is while paddling out in Kayaks to look for game. (2) Sing while shading eyes looking for game, first with one hand, then with other. Sing (1) quietly with smooth power while paddling within range of game that has been spotted. Sing (2) while taking aim and shout BANG! loudly after each "wah ta". Sing (1) hurriedly with excitement in paddling to the game before it slides off the ice cake into the water. Sing (2) while making motions of pulling game across kayak, first from one side, then the other. Sing (1) tiredly, paddling toward home. Sing (2) with hands raised high above head, waving to home folks on beach. Sing (1) with renewed spirit paddling on in to shore at the end of successful hunt. (Song in Music Section).



Uncle Buckshot's Queer Hunting Habits: (Used bench for "spring seat")

Lion Hunt: (Zulu Warrior Song - preceded by Group Song)

Drawing Charades: Each group sent out a representative who returned to the group to sketch picture of Song Title. First group to guess let out a shout of victory.



Duck Hunt: (Six Little Ducks - with Shots for sound effects).

Mouse Hunt: (Tragedy of the Three Blind Mice)

Three Blind Mice, See how they run
Two Blind Mice, See how they run
One Blind Mouse, See how he runs.
Silent Night -----(STOP)

Refreshments: (Tribes sent forth a couple of food carriers).



MONDAY NIGHT PARTY

Committee: Dot H. Alura D. John McC.
Genie T. Beth B. Mary Ellen F.
Fran H. Sandi N. Lida B.
Margie R. Gary K. Leila S.
Marie G. Ruth R. Bea C.
Don S.



The committee began by taking a look at the Sunday night party to see what they really liked about it and what they might have wished done differently. Things well liked about the party were:

1. It was mostly quiet---considerate of the fact that many people had traveled long distances during the day and were tired.
2. All events were closely related to a central theme.
3. People stayed in small groups and therefore had a better chance to start new acquaintances.
4. All groups participated. The method of tearing out paper animals to form the groups was liked.
5. New situations for those in "performer" situations were brief and always had support. This kept being called on to do something from being embarrassing to anyone.
6. A different location for the ceremony made transition from party to ceremony good.

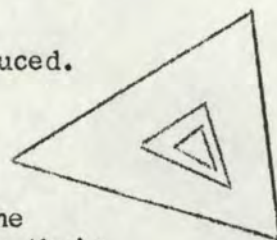
Suggestions: On opening night at lab it might be a good idea to have the ceremony which does a lot to explain the nature at the lab come first.

Party could have been tied more closely to ceremony by having whole group parade together from one hall to the other, perhaps singing on the way.

There was a lag before instructions began for the early comers to the party.

Refreshments could have been more subtly introduced.

Party Theme: Ye Olde English Festival.



Town crier announced the festival at supper time. The groups were separated at Dinner by crests found under their trays. These crests were made from potato stamps. Medium-sized potatoes were cut in half. Suitable designs were marked on the cut faces. Then the potato was cut away from the design, leaving it raised. These were dipped in ink or poster paint and stamped on paper.

At the Rec. Hall large replicas of each crest showed gathering places of the groups according to their crest.

Each group was set to work to build its own fair booth, using materials provided and their own imaginations. When the booths were ready they were judged by the "prime minister" (Each booth was disqualified for some reason).

English folk dance was next, everyone participating. At the end of the dance all men exchanged name badges with their partners, these to be reclaimed at the end of the party.

Hat relay was for the women. Divided into three teams, the women each had to run forward relay style and try on in succession three hats, pausing only to bow to the audience after each hat.

The duel was with only three participants, the two actual dualists reportedly settling a grudge over a girl. Both were blindfolded, given newspaper "clubs", taken to the middle of the floor, spun around three times and told to have it out. The third man was not blindfolded. He, too, had a paper club and hit the others alternately to make them think the foe was in striking distance. The duel ended when one contestant was unarmed.

Tug-o-war was for the men. The winners then took their ladies (the partners they had exchanged name tags with) and paraded the fairgrounds. It was then announced that one of these ladies would become queen of the festival. The ladies of the tug-o-war winners were then called to the stage. In beauty-queen contest style they were each given a question to answer. The prime minister then chose three finalists, using audience applause along with other criteria in making his choices.

A javelin throwing contest was then held for the gentlemen escorts of the three queen finalists. They each got four turns with soda straws for javelins.

The lady of the winner was duly crowned queen of the festival by the prime minister. The queen was Barbara Pepper. The ceremony committee then took over and the queen remained on her throne during the ceremony.

Refreshments were served in the dining hall following the ceremony.

* * * * *

Happiness adds and multiplies as we divide it with others.

* * * * *

Progress always involves risks. You can't steal second base and keep your foot on first.

* * * * *

There is no danger of developing eye-strain from looking on the bright side of things.

* * * * *

Little things are like weeds -- the longer we neglect them, the larger they grow.

TUESDAY NIGHT PARTY

Committee: Marty E. Helen H. Charlene L.
 Connie M. Karen E. Ilene F.
 Vicky B. Gary S. Lil D.
 Carol K. Georgia Angelo R.
 Gayle N. Joe S.

Evaluation: Since the committee would not have an opportunity to meet to evaluate the party it planned, members decided to recall what they especially liked and what they thought could be improved about Monday's party. Points they liked:

1. The theme - "Old Time English Festival" was very appropriate. It fits very well with the general theme of the lab. The party theme was evident in all the activities.
2. The props for the various activities were simple, but quite adequate.
3. Activities were balanced. The activities that did not involve the whole group were short and kept audience interest at a high level.

Suggestions: (1) When the fair booths were judges and then immediately removed for the next activity, some sensed an "unfinished" feeling or slight disappointment among the crowd. Perhaps the booths should have been allowed to function for a few minutes before the judging.

(2) In one place the M.C. had to leave his stand to participate in one of the contests. It might have been better had he stayed at the mike and had commented on the event that was taking place.

(3) There was a short lag of interest in the period between party and ceremony. Party guests were not sure whether they were to remain in the hall for something more or to leave.

Theme: "Flight to Freedom"

Promotion: Announcement at dinner.

Atmosphere: At the rec. hall a model of the Pig being barbecued was displayed. Other displays indicated free day activities.

As party guests arrived, each was given the title of a song. Guests went around humming their song tunes to match up with others with the same tune. This put them into groups.

Activities:

- (1) Songs and Skits: Each group sang its song for the entire party, then put on a skit that indicated what its free day activity would be. These were short-- showing such activities as rock hunting, sleeping, eating, and overnight hike.
- (2) Dances: Miserlou, The Hera and The Hitchhiker were the dance choices since they are symbolic of freedom.

At the close of the third dance, guests were formed into different groups while still on the floor. This was done by a leader calling out, "Form groups of three", "Now groups of five", etc., until the desired size of groups was obtained.

- (3) Relay: These groups played a relay game wherein each team member had to ring the neck of a pop bottle with a metal jar ring tied on a string.
- (4) Rock Hunt: This was an audience "follow the leader" type of activity. All seated. Here is the story of the rock hunt. (Compiled from accounts in past years' lab notebooks.) Words not in parenthesis are what leader said and audience repeated. Motions are in parenthesis--dashes indicate pauses by the leader as cues for audience to repeat what has just been said.

Ah-h-h! ----- (stretches arms up and wide) -----This is our free day-----And do you know-----what I'm a-goin' to do? (points finger to "you" then to self)-----I'm goin' on a rock hunt-----Well, le's see (walk to rear-act this by making hands go in rhythmic walking motion on knee)-----better check my gear (lifts car trunk lid)-----Yep, got my pick (points)-----there's my spade (points)-----umbrella-----flashlight-----there's the map (pats front pocket)----- 44 (pats hip)-----cutlas (feels side)-----there's the Geiger counter (points back in trunk)-----dynamite-----placer equipment-----week's "K" rations----well, guess that's about it (closes trunk)-----(pauses, feels shirt pocket, looks down into pocket)-----Oh, yes, I got 'em -----my cyanide capsules-----just in case----I may not want -----to try makin' it back.-----

Well, that's everything (walks back to front car door)-----jes' crank up lizzie (gets in car, turns on ignition)----and get in the caravan (steers into waiting position)-----

(Sits, fidgets, looks at watch) Hey, Doc!-----What air we waitin' fer?-----Fer Don?-----An' he's still in the sack! Well, man, go wake him (puts hands on steering wheel)-----he's not imperturbably-----

Ah!-----Here's the count down-----We're gettin' on our way at last (motions of driving).

What'd you say?-----How far have we gone?-----The speedometer says-----something less than-----200 miles.------(jerks and bumps to stop). Did you say-----did we have a blowout?-----What do you think:-----Could it have been-----the air pressure coming up-----in one of the tires?-----

Well, better get busy (motion of getting out of car)-----and put on the spare (walking motion to trunk)------(raises trunk lid)-----there it is-----plum down under-----the whole confounded works-----Whew! (mops brow)that's finished! (closes trunk lid) After the next one (walks back to car seat and starts driving) we walk-----

(jerks, bumps, shifts gears) can tell Doc one thing-----if we don't arrive soon-----we'll be past-----the end of the road.-----
(motion of stopping) Whatcha say?-----Have to leave cars here?-----
Oh, the truck's going further, huh?-----Why, sure I'll ride-----
(motion of looking into truck bed) Scoot over a bit-----so's I can load my gear in (motions of placing things into truck) and don't try to be-----so sarcastic about-----being over-equipped.

(motion of climbing in) Well, I'm aloft, driver-----Le's go!
(motion of starting, swaying, bumps) Why did we stop?-----
Look overboard, Joe-----We didn't stop-----we sank!+-----
All out, he says (motion of climbing out of truck)-----and push.
-----Here, let me-----get right in there by you (motions of getting into position to push)-----and get my shoulder against it
-----What?-----Getting my feet wet?-----No!-----
I'm just in-----up to my knees-----put my feet-----in my pockets-----before I got in here!-----

There, he's out (wipes brow)-----Oh?-----We walk from here?
-----Well (shoulders pack and gets other gear under arms)-----
le's be at it.----- (walks briskly at first, then slows down)
-----Hey Doc?-----Where's Charley-----and the map?-----
Think maybe-----we took a wrong turn-----and got into Montana!

Oh-----we're halfway there-----that's great!----- (weary walking)
Man!-----wonder where-----the rest room is----How did I get caught-----in a party of ladies?-----I'm desperate!-----
(more weary walking motion)

Hey!-----What's all-----the commotion about?-----Found a garnet?-----le's see-----Yes, it does-----look like a raisin-----But do you know what-----it reminds me of?-----A rabbit!

(5) Barbecue:

This was refreshments. Toothpick size shishkabobs made of cheese and cross-sections of little pig sausages plus "freedom juice" which was fruit punch. Refreshments were readied beforehand and were served at one end of the rec. hall immediately after the last party activity.

* * * * *

"For safety's sake, hold your nose when you jump into deep water," advises a swimming instructor. For greater safety's sake, don't jump into deep water.

CHATCOLAB

15th ANNIVERSARY PARTY
Thursday Night

Committee:

Pat I.	Marge B.
Cheryll M.	Ralph W.
Walt E.	Ken F.
Nettie B.	June J.
Janet P.	



As each guest entered the room a number representing one of the fifteen years of Chatcolab was pinned on his back. He then was given a stone, and joined one of many circles to play Kashunga.

When all had arrived they were instructed to guess the number on their back by asking questions which could be answered "yes" or "no", then proceed to the candle bearing their number. This formed the groups for the entertainment which followed.

The years 1949, 1951, 1954, 1956, 1959, and 1962 were chosen to be represented.

The 1949 group presented a skit depicting some of the first Chatcolabbers.

Jesse Polka and Bunny Hop were dances taught in 1951 and proved to be fun in 1963 as we all joined in the dancing.

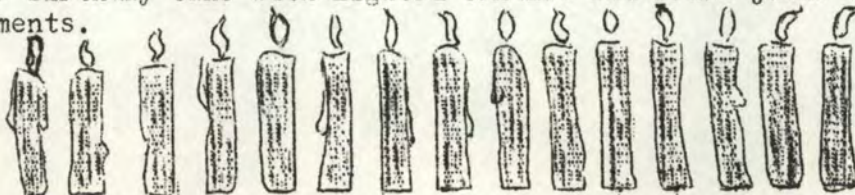
A beautiful song from 1954, "Each Campfire Lights Anew" was sung by everyone.

