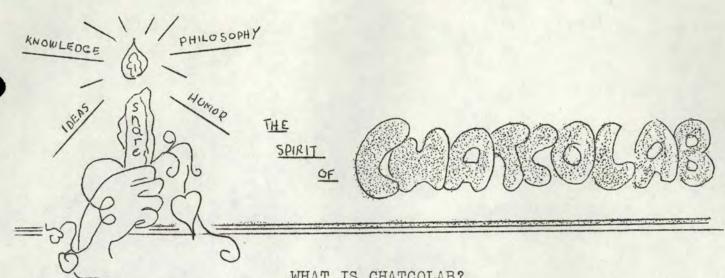


A week ago it was just the germ of an idea, lying dormant in the vast meadow-land of your potentialities.

During the week, the idea has sprouted; it has been warmed with the sunshine of your laughter and nourished with the gentle showers of inspiration; it has withstood the drought of procrastination and the chilling blasts of discouragement. Here is the harvest - lush and verdant - the fruit of our week together at Chatcolab.



WHAT IS CHATCOLAB?

Chatcolab is people - working, playing sharing, and having fellowship together. It is a week filled with leadership development opportunities for everyone. Each day's program and activities are planned and carried out by those attending the lab, under the guidance of skilled group leaders.

Everyone will have a chance, if he wishes, to try out his abilities in planning and leading games, songs, skits, dances and discussions.

THIS IS THE 16TH YEAR FOR CHATCOLAB

"Chat" is governed by a board of 10 members who are elected at the lab, from the "labbers" in attendance. This leadership laboratory is not sponsored by any one organization or group. Organization representatives in attendance lose their identity and titles and participate just like all others at the lab.

OBJECTIVES OF CHATCOLAB

To develop and practice leadership techniques

To develop self-confidence in each individual.

To share recreational ideas

To become acquainted with new reacreations methods and materials

To have a week of fun and good times with about 100 wonderful people from at least 5 states.

1964 THEME - "FROM THESE SEEDS" THE HERITAGE OF THE PAST IS THE SEED THAT BRINGS FORTH THE HARVEST OF THE FUTURE



Dear Friends (Chatcolabbers of 1964)

I greet you as one who has been highly honored to have been allowed to serve you this year at camp. I have never served a finer group of people and probably never will again. It has been said that "He who loves best serves best." I hope my service to you speaks well.

Our theme "FROM THESE SEEDS" was made up by your board in committee planning and I feel it truly expresses what many of us will see grow and mature in each of us into better servants to each other and to all our fellow men. "No man is an island, no man lives alone," has always been a theme song at Chat, whatever the annual theme we choose.

What does Chatcolab do for me? I believe a sedate, reserved adult would have to say, "I don't get it," if he is afraid to try; or I lose enough false barriers, in the way of inhibitions, to regress back towards the freedoms of youth. I believe a Junior Labber might say he is helped to mature a little more toward an uninhibited adult life and both youth and older members approach a better center course. From where I sit, I can assure you that the youth of the Lab are a great help to me. I hope I have been equally helpful to them.

We master fear through faith-faith in the worthwhileness of ourselves and our actions, and the trustworthiness in our fellow man and in our God. We develop trustworthiness in our fellow man by trusting them and letting them know it. We come very near to practicing The Golden Rule here at Chat and it proves to be valid.

Let's go home and try it on our loved ones, on family and friends at large - then they won't ever need to say, "What did you learn at Chatcolab?"



1964 COMMITTEE

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

RESOURCE AND STAFF

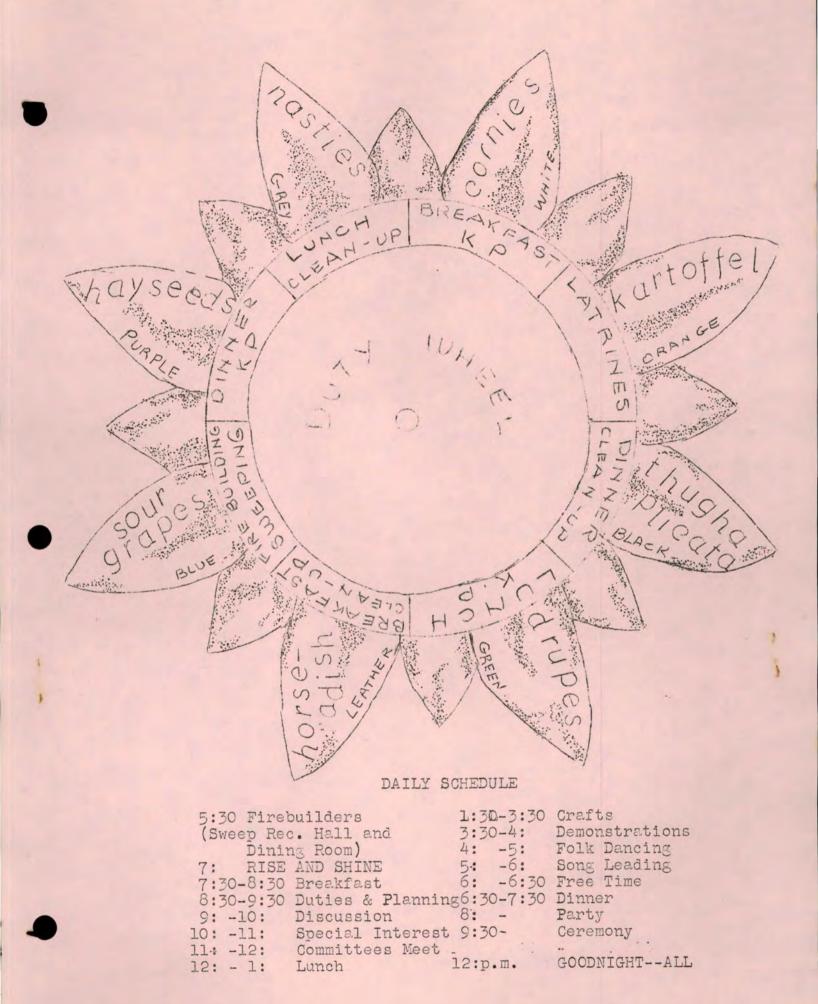
Don Clayton
Bill Bunning
Mary Francis Bunning
Vern Burlison
Charlie Scribner

Marge Bevan Hattie Mae Nixon Howard Morton Singing
Silver craft, ceremonies
Peasant Painting
Discussions
Flytying and Lakeside
Breakfasts
Rocks
Small Craft

Howard Morton Woodcraft
Cooks: Marge Leinum, Hazel Beeman and Dolores Emert

Notebook Staff: Marcia Skaer, Editor Sarah Arndt, Co-Editor

Dwight (Simon Legree) Coordinator



OUR ROSJER MAY-1964 16th Annual Lab ROSTER

Issaquah, Wash. Flower crafts Ex2-3321

INTERESTS Adams, Nancy 4H, Sewing Rt.1 Box 2780 Hiking, G.A.A. Refinishing furniture

JOB Student

Anderson, Judy 4H, Boys (?) Student, I think. Star Route Sand Coulee, Mont.

Arndt, Sarah

Box 14,

Moses Lake, Wash.

RO5-8188

PEOPLE: Músic, Sea shells Homemaker

Children, Roading Vice Pres. County

Homemakers Clubs

THE Notebook, Camping "Good News" Club

Astroph, Edna Mae Crafts (Mrs. Clarence) Route 1

Homemaker

Whitefish, Montana 862-7050

Atkinson, Lila 4H Hiking Rt. 3, Box 353 Cooking Sumner, Wash. Un3-6603

Homemaker

Beasley, Miriam (3) People-- especially Mother Rt. 2 Box SOO Young ones. 4H Homemaker Oregon City, Oregon Swimming Camps 656-5027

Oregon City, Ore. 656-5027

Beasley, Jim (2) Church, Golf, Boy Scouts Teamster Rt 2, Box 800 High Country Trees

Beeman, Hazel R. (5) Arts and crafts 1712 Mt. View Dr. Nature, People Boise, Idaho

Employment Service Interviewer (Chat cook)

Bevan, Marge Astronomy, Geneology Still too busy 304 N. Blaine Rocks, Prople. to find one. Moscow, Idaho Phone--TU3-1951

Paulsbo. Wash.

Brown, Lida M.(4) Rocks, Hiking
Rt 2, Box 783 Youth in general 4H leader

Homemaker

Bunning, Bill(16) Handicrafts and 1931 Corona Street People Colorado Springs, Colo. 634-1189

Craft Instruction

Bunning, Mary Fran(16). People 1931 Corona Street Colorado Springs, Colo 634-1189

Craft Teacher

NAME INTERESTS JOB Burlison, Vernon H. (11) R3 Box 180 People, Gardening Extension Forester
Moscow, Idaho Hunting University of
TU3-9381 Idaho Carpenter, Mary (1) 4H builders
Montesano, Wash. Florist Homemaker 259-3184 Clayton, Don (14) Labbers
George Williams College Camping
5315 South Drexal Music Toacher Preacher Chicago, Ill 747-2249 Cornett, Elgin People
311 East Park St. Horses Co. Ext. Agent Enterprise, Oregon 733 Cox, Judy (1) People, 4H Cooking Student Rt. 2, Box 255 Rainbow, Counseling Lebanon, Oregon Out-of-doors. Phones (Albany 87990) (Lebanon 8-7407) Martha Davies, (Mrs. Vernon)

1818 "D" Street

People, Bluebirds

Pullman, Wash.

The Great-out-doors Logan 7-6591 Davis, Charlene (1) 4H Square Dancing Student Rt 3, Box 405 Sewing Gresham, Oregon Davis, Nancy A. (1) Camping, and working Reg. vi Field Advisor. Camp Fire Girls Spokane, Wn. Fire Gi or 107 14th St. Great Falls, Mont. Phone 453-2926 Dodd, Alura (7) People, Chalk, 8002-53rd N.W. Dancing, Exploring Homemaker Everett, Wash. FA 6-4984 Dodd, Pon Growing Edges
8002-53rd N.W. Clay Movement
Everett, Wn. Hiking, Swimming
FA 6-4984 Friends for whom I Growing Edges Chemist Friends for whom I can care deeply. Ekloff, Linda (1) 4H Square Dancing Student Route 3, Box 48 Y.F.C. Recreation Snohomish Co.

Ekloff, Lois (3)

Route 3, Bx 48

Snohomish, Wash.