From 1956 the game most remembered was "Elephant, Rabbit and Rhinoceros". Everyone joined in the fun even though they couldn't remember how to make a bunny tail, elephant ears, etc. when put on the spot.

Personalities was the theme for the 1959 group. They re-enacted the ceremony awarding Doc Stephens membership in the Blackfeet tribe. Dwight Wales played the part of Frank Guardipee, chief of the tribe. Marlys, 1963 labber, was then awarded membership and given the name Corkie. She was presented a decorated name tag with this name written on it to take with her as she heads for home on Friday.

The Balloon Relay taught in 1962 was played by all and provided some hilarious entertainment.

In closing, the anniversary song was followed by the Happy Birthday song. A birthday cake with lighted candles and fruit juice were refreshments.





TURTLE RACE



Friday Night Party:

Theme: Americana

To keep the early comers interested until others arrived, stars were made from 4-inch squares of white paper and placed in position on an already prepared American Flag. (Directions for cutting these stars may be found in Demonstrations).

After the entire group had assembled an old fashioned spelling bee was held with the groups being divided into two parts to form teams.

Spelling Bee Game:

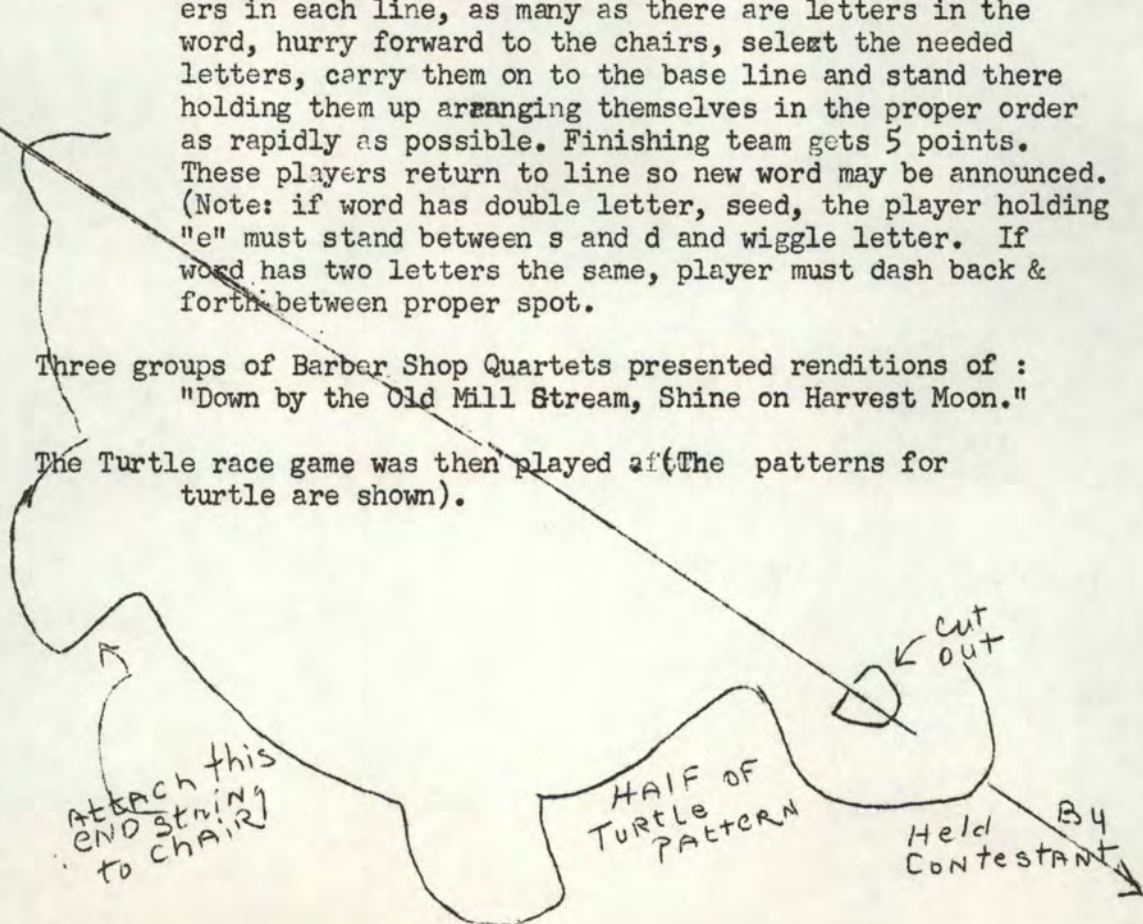
Equipment: Two complete sets of alphabet cards (one large letter on each 3 x 5 card), one set white, one set yellow, two chairs.

Formation: The players are divided into two equal teams standing one behind the other. A complete set of alphabet cards is laid on a chair about 10 feet away from the other chair. A base line is drawn about the same distance back of the chairs.

Action: When leader calls out a word the first few players in each line, as many as there are letters in the word, hurry forward to the chairs, select the needed letters, carry them on to the base line and stand there holding them up arranging themselves in the proper order as rapidly as possible. Finishing team gets 5 points. These players return to line so new word may be announced. (Note: if word has double letter, seed, the player holding "e" must stand between s and d and wiggle letter. If word has two letters the same, player must dash back & forth between proper spot.

Three groups of Barber Shop Quartets presented renditions of :
"Down by the Old Mill Stream, Shine on Harvest Moon."

The Turtle race game was then played and (The patterns for turtle are shown).



Turtle Race Game:

Equipment: One turtle for each individual or team (see directions for making turtles, pattern shown, one chair for each turtle, rug or canvas on which to race turtles (a slippery surface is unsatisfactory).

Formation: A row of chairs is placed at the edge of the rug. Attached to the front leg of each chair is a string about 15 feet long, which will reach out to the finish line and leave room for racer to hold and maneuver it. Tape is pinned down across the rug for a starting line 5 inches in front of where tape is tied to a chair and at another line 10 feet away for a finish line. Each turtle is placed behind the starting line so that his head touches the line and the string lays along his back after having been strung through the hole from underneath. Only the turtle's nose is on top of the string. Race is now ready to begin.

Action: One racer from each team is lined up on his knees behind the finish line. On the signal, "Go", he picks up the string and by manipulating it up and down, tightening and relaxing the string; he causes the turtle to move up the string toward the finish line. The manipulator must keep the turtle's hind feet on the floor at all times. A large or sudden movement may flip the turtle over and change its direction.

Object: Win the race. First turtle whose tail passes over finish line wins.

Directions for turtle: cut turtle from sturdy, heavy cardboard. It is important to get all turtles exactly alike. Use a heavy string.

After the Turtle Race two live frogs were raced down the length of the Rec. Hall.

The Hat Race followed:

Equipment: 8 old hats, ladies' and men's

Formation: Choose 8 people (4 men and 4 women) into the center of the circle and place an old hat on each head. Players are to stand shoulder to shoulder facing center (a closed circle) with hands behind back.

Action: Leader instructs players: (1) Reach up and put right hand on head of the person to the right. On a clap from audience, move hat to own head. (2) Reach again to the right and on the clap again transfer hat to own head. This continues, one person after another being eliminated from the game as he fails to grab a hat, knocks a hat to the floor, etc.

Object: To remain in game.

Audience participation: Make rhythm pattern as follows:

Slap knees (contestants reach for hat)

Clap hands (contestants shift hat to own head)



After the Hat Game a Serpentine was formed and all sang God Bless America and facing the flag, closed the party with America the Beautiful.

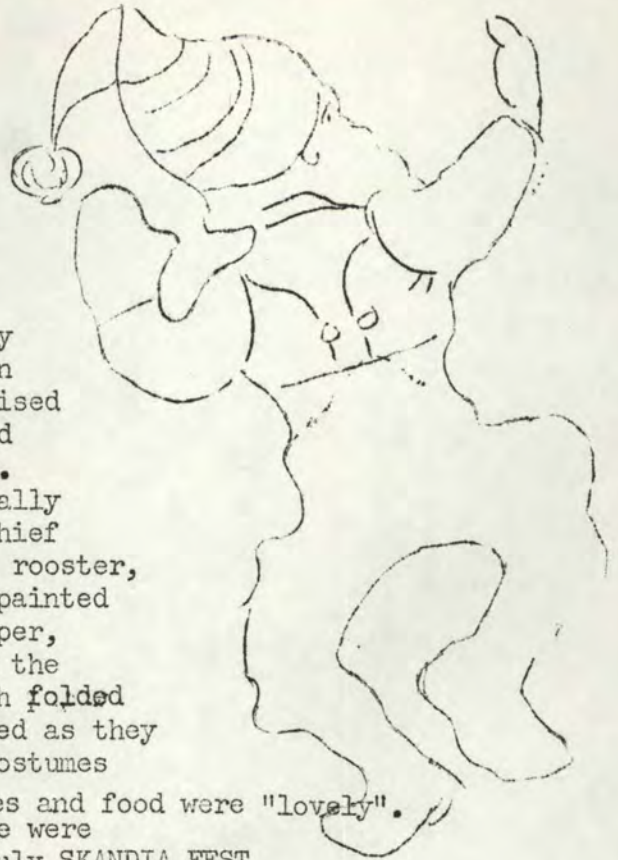
Saturday, r . . . is the

It is really an EVENT not to be soon forgotten, to spend Saturday night at CHAT. If you have been here all week, you are not surprised to find the dining hall decorated beyond imagination in its beauty. And Mary Fran and the Labbers really out-did themselves this year! Chief sawed out the traditional horse, rooster, and cat figures and many hands painted them. Baskets were woven of paper, hearts appeared everywhere. And the Christmas tree was decorated with ~~folded~~ paper birds. Snowflakes glistened as they turned. Other decorations and costumes made the scene festive. The tables and food were "lovely".

King Dwight and Queen Martie were royally entertained after the truly SKANDIA FEST prepared by many labbers. And everyone enjoyed the preparation fully as much as the feast.

Genie Townsend found the lucky almond in her Christmas Pudding, and Cooks Marjorie, Dolores and Dorothy were seated at the King's table. The Christmas Tompte (who is invisible to all but the family??) had a merry time! (Marie G.)

Again we say-- Come to Chatcolab, and have the time of your life-- working, playing, and finding yourself. (KEN was never LOST!) Thank you again, Mary Fran, Bill, Don, Doc, Cliff, --- and all the rest of you, for a memorable time. Hope I can come back again. See you here, too.