4H Queen

Homemaker

Circle M. Square Dance Club

INTEREST JOB Emert, Dolores (4) Rocks, Sewing Homemaker 312 S. 11th Churchwork (Cook at Chat) Coeur d'Alene, Idaho Mohawk 4-6786 Foster, Helen H. 1803 Clifford St. Craft Homemaker Campfire Pullman, Wn. Logan 7-2582 Crafts Franklin, Mabel 4H Leader Box 70 Home Demonstr-Fortine, Montana ation Worker 882-4418 Gali, Janice Sewing Music ing Student Epsic , Montana Reading Broadus_ 436-2425 Gerdis, Anka Painting, Singing Student Germany Dancing Polka George Williams College Knitting, sewing 5315 South Drexel Chicago, Ill. Gingrey, Susan Marie Crafts, Sports, 13174th Street West People, School subjects Student Kalispell, Montana World Affairs, Sk756-4254 Sewing, Violin Working with others, Fun Gjersee, Marie Reading Route 3, Box 73 Snohomish, Wash. 4H Homokceper People LO 8-5828 Hiking Graves, Mary Lou Tubing, Dancing 823 N. 6th East Skiing, Necking Tubing, Dancing Co. Home Agent Mountain Home, Idaho People, Camping 587-3581 Square Dancing Griffith, Ann Rt 1, Box 250 Sheep, 4H, Horses Gresham, Oregon Mo5-5912 Hardisty, Dorothea (3) Teenagers Craft Homemaker 21016 W. Larch Way Camping Sewing Alderwood Manor, Wash. PR 8-5625 Henderson, Grace Music, Crafts, Homemaker 1114 California Flowers & Travel Libby, Montana 293-4763 Birdwatcher Extension Home
Nature Hikes Agent on
Outdoor Cooking Warm Springs Indian Hilty, Mrs. Ivy E. Route 1 Box D-26 Madras, Oregon

Reservation

475-3290

	INTERESTS	JOB
Hilty, Margaret 612 Michigan St. Pullman, Wash. Ed 2-2865	Wild Flowers	W.S.U. Librarian
Hoffman, Mike Route 1-A Columbia Falls, Mont. 892-3316	Photography Hiking	Student
Johnson, Joy Rt 2, Box 168 Everett, Wn. Ed 4-6212	Flower Craft Bowling Grange	4H Leader Homemaker
Jones, Jessie E. Rt 2 Box 202 Emmett, Idaho 365-2781	Handcrafts	Homemaker
Krouse, Myrtle Route 4, Box 498 Grants Pass, Oregon Pr 2828	4H Camp The Out-Of- Doors Knitting	Farmer's Wife 4H Leader
Leinum, Marjorie Rtl Box 48 Coeur d½Alene, Idaho MO 4-6770	People, Crafts Fishing and Hunting CHATCOLAB GOOK	Office Manager Hospital
Mahanna, Rae Box 234 Wallowa, Oregon TU 6-2160	Camping Horseback Riding 4H Club Work	School Lunch Cook
Marcum, Harold "Butch" Rt 1 Box 1210 Gig Harbor, Wash. 858=2642	Crafts Wash. Recreation Yout (Auctioneer Life	Sports director State Grange h Camps,
McLean, John Coulee City, Wash 632-3313	4H Crafts	Student
McSloy, Roberta Box 845 Havre, Montana 394-2291	Swimming Crafts	Assistant 4H leader Student
Moline, Marion (1) Box 2247 Great Falls, Mont. H53-1687	4H Crafts	Co. Extension Agent
Morton, Howard (Chief) Box 174 Hardin; Montana 665-2776	Woodworking Youth Community Development	Co. Extension Agent

	INTERESTS	1 OB
Nixon, Hattie Mas (7) 2497 Mission Ave. Eugene, Oregon 243-3584	Arts & Crafts	Homemaker
O'Rourke, Kay Box 534 Libby, Montana 293-4801		
Page, Terralee 1605 S.E. Courtney Milwaukie, Ore. 654-1316	4H Recreation & Campfire Director 4H Jr. Leader	Student
Palmer, Nancy A. Box 1084 Marsing, Idaho Caldwell 469-1287	4H Camping Recreation	Ext. Home Agent
Pepper, Barbara (2) 1085 Tulare St. Kingsburg, California TW7-3920	4H Recreation Rec. Development	Municipal Rec. Supervisor
Redman, Lois (4) 744 N. 31st Corvallis, Cre. 752-4078	Recreation Ping Pong	State 4H Agent
Rockett, Lucinda (Cindy P.O. Box 564 Mountain Home, Idaho	Recreation	Secretary 4H Leader
Santeford, Marge (3) Rt 1, Box 372 Snohomish, Wash. ED4-5881	Sewing Crafts Square Dancing	Homemaker 4-H Leader
Scribner, Charlie (14) 1945 Idaho St. Maries, Idaho	Fishing, Cooking	Forest Consultant
Skaer, Marcia (6) East 953 43rd Spokane, Wn. MA 4-6742	Writing	Writing Insurance
Sorum, Leonard Box 83 Vaughn, Montant 965-3264		
Dale Steckelbert, (1) Route 5, Box 353 Arlington, Wash. GE 5-3075	4H Leader, Hunting Fishing	Logger, Machine Oper- ator

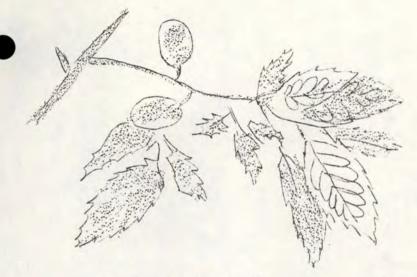
INTERESTS .

JOB

Steckelberg, Leila (12) Route 5, Box 353 Arlington, Wash. GE 5-3075	People 4H FHA Dancing Crafts etc.	Home Economist Teaching "Home and Family Life"
Stephens, Don 620 Ridge Road Moscow, Idaho TU 2-1421	Art Architecture Philosophy	Student U of I
Stephens, LaRelle (10) 620 Ridge Road Moscow, Idaho TU2-1421	Rocks, People, Coins, Stamps Nature	Physician (OB & Gync)
Strong, Peggy 8031 Hawthorns Lane Billings, Montana 252-0207	Knitting, People Personalities, Outdoors 4H Work	Jr. Labber, Student Rep. on Chat board
Tolman, Ruth Ann Box 267 Bonners Ferry, Ida. An7-3235 (courthouse)	4H Club work Square Dancing	Ext. Home Agent
Townsend, Genie (3) Rt 3, Box 1030 Gresham, Oregon M05-5876	Wild Flowers Nature, Hunting 4ZH Groups	Homemaker
Vaughn, Doreen Rt 3, Box 45 Snohomish, Wash	4H Leader Carving Dogs Bowling	Homemaker Dog Trainer Auto Nechanics
Venn, Blanche Rt 3, Box 2360 Sumner, Wash TE 3-4490 (Auburn)	4H Swimming	Homemaker
Wales, Dwight Rt 4, Box 286 Arlington, Wash GE5-3845	4H Juv enile Grange DrumsRhythms	Farmer
Westlake, Sylvia Route 1 Bozeman, Montana	Sewing 4H Rainbow Singing	Student

FAMILIES





JHE DRUPES

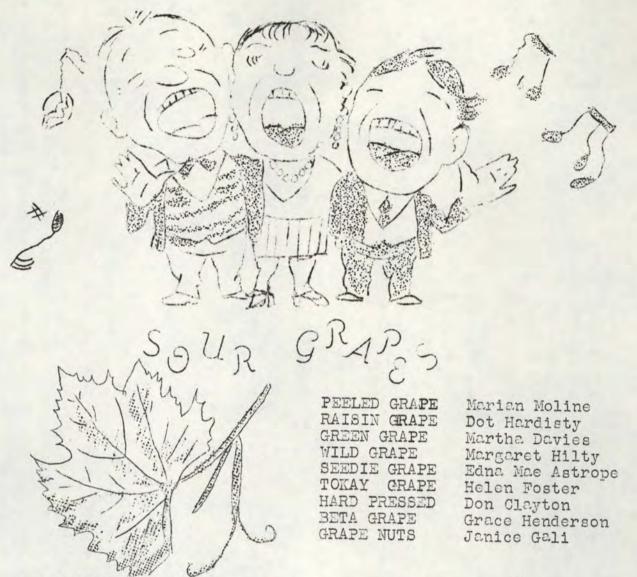
Head of the Family Members of the Family Wormy Don Drupe (Dodd)
Olie Who-Who Vern (Burlison)
Prunie Nancy (Davis)
Plumie Doreen (Vaughan)
Cherrie Linda (Ekloff)
Pie Cherry Lila (Ekloff)
Choke Cherry Blanche (Venn)

In the early days Drupey Forrester came to Chat. This Drupe, Olie Who, liked to do a little grafting now and then. This sneaky fellow, plotted and planned for years what he would do to some unsuspecting tender shoots around Chat. So begins the history of the Drupe family tree.

One day he pounced on a little bitty unsuspecting Pottawanomie Plum. Then quickly he Choked a Wild Sweet Cherry who was the beloved sister of Bitter Cherry. Casting about with a glint in his eye from a mountain along the Idaho sky, he chanced to spy a cute little Prune. And as he gathered it, he hummed a tune..."I'll put them together with pitch from Chat and we'll see what comes from Drupes like that."

One day at last, one blossom appeared, "I; ve waited for this for years and years." Then green the fruit hung on the vine, Two years to the day it took it's time, slowly blushing, it began to ripe.." Best come back tomorrow so's not to gripe." When returning a second time to pluck "A wormy Drupe! Just my luck!" But as he stood with rage in his eye, three more green fruit he chanced to spy, which ripened in time bye and bye. A Cherry, A Plum and a Prune, at that, and when he tasted, they tasted like CHAT.

Finally as the season wore on, the tree druped more. Specifically, a pie cherry and choke cherry appeared, of t the type normally found in Washington. Chances are, our forester friend will find them tasty, for that's the trend.



OUR FAMILY is one of the most ancient families known. We began in the Garden of Eden, in fact, a very prominent member of our family clung to the trunk of the famous apple tree and it made its leaves handy for Eve. We have come on down through history. The Romans, especially Bacchus used us freely and it was Bacchus, who was also known as the big daddy of the Romans, made us well known as very good square dancers—You know, "Bacchus to Bacchus." We entered this wonderful country of America at Concord.

Members of our family have many possibilities. We have been hard pressed for years. No wonder we are sour -- but then we are still climbing. There is no institution, no ladies aid or garden club that we don't have the latest scoop on -- via the grape vine. We always keep our ear to the ground and we are known to have taken people to the loftiest heights and to the lowest depths.

This history was found in a bottle.

OUR MOTTO:

"Hard pressed though we are We do things in the right spirit."



Dale Steckelberg Quackgrass

Alura Dodd

Wild Oats

Lois Ekloff

Canary Grass

Marge Santeford

Blue Grass

Sylvia Westlake

Alfalfa

Jessie Jones

Medusa Rye

Hazel Beeman

Cheat grass

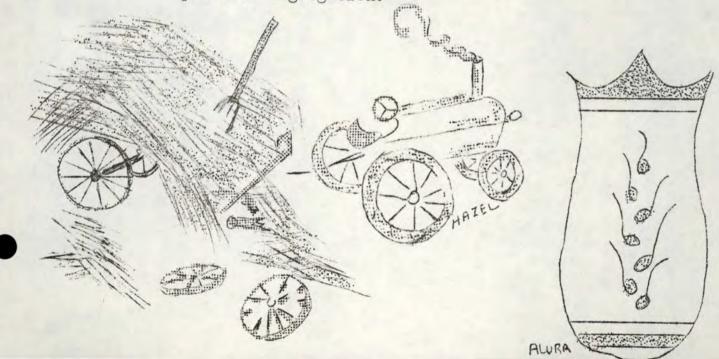
Chief Morton

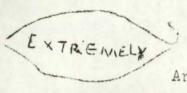
Lespedeza Clower

A STATE OF THE PARTY OF THE PAR

MEETTHE HAYSEED FAMGE

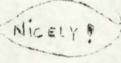
QUACKGRASS got kinda careless as he wandered over hill and dale harvesting grains for you and other families, and didn't clean his combine. The hayseed family is the accumulation from this combine. We still don't practice segregation.