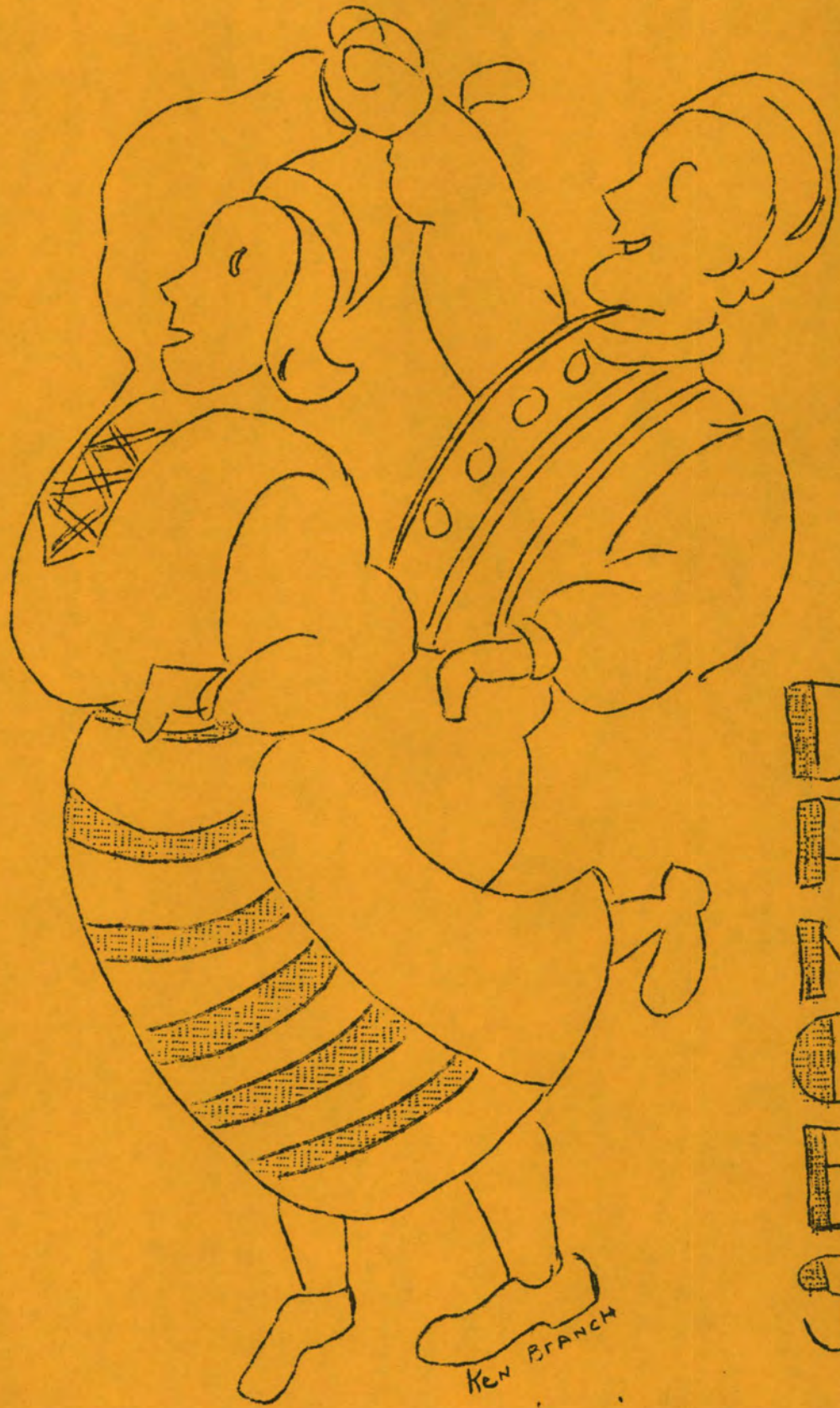
Another poem from the new Chat Poetry Club....

DO YOU KNOW YOU?

Have you really found yourself
Do you know where you are going
Have you found your niche
Have you influenced someone in some unknown way?

If you have
You know your abilities and weaknesses
You have a dream or a goal
You have a reason for doing things
You have found your niche in God's scheme
You have unknowingly been someone's ideal
You have faith in yourself and others
This is the real you!

Joe



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DANCING

Jane Harris

Dancing is one of the great joys of life. People will enjoy it in recreational groups if they can learn to dance easily and be successful. It is the responsibility of the dance leader, therefore, to select materials for dances which can be taught and done by the group after one or two walk-throughs. This means that short routines, simple formations and simple basic steps are going to be the most popular.

Dances must be selected which are appropriate in style and meaning for the age level of the group. When translations, meanings, or background information about the dance is known, the group can enter into the spirit and traditional style of the dance with greater appreciation.

It is generally true that people will learn to love dance for the association with others and the beauty of the figures when they can be done with some degree of finesse. The leader must provide opportunity for dancers to practice and repeat dances often so they can be done well. Careless racing through dances when people are shoved and pushed around only seems to spoil dancing for the majority. The leader must also guard against presenting too much material too fast, as this makes dancing hard work and detracts from the fun. In order to help the dancers learn easily, the leader may call the steps over the microphone.

The history of man is richly interwoven with dance. The movements of the dances we have inherited continue to weave and reflect the story of generations past and those yet to come. Twentieth Century living with its rapid communication and transportation has increased our interest in and need for international understanding. Folk dancing is a language which can be understood and enjoyed by all peoples together. Let us dance together always.

"Most of us live too near the surface of our abilities, dreading to call upon our deeper resources. It is as if a strong man were to do his work with only one finger."
--John Charles Wynn.

DANCING

By Jane Harris

STANDARD SQUARE DANCE BASIC STEPS

1. BEND THE LINE - From any lines of even numbers the line breaks in the middle, the end moving forward while the centers back up so that you will be facing the ones you were in line with.
2. BOX THE GNAT - The same as Box the Flea, except that it is done using the right hand instead of the left.
3. CATCH ALL EIGHT - Each person catches partner by the right forearm and moves forward half way around, then back with the left forearm and go all the way around, or as directed by the caller.
4. CROSS-TRAIL THRU - The two active couples meet, pass each other, right shoulder to right shoulder, the lady crosses in front of her partner, moving to her left, while the gent crosses behind the lady moving to his right. The caller will give another call following this. The cross-trail can also be done with the lady on the left side of the gent, but in either case the lady crosses in front of the gent.
5. DIVIE CHAIN - Two couples will be facing, single file, and they move by each other as they do a right and left grand, using alternate hands. The first two to meet begin with the right hands and the next two start with the left hands. It's a right, left for the first two and a left, right for the next two. This leaves you in a single file waiting for the next call.
6. EIGHT ROLL AWAY - (with a half sashay) From an allemande thar movement the men move to the outside while the ladies roll across and into the center. Each does a half left face turn as they exchange places. This turn is made easier if, just before you begin the half left face turn, the gent will reach across his left arm and take the lady's right forearm with his right.
7. ENDS TURN IN - (Ends turn out) In any line of four, all facing the same direction, the two in the center make an arch. The two on the ends of the line move forward and together, and both duck thru the arch. The two making the arch will do a California Twirl so that they will reverse their line of direction and face into the set again. This is done from a line facing out. If you are facing in, the call would be for the ends to turn out, using the same procedure.
8. SQUARE THRU - The Square Thru is executed when two couples are facing. Move forward and take opposite lady by the right hand, pull her by, make a quarter turn to face original partner, give a left to her and pull her by. Then make another quarter turn to face original opposite again and give her the right, pull her by and make a quarter turn to face partner. Take partner by the left, pull her by and wait for the next call.
9. THROW IN THE CLUTH - From an allemande thar figure, or from a wrong way thar, on the call "Throw in the cluth," those in the center retain their hand holds in the star, but release hand holds with those on the outside. The star changes its direction, inside persons moving forward, while the ones released on the outside continue on in a forward direction. Then follow the next call.

10. WHEEL AROUND - From promenade position, the couples as a unit will wheel around to face the opposite direction. The gent backs up to turn while the lady moves forward around the gent, still retaining the promenade position hand holds.

MIXERS

BUZZ'S MIXER

Musical mixer - requires caller

Teen-age or adult

MUSIC: Pretty Girl Dressed in Blue, Windsor 7614B, or any twostep.

FORMATION: Partners face, two hands joined. Double circle with man's back to center.

CALL: Shuffle in and shuffle out
Turn that lady all about
Shuffle in and shuffle out
Turn that lady inside out
Swing, swing, everybody swing
Promenade, Go 'round that ring
Flip 'em in, the pretty side in
Come on boys, you're gone again
Boys step out on the outside track

You'll meet a lady coming back
Swing, Swing, everybody swing
Promenade, go two by two
Promenade, like I tell you to
One foot, two foot, three foot, four
Get ready now
We'll dance some more

ACTION: Balance to partner and out
Turn lady to inside of circle.
Repeat above, turning lady to outside.

Swing lady
Promenade
Promenade, lady inside.
Ladies keep going, men let go and go
back the other way on outside of circle.

Meet another partner.
Swing her
Promenade
Promenade and get ready to start
over again.

SQUARE DANCES

IRISH WASHERWOMAN MIXER

Music: Irish Washerwoman
Record: World of Fun Series M 103
Vic. EPA 4140

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 4140

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.

WHITE SILVER SANDS

Record: Decca 9-30363

Position: Promenade pos. facing LOD. Lady on man's right. Inside hands joined.

Footwork: Opposite, begin with outside foot.

WALK, 2, 3, 4; (LOD)

BACK UP, 2, 3, 4,

(Turn alone, rejoin inside hands, and back up 4 steps in LOD)

WALK FWD, 2, 3, 4; (RLOD)

BACK UP, 2, 3, 4; (as above in RLOD)

BALANCE AWAY, AND TOGETHER, AND AWAY, AND TOGETHER

TURN, 2, 3, 4; (turn away from partner to a new partner)

BALANCE DOWN THE LINE AND UP THE LINE (Join both hands in a butterfly pos. with new partner, balance in LOD, then in RLOD, and then dance over with this new partner.)

CANADIAN BARN DANCE

Introduced in the San Francisco area in September, 1948, from England by Carol and Bob Rogers. Taught at the 1949 Folk Dance Summer Camp, College of the Pacific, by Henry Glass.

RECORD: "Canadian Barn Dance," Beltona 2453, no introduction.

FORMATION: Couples in open dance position, inside hands held, facing CCW.

DANCE: Starting on outside foot, walk forward three steps and brush inside foot forward.

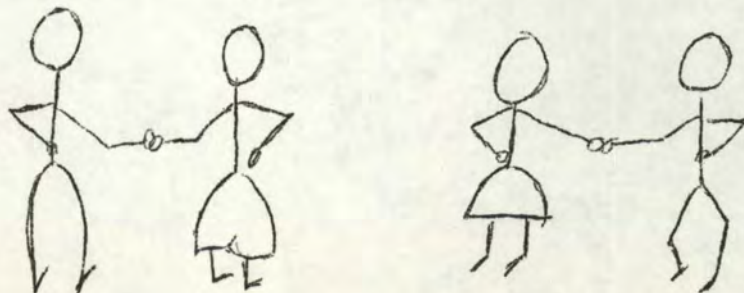
Starting with inside foot, walk backwards three steps and brush outside foot forward.

Drop hands, turn out (man L, Lady R) away from each other with three walking steps, swing free foot over on fourth count.

Return to partner turning in reverse direction with three walking steps and swing step.

In closed dance position, but both facing CCW, starting with outside foot, walk forward three steps, turning towards partner on third step to point inside foot (CW) on fourth count. Repeat, moving CW, ending facing CCW.

Take three two-steps, advancing CCW in circle and turning CW. On fourth two-step gent turns lady under his right arm and goes back to lady behind. Lady may twirl ahead up to new man.



TENNESSEE WIG WALK

This dance was originated by Jane A. Harris, Pullman, Washington.

MUSIC: Record: Decca 28846

POSITION: Partner's face, do not hold hands

STEPS: Draw step--toes--heels

DIRECTIONS FOR THE DANCE

Music Note: Directions are for the man, ladies part reversed.

Measures

- 1 I. Beginning left step left, draw right foot up to left, take weight right, repeat (counts 1 and 2 and) moving in line of direction.
- 2 Step left, count 1, clap hands, count 2
- 3-4 Repeat all above moving in reverse line of direction.
- 5-6 II. Move both feet together, toes first, then heels moving in reverse direction. Repeat 3 times. The lady moves in line of direction. Both moving to the right to new partner.
- 7 III. Beginning left, take two steps to run around in place in front of new partner.
- 8 Slap thighs, clap hands, count 1 and then clap both of partner's hands, count 2.

Repeat dance from beginning, getting a new partner each time on Part II.



CHOPSUEY POLKA

By Dottie & VanVander Walker

Record: Blue Star 1592

Pos: Open-facing for intro. Varsouvianna for dance

Footwork: Identical Throughout

Measure

Introduction

1-4 WAIT; WAIT, BAL APART. . TCH.-: BAL TOGETHER.-: TCH.-: (TO VARS POS) IN OPEN FACING POS, WAIT 2 MEAS: BOTH BAL APART ON L, TCH R TO L: BAL TOGETHER ON R FT TURNING TO FACE LOD AND TAKING VARS POS, TCH L TO R:

Part A

1-4 TWO-STEP FWD: TWO-STEP FWD: OPEN OUT TWO-STEP IN VARS POS BOTH START ON L FT DO 2 TWO STEPS FWD IN LOD: RELEASE R HAND HOLD BUT RETAINING L HAND HOLD THE W CROSSES OVER IN FT OF THE M WITH 2 TWO-STEPS TO FACE RLOD WHILE THE M DOES 2 TWO-STEPS IN PLACE AND STILL FACING LOD:

5-8 BUZZ SASHAY. . 2,-, 3,-, 4,-; TWO-STEP AROUND: TWO-STEP AROUND RELEASING L HAND HOLDS, SASHAY ACROSS, BOTH TO THEIR L AND PASSING FACE TO FACE BY PUSHING WITH R, STEPPING SIDE ON L, PUSHING WITH R, STEPPING TO SIDE ON L, PUSHING WITH R, STEPPING TO SIDE ON L, (HOLD HANDS ABOUT SHOULDER HIGH AND SNAP FINGERS FOR BUZZ SASHAY) JOIN R HANDS AND DO 2 CW TWO-STEPS AROUND MAKING A $\frac{1}{2}$ TURN TO END WITH M ON OUTSIDE OF CIRCLE FACING RLOD, W ON INSIDE FACING LOD:

9-12 BUZZ SASHAY,-,2,-,3,-,4,-; TWO-STEP AROUND: TWO-STEP AROUND REPEAT 5-8 BUT PUSHING WITH L FT AND MOVING TO R JOIN L HANDS DO 2 CCW TWO STEPS AROUND.