NASJIES*

Ann Griffith



Peggy Strong



Judy Anderson



Joy Johnson



Marie Gjersee

Hattie Mae Nixon

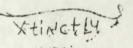


No Real Ancestors: We're All Adopted.

We're like the mule who has no pride in ancestery or hope in posterity. Cindy Rockett

cinfull/

Elgin Cornett



* NASJURJJUMS

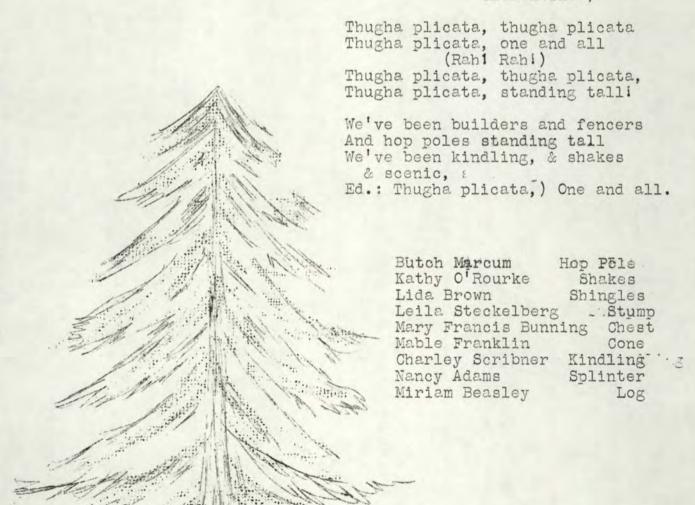
THUGHA PLICAJA

FROM THE TIME OF SOL.

We date back to days beyond recall
The Indians used our family all
For canoes and bowls, and paddles too,
You see before you a very few
Who escaped the storm, the ax and tools.
We've helped to build cabins, fences and schools
That have served to make our Nation stand.
Our history has always been
A grand and striking pose.
We've always been up on our toes.
A good example has been this prose.

OUR SONG

(might be sung to the tune of Clementine!)





"THE CORNIES"

(The White Family)

Dwight Wales-- General Jubilation T. Cornpone alias PopCorn Marge Santeford--Corn Plaster Charlene D. Davis--"Charlie"--Little Corn Blossom Roberta McSlay-"Bobbi"--Cornelia Ruth Ann Tolman--Cobby Rae Mahonna-- Corn Flakes Mary Lou Graves-- Cornmeal Marcia Skaer--Corn-fusion Mike H. "Hoffy" Hoffman-- Corn Mash

The maker of all things thought he had finished his work but as he looked about he said, "I'll make one more perfect seed, a never fail crop." And so the Corn Family came into being.

Our family has the best characteristics of anyone in Chat and even in the whole wide world. We are known for being husky as you can see in "General Cornpone." Members of the Corn family are also well known for being tall and green-just look at "Little Corn Blossom" if you don't think so. "Cornelia" has that lovely silky hair we are so well known for. Good ears-- you know, the eating kind-- are another quality of our family, particularly "Cobby."

Our best, most prized quality is our versatility -- we have so many uses that a few of our family members even have two names. "Pop Corn", "corn Flakes", and "Cornmeal" are really good to eat. "Corn Mash" and Corn Plaster" have very special uses for chickens and feet.

We have a few odd members like "Corn-fusion" the notebook editor, and poor "Kernel Corn" who couldn't come.

Written by RAT



OUR FAMILY'S NAMES

Terralee	HOTSTUFF	HORSERADISH	(Page)
Lois	LONGROOT	HORSERADISH	(Redman)
Nancy	PEPPERY	HORSERADISH	(Palmer)
Ivy	COARSE	HORSERADISH	(Hilty)
Sue	PITHY	HORSERADISH	(Gingrey)
Jim	BITTERRO	T HORSERADISH	(Beasley)
Leo	GREENTOP	HORSERADISH	(Sorum)
Don	BIG AROUN	ND HORSERADISH	(Stephens)
Delores	EYE WATER	R HORSERADISH	(Emert.)

WE came over on the MAYFLOWER! Our ancestors used us to SPICE their lives-- and were they spicey!!! We're neither horsey nor a radish-- we are a root used for seasoning-- an herb. Just call us HORSERADISH.

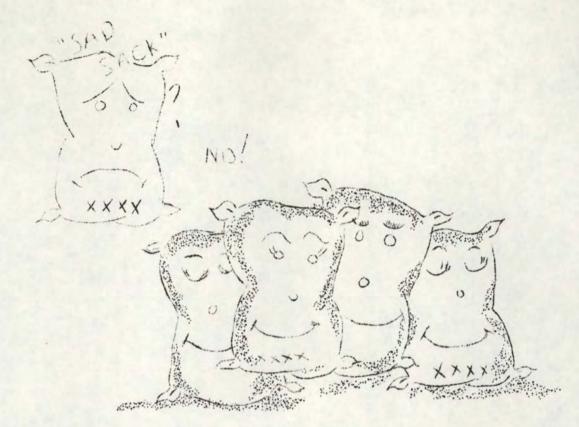
If you want variety in life, use us---if you have an iron stomach, because we're hot stuff. We go with, and compliment:

Roast Pork

Roast Beef

Put us with catsup on hamburgers: salad dressings on boiled tongue corned beef meat loaf.

Some say "Variety is the spice of life."
But HORSERADISH is the spice of variety.



KARJOFFEL FAMGLY

KARTOFFEL, as you may know, means POTATO.

Our family originated in Germany, in a little village called STORKEHEIM. When many, many storks nested on the rooftops. So there came atime when we grew so numerous that we either had to pay the ten marks necessary to incorporate as a city, so we decided to sail for America, And landed at Chatcolab.

members of our family are: SMALL POTATO Bill Bunning FEW IN A HILL Doc Stephens HALF BAKED Myrtle Krouse ALL EYES Mary Carpenter Genie Townsend NEW Judy 'Cox SPROUT Anke Gerdes SWEET IRISH John McLean SCALLOPED Sarah Arndt

MENUS

Lord of all pots and pans, and things, Since I've not time to be A saint by doing lovely things Or watching late with Thee, Or dreaming in the dawn light, Or storming heaven's gates, Make me a saint by getting meals And washing up the plates.

Warm all the kitchen with Thy love
And light it with Thy peace.
Forgive me all my worry,
And make my grumbling cease.
Thou who didst love to give men food,
In room or by the sea,
Accept this service that I do.
I do it unto Thee.



CEGOVÖLKOMMEN!OFFIO

Sunday Dinner

Beef Stroganoff
Steamed rice Green beans
Cottage Cheese & Pineapple
Chocolate Cake Whipped Cream.
Tea Coffee Milk

With Charlie

Monday Breakfast
Apple Juice
Hot and Cold Cereal
Scrambled Eggs Bacon
Toast Jam
Tea Coffee Nilk

Monday Lunch
Creamed Chicken on Biscoits
Jello-vebstable Salad
Fruit
Cockies
Tea Coffee Milk

Monday Dinner

Pork Steak
Creamed Potatoes
Buttered Asparagus
Waldorf Salad
Pineapple-Upside Down Cake

Tea Coffee Milk

Tuesday Breakfast

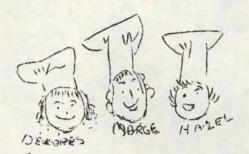
Tuesday Luncheon

Rhubarb Sauce Hot and Cold Cereal Sausage Eggs Toast Jam Coffee MiMilk

Chicken Chow me. Tossed Spring Salad French Bread Garlic Butter Gingerbread with Lemon Sauce Tea Coffee Milk

Tuesday Dinner

Baked Ham Cabbage Salad Baked Potatoes Peas & Carrots Date-Orange Cake Tea Coffee Milk



WEDNESDAY

Coffee

Out-Door Breakfast

Oranges Fresh Lake Kakanee Hashed Brown Potatoes Baking-Powder Biscuits with butter

Sack Lunch Wednesday Noon

Cold Meats Cheese Lettuce Oranges Apples

Cookies Cold Drinks

Wednesday Dinner

Ham and Turkey Barbeque Tossed Salad C

Hot Rolls Ice Cream

Butter Cookies



Breakfast

Stewed Prunes Hot and Cold Cereals Link Sausages Eggs Toast Jam Tea Coffee Milk

Lunch

Vegetable Soup Pigs- in- Blankets

Black-berry Crisp Coffee Milk Tea

Dinner

Tomato Juice Roast Beef au Juice Browned Potatoes Carrots -Onions Spring Salad Plate Chat-Co Cake Coffee Milk Tea

Breakfast

Lunch

Orange Juice Hot or Dry Cereal French Toast

Syrup Coffee Milk Tea

Split Pea Soup Shrimp-Lettuce Salad Apple Pie - Cheese

Tea Coffee

Dinner

Baked Sole with Creole Sauce Potatoes Peas Carrot sticks Celery Hard Rolls

Butter Strawberry Short Cake-Whipped Cream Tea Coffee Milk

FOR

SATURDAY

Breakfast

Orange Juice Hot and Cold Cereals Bacon Eggs Toast J. am Tea Coffee Milk Lunch

Meat Roll Cheese Sauce Cole Slaw Rainbow Jello - Whipped Cream

Tea

Coffee

Milk

Saturday Dinner





Menu

Yogurt Ginger toast Beef curry Colored Rice

East India vegetable casserole Spinach leaves

Mint Pears

Breads menu

Chapaiti Poori

Dessert: Carrot dessert.

Tea.

Condiment trays

Chopped nuts

Chopped Fried bacon Chopped onions Crystallized Ginger

Coconut

RECIPES

Beef Curry

3 lbs. boneless beef 1 cup buttermilk or yogurt 1 clove garlic 1 T curry powder 1 t ground almonds 2 onions, chopped 1/4 cup salad oil la t salt t powdered ginger whole cloves

Put cubed meat in large bowl. Mix half the minced garlic with buttermilk. Pour

Mix curry powder and almonds thickens like preserves. into onions. Cook for 5 minutes in oil in heavy skillet.

Add rest of garlic, ginger, cloves, salt, meat, and buttermilk to the cooked onion.

CHUTNEY RELISH (2 pints)

4 Cups peeled & chopped mangoes or apples.

toup raisins to cup dates, cut 1 cups white vinegar 1 small onion, chopped 2 cups sugar

2 ounces crystallized ginger

1 t dry mustard t salt

dash pepper Boil raisins, dates & mangoes or apples in vinegar about 30 min.

over meat. Let stand 2 hours. Add other ingredients & boil 20 minutes more or until mixture

BREADS

Chapaiti

1 lb. whole - meal flour Butter

Simmer slowly for la hours. Mix flour and water to make a fairly stiff dough. Knead very thoroughly, using a little more water to make a pliable dough. Cover with damp cloth and leave for 2 hours. Knead again. Take pieces as large as on egg & make into round ball. Flatten the balls and roll out very thinly . into rounds the size of a small plate. Fry on hot griddle. Serve warm.

YOU ASKED FOR 97

Crisp topping for Berries (40 servings)

4 cups flour 5 cups sugar 1 2/3 cup butter

Mix well and sprinkle over top of berries. Bake until brown.

Stroganoff (80 servings)

Heat 3 cups oil

Cook: 10 c chopped onions in the oil Luntil golden brown

Add: 25 lbs. hamburger & cook until brown

Add: ½ C (or more to taste)
Salt
L C (or more to taste)
nutmeg
1/8 C pepper or less

Add: 6 small cans of mushrooms (stems and pieces)

Add: 3 - 50 oz. cans mushroom soup and cook 15
minutes when ready to
serve, spread about 4
cups powdered buttermilk
over top and stir gently.
Serve on rice.

APPLE PIE (Crust for 7 pies)

10 cups flour
3 1/3 cups shortening
4 t salt
1\frac{1}{2} cups water

6 gallons canned apples Makes 20 pies.

Baking Powder Biscuits (for 50)

16 cups flour

1 C baking powder

3 T salt

2 Cups lard

1 quart milk

Bake 12 minutes at 450°

CHATCONUT CAKE (40 servings)

Pour 4½ cups hot water over 3 cups of quick rolled oats and 3 cubes butter or oleo. Let stand 20 minutes.

Add: 3 cups white sugar 3 cups brown sugar 6 egg beaten 12 cups raisins

Add: 4½ cups flour
3 t. soda
3 t. cinnamon
1½ t baking powder.

Bake 30 or 40 minutes at 350°

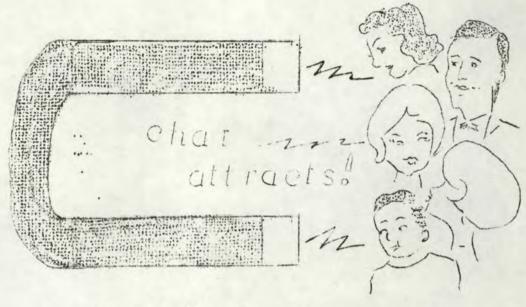
Topping: Melt 3 cubes butter
3 cups coconut
3 cups sugar
3 eggs, beaten
3/4 cup evaporated
milk

Boil 2 minutes. Add 3 t vanilla and 3 cups nuts. Pour over cake while both are hot.

(2 Qts.) INDIAN PICKLE Alura Dodd

Ory Onions Green Pepper,
Green onions Hot green chilies
Celery (in jars)

Coarsly chop or slice vegetables, cut 7 to 10 green peppers into 4ths long ways. Add vinegar or pickle juice (left over) to cover vegetables when pushed down. Screw cap on jar refrigerate overnight before using. Will keep in refrigerator.



VSSSJORS

TOUCHING SHOULDERS

There's a comforting thought at the close of the day
When I'm weary and lonely and sad,
That sort of grips hold of my crusty old heart,
And bids it be merry and glad.

It gets in my soul and it drives out the blues,

And finally thrills through and through. It's just a sweet memory that chants the refrain:

I'm glad I touched shoulders with you!"

Did you know you were brave? Did you know you were strong?

Did you know there was one leaning hard?

Did you know that I waited and listened and prayed,

And was cheered by your simplest word? Did you know that I longed for that

smile on your face,

For the sound of your voice ringing true? Did you know I grew stronger and better,

Because I had merely touched shoulders with you?

I am glad that I live, that I struggle and strive

For the place that I know I must fill; I may not have wealth, I may not be great, But I know I shall always be true,

For I have in my life that courage you

When once I rubbed shoulders with you.

Author Unknown

THURSDAY

Lou Slade 1840 College Ave., St. Maries, Ida.

Norma Dobler 1401 Alpowa St. Moscow, Ida.

Barbara Kraus 718 East 1st Moscow

Phyllis Le Tourneau 219 Cherry Moscow

Margaret Fosbert Route 1 Moscow

Dalice Finley 819 Harold Ave., Moscow.

WEEKEND GUESTS

Ed Arndt
Karen and
Tom Allison
Rose Hamel
Polly Yammamoto
of
Moses Lake, Wn.



Jell me again how much fun we're having ~ gkeep forgetting!"

NATURE STORY

Way back in the misty past, the world was inundated by flood and Noah saved his family and the animals by building his ark. After about twenty days, the ark sprung a leak - a tiny one, but Noah had used up all his building supplies in the construction of the ark and had nothing left for mending. The fearful news spread all over the ark, and the dog, the friend of man, came forth. "It's a small leak," he said, "I can stop it with my nose." So he thrust his nose into the hole... and to this day, all dogs have cold wet noses.

But eventually, in spite of the dog's efforts, the hole grew larger, and once more a call for help resounded through the ark. Noah's wife answered the plea. "I can help," she volunteered, "I can stand on the hole." So she did, and to this day, as every married man knows, women have cold, clammy feet.

But after about 39 days, the hole had once more enlarged and Noah saw the situation called for drastic, executive action. "Have no fear," he told the frightened people, "I shall take care of the matter myself." So he sat on the hole and to this day, all men back up to a fire.



THE SPIRIT OF SEVEN AFTER SIX

Every morn at the crack of dawn
When we fervently wish to slumber on DWIGHT wails!

Through the forest primeval he comes,
And along with the boom of his wake-up drum
DWIGHT wails!

Through rain and hail and sleet and frost
Through any kind of a holocaust
DWIGHT wails!

We Labbers shall always be in his debt

If it weren't for him we'd be sleeping yet

So who's the guy we'll never forget

DWIGHT WALES.

Maximilian Rabbit hasn't visited Chat for several years, but he was here today in all his glory(?), still after those poor little defenseless, 3% handicapped unhoppy Rabbits.

Of course he is still trying to understand others, and to overcome his own problems. H

Of course he is still trying to understand others, and to overcome his own problems. He has been elected the second time to the presidency of his Vegetable eaters club, an unheard of thing before now! And he has built a modern ranch type cooperative home for hopless rabbits (the kind where you can buy your own apartment for three times the cost of building it yourself.)

But in spite of his helpful ideas, he still couldn't go out of his cave

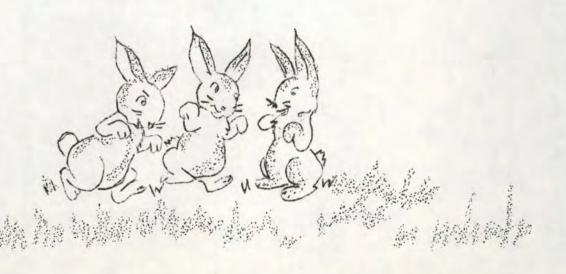
up to the top of the hill

and see those little hopless rabbits, without scamperingoverthe wavingfieldsofgrain and grabbing a rabbit and BEATING him over the head 3 times! (Some of us rabbits went LEFT overtheripplingwavesofgrain and went back to our caves, so we didn't get to see the housing development. Then WE cried!)

Anyhow, the Fairy Godmother
was all eyes,
and saw what was going on, so she warned
him---so Maxie went home to get some Rabbit
oriented food, crawled into his WESTINGHOUSE,
for he knew it was westing time for wabbits!
But he just couldn't stand it-- He took off,
out of his cave, up the hill and all the rest.
And the Fairy Godmother was true to her promise.

We mustn't forget the moral of this lovely story HARE TODAY AND GOON TOMORROW.

(Sarah.)



A THREE MINUTE TIME TEST

CAN YOU FOLLOW DIRECTIONS ?

- 1. Read everything carefully before doing anything.
- 2. Print your name in the upper left hand corner of this page.
- 3. Circle the word name in the second sentence.
- 4. Draw four small boxes in the upper right-hand corner of this page.
- 5. Label the boxes mentioned in number 4 as speech blocks: Introduction, Central Idea, Body, and Conclusion.
- 6. Put a circle around each label.
- 7. Sign your name under the title of this page.
- 8. After the question, write "Specific Purpose."
- 9. Put an X in the lower left-hand corner of this page.
- 10. On the back of the page write the state and country of your birth.
- 11. Draw a circle around the word even in question 19.
- 12. Loudly call your first and last name when you have reached this point in the test.
- 13. If you think you have been carefully following directions write "I have" in the left margin.
- 14. On the reverse side add 1, 4, 1, 4, 5 and 5 minutes.
- 15. Circle the answer to question 14.
- 16. In your normal speaking voice, count aloud from 1 to 10.
- 17. With your pencil punch three holes in the paper here where indicated.
- 18. If you are the first person to reach this point, call out loudly, "I am the leader in following directions."
- 19. Underline all even numbers on the left side of this page.
- 20. Now that you have finished reading carefully, do only sentences one and two.

THE DAY

THE BOYS

SLEPT IN

FEMALE VERSION*******

Wednesday, the 13th of May, the camp was quiet because the boys had slept in. Every morning up until this time the Junior Labber boys had gotten up before the Junior Labber girls, but today they decided to sleep in. Since the girls were the first ones up, they decided to play a little trick on the boys to teach them a lesson for not being up on time. After a signal from big chief, the girls, Terry, Sue, Peggy and Judy, marched up the steps and knocked on the door of the boy's cabin to give them warning. The boys slumbered on, so in the girls went chanting a little tune called "A left and right marching song." The girls yelled it loud enough to have woken the dead. Singing this chant the girls went through the front door -- between the beds, to the back door, around and back the same way. Then the girls giggled off to breakfast, knowing that they had stirred a little motion among the boys.

SUE GINGREY

MALE VERSION

While calmly sleeping on Wednesday morn, the occupants of the male Dorm fell victim to a tapping, a constant rapping on the wall. Soon the rapping and tapping ceased and a knocking and banging sprung up. While some of the males were dressing, oh but so well, in marched the girls of Boundary. They marched left and marched right and nagged and complained of their starving plight. The boys screamed and the boys wailed. It seems they feared the females who strove to seize their sleepless life. Well, the moral to this whole tale is that even with this and even with that, this whole week has gone quite well.



The matching seeds in the form of a carrot, a sack of sugar, a jar of mustard, and the like were centerpieces for each of the twelve tables.

Everyone had a chance to get acquainted with someone new and also had to find out how well they knew some of the common kitchen seeds.

Also included in the table fun for Monday was "Marcia's Marvelous Shopping Service." Some naive and trusting souls gave Marcia some shopping errands to do while in Spokane that day. The results of her foray on the big city were produced and presented to the reluctant buyers at Monday Nite Supper with the following explanations and comments:

"When it was learned that I was going to Spokane, some rash opportunists in camp asked me to buy various items for them. First was Doreen or Dim Bulb. She read and noted the fact that it would be wise to bring a flashlight so she efficiently packed one. She was

astounded when she found it wouldn't work. Investigation by a more knowledgeable room-mate showed that there were no batteries. Doreen managed to snitch two batteries but the dumb thing still wouldn't work. Further investigation showed there was no light bulb. So here, Doreen is your flashlite bulb and your 3¢ change.

Table Fun - 2

And then there is pretty

MARGE

It's been hard for her to "face up" to camp responsibilities without the proper fixin's for her face. Seems she left some of her cosmetics at home and it is quite revolting to be in a camp with a lot of good looking males and have no ammunition. So, Marge... keep your powder dry and happy hunting!

Dwight Wales at the notebook office was noticing my supply of Metracal and said that he probably should be using some dietary aid more so than I.
Well, Dwight, here is the answer-

I've got you a jar of Vanishing Creem - just apply where needed and watch the pounds disappear.

Don Clayton asked me to purchase shaving supplies which marked a departure from his usual camp habits as in previous years he has sprouted quite a beard. I have some Mennen's bracer for you, Don - it smells yummy and tastes so marvelous that I'm not sure if you're going to be braced externally or internally. And as for shaving cream - here is science8s answer - Instant Shave - just spray it on and Voila! you're shaved.