13-16 TWO STEP AROUND: TWO STEP AROUND: WALK,-,2,-,3,-,4,-; CONTINUE THE CCW TURN WITH 2 MORE TWO STEPS TO END WITH M FACING RLOD & W FACING LOD: RETAIN L HANDS THE M MAKES A TIGHT SPOT L-FACE TURN AS STEP ON L TO FACE LOD AND ASSUME VARS POS WHILE THE W STEPS FWD IN LOD ON L, BOTH THEN CONTINUE TO WALK FWD IN LOD, KLR:

17-32 REPEAT ACTION OF MEAS 1-16 EXCEPT TO END IN OPEN POS BOTH FACING LOD.

Part B

1-4 STEP, ,KICK,-:STEP,-,KICK,-: TWO-STEP FWD: TWO-STEP FWD: IN OPEN POS STEP FWD IN LOD ON L, KICK R ACROSS IN FRONT OF L: STEP FWD ON R, KICK L ACROSS IN FRONT OF R: DO 2 TWO STEPS FWD IN LOD:

5-8 CHASE TWO-STEP: CHASE TWO-STEP: CHASE TWO-STEP: MANEUVER TWO-STEP: RELEASING HANDS BOTH TURN $\frac{1}{4}$ L-FACE AND DO 2 TWO STEPS FWD TWO COH WITH THE W CHASING THE M, TURNING L-FACE ON THE 2ND TWO STEP TO REVERSE THE CHASE POS: THE M NOW CHASES THE W OUT TWD THE WALL WITH 2 TWO STEPS, BOTH TURN ON THE 2ND TWO STEP TO TAKE OPEN POS FACING LOD, A L-FACE TURN:

9-16 REPEAT ACTION OF MEAS 1-8 OF PART B.

Part C

1-4 SLIDE IN,-,2,-:3,-,4,-: SLIDE OUT,-,2,-:3,-,4,-: MOVING DIAG TWD COH DO 4 SLIDE-CLOSE STEPS, SLIDE L FWD, CLOSE R, SLIDE L FWD, CLOSE R, SLIDE L FWD, CLOSE R, SLIDE L FWD, DO NOT CLOSE R BUT START TO STEP THRU AND TURNING TO FACE DIAG TWD WALL: REPEAT THE SLIDE ON A DIAG TWD THE WALL AND STARTING WITH THE R FT: END IN OPEN POS FACING LOD.

5-8 STEP,-, TCH,-: STEP,-, TCH,-; CHANGE PLACES TWO STEP CHANGE PLACES TWO STEP STEP ON L, TCH R ACROSS IN FT OF L: STEP ON R, TCH L ACROSS IN FT OF R RELEASE HANDS, THE M DOES 2 TWO STEPS ACROSS TWD THE WALL AND TURNING R-FACE WHILE THE W DOES 2 TWO STEPS ACROSS TWD THE COH TURNING L-FACE ASSUME OPEN POS BOTH FACING RLOD:

9-16 REPEAT ACTION OF MEAS 1-8 OF PART C STARTING IN RLOD TO END IN VARS POS ON MEAS 16 TO START THE DANCE OVER.

SEQUENCE: INTRO, PART A, PART B, PART C, PART A, PART B, PART C, TAG.
TAG: TWO STEP FWD: TWO STEP FWD: WALK, 2,3, FACE, CLOSE CHUG:
IN OPEN POS DO 2 TWO STEPS FWD IN LOD: WALK FWD LRL/FACE, CLOSE R TO L AND CHUG.

HITCH HIKER MIXER

This dance was originated by Jane A. Harris, Pullman, Washington

MUSIC: Record: Five Foot Two, Rondo 186
Pretty Girl Dressed in Blue, Windsor 7614B
Any lively two-step, preferably in rag time.

FORMATION: Double circle, partners facing, man's back to center of circle

DIRECTION FOR MIXER

Music Note: Direction are for man; lady's part reversed.

Measures Jump and Hitch

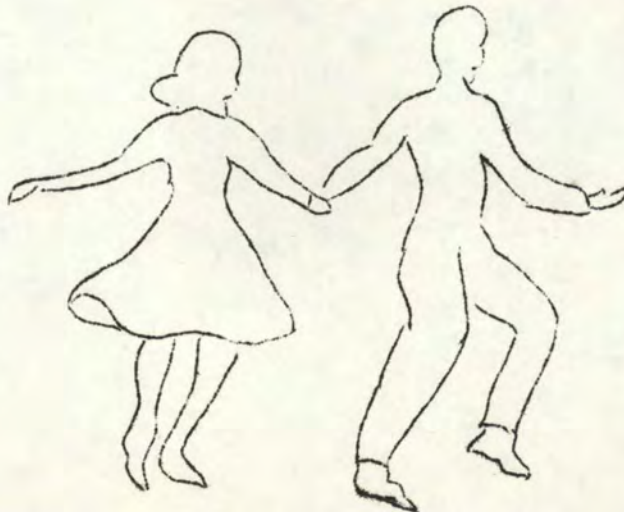
- 1-2 Moving away from partner, take two small jumps backward.
- 3-4 Man wags left thumb, lady right, twice as if thumbing and turn left toe, lady right, out twice toward line of direction.
- 5-8 Repeat action of measure 1-4, thumbing and toeing out toward reverse line of direction with other thumb and toe.
- 9-10 Repeat action of measure 1-2.
- 11-12 Wag both thumbs, turning out both toes twice.

Dos-A-Dos

- 13-16 Strut 8 steps around partner doing a dos-a-dos, passing right shoulders back to place facing forward and holding partner's inside hand.

Promenade

- 1-2 Beginning left, take 4 steps moving forward in line of direction
- 3-4 Strut four steps turning in place (man L, lady R)
- 5-6 Repeat action of measures 1-2.
- 7-8 Man turning left, take four struts and move back to lady behind for a new partner. Lady turning right, takes four struts in place.



FOLK DANCES

ROAD TO THE ISLES

Scottish

Road to the Isles is a favorite marching song of the Pipe Bands. The tune called "Bens of Jura" was composed by Pipe Major MacLellan about 1890 with words by Dr. Kenneth McLeod. The original words are very similar to the song "Border Trail". The dance is relatively new in composition and is similar to the Scottish Polais Glide and the Douglass Scottische. The authors learned the dance in New York City and in California, 1944-46.

MUSIC: Record: Imperial 1005A, Folk Dancer MH 3003, World of Fun M110
Piano: Rorhbough, Lynn, Cooperative Recreation Service,
Sing It Again, Handy II, p. 16.

POSITION: Varsouvienne

STEPS: Schottische

DIRECTION FOR THE DANCE

Music 2/4 Note: Directions are same for both lady and man.

Measures I. Point, Grapevine

1 Point left toe forward to left.

2-3 Step left behind right (ct. 1), right to right side(ct.2)
left in front of right (ct. 1), and hold (ct.2).

4 Point right toe forward to right.

5-6 Step right behind left (ct. 1), left to left side (ct. 2)
right in front of left (ct.1), and hold (ct.2).

7-8 Point left toe forward (body leans backward), point left
toe back (body leans forward).

II. Schottische

9-12 Beginning left, take on schottische step in reverse line
of direction. Without releasing hands, turn counter-
clockwise on hop to face line of direction. Lady is now
back in original position on man's right.

15-16 Stamp in place right, left, right.

Style: The Scottish flavor may be added by precise and petite
foot movement. Kicking the heel up on the hop of the
schottische step so as to flick the kilt is
characteristic.

MISERLOU
(Kritikos)

Kritikos is the Greek name for the dance. Miserlou is the name of the
tune used for the dance. Apparently a group of Greek dancers used the
popular tune, "Miserlou", and it became widely known by the song title.
Greek music has many different characteristics. One type is similar to
Spanish and Latin American forms. The tune "Miserlou", a Greek tango, is
typical of this type. This dance was taught by Monty Mayo, Pittsburgh,
Pennsylvania, at Oglebay Folk Dance Camp, Wheeling, West Virginia, 1948.

MUSIC: Record: Columbia 7217F, Standard 8562, Odalisque, Kismet 142
Miserlou by M. Roubanis, Colonial Music Publishing
Company, 168 West 23rd, New York City, New York.

FORMATION: One large broken circle, hands joined, lead dancers at the
right end of the line.

STEPS: Two-step, grapevine

DIRECTION FOR THE DANCE

Music 4/4 Note: Direction are same for both lady and man.
Measures

1 Beginning right, step in place (ct. 1). Hold (ct. 2).
Pointing left toe in front of right, describe an arc to left
toward right heel (ct. 3-4). Circle moves counterclockwise.

2 Step left behind right (ct. 1). Step right to side (ct. 2).
Step left across in front of right (ct. 3), and pivot counter-
clockwise a half turn on left to face reverse line of
direction.

3 Beginning right and moving clockwise, take one two-step.

4 Step back on left (ct. 1). Step right to side, body facing
center (ct. 2). Step left across in front of right (ct. 3).
Hold (ct. 4).

Note: The dancer at the right end of the broken circle leads the
line in serpentine fashion, coiling it counterclockwise then
reversing and uncoiling it clockwise, while executing the
dance pattern.

GAY GORDONS
Scottish

The authors learned this dance from Marion Henderson, University of
British Columbia, 1951.

MUSIC: Record: Windsor R 607, Beltona 2468, Beltona 2455,
Columbia DX 1653

Piano: Folk Dancer, Volume 7, No. 4, p. 11.

POSITION: Varsouvienne

STEPS: Walk, two-step

DIRECTION FOR THE DANCE

Music 2/4 Note: Direction are same for both man and lady, except
when specially noted.

Measures I. Walk.

1-2 Beginning left, walk four steps forward in line of
direction. On fourth step, pivot clockwise to face
reverse line of direction. Lady is now on man's left.

3-4 Continue walking backwards in line of direction four
steps.

5-8 Repeat action of measures 1-4 in reverse line of
direction.

9-12 II. Two-step
Man beginning left, take four two-steps in line of
direction, as lady, beginning right, turns clockwise
under man's right arm four two-steps. Or man,
beginning left, lady right, pas-de-basque out and in
and man takes four walking steps in line of direction
as lady turns twice clockwise under man's right arm.

13-16 Closed position. Man beginning left, lady right, take
four two-steps turning clockwise, progressing in line
of direction.

HORAH
(Palestinian)

Music: Record: Folkraft 1106B, Victor 25-5079, Folk Dancer MH 1052.
Piano: Chochem, Corinne, and Roth, Muriel, Palestine Dances
Beliajus, V. F. Dance and Be Merry, Vol. I, p 37

Formation: Single circle, hands on shoulders of person on either side, arms straight.

DIRECTIONS

Music 4/4
Measures
1-3

Note: Directions are same for both lady and man.

Moving counterclockwise step right to side, place left behind right and step right. Kick left in front of right while hopping on right. Step left to side, kick right across left while hopping on left. Note: This same pattern is repeated throughout the dance.

Note:

Begin the Horah slowly in order to establish the rhythm, keep the tempo slow and the music soft, then gradually accelerate the rhythm and increase the volume. If the group is large, it is interesting to have several concentric circles some circles beginning with the right foot moving clockwise, and others beginning with the left foot moving counterclockwise.