While I was shopping for Don's equipment another type of shaving cream intrigued me - it is called "Rise". It's just the thing for Chief. His room-mates can put it on his whiskers and then if Chief doesn't want to get, his beard will.

Doc asked to get something for his head. Upon looking him over, I saw only one glaring deficiency, but suspecte others so Doc has a multiple choice (1) a blonde wig (2) A do-it yourself kit consisting of a hormone starter "guaranteed to makes roots grow" (3) If the starter doesn't produce results, Doc, you can use this buffer to work up a shine, but here is what you probably need - 6 aspirin tablets - one for each day of camp left."

The evening ended with Bon C wearing the blonde wig and perform ng "It's been a long vinter" in his dubious style.

On Tuesday the Hayseeds and Thugha Plicatas were in charge of the noon-day table fun. They started their program by arranging the tables as letters representing C - H - A - T. The letters represented C for crafts, H for humor, A for abilities, and T for thoughts. To correspond with this theme, mobiles were hung from the ceiling over each table letter, and songs and games were led to illustrate each. For Crafts, Lois E. and Alma led "Sons of Job" using pine cones; for Humor, Leila S andKay O. led the son called "My Aunt Came Back" with motions; representing Ability, a game called Fighting Roosters was led by Lida and Mable and finally for thoughts, Jessie introduced a feature on how to join the "I Know Club"

At the beginning of the program Sylvia and Nancy led a cheer for Chat which was followed by the four all star football heros, Charlie, Chief, Eutch, andDale. To end the program, the group all joined the cheer leaders in a big yell for "Chat."

Make a "goofy" looking object that may be slipped into the pockets of campers. Name it something.

At Chat, we named our HERMAN after the chipmunk in the kitchen. It was made of a Douglas Fir cone with a long leather tail. At mealtime, the leader has everyone check his pockets. Whoever is caught with Herman must do a stunt - self choice or as directed by the leader.

This table fun may be carried on throughout camp and interest builds up or may be used for one meal only. The object is to not get caught with Herman. Keep him moving from pocket to pocket.

**** REFLECTIONS

To whom can I speak today?
The gentle man has perished
The violent man has access to everybody.

To whom can I speak today?
The iniquity that smites the land
It has no end.

To whom can I speak today?
There are no righteous men
The earth is surrendered to criminals.

The above was written some two thousand years ago, but how current they appear.

I see a BRIGHT FUTURE!



Monday Lunch

Labbers were seated at tables according to their Birthday Months. A fortune for the week was written by each table.

"You've no notion
Of the potion
You've received.
What will flower
From your Chatcolab seed?"

:Sunshine and showers bring May flowers--blisters-- sunburned noses-- mosquito bites----

All of you must plant the seed And gently, kindly treat 'em. And when the crop is harvested, Our table group will eat 'em.

The more you give, the more you will receive. You cannot receive until you give.

Bear tracks will show...
Let it rain, let it snow
We'll all be on the go.
At Chat you can't be slow.

Plant your seeds today -They'll sprout by Saturday.

This week there will be few accidents.

The bear will come visit YOUR cabin.

A fortune of Garnets will be found in Emerald Creek, by any industrious individual who seeks to have them.

May all labbers go home as tone-conscious song leaders.

May this week be one of many memories.

Blustery by nature, Often soft as lambs. But this week will bring Nothing but "hams."

Chat plus labbers means lots of fun. Pitch in your ideas and you'll be kept on the run!



All the Super Seeds of the Northwest turned their backs on the dubious delights of civilization and forsook their Beauty-rest mattresses, electric heat and TV sets to sally out in the rain, hail and wind to attend the Annual Harvest at Chatcolab.

There was quite a collection of old sturdy stock and also a few young sprouts that will bear close watching, especially that Wild Red Sorrell from Vaughn, Montana.

Doc Stephens, Chairman, was feeling his oats and sewing a few wild ones as he rushed about getting camp under way.

Don Clayton arrived hale and hearty for he never seems to wither on the vine. He surprised us all this year by importing a tender young blossom from Germany - our little Anka. I guess you could classify her as a Planter's Delight for Boy! is she being cultivated by a few specialists in this type of agriculture.

Dwight Wales arrived beating his drum and gums simultaneously and is still going strong in each capapity.

Charlie Scribner looked fit to be tied as he chugged in with his assortment of feathers (swiped from the finest chicken yards in St. Maries) deer tails and hooks.

Charlie is also our outdoor breakfast man. If you wander down toward the lake in the early morning dew and smell coffee - then you can join him for a delightful al fresco meal. However, if you DON'T smell anything - then Charlie isn't there.

Other labbers arrived and the men, casually as is their wont, gathered around the office to inspect the available crop of females. As the registering ladies filed by in their unslack slacks, the gandering males soon realized that this week was going to be filled with Stern Reality.

Of course, there were some bits of femininity that rated as whistle bait, but when the men attempted to give vent to their appreciation they found that most of them had reached such a degree of maturity that the couldn't manage puckers and dentures at the same time.

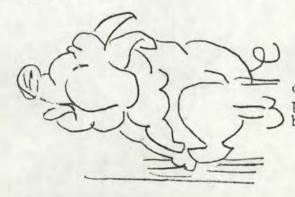
SPECIAL ITEMS OF LOCAL INTEREST

Have you noticed that after I delivered Marge her cosmetics, she lost her sole"-ful expression? Poor girl, she had had a trying time making both ends meet. Before I helped her out, she was reduced to using her foot powder on her face!

From the way Ann Griffith, Charlene Davis and Janice Gale have been making eyes at Don C. and Chief, we suspected that they preferred older men. Now we know for sure. They announced the reason THEY didn't go on the rock hunt is because THEY like fossils.

There's a certain glamourous aura around Lois Ekloff - like the poem says, "She walks in beauty." Haven't you wondered how she keeps every hair in place. Well, it seems she has made an important scientific discovery-- you CAN use bathroom deodorizer for hair spray. She's considering patenting the idea and marketing the product under the trade name of "Can-Can" the double duty spray.

Remember Dim-bulb Doreen?? I guess she intended to get lit up the easy way. Anyhow, she was rarin' around the Benewah Cabin the other morning yelling, "WHO swiped my swizzle stick?"



Helen Foster didn't exactly bring home the bacon at the hog-calling contest. However, if she ever appears at home dressed as she came to the party, she'll lose more than hogs. Sarah Arndt, who is a very quiet and sedate person startled us all in the notebook office when she suddenly aksed, "Has anybody seen my grape leaf?" We were greatly relieved to discover she was merely working on the Sour Grapes page and not hunting for a costume for the party.

Alura Dodd's Interpretive Dancing has been quite popular. However, her gestures are much more meaningful at 6:30 each morning as she attempts to get dressed within the confines of her long flannel nightgown.

At lunch Tuesday, Leonard and Judy Anderson sat together and were talking about some get-acquainted games suitable for a 4-H camp. Somehow to my bewilderment, the subject got around to post-office. Leonard expounded learnedly about the game and related some of his personal experiences which bespoke wide experience. TerriLee who sat across the table was obviously unimpressed. "Huh," she said, "why bother to play games?"

If you see Butch out in the bushes looking for something, the answer is simple - he's trying to find the "Lost Chord" so the Thugha Plicatas can finish their version of a theme song.

If you see Don Dodd with his arm around someone other than his wife, it isn8t that he is over-amorous - it is just that he is so thin that he feels more secure anchored down to something solid --- and what could be more solid than a grandmother of seven.

Some of the most startling developments in camp were the muscles so suddenly acquired by Charlie, Chief, Butch and Dale in their role of football heroes. Of course, Chief didn't need any padding to put up a big front, but as Charlie limped out, it was obvious that he either needed a course in anatomy or something had slipped.

This reporter was reliably informed that
Latch Cabin was infested - I mean inhabited
by the husbands and wives at camp. This
seems peculiar for from the outside looking in, there doesn't
seem to be full partitions. However, after due reflection,
and looking over the current crop of spouses at camp, I have
decided that they have reached the age where if they all
remove their bifocals, there will be no invasion of privacy.

CHATCOBLAB - 4

Doreen's blush pressure rose to astounding height the other day. She was talking to Don C. and was telling him how she blundered through life. "But this weak," she said triumphantly, it's going to be different - I'm going to watch myself." Then she looked down and saw she had forgotten to zip her slacks. Don't worry, Doreen, we'll all help you watch.

Chief was exuberant and utterly delighted that so many gullible and trusting souls believed his fantastic fabrication about leaving Peggy in town last night. He was patting himself on the back this morning - which, considering the length of his arms and the width of his girth, is quite an accomplishment in itself.

However, he finally admitted that perhaps he HAD gone too far and the joke had partially backfired. "You know," he said confidentially, "I found I had created a monster." This isn't surprising, but when it comes to creating a monster, Chief can never hope to do as well at this as his parents did.

As you perhaps know, Dwight has been making like a merry minstrel, meandering about camp in the dim dawn, beating his drum and rendering a rolicking roundelay to rouse the late bloomers in camp. Some caustic campers have taken a dim view of this matutinal merrymaking but Dwight's view has been anything but dim and he wishes to share some of the results of his sunrise serenading and sight-seeing.

Oh say, have you seen her in curlers
Have you seen her with face all agleam,
With lotions and potions - not telling what notions
Of cleansing and pore-closing cream?

Oh say, have you seen her unpowdered Unrouged on the cheeks and the lips Have you eyed her untied and a good bit more wide And not gathered in at the hips?

Ohsay, have you seen her in the morning In garb that is comfy and old In slippers like kippers and slacks that aren't zippered And her nose all adrip from the cold?

You haven't, dear fellow here's hoping Your nerves are as steady as rock For when I got my first view And realized what was true I almost passed out from the shock.

OUT-OF-DOORS

OUT IN THE FIELDS WITH GOD The little cares that fretted me I lost them yesterday Among the fields above the sea, Among the winds at play; Among the lowing of the herds, The rustling of the trees, Among the singing of the birds, The humming of the bees. The foolish fears of what might happen, I cast them all away Among the clover-scented grass, Among the new-mown hay, Among the husking of the corn, Where drowsy posies nod, Where ill thoughts die and rood are born --Out in the fields with God.



SWIMMING AT THIS TIME OF YEAR

We have a few brave souls in camp who dared to swim in the cold lake. First the water was tested, then a big toe stuck in; after much conversation over the water, Judy went in with a splash and came out with a leap.

Susan was next. Not wanting to get her hair wet, she eased her way in, which almost killed her - and she leaped out too. This was repeated for several times and then they spotted two handsome life guards, Leo Sorum from Montana and John McLean from Washington.

As you probably guessed, this little episode ended the day's swimming.



NAJURE HIKE Monday, May11 3:30p.m.

The Nature Hike was planned and led by the following people:

Rae, Sylvia, Dot, and Marie.



FROM LITTLE ACORNS

We left from just outside the dining room at 3:30 p.m., being told the hike would end at a "still" deep in the forest where we would be served mountain dew and hardtack.

The hiking trail led down the highway about 600 yards and then we climbed up a dirt stairway to the trail which we were to follow through the forest.