RED RIVER VALLEY

Music
Position
Formation

Record: World of Fun M 104, Imperial 1096, Folkraft F1056,
Set of three, man between two ladies, arms linked.
Two sets of three, facing each other in large circle. Each set alternately faces line of direction and reverse line of direction.

DIRECTIONS FOR MIXER

SINGING CALL:

Verse 1 NOW YOU LEAD RIGHT DOWN TO THE VALLEY
Walk diagonally forward to right and pass opposite set to meet new set.
CIRCLE TO THE LEFT THEN TO THE RIGHT
All join hands and circle left, then right.
NOW YOU SWING WITH THE GAL IN THE VALLEY
Man swings (elbow or waist swing) right hand lady.
AND YOU SWING WITH YOUR RED RIVER GAL.
Man swings left hand lady.

Verse 2 NOW YOU LEAD RIGHT ON DOWN THE VALLEY
Each set links arms. Walk diagonally forward to right and pass opposite set to meet new set.
CIRCLE TO THE LEFT THEN TO THE RIGHT
All join hands and circle left, then right.
NOW THE GIRLS MAKE A WHEEL IN THE VALLEY
Four ladies make right hand star, walking clockwise once around and return to place.
AND THE BOYS DOS-A-DOS (DO-SA-DO) SO POLITE.
Two men dos-a-dos (do-sa-do), passing right shoulders.

Verse 3 NOW YOU LEAD RIGHT ON DOWN THE VALLEY
Each set links arms and pass opposite set as before to meet new set.
CIRCLE TO THE LEFT THEN TO THE RIGHT
All join hands and circle left, then right.
NOW YOU LOSE YOUR GAL IN THE VALLEY
Two right hand ladies change places crossing diagonally.
AND YOU LOSE YOUR RED RIVER GAL.
Two left hand ladies change places in same manner.
Each man now has two new partners for repeat of dance.

MAN IN THE HAY
German

MUSIC: Record: Folk Dancer MH 1051
Piano: Burchenal, E., Folk Dances of Germany, p. 28
FORMATION: Set of four couples in square dance formation.
STEPS: Skip, slide

Music 6/8 Note: Direction are same for both lady and man, except when specially noted.

Measures Introduction
A 1-8 All join hands and swing arms forward and back vigorously, standing in place.

I. Circle
1-8 Beginning left, take sixteen skips clockwise, swinging arms.

Chorus
B 9-10 Head couples take closed position. Man beginning left, lady right, take three slides to center and pause or stamp.
11-12 Man beginning right, lady left, take three slides back to place and pause or stamp.
13-16 Man beginning left, lady right, take eight slides across set to opposite side, men passing back to back. Turn in place to face center.
17-20 Repeat action of measure 13-16 returning to home position ladies passing back to back.
9-20 Side couples repeat action of measures 9-20 B.

II. Ladies Circle
A 1-8 Four ladies join hands in circle. Beginning left, take sixteen skips clockwise. Men clap.

Chorus
B 9-20 Repeat action of measures 9-20, 9-20, B.

III Men Circle
A 1-8 Four men join hands in circle. Beginning left, take sixteen skips clockwise, Ladies clap.

Chorus
B 9-20 Repeat action of measures 9-20, 9-20, B.

IV Basket
A 1-8 Head couples form circle, men's arms around ladies' waists, ladies' arms around men's shoulders. Beginning left, take sixteen skips or slides clockwise.

Chorus
B 9-20, 9-20 Repeat action of measures 9-20, 9-20, B.

V. Basket
A 1-8 Side couples repeat action of measures A-1-8, Figure IV.

Chorus
B 9-20, 9-20 Repeat action of measures 9-20, 9-20, B.

VI. Circle
A 1-8 Repeat action of measures A 1-8, Figure I.

Variation: Arrange all the squares so that they are directly behind and beside another square, so that the couples may slide through several squares and return to original position during the chorus.

Measures 13-16, B, man beginning left, lady right, take eight slides across set and on through as many sets as they go, men passing back to back.

Measures 17-20, B, repeat action of measures 13-16, returning home, ladies passing back to back.

THREE MEET
(Northern England)

- TUNE: Three Meet or other Jig Tune.
- FORM: Three facing three-man and two partners. "Threes" can be in large circle.
- STEPS: Walk step; pivot or buzz step.

DANCE

MUSIC

- A1 1-8 "Threes" link arms, advance and retire and then change to opposite side, each line moving round in a counter-clockwise direction (to the right).
- A2 1-8 Repeat above figure to places.
- B1 1-4 Man arms twice round with right-hand partner.
5-8 Man arms twice round with left-hand partner.
- B2 1-8 "Threes" Cuddle-up. With arms linked behind backs to form a basket, "threes" swing with a pivot step. This may be progressive, "threes" passing by one another as they swing (keep out to the right and finish facing the next "threes").

* * * * *

FRIENDSHIP

If you had all the lands and gold
It's possible for man to hold,
And if on top of that could claim
The greatest sum of earthly fame,
Yet needs must live from day to day
Where never human came your way,
You'd trade the gold you had to spend
To hear the greeting of a friend.

What joy could come from splendid deeds
That no one ever cheers or heeds?
Fame would be empty and absurd
If of it no one ever heard.
The richest man without a friend
Is poor with all he has to spend.
Alone, with all that could be had,
A human being would be sad.

Not in ourselves does fortune lie,
Nor in the thing that gold can buy;
The words of praise that please so well,
The lips of other men must tell.
And honor, on which joy depends,
Is but the verdict of our friends.
All happiness that man can know,
The friends about him must bestow.

DR. GSATZLIG
(Swiss)

Dr. Gsatzlig, for Appenzell in Switzerland, was introduced by Jane Farwell at the Reunion Institute of the Stockton Folk Dance Camp in October, 1954.

Music: Record: Folk Dancer MH1114-B "Dr. Gsatzlig"
Piano: "12 Schweizer Tanze," L. Witzig & A. Stern Pub. Hug & Co., Zurich. Although the music is written in 2/4 meter, it is slow and has the quality of a schottische.

Formation: Couples in closed position, M back to center, joined hands outstretched LOD. Side Step: step sideward in direction indicated (ct1), close (cte)

Steps: Hackschottische, Swiss Polka, Step-hop.

MUSIC 2/4

PATTERN

Meas. up-beat

& 4 meas. INTRODUCTION: Up-beat and 4 meas. (on above record)

- I. Dr. Gsatzlig (side step)
Begubbubg NK-WR, dance 4 side steps LOD
A 1-2 2 side steps RLOD (CW) with joined hands bending back at
3 elbows to indicate change of direction (upper arms extended)
4 2 side steps LOD, with arms outstretched two LOD.
5-8 Repeat action of measure 1-4, beginning MR-WL, and moving in
opposite direction (CW).
1-8 Repeat action of measures 1-8.

(repeated)

- II. Hackschottische (heel and toe schottische).
Partners still in closed position
B. 9-10 Beginning MJ-WR, take a heel and toe (counts 1, 2) and a
step-close-step (counts 1 & 2 two LOD. Finish facing RLOD).
11-12 Repeat action of measures 9-10 beginning MR-WL and moving
RLOD (CW).
13-16 In shoulder-waist position, turn CW with 4 Swiss Schottische
steps (step-close-step, counts 1 & 2) making 2 turns while
moving LOD (CCW).
9-16 Repeat action of measures 9-16.

(repeated)

- III. Dr. Gsatzlig (side step).
A 1-8 Repeat action of Figure 1, measures 1-8
IV. Trull Polka (Turning Polka)
Partners facing--M facing LOD, arms folded across chest;
W back to LOD, hands on hips.
C. 17-18 Beginning ML-WR, take 2 Swiss Polka steps moving LOD (Swiss
Polka: step-close-step-hop, counts 1 & 2 &)
19-20 With 4 step-hops, both move LOD. M goes forward, beginning
with a stamp on L, while W turns CW twice, beginning R.
21-24 Repeat action of Measures 17-20.
17-24 Repeat action of measures 17-24, but with raised R hands
joined.

(repeated) On step-hop W turns CW under joined hands.

- V. Dr. Gsatzlig (Side Step)
A. 1-8 Repeat action of Figure 1, measures 1-8.

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 & Fig. 2 Side couples do Chorus and Fig. 2.

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

DOUDLEBSKA 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, 1a, 1a, 1a, 1a, 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.

Notes: Extra steps...

Foot Clap...

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 (Varsouvienne) 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.

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.

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.

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
step 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.

CRAFTS



CAROLE
FINLEY

CONE CRAFT

(Helen Sawin-Chat '63)



WESTERN CONES FOR DECORATIONS

Forest cones are one of the larger groups of native dry materials available for decorative purposes; classing along with sea shells, dry flowers, pods, and grasses. The conifers (that produce the various cones) are limited to the northern hemisphere and are found in greatest variety right here in the Pacific Coast states. At least fifty species with cones of all sizes and shapes are growing "in the wild" in the western region of the U.S. with many other exotics brought in as ornamentals, flourishing in yards or plantations. We have that California native - the Coulter pine - with up to eight pound green cones that require three years to mature. Also the sugar pine, famous for cones up to a foot, even two feet long, grows here. And a varied ranges of sizes down to the native cedars whose ripe cones might be gathered several in a thimble.

Some cones have special significance as products of immensely old plants, such as Sequoia big tree, Redwood, or Sitka spruce. Although thousands of years old these interesting trees often bare huge crops of cones.

GATHERING

It should be noted that trees in the forest are not regular seed (or cone) producers. Because of vagaries of nature one gathers a wild crop when it is there and understands that there are many seasons of poor or no production. Depending on the species, it might be "gathering time" in the spring (as alder), July for sugar pine, or late fall for others. Cones seem to retain their brightness and color as long as they remain on the tree; after falling the weather soon affects them. They hold their color for years if gathered early and stored in the dry dark.

While some areas of the Northwest offer better gathering sections than others, there are few places where there is no cone material available. Look for nearby, higher, forested regions - often very interesting sources of scarce material!

USES

Cones are not too easy to work with. Of course, they might be simply placed effectively in an arrangement or similar display, but cutting, wiring, fastening, and so forth, as in wreaths, corsages, and topiary creations is usually rather difficult at the first attempt.

The smallest cones (for corsage work, miniature wreaths, tiny trees, etc.) are most easily handled with needle-nosed pliers using florist wire in size 22 or 24. Sometimes they are set in glue or linoleum cement.

Medium size cones, 2-4" long (as Douglas fir, spruces, lodgepole pine) are best wired with about size 20 wire. Making a cone wreath, we use a double wire ring of size 12 for a base frame and fasten on a complete double circle of Douglas fir cones. Using the aforementioned number 20 wire in a continuous looping wrap, pull tightly.

Larger cones (Ponderosa pine, white pine) are quite effective used singly or in pairs on fresh green boughs with suitable ribbon bows. (Selecting colors and tying a variety of bows is most important to properly enhance most cone work.)

The largest cones (Digger, sugar and Coulter pine) often require rather bold thinking to use effectively. Possibly by placing an individual specimen on a styrafoam base presenting the most interesting face is a solution. All three of these biggest cones may be sawed either across or lengthwise. Both directions resulting in rather spectacular pieces that may be used as candle sticks, on wreaths, or in plaques. (Either a carpenters bench or band saw are required to cut these).

Old or dark cones are handily covered with spray paint. In fact, if the objective is a gold wreath they are very suitable.

A beautifully colored group of new material may be sprayed with clear lacquer or varnish. It usually brings out the contrast even more.

Many elaborate wreaths and cone displays incorporate artificial fruits, acorns, nut shells and so forth in the work. These Della Robbia type pieces are often striking.



FOR CHILDREN

As previously mentioned, cones are a bit difficult for the beginner if the objective is too ambitious.

Using the widely distributed Ponderosa cones for a body and a lodgepole cone for a head, one can quite easily assemble a turkey. Legs and neck are pipecleaners; feathers are the tail.

Plaques of decorative burlap covered styrafoam in any size are simply assembled and cones or other natural material (as mosses or grasses) attached to form a pleasing design either with fine wire or glue.