The committee had previously Miked over this same trail and placed signs nailed om stakes and driven in the ground to identify a number of trees and shrubs. We saved some name stakes to identify important or state trees when everyone was intattendance. The first of these stops was under a large Ponderosa Pine tree when Vern Burlison told the interesting history of this tree. It is Montana's State Tree, so we sang a song of Montana led by Don Clayton. Some of the plants and trees already identified by the committee were noticed all along the trail—namely Water Birch, Lodge Pole Pine, Snowberry, Ocean Spray, Western Larch, Ninebark, Elderberry.

The next tree identified by a sign driven in the ground by Dwight was the Western Hemlock. Vern described this tree and told how to tell it from others by it's needles being of different lengths and also its peculiar cones. The western Hemlock is the State Tree of Washington.

Next we planted a name stake under a beautiful Western White Pine tree. Vern explained the principle use of these trees is for veneer panelling. It is also the State Tree of Idaho, so at this stop we sang the song of Idaho.

We came to a large Doublas Fir in the bottom of the canyon where a stream of water was flowing. This being Oregon's State Tree, we sang Oregon's state song"Land of the Empire Builders."

Don also led us in some "Trail" songs as we were hiking along.

(continued)

Nature Hike, Cont.

Dwight told an interesting story about the Indians and mice, using the cone of the Doublas Fir to illustrate his story.

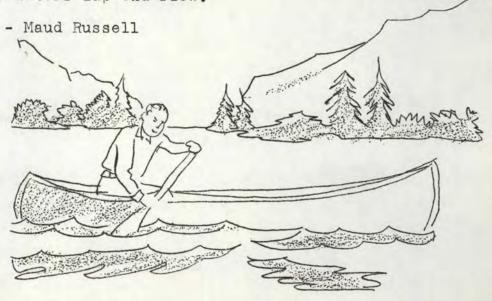
Leaving this canyon floor our trail led up the mountain side getting quite steep by this time, everyone was anxious to reach the "still" and partake of the refreshments promised us.

On the way up this steeper trail, Marie called our attention to the beautiful wild flowers growing here. She asked Margaret to explain that we shouldn't pick these mare wild flowers and then just throw them away. Some of these flowers were the pink Lady Slipper, several varieties of Trillium, shooting star and many others.

The Pacific Ewe tree is another interesting bree which was called to our attention. It is real hard and used mostly for wood carving. At this point the hikers were left on their own to get back to camp as slowly or as speedily as they chose. This ended a very interesting nature hike.

THE GREAT OUTDOORS

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





JGSH JRY Wednesday, May 13

Oh say can you see

By the dawn's early light

What Charley fixed for us

At twilight's last gleaming.

The fish and farina

The biscuits so white

The hash brown potatoes

And the coffee pot steaming.

The fires ruddy glare

And the smoke in the air

Give proof to us all

That Charley's been there.

He gives the best fish fry any man ever gave

And merits the plaudits of the cold and the brave.

ON

FISH AND FISHERMAN

by

CHARLIE SCRIBNER

There are many differences between fish and fisherman. There are also some similarities. A fish has a very limited brain capacity, and he makes complete use of all that he has. These are perhaps the greatest difference between the two.



Fish, or at least most fish, live in water. But to a fish there are many kinds of water. Some of them he likes and they furnish his every need. Others he can manage to survive in, but he is uncomfortable and unhappy, and he doesn't stay there if he can avoid it. Still other waters are completely unsuited to his particular needs, and fish will not live in them.

The fish also has certain food preferences, and certain foods that he prefers in specified times and conditions. This whimsy is com pounded by the many different species of fish. Should be then be surprised too much by the difficulties that confront the fisherman? Since he does not fully utilize his superior brain capacity, he is in real trouble.

Here is water. Fish live in water; therefore, here is the place to fish, and he goes to work. First, he is likely to tie on some piece of equipment that is like nothing alive or dead ever before seen in air or water. He got hooked on it in the tackle shop and suffers because the fish are not as gullible as he. He fails to study the water to discover where fish may lie. He beats the surface to a lather and accumulates a bounteous supply of good clean exercise in the open air. This is very much on the profitable side but it is usually not completely appreciated. If he would pour in a slug of detergent he could really work up a magnigicent head. He spends the time between bites compounding sarcastic comments for the Fish Commission because they didn't stock sufficient dull fish that he could catch one.

One of the similarities that we must mention in passing is the mouth. All fish have comparatively large mouths in proportion to the body size. This is also a common phenomenom among fisherman; the more inept and unsuccessful the fisherman, the larger the mouth.

ALLO SOLITIONS AND SOLITIONS A

BIRD WATCHERS

Margaret Hilty
Judy Cox
Myrtle Krouse
Dwight Wales
Charlie Scribner
Miriam Beastey
Mike Hoffman
Ivy Hilty
Leila Steckelberg
Susan Gingrey
Judy Anderson

BIRD WATCHING is a wonderful Special Interest activity. No matter what time of year, the camp or where-ever the area, there are always birds to observe. This hobby takes one out- of-doors into the sunshine and fresh air. --Even early mornings when there is no sun or evenings after sundown.

Birds have morning calls, daytime songs, and goodnight lullabyes. Some even render midnight serenades--all for those who have ears to hear.

Besides the joy of bird songs, there are other methods of enjoying them. Nesting habits and nests, flight patterns, habitats, coloring and markings, feeding habits and migration. Desirable equipment is the book "A Field Guide to Western Birds" 2nd Edition, by Roger Tory Peterson, and a good pair of binoculars 6x30, 7x35 or similar.

Rich and poor alike may enjoy the birds. They are free for the interest.

-Margaret Hilty



QUIETED

I promise God that I will not rush today;
That I will stay
My steps and walk, not run,
Along His hours.
That I will more with steadied tread
Throughout decisions, quieted
To hear Him say, "I am the Way"
I promise God, today.

-Mary Lee Taylor



(Note: Canad and Gray Jay are the same.)

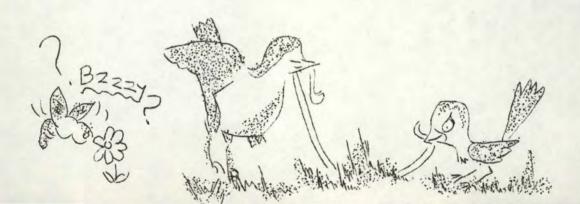


31RDS at chat 1964

By Ivy Hilty

Solitary Vireo Violet Green Swallow Robin Ruby Crowned Kinglet Junco Nuthatch Boack-backed three-toed Woodpecker Chipping Sparrow Goldfinch Black-capped Chickadee Pine Siskin Tree Swallow Flicker Hairy Woodpecker Crow Mac Gilliwray's Warbler Yellow Warbler Song Sparrow White Crowned Sparrow Pileated Woodpecker Mourning Dove Western Meadowlark Red Winged Blackbird Brewers Blackbird Great Blue Heron Stellar's Jay Varied Thrush Gray Jay Spotted Sandpiper





Various kinds of Hawks.

Coot

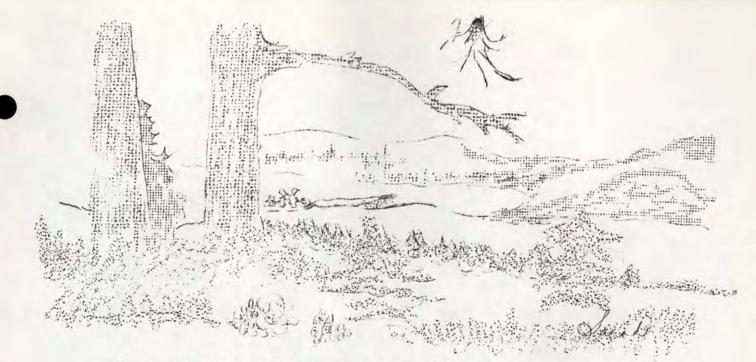
Buffle head Duck Audubon Warbler

Canada Jay



There was a relaxed stmosphere about Chatcolab as Wednesday, our free day, dawned bright and clear. Some of the campers relaxed so long that they almost missed Charlie's fish-fry down by the lake. When the last hungry contingent started lakeward, they met Chief returning to camp and the sad fact dawned on them that if Chief was leaving, the food must be gone. Their fears were justified, but Leila came to the rescue and sent out an SOS for more fish and the multitude was fed.

After two or three delays, the rock hunters finally departed for the gem field and with their going, the camp was quite peaceful until the Junior Labbers finally emerged from their places of hibernation and their coming-out ruined the siestas of quite a few Senior Labbers.



CLGFF DWELLERS (temporary)

John and Leo did a good job fixing bucket handles on #10 cans to carry water for our trip, and with Doreen's help, got food ready to stuff into packs for our annual experience of dwelling on Indian Cliffs for one beautiful night. The sky was decorated with stars and pine branches, and a satelite going zigzag on the long stretch.

As in olden times, the story telling time around the fire went like this: "When I was young.... horses ran away with me (this from Don). It was the neighbor's pig Doreen was choking-- as she tried to lead it with a slip knot tied in the rope. Mules and bees were in Vern's story of when he was 8. Words of wisdom from Nancy: "Do you know: some of our best chefs are cooks!"

There was a down draft that flowed into our sleeping bags of two people talking of a deep philosophical problem that took from 11 to 2 a.m. before it was adequately stated.

The Sleeping Bag...

Take one large, frozen man at the end of a hike up the mountain, Situation camp fire, two sleeping bags, a blanket and ear muffs, plus 14 fun-loving over-nighters.

Start by blowing up air mattress. This requires large quantities of air, puffed cheeks and rolling eyes, and leads to that dizzy feeling not created by mountain heights.

Find a nice, smooth place, slightly sloping. Take two sleeping bags--one inside the other, being sure the zipper goes only UP but not DCWN on outside bag. Now take Don-Clayton, wrap him in a large blanket; dig in same's pocket to find ear muffs, put on same: Then you have layed the ground work to slip Don Clayton, blanket and ear muffs, plus two pair sox into inside bag. Set him on top of the bag, put feet in, and try to wiggle and squirm his way in. Hole too small, man too wrapped up, bag not cooperating. YELL FOR HELP. (Continued)

Three loyal, fun loving overnighters came to his aid. (Don D. Marie G. and Alura) How to find the combination to UP only zipper, then open INNER compartment and untangle trapped Don C. Last but not least, let him settle well on air mattress, zip up and cover head with jacket! (being sure to tie under chin with jacket sleeves).

All's quiet and peaceful for a short time when Don comes awake and wants to know how a rock got under his back. Once again help comes, and Alura discovers rock is her SHOES, which started out under her sleeping bag, but worked their way to Don's back. For the rest of the night, bhiy a small problem remains -- how to stay on air mattress when ground slopes away, DOWN Indian Cliffs.

Morning comes early, alright. "Where's the coffee?" "Did anyone bring some syrup?"

Things always balance out in the end a few years ago campers included coffee in their breakfast things, but when the time came, there was no water!

Along with the "Abdominal * sleeping bag", came the campers ---

(Ed. note: *Abominable? We have the directions on another page for the proper way to roll up

a conventional sleeping bag, but we wonder if
this may be a new kind?);

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Martha Davies, Janice Goli, Vernon Burlison, Marie Gjersee, Anka Gerdes, Don Clayton, John McLean, Don Dodd, Mike Hoffman, Nancy Adams, Doreen Vaughn, Susan Gingrey, Alura Dodd.