Corsages can be rather easy to make if limited to simple assemblies of the less fragile cones. (Fragile cones include Western hemlock, Redwood)

Very suitable and entertaining bird feeders are made of any of the larger cones stuffed with a suet and crumb mixture and hung near a window in winter.

It is when we attempt to reveal and explain ourselves to others that we realize our ignorance on the subject, and find that we must build our house, room by room, while we take visitors through it. (Dutton)

"For one brief starry night let us forget
The clamor of the world, our loss, our fear,
And let us light the candles in our souls,
This one night of the year."
Grace Noll Crowell

THE USE OF NATURE WOODS FOR ORNAMENTAL PURPOSES
("Chief" Howard Morton)

If you plan to use natural wood for jewelry or other ornaments, you should plan at least a year in advance or be able to locate the kind of wood you hope to use that has been dry for some time.

You may cut dry limbs on dig-up dead clumps of such roots as lilac, rose, or tamarac. Any other wood you hope to use should be very dry. Some of the woods I use are: cherry, apple, chokecherry, big sage, Yew, Cedar, Mountain mahogany, and Russian Olive.

A limb from one to three inches thick is most adaptable for making wooden ornaments.

I have found for my use that this dry wood sawed into strips from 1/4 in. to 1/2 in. thick by a band saw is most useful by youth. You may develop a size more suitable for your own purpose.

If you decide to carry on a project of this nature, use a jig-saw for cutting out standard patterns but in developing a design of your own any cutting tool or abrasive may be used for the purpose of shaping the wood into your own design or shape and personality along with the many different designs that are brought out by the grain in the wood.

I use a 400 grain sandpaper to rough finish the ornament, then the wood is covered with raw linseed oil for eight to ten hours. Next the piece is hand rubbed with oil and pumice stone. When you have a feeling that you are satisfied with this, wipe clean and hand rub again with oil and a very small amount of Rottenstone until you have a feeling of handling a beautiful jewel. You can then clean and hand rub because the heat of your hands and the natural oil from the hands develop added beauty to your work.

If you planned the use you are going to make of this jewel you should now attach the findings, such as ear clips, chains, tie tacks or other fasteners.

You are now ready to wax and rub. Treat your handi-work with love and kindness and it will always remain a token of beauty to you or the loved one, or friend for whom you made it.....

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

IF we wish to make a new world we have the material ready. The first one, too, was made out of chaos.

Whenever two people meet there are really six people present. There is each man as he sees himself, each man as the other person sees him, and each man as he really is.

chef
charley
says -



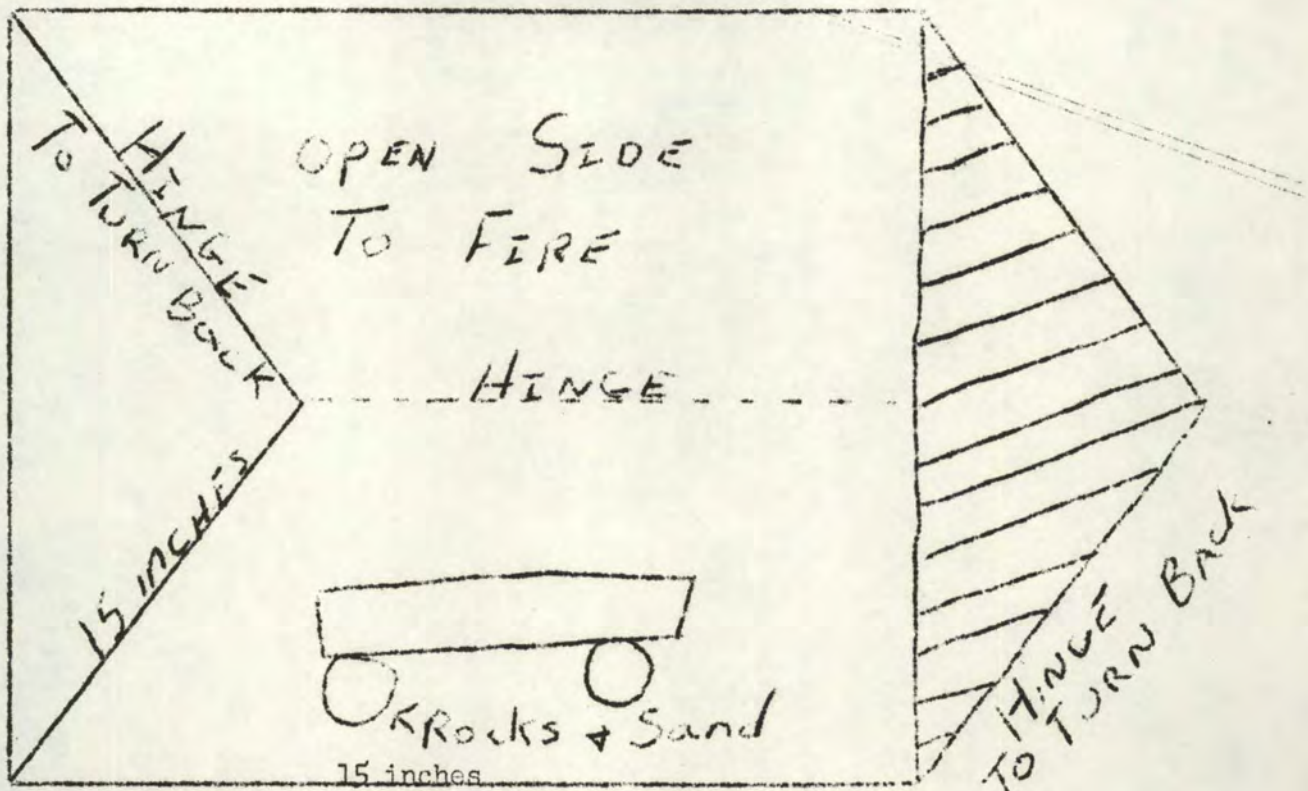
P.G. IN FOIL COOKERY

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.



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 suppertime you really have a banquet.

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

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 sheepherder 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!

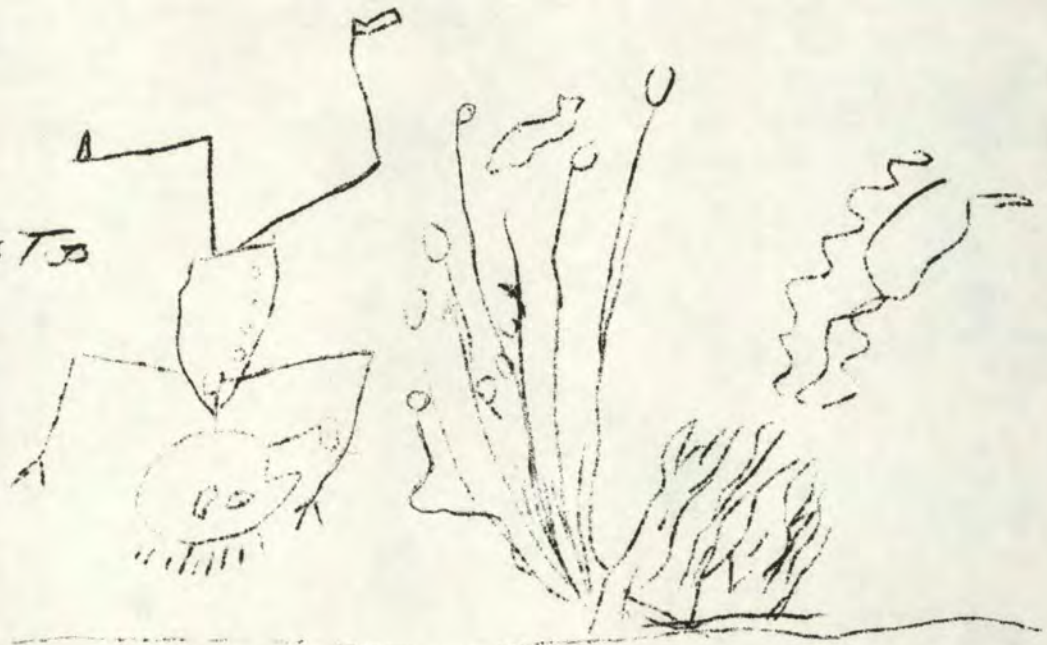
A pair of canvas gloves to handle the hot packages will be worth their weight in burned fingers. A shovel to move or turn the food is very convenient, also to place ashes over spots that are too hot. A stick to do a little poking around and to "feel" how soft the vegetables are is helpful; if it feels 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.



SOMETHING ON FLIES AND THEIR USE

by Charley

The first attempt to deceive a fish is so far back in the mists of antiquity that there is no record. Probably mother Eve was the originator. However, we do know that the first written mention was, "A Treatyse of Fishynge", composed by a lady about 1480 A.D. in England. She described 4 patterns which she deemed essential to every well-equipped fisherman. They are still deceiving fish. The "woolly worm" such as is abundant at Chatcolab is the one she favored over all others, probably because it almost always took fish. It is still one of the best and, too, it is so easy to tie that all should learn it who desire to catch fish.

There are some 1100 different fly patterns
Most are either freakish or esthetic,

in use in America.
the result of some



fisherman's wild dream. The strange part is that all will fool some fish some of the time.

Fishermen such as you and me do not have time or need for so great a collection. Five patterns in 3 sizes will do us very well, and three of these will have very little use. On each water there is one pattern that is more successful than any other, but some other will do nearly as well.

Now take this bit of wisdom to your heart, and cherish it! The knowledge and skill of the fisherman has far greater impact on the number of fish in the creel than the assortment of lures which he possesses.

There are a few spots in any stretch of stream where fish will lie. They will not be found in the rest of the area. Why then should we waste our effort beating the spots where there are no fish? Then to rush wild-eyed up Main Street berating the Game Department that there are no fish. It is a peculiar quirk common to humanity to

search more diligently for an alibi than to endeavor to correct our lack of understanding.

A fish will lie where the current is broken, so that he does not have to work too hard to maintain his position, but at the same time the current will drift his food to him. The biggest fish will take the most choice position for his own, and will not brook any competition. The fish will not lie where he must continually struggle to stay in his chosen spot.

A study of the current will reveal these choice locations. Then the fisherman must present his fly so that it will drift with the flow naturally and pass close to these lies. If possible, it will be more rewarding to work the stream against the current. This procedure allows one to get closer to the fish without disturbing them, or muddying the water. It is also much easier to present the fly naturally, and to see how the current flows. The fish will be more than pleased to cooperate. Happy Wading.

WAIT FOR THESE THINGS

Wait for these things beside the river landing:
A slow bird rising through the slanting rain,
New moons and mists that give us understanding,
Long twilights, when the shape of hills is plain.

Wait for these things beside the rivwr landing:
Wind roving down the keyboard of the stars,
A red leaf on a ripple, oak trees standing,
And, poised against blue moments, waiting spars.

Or the low, running gladness of canoes
Under the leaning of a gray-tipped gull,
And cat-o'-nine-tails plumes that ever lose
Their warm, brown beauty when the wind is full.

Wait for these things beside the river landing,
For they will come to you against your will,
Filling the longing unawares, commanding
The swift impatience of the blood to still.

George Abbe



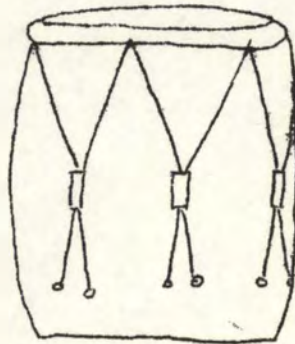
RHYTHM

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

GONG

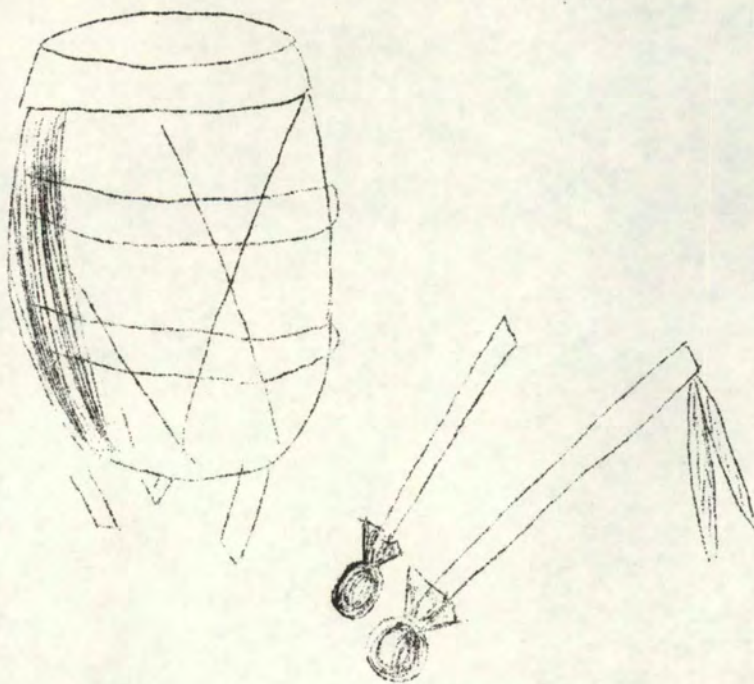
Top of grease drum, painted and designed.
Plastic cord from lid, clamps act as handle.
Drum stick with a hard rubber ball.

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.



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 of 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

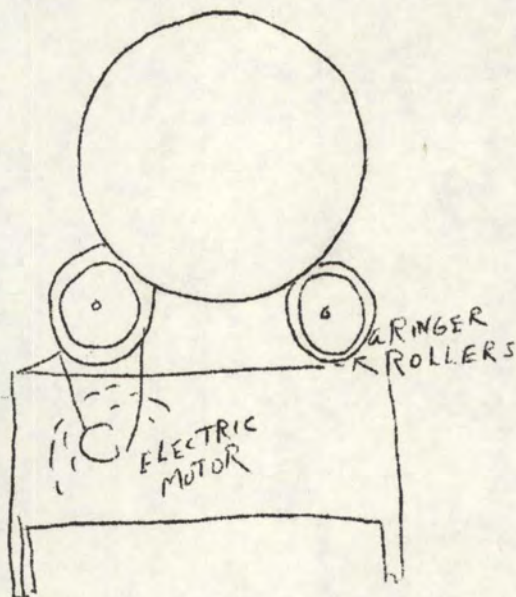
A SIMPLE WAY OF BUILDING A ROCK TUMBLER

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

THE Q AND A OF SILVERSMITHING

By Bill Bunning

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

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

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

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

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

Q: How would you start making such a piece?

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

Q: How would the piece be cut out?

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

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

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

Q: Doesn't the saw leave rough edges?

A: Yes. And it is also true a beginner may find it difficult to saw true to the line. These inaccurate and rough edges are

trued up by filing. In filing remember that the cutting stroke of the tool is the pushing stroke. This is the reverse of sawing. In sawing the teeth of the blade point toward the handle, and consequently the pull stroke does the cutting. However, with a file, dragging the tool across the work with a pulling motion results in dulling the teeth without doing much filing.

Q: Are special files necessary to work on silver?

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

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

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

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

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

Q: Is this buffering and polishing done by hand?

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

Q: What methods can be used for surface decoration?

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

- Q: Suppose, instead of cutting out a heart, I wanted to have a raised design applied to the surface?
- A: In that case the piece to be applied would be cut out of another piece of silver, and soldered on. The loop for suspending the pendant also is soldered in place.
- Q: Are there any other ways of holding pieces together?
- A: Pieces can be riveted, held with links, loops, pins. But soldering is one of the most vital processes in silverwork; one which the artisan has to know. Soldering is done with "hard" or "silver" solder, which makes a good permanent joint.
- Q: How does one go about it?
- A: There are two absolute rules for good silver soldering. The surface to be joined must be clean, which means they must have been filed or scraped or steel-wooled. Second, the surfaces must be in good contact, as the solder will not fill a gap as we often hopefully wish it would. Pieces can be held in contact by gravity, by being pinned to a charcoal block or by tying with binding wire.
- Q: Just a minute. Why a charcoal block? And what's a binding wire?
- A: The charcoal block is usually used to lay a piece on that which is being soldered, because it retains and reflects the heat. Binding wire is oxidized wire used as the name implies - bind parts together while they are being soldered.
- Q: When the pieces are ready to solder, what next?
- A: A little flux - a solution of borax and water makes a good flux - is applied to the joint. Then small clean pieces of solder are applied. The flux will help the solder to flow where you want it. Also when it dries it helps to hold the bite of solder where you want it to melt.
- Q: Can I use an electric soldering iron?
- A: No, it won't furnish the necessary heat. The heat needs to be somewhere around 2000°, well above the melting point of the solder. An open flame torch is best - alcohol, gasoline, acetylene, LP gas. With the joint fluxed and solder in place, the heat is gently played over the work, gradually raising it to a red heat. When hot enough, the solder will glow into the fluxed joint and the two parts have become one.
- Q: Doesn't that heat leave the silver kind of black?
- A: Heating will oxidize the surface. This surface scale is removed by pickling, that is, by boiling in a dilute (about 10%) solution of sulphuric acid. The solution should be in a copper pan, and the silver should be handled with copper tongs to avoid discoloration. Afterward it is washed in clear water, and the piece is rebuffed to a good luster.
- Q: Do you suppose I can do silver work:
- A: Anyone can do it with just a few tools and enough interest to make him want to use them skillfully.

By Bill Bunning

START WITH A PENDANT

A beginner in silvercraft will find that a simple sawed-out pendant or pin will be one of the easiest projects for his first attempt. And being a piece of jewelry fashioned from a beautiful enduring metal it will be a source of satisfaction forever.

The first essential is a design. You can make your own sketch, but many folks prefer to copy a design for the first piece, so they can go right ahead and find out how the metal works. Draw the outline and the internal cutouts of your project as accurately as possible on paper. This design can be transferred to the flat silver sheet with carbon paper, or the paper pattern can be adhered to the metal with a quick drying cement. If carbon is used the lines should be scratched over with a sharp stylus as carbon and pencil marks are quickly rubbed off in handling.

The sheet silver for a pendant could well be either 18-gauge or 20-gauge sterling silver. These are good average thicknesses for many projects.

Cutting is done with a jeweler's saw, similar to a coping saw, but with a blade made of tougher steel and with finer teeth. The silver sheet usually is supported for sawing on a "V-block," which is just a strip of wood with a "V" cut out of one end. The other end is clamped to the workbench. With a little practice in sawing, you will find that the blade moves along nicely, particularly after you learn how much - or rather how little - pressure to use. It will soon become easy to saw along a scribed line and even to make the saw turn quite sharp curves.



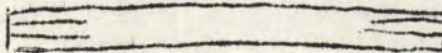
For making internal cutouts it is necessary to pierce the silver with a twist drill of a size big enough to get the saw blade thru. Loosen the wing nut at one end of the saw, insert the blade thru the hole and re-tighten the nut. It is necessary that the blade be held taut and secure by the springiness of the saw frame. A slack blade will not cut well and breaks easily.

After the sawing is completed, finish the project by smoothing off the rough saw cut edges with a fine fine and fine emery cloth, and polishing the surface with very fine abrasives and jewelers rouge. Then it is ready to hang on a chain and wear.

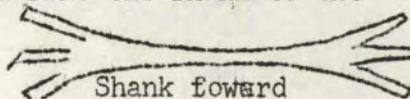
MAKE A RING SOMETIME

A silver finger ring can be made from a simple or elaborated design, and there are innumerable possibilities for your own creativity. The one described here envisions only the basic process, and assumes you have followed Doc Rock's instructions for grinding and polishing out a gemstone.

The shank to go round the finger is made of a strip of silver sufficiently long to encircle the finger. As a ring normally receives quite heavy wear it should be made of silver thick enough to stand up - say 18 or 16 gauge. Saw and file the shank to the shape shown in the drawing. Saw slits to make prongs, and spread them neatly. Bend the strip around a ring mandrel and file the ends of the prongs until they meet in a neat joint. Hold this circular band together with binding wire, apply flux and solder, heat with a torch until the solder flows.



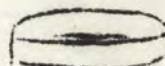
Shank



Shank foward
Prongs-spread

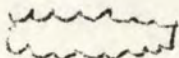


Stone



Bezel

The bezel is made of thin gauge - about 28-ga. - fine silver. A strip about 1/8" wide is shaped to the base of the stone. The ends are trued up with the file to form a neat butt joint, which is soldered.



Twisted wire decoration



Plate under Bezel

The decorative band surrounding the bezel is made of 22 gauge round silver wire, doubled and twisted tightly. A length of this twisted wire is fitted around the bezel. A plate of sheet silver is sheared out to fit under the bezel and the decorative twist wire band. These pieces are soldered in place by fitting bezel and twist-ring snugly on the plate, and putting pieces of solder inside the bezel before heating. It is necessary to flux first of course.

Place a small amount of sawdust or a piece of cardboard inside the bezel as a cushion, and put the stone in place. If all has gone well it should fit snugly. With a burnished tool, turn the edge of the bezel neatly down around the stone. Your ring is now complete and can be polished with fine abrasives and jewelers rouge.

FINGER PAINTING

HOW TO MAKE FINGER-PAINT:

Use: 1/2 cup laundry starch (cook type) . 2 cups hot water
1 cup cold water 1/2 cup mild soap
1 envelope unflavored gelatine flakes or synthetic
detergent

Combine starch and 3/4 cup cold water in a medium size saucepan; soak gelatine in remaining 1/4 cup cold water. Add hot water to starch mixture and cook over medium heat until mixture comes to a boil and is clear, stirring constantly. Remove from heat; blend in softened gelatine. Add soap or detergent and stir until mixture thickens and soap or detergent is thoroughly dissolved. Makes about 3 cups. Recipe may be multiplied.

For Color: sprinkle dry tampera of the desired color over finger paint base after it has been placed on paper for finger painting. The color will easily mix into the paint base as you finger paint. Or: divide the finger paint base into jars and add desired colors. If you make up the three primary colors and white and black, you can then mix these to get other colors. Food coloring and temperas, dry or liquid, can be used.

Finger Painting: Finger painting is special fun-it makes messiness respectable. The more you push around in the paint, the better your design is likely to be.

You'll need: a waterproof work surface
finger paint colored or tempera to color
wooden or plastic spoons
paper with a coated surface
(finger paint paper, glazed shelf paper or butcher paper)
container of water large enough to wet the paper
moist sponge for re-wetting paper
newspaper on which to place the finished painting to
dry. iron and ironing surface

1. Wet the paper and hands. Spread finger paint on surface.
2. Use rhythmic motion and line to form designs in finger paint.
3. Keep hands and paper damp as you paint.
3. The arm is used for wide sweeping effects.
4. The thumb and fingers make small forms and when directed in a circular motion create swirls.
5. The side of the hand in an upward motion shapes leaves; the heel of the hand makes large forms..
6. After painted paint is dry, press with warm iron.
7. Use finger paint prints for: gift wrap paper; wall hangings; covering for boxes, note paper decoration, etc.
8. You can finger paint on tile, ash trays, glass, plastic trays, bottles, etc.

PAPER OR CARDBOARD MOBILE

Materials:

Construction paper; cardboard or similar material
Scissors
Pencil
Ruler
Thread
Scotch tape

Perhaps geometrical shapes make the most simple mobiles. Design the pattern for the mobile and cut it out of cardboard or two sheets of construction paper. For shapes to be suspended inside of each other, there must be space between each shape for it to swing free on all sides. After sections are cut out, the exact center of the top of each piece must be found and marked. Lay thread along these markings leaving the needed space allowed between each. Securely scotch tape the thread in place. If construction paper is used, glue the second set of sections to the first making double thick sections. Contrasting colors are interesting. Hang the mobile by an extension of the thread at the top. It will turn and twist with the air current. It must be perfectly balanced to swing freely and evenly.

Variations & Suggestions:

Seasonal decorations may be made by this method
Fish
Birds

SMOKE PRINTING

Like nature, we too can make prints of living things, by printing with smoke. This is an easy nature craft that opens a new vista to those who are unacquainted with trees and plants.

The materials used are few and easy to get. All you need are: (1) typewriting paper or ordinary smooth-surfaced white paper, (2) a candle, (3) a bit of petroleum jelly, (4) blotter paper, and (5) a leaf.