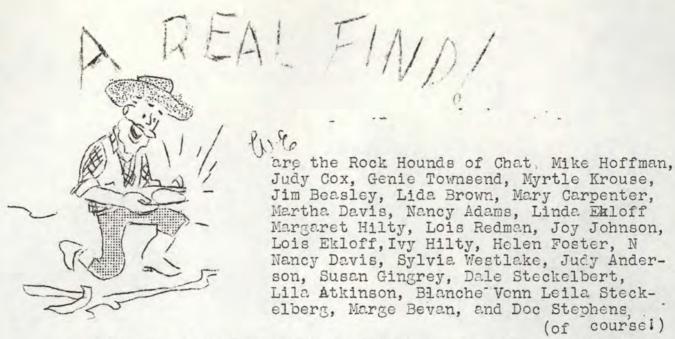
SMILING IS WISDOM

It's foolish to gerumble And whimper all day. Look yonder, see sunshine And laughter at play.

A little child's prattle, An aged man's smile, The raindrops from heaven Make living worthwhile.

Yes, smiling is wisdom, And like a small weed It will blossom, flower, And scatter new seed.

-- Meriem L. Nicholes



This was a rock hunt we will always remember. Five cars with fun filled people with lunches, left Chat to go Garnet Hunting. We sang, talked, and laughed till we could do this no more, as we drove along. Then we reached what we thought was the Garnet Field, but Doc only said "Farther." When we did stop, it was only because Marge Bevan's car would go no farther in the mud. We pushed twice with no luck. So we walked, and walked, and walked some more. Then the party actually did reach the place we were heading for. Some stayed close to the bottom and the rest tried their luck at a hill to get deeper into Garnet territory.

Another funny hi-lite of our trip was that Doc brought licorice for the people in his car, and thus acquired the name of "Licorice Kid." Domr og yhr trdy og ud vsllrf him "Forever Gulches", because whenever we reached a gulch he would say--

"Just one more gulch.

Edna Mae, Myrtle, Lida and Martha parked in the middle of the road and sort of way-laid a truck of men, so as you could guess, they ended up taking a different road. We really did miss their company. Someone in this same group, (not mentioning any names) was digging in some tailings and she found a yellow, broken cocktail fork, but she threw it back. Or chucked it, as she described it. I wonder what happened to the men they stopped? Did they chuck them, too???

Dock could well have worn his swim suit, but Jim Beasley, Judy Anderson and a few others were about as bad as he was.

(Not quite-- but close.)

A few turned back before we started, and others stayed at

The Gulch only a short time, then they also returned. The rest of the hounds came back slowly, and surely, except Doc.

He must love Garnet hunting:

(cont.)

Many nice rocks were found, that may turn into nice gems.

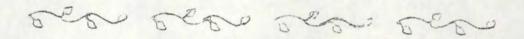
In one of the last groups down, I saw ELK. Oh, gee! If they'd thought of it, we could have had Elk Steak!

Many hounds will remember this trip as short, others longer, and others still a longer, longer and yet longer one. But we all returned to camp, smiling, even if it was cracked a bit.

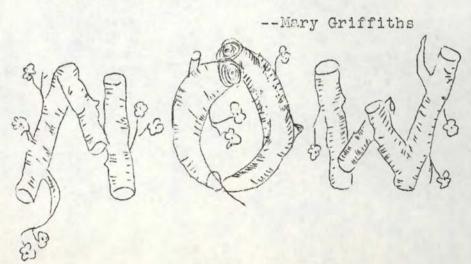
Nancy Davis seemed to have a girl in her car that wouldn't keep quiet, but she at least kept everyone awake.

But tired, dirty, hungry or wet. We will always remember the Rock Hunt of 1964.

by Judy Anderson.



If you think of something kind to do --Do it now. If you feel a love for someone close to you --Show it now. If you can help with just a word or two--Say them now. If by listening you can cheer someone --Listen now. If a good deed is waiting to be done --The time is now. If a hurt soul you should come upon--Help him now. If tomorrow you intend to mend your ways --Mend them now. If sometime you plan to start to pray--Start right now. Do not wait until some better day That day is NOW!



WEDNESDAY - BARBECUE

Each year at Chat we are treated to an exceptionally fine barbecue prepared by Cliff Robertson. In fact, they are still talking about the 1963 version, and I guess it will be many years before the memory of that day fades.

Cliff rolled into camp Wednesday morning and set up his equipment in front of the Old Rec Hall in a very professional manner and in no time at all two turkeys and two hams were turning on the spit and adding their aroma to the woodsy air .

Thinking things were under control, Cliff strolled in to the dining hall for a cup of coffee and, of course, the minute his back was turned, the grease for the roasting meat dripped down into the fire and started quite a blaze.

Cliff rushed out and began poking and pulling at the fire and Don Dodd rushed to his aid.

In a few minutes all was serene and the two men stood looking at the meat which was really quite black. "Well," said Cliff hopefully after a few minutes, "It's supposed to be charred on the outside."

"Not that much," replied Don helpfully.



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Between the noon and the night meal
When the skies are beginning to glower
Comes a pause in the day's occupation
That is known as the Tea-Time Hour.

The skies may be cloudless and azure
Rightup until half past three
And we spread our ambrosia and tid-bits
Under a sheltering tree.

Suddenly - the pines are no longer murmuring In fact, they begin to roar, And our refreshments become more liquid As the skies begin to pour.

But once in a while there's a wonderful day When everything works out right And we happily gobble and gabble All drenched in warm sunlight.

But whether it's rainy or sunny Our demonstrators are in there giving, And we learn and see as we sip our tea, Content with Chat's gracious living.

- Marcia Skaer



OSTFRIESLAND etea, as taken from that section of Germany is made by pouring hot tea over rock sugar (we used lemon drop candy) and adding a spoon full of cream. The tea will make the sugar crackle. The cream is added by lowering the spoon to the tea and gently sliding it off so it forms a rose on the tea.

Coffee was Americal Style and cookies were also served.

TABLE DECORATIONS:

Hearts made of the primary colors, greens and cones decorated the table. Two of the committee were dressed as girls with drindel skirts and the others as boys, with short pants and black (paper) suspenders with heart decorations.

COMMITTEE:

Anke Gerdes Ruth Ann Tolman Mary Lou Graves, Nancy Davis and Mary Carpenter.

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CHINESE TEA GARDEN

COMMITTEE:

Blanche Venn Lila Atkinson Doreen Vaughn Jay Johnson Lois Ekloff Dot Hardisty Marie Gjersee

NOON ANNOUNCEMENT

Blanche Venn came in dressed in a kimona, black pants and a coolie hate and carrying a gong to invite all for tea and fortune cookies in our Chinese Garden.

The table was colorfully decorated with on Oriental moss garden made by Dot Hardisty. Coolie hats were made for each server by Marge Santeford and Lila Atkinson.

We served tea, coffee and fruit juice with our Rice Krispie Fortune Cookies prepared by Blanche Venn, Lila Atkinson and Lois Ekloff.

The recipe is a simple one - it takes one large package of Rice Krispies, I pound of marshmallows, 1/4 pound of butter, 1/4 cup of chocolate chips. Melt the last three ingredients in double boiler. Pour over Rice Krispies and mix well. Pat into 12 x 15" cookie sheet. Wet hands to keep from sticking. Chill, cut into squares to serve.

Some of the fortunes were rather startling:

Doc Stephens got "Leave immediately as his first choice and "Happy Reunion" with his second try.

Marcia Skaer got "Sneaky Leader"

Others enjoyed by various labbers were
Many Childred
Rock Hunt Tomorrow
Colorful Life
Many Friends

One fortune at least has already come true. Mike Hoffman got "Money Coming" and the next day he received a check.



The stately old trees in front of the Old Rec Hall looked down upon a strange sight Friday afternoon at Tea Time. Instead of the gentle conversation and Emily Post attitude which is customary at Chat, the welkin rang with the shout of the effervescent auctioneer and the calls of the eager buyers.

The upper crust of the artistic clicke at Chat donsted some of their masterpieces for this auction and undoubtedly the social level of quite a few of the labber's homes has risen considerably as a result of what they were able to buy today.

They were other items offered for sale besides these cultural commodities - ranging from an autographed seat cover to a freshly baked apple pie.

Butch made a gregarious seller and if he can keep teasing money out of people as he did today, we shall all probably say with pride, "Butch Marcum, oh yes, I knew him when--"

This bit of malarkey turned over quite a bit of cash and at supper Vern B. announced that the profit to Chat was about 127.

The committee in charge and who provided the coffee, tomato juice and fresh buttered popcorn were:



Nancy Adams
Nancy Palmer
Cindy Rocket
Eutch Marcum
Linda Ekloff
Sylvia Westlake

DEMONSTRATIONS

REDEDICATION Rededication to a cause In which we play a part, Demands the work of mind and hand. A prayer within the heart: And with the power of these three We can arise and sing Of wonders and accomplishments A future day will bring. As trees we planted yesterday Need care and nurture now That they may grow in strength and add New leaves upon each bough; Rededication to a cause In which we play a part Demands the work of mind and hand, A prayer within the heart. -John Von Brakle



You can be "an artist without a brush".... Yes, YOU can decorate fabrics, wood, metal, glass, tiles, soap, plastics, paper, greeting cards, metal foil, as easily as using a ball point pen. Most people know about the easy way to paint with TriChem Liquid Embroidery tubes. But articles of use and decoration were shown today to really demonstrate how lovely and versatile this method can be, and how different and attractive the newest addition to the TriChem family can be. And it is surprisingly inexpensive, as it lasts a long time.

Children will love to use it on placques, picture books, of paper or cloth, as gifts or to decorate their own room. They will enjoy

making their own quilt and pictures, and even curtains to match. Tubes contain many "miles" of paint, and thelscrew on tips may be removed to place some paint in muffin tins for many brushes to dip into, if you have only a few tubes. Twenty-six colors make a wonderful variety to choose from, but may be mixed in a dish or by combining colors on the design. These cannot be purchased in stores, and must be obtained from your local dealers, The home office is HOBBYCRAFTS, INC. Box 95, Kenmore, Wn.

The costume with around the world design, including hat and shoes, and the Christmas panel, were award winners at recent Hobby show. The cut felt, and black velvet purses show the great variety of materials that can be used with success. All articles were painted and some with original designs, by

Rose Hamel, of Moses Lake.

"IF YOU TRAVEL NEAR, OR FAR,
Go by plane, or train, or car,
These 'slipper'slacks be sure to use
To take along those extra shoes.
In the pockets place your hose,
And 'slip' them in among your clothes."

This is a simply made travel shoe bag, using 15 inches of material. Flannel or corduroy make good ones that shine the shoes as well as carry them. Any variety of color and trim may be used. Seam the top front section, open flat, place pockets in place and stitch. Sew dart in back section, lay pleat in front (centering by pockets) Sew belt in place while still flat, as you would the top of an apron. Bring hemmed back section to center, (# 2) stitch legs from bottom to center, to bottom. Crease as slacks should be, then stitch bottoms closed to keep shoes from falling out. Sew on button and make buttonhole in band, or use snap fasteners, or other method to close. Press, and in half an hour you have a nice gift.

Sarah Arndt.

ROCK PICTURE FRAMES

Step 1: Take a piece of cardboard about 9" by 7" and place it upon a flat surface.