To make a smoke print: (A) cover a piece of blotter paper with a little petroleum jelly, rubbing it into the surface. If you use too much, it will run when you attempt the next step. (B) light the candle and smoke the greased blotter by moving it back and forth above the flame. Keep it moving; otherwise it will catch fire. (C) when the surface is black with soot, place the soot side up on newspaper and lay the leaf vein side down upon the blackened surface. Cover the leaf with another piece of newspaper and carefully rub every part of the leaf. This will ink it with soot and grease (a primitive printing ink). (D) now lift the leaf and place the inked vein side down upon a fresh sheet of paper. Lay another

piece of paper over it and carefully rub the whole leaf, making sure not to move it the tiniest fraction; otherwise the leaf print will be blurred. When you are sure that you have rubbed every part of the leaf, carefully lift it from the paper and you find an exquisite smoke print of the leaf showing every delicate detail. A number of these prints may be made into portfolios or books or used for wall accessories.

BLUEPRINTING

The materials needed to make exquisite and interesting white shadows on blue sky are few and simple: (1) a piece of window glass, (2) a piece of stiff cardboard, (3) wide tape, (4) blueprint paper cut to the size desired, (5) a pan of water.

The printing frame (A) is made by placing the glass upon the stiff cardboard and fastening these together at the top with the peice of tape. The printing frame is now ready for use.

To print (B) lift the glass cover and place a piece of blueprint paper face up on the cardboard. Lay the objects to be printed on top of the blueprint paper. Cover all with the glass top. (C) Expose the frame to the sun for a few moments. (D) Then remove blueprint paper and soak the paper in a pan of water. This last step brings out the blue color in the print and makes it permanent. The length of exposure necessary is determined by the strength of the light. This is a matter of experimenting. All the delicacy and grace of form of various plants and flowers are beautifully reproduced in white silhouette, and most of them can easily be recognized. Interesting effects can be obtained by using unusual things in an arrangement.

If care is taken in the arrangement of flowers, leaves or objects over the blueprint paper, a very worthwhile print can be made in each instance, which will look well framed or made into book form.

DRINKING STRAW PAINTING

Materials:

Art Paper or Construction Paper
(white or colored)

Tempera Paints

Drinking Straws

Paint Brush

How To Do:

Place a few drops of the paint on the paper. Hold the straw

at an angle just above the drops of paint and blow. Turn the paper as you blow to "feather" out the paint into fine lines. You can highlight it with spatters of another color of tempera paint if you wish.

For a different effect wash the paper (with watercolors) in a soft rainbow. Then blow the design on as above.

Uses:

Pictures, notebook cover, cards--anywhere else you wish.

CRAYON - WATERCOLOR PAINTING

Material

Art Paper or Construction Paper
(white or colored)

Wax Crayons

Watercolor Paints (or tempera Paints)

Paint Brush

How To Do:

With a wax crayon (or crayons) draw a design on the paper. Or, by first laying the paper on a textured surface before drawing with the crayon you can make a pattern in the crayon drawing with the crayon you can make a pattern in the crayon drawing itself. "Wash" the paper with watercolor (or tempera paint). The watercolor will tint the paper where the crayon is not covering it.

Experimenting with different colors to find interesting effects.

Uses:

Notebook covers, pictures, gift wrap paper, covering for boxes, etc., note paper decoration, greeting cards (seasonal)

MOUNTAIN MINIATURES PLACE CARDS

Material:

1. Heavy white bonded paper cut into rectangles 3" x 4".
Fold long ways.
2. Rubber cement.
3. Tweezers (optional)

4. Dried seed pods, flowers, leaves, twigs, lichens, etc.

How To Do:

Gather dried seed pods, etc. for arrangements. Choose those less likely to shatter or shed and that are small and can be subdivided. The total dried (spray) arrangement on the placecard shouldn't exceed 1" - 1½" square on the placecard.

Glue the arrangement on the left side of the placecard. Leave room on the right side for name.

Other Uses:

These arrangements could be adapted to other uses as small notebook covers, tallies, matchbook covers.

SAND CASTING

Sand casting is a primitive art form - fun for anyone who has enjoyed making mud pies and rewarding enough to attract professional artists and many talented amateurs.

All you will need is:

1. Wooden frame or cardboard box.
2. Sand - enough to have 1½" to 2" depth in frame.
3. Plaster of Paris
4. Any objects you might like to use to form designs in the sand or add texture to the pattern of your sand cast.

How You Do It:

Have 1½" to 2" of sand in the frame. Wet the sand and smooth the surface. Press or scoop design in the sand. Embedding bits of glass, wood, shells, string, pebbles, pine cones, seeds, grass or other objects in the sand can add texture and interest to your design.

While the sand is still damp, make a thin mixture of plaster. Dribble plaster onto design. Take care not to disarrange the design. Use enough plaster to cover the design. If you plan to hang your sand cast, place a wire loop near the top center. Add another layer of plaster to give the depth you desire. This varies with the type of article and design. You can mix and add until you have the right amount. The plaster will adhere in layers.

After the plaster has set remove the frame and brush off loose

sand. Your sand cast is ready to: hang on the wall, frame, give interest to a patio, or have you thought of another fun way to use it?

PAPER MOSAICS

Draw your design on the background paper. Cut colored bits from slick pages of magazines. (These can be torn for an interesting effect - also require no scissors!) Fit and paste (rubber cement) bits to fill in the design.

This is a fun craft. Use your imagination for the design and gay colors. Try a stained glass window. Do the window on black paper and leave a space between the color pieces for divisions that show between glass peices of windows.

MONTAGE

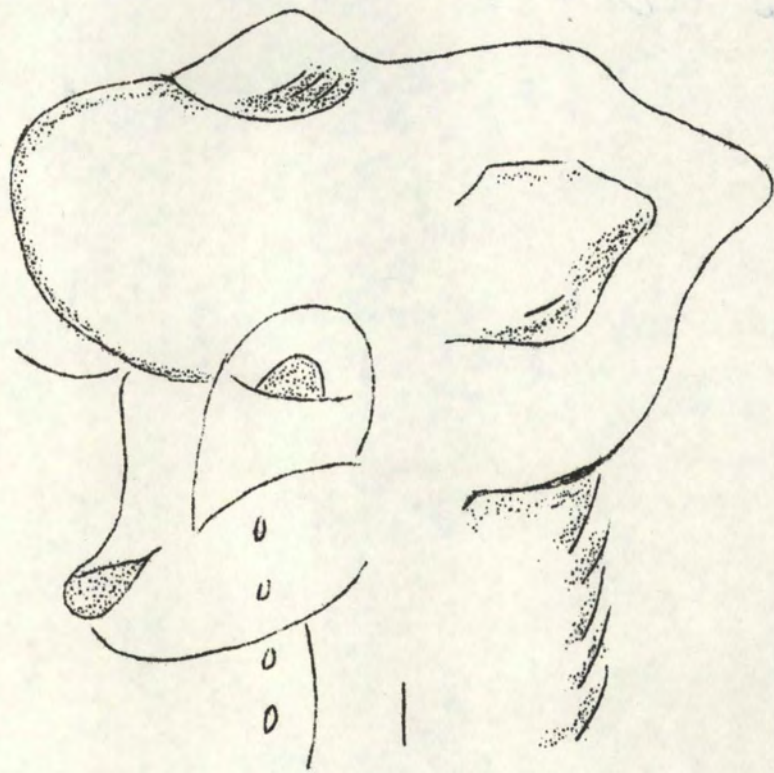
A montage is a picture made from several other pictures or parts of pictures. It may be a realistic montage such as a fruit basket or a bouquest of flowers, or it may be an abstract design.

To get a start making a montage just cut some abstract shapes from color sections of magazine slick pages. Now arrange them in a design on a background of construction paper. When you get a design you like rubber cement it in place. Another way is to sketch an "idea picture" on scrap paper then cut the design pieces of colored slick sheets and form your idea picture into an actual design.

COLLAGE

A Collage is like a montage except it has texture and dimension. Yarn, feathers, fabric, newspaper, nails, tooth picks, bolts or just about anything you can think of is used to form designs for collages.

How about trying it?



I don't want to go
Home!

This was a
specially satisfying
lab and we made
up for 2 years on the
top. I'll keep my
part of the bill paid.
Love, Aurora



0207 I have to grab I
Vern - Congratulations!
That is lucky to get
you on the Board a
second time - You add so
much!
Barbara K.

THIS BOOK
BELONGS
TO



Vern,
It is nice to know
experience will aid
chat 64 '5 & '6

Angels

Vern
Thanks for helping
me with gaining
new ideas. Helen Howe

Congratulations -
you'll do a swell
job.

John K. Mason

Vern -
5 years ago we met
for the first time. It
has been wonderful
renewing acquaintances
again. Best ever.
Margie Reese

Vern -
Thanks a million for the
interesting information on
the nature hikes.

Helen Gledy

Glad I saw you again, Vern.
5 years is a long time to be
away from chat!
Sarah Arndt.

~~Vernon~~
~~Congratulations on your election~~

Vernon - Thanks for a job well done. Best of luck in the future. You added a lot to Chat
Jim Ross

I'll remember you as the guy who gave me some very good pointers in many things
Manly Porters Bea

Vernon,
Thanks for the nature hike and all the extras to make Chat the best one yet.
Why know

It's been wonderful knowing you here at Chat. I shall always remember fondly the fellowship we have experienced during these past years.
Gary Ellen Foster
7/7/74

Another week to get better acquainted, Vern, and future fun
to look forward to. The night on the mountain was worth
the struggle and I'll think of it fondly. Dot

Vern,
It sure was
nice to meet
such a "swell" guy.
I enjoyed working
on the party committee
with you as our leader
Lots of Luck,
Sandie

I hope someday
we meet again in
surroundings as
wonderful as this
"Lul"

Vern,
Speaking for
Gene and my-
self, you're
tops among
the adults to
these two
jr. labbers.
Take care.
Layle

Vern, How wonderful
to see you each year - you
are truly a bright spark in
the lab! So many things
that you have done have
left a very deep and lasting
impression on many!! Words,
words - it is so hard to put
thoughts into words, isn't it?
But I'm sure that you know
what I mean! You are so
special to all of us! Love, Leila

Thank you for making me feel
so much at home (proper) with me
I'll never forget all
the great things you
did for me
I'll never forget all
the great things you
did for me

Dear Vern -

It always seems to
us you are a "necessary"
part of Chat. We are
so glad you are again
official. Much happiness
to you and your family
and we will look forward
to seeing you again

Sincerely

Mary Fern
Dunphy.

Vern:

It's been nice being
here at "Chat" with you
again. I enjoyed your
hike through the
woods. Hope to see
you again next
year.

Gene

Vern,
Next time like take
that nature hike.
as work so could be
as closed as you.

Some weeks should have
had a few extra days
Barb. Rudy

Vern,

It's been grand working occasionally
with you. Wish I could have
gotten out to enjoy nature
more. Just too busy. What
a wonderful week for it
all! Best wishes
in future labs. Ruth Munson

Vern,
I really liked
your nature walk
and think chat is really
inspiring.
But R,

Good luck -
Marge Santeford

Vern,
I hope you
enjoyed the
week. I will
always be a
part of what
we do. I hope
you will
remember
me in every
way. I hope
you will
meet again.
Vern,
I hope you
enjoyed the
week. I will
always be a
part of what
we do. I hope
you will
remember
me in every
way. I hope
you will
meet again.
Vern,
I hope you
enjoyed the
week. I will
always be a
part of what
we do. I hope
you will
remember
me in every
way. I hope
you will
meet again.

Vern,
It isn't so much
just being here but
the people who come
to lab - Thanks for the
wonderful contribution
to our lab experience
Elaine

Enjoyed your nature
hike so much also working
on the party.
Edith

Vernon,
I had heard a
lot about you before
Camp. It was certainly
a pleasure learning
to know you
Ralph W.

Vern - Thanks for your
wonderful support this week
and all that you do for chat.
I'll remember you as a most
talented & genuinely friendly
person - Best wishes
Jane

Vern - It was wonderful
to renew friendships with
you. Thanks for the many
ideas & the inspirations
you have given me -
Hope to see you again
Lida Brown

Vern,
It was nice getting
to know you. Hope
I'll be sending you
some money for
next year.
Nettie