A. The cardboard can be any thickness or size heavy enough to hold rocks or twigs or such.

- B. There should be between $1\frac{1}{2}$ " to 2" of border for the rock frame around the picture you have chosen.
- Step 2: Glue a picture postcard (preferably colored) or a colored photograph or some other picture to the cardboard.

A. The picture should be glued to the middle of the cardboard.

- B. Elmer's Glue holds the rocks on longer than any other glue I have tried.
- Step 3: Glue rocks, twigs, or other material to the cardboard, forming a frame for the picture.

A. The rocks should be placed as closely together as possible.

B. Different colors, shapes, sizes, and designs add to the beauty.

C. The rocks or whatever you use must not be very heavy. They must be flat or slightly ridged or rounded.

D. It is important to remember that "a bulky frame distracts and does not add to your picture".

E. A small space for a hole should be left at the top of the picture frame for hanging it on the wall.

Step 4: When above steps are completed, apply a thin coat of shellac with a stiff paint brush. Let this dry for 3 hours and your picture frame is done.

I hope all of you enjoy this craft as much as I have. It is very inexpensive.

Susan Gingrey

CONE CRAFT WITH SALT DOUGH

MAREL FRANKLIN

DOUGH:

l cup flour 1/2 cup salt (plain) 2 tablespoons instant coffee 1/2 cup water or 1/2 cup strong coffee

Work with hands

Cut piece of cardboard any size you would like for center piece. Cover with dough about 1/2" thick. If you want a candle in center, glue cap from a bottle to fit size of candle you want. Arrange cone petals that have been cut from arger cones or use small cones starting the outside Fill in center with big and small assortment of cones, dipping each cone in Elmer's Glue before punching into dough .

LOG PLANTER

MATERIALS: 2 - 1 qt. 14 oz. juice cans l soup can or jar same size 3 lbs. plaster of Paris 1 roll from toilet paper Masking tape

Paints

Either brown shoe polish or brown tempera powdered or raw amber oil paint mix with

linseed oil, newspaper

TOOLS: l knife, fork andspoon, aluminum foil

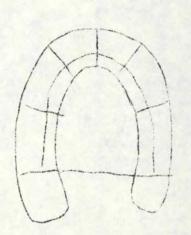
First step is to take a piece of overall 10 inches square, sew a heavy string, starting in center with small stitches and keep sewing your string around and around, not too close together so it will cover the end of your juice can. Next step: Mix a small amount of plaster of Paris, enough to cover one end of can. Let set a little and press your material over the end with plaster of Faris to make your lines get set. Do the same on the other end. When both ends fixed, mix enough plaster of Paris for your base. Put it on aluminum foil the length of your two cans. Take knife and put it up around can at the botton. Let set. Now mix a small amount at the time be sure to clean dish each time and your tools also. Now cover rest of cans by mixing enough to cover 1/3 of the can. Cover and mark lines with fork as you go. Let set. When heat is out of plaster of Paris, paint anddecorate with mosscones or acorns, squirrels, or anything you would like.

how to tie a SLEEPING BAG

Demonstration by Genie Townsend

Roll sleeping bag lengthwise. Have a small rope or nylon cord at least 1½ times length of sleeping hag. Tie end of rope around bag about 8 inches from end of bag with a square knot, then go up sleeping bag another 8 or 10 inches and put a half hitch, now curve the sleeping bag a little and have another half hitch around bag. Go this a couple of times until you get to the end of the bag. Tie them, run rope over to the other end, making the sleeping bag into a horseshoe shape. You can carry this over your shoulder or around the neck. You can also tie on extra pots or pans to the ropes. This way your hands are free.





HOW TO TAKE BETTER PHOTOGRAPHS

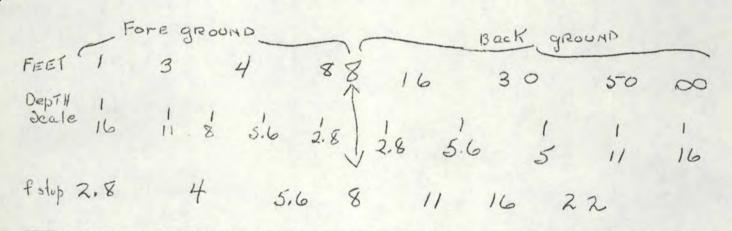
Mike Hoffman

1. LIGHT METER

- a. Think for meter the meter is an instrument so use it as an instrument.
- b. In reading the meter be careful that reading is a is a true indication of the main point of interest's light level. If taking a photo of a person, take a reading from themost lighted area and from a shadow area at a distance of about one foot and average readings.
- c. After light level is marked, there will be a series of possible combinations, any one of which will give properly exposed picture.

2. CAMERA

a. Depth of field is an indication of just how much of picture will be in sharp focus. The larger the f stop number (smaller camera opening) the greater the depth of field. Having a series of possible combination of exposure (1-C) and knowing the amount of area that is to be in sharp focus, the proper f stop and speed combination can be found by using the depth of field gauge.



EXAMPLE: If the main point of interest is eight feet away, but you want a clear focus from fourfeet to sixteen feet. Looking at feet scale at 4 feet, we see that we need an f stop of f8 and at 16 feet f 5.6, but since we cannot use two f stops we can either set at f 5.6 and lose part of the foreground or set at f8 taking the speed corresponding to the f stop selected.

HOW TO TAKE BETTER PHOTOGRAFFS - 2

3. COMPOSITION

a. Close frame the subject - have the subject fill the picture frame.

b. Law of thirds - points A.B. C D

are the best locations for the main points of interest.

- c. In taking pictures of motion, have the subject move into the picture.
- D. Developing center ofinterest
 - Framing of subject have the subject outlined as mountain taken through the fork of a tree.
 - b. Have subordinate objects he ad to or point out the subject
 - c. Have the subject fill the frame.
 - d. Have the foreground and background blurred.

Live life as though today were all,
As though this very morning you were born
Your yesterdays are days beyond recall
Tomorrow doesnot come until the morn.

Rest not upon the victories you have won, Because you lost - surrender not to fear, Your yesterday was ended with the sun, Tomorrow has not come.

Today is here.

-- Douglas Walloth

WALL HANGING SCROLL

Parchment Effect

MATERIAL NEFDED

Waxed freezer paper - white preferred

Elmer's glue - about 1/4 cup

Facial tissue (Scottie's best)

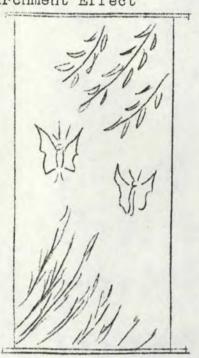
Pressed foliage, butterflies, etc.

Dwling 1/4 inch.

Black paint or felt pen

3/4 to 1" paint brush

Strong black thread.



DIRECTIONS

Cut paper desired size, rather long and narrow to give oriental effect. Place pressed material in desire pattern on WAXED side. These can be held in place with tiny spots of glue.

Separate two layers of the tissue and place single thickness over face of scroll starting at one corner. Dilute 1/4 cup Elmer's glue with 1/4 cup water. Mix well. Use paint brush gently to apply diluted glue on top of the tissue- then place another tissue with no overlap until scroll is covered. Patch holes with tiny torn pieces of tissue.

Allow to dry about two hours--do not move while wet--tissue will tear especially along edges. When dry place face, glued side, and press with a warm iron.

Trim edges smooth. Paint dowl black, allowing about an inch overhang on each side. Tack or staple dowl in place on each end. Make hanger of strong black thread.

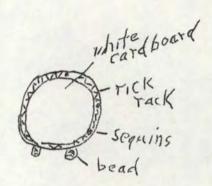
Contributed by mail by

Helen W. Moore

PICTURE FRAME

Materials:

Mason jar ring and lid Sequins Elmer's glue White cardboard 2 small wooden beads Material Rick-rick



DIRECTIONS

Glue rick -rack on rim of Mason ring. Decorate with sequins (over rick-rick) Draw around the lid on cardboard and cut out. Glue cardboard to lid. Cut a strip of cardboard 4" lon and 3/4" wide for a stand. Fold 1" strip down and glue this tip of cardboard to uncovered side of lid. Cut a circle from material to fit to cover the stand side of lid. Cut strip of rick-rack to attach to back of lid and underside of stand. Put lid (white cardboard side in) into ring. Glue 2 beads to bottom of ring to help picture frame stand.

STYRAFOLM PARTY FAVORS

MATERIALS

2" styrafoam ball straight pins sequins yarn felt rick-rack pencil any scrap material

stilly r

DIRECTIONS

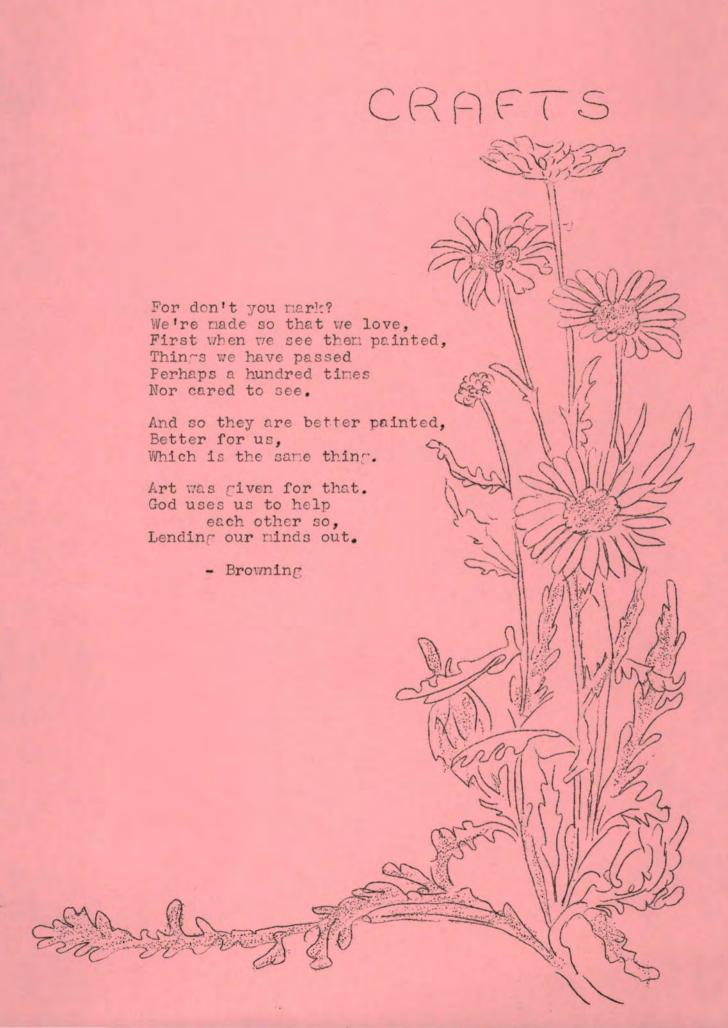
Decorate styrafoam ball as a face materials.

using above

Pencil

Add hair, make a hat and add pencil to base of ball.

Tie a scarf at base where ball and pencil join. Use own creative ideas to make favors.





FOLK PAINTING is not limited to the artist or the professional, but belongs to all the folks who want to add a touch of beauty and color to the every day utilitarian things about their homes. From just a little spark of desire, will come the two fold joy of doing andnof having.

These notes will serve as a reference to those of you who attended the painting demonstration, and I hop an inspiration to those who were otherwise occupied, so they can carry it home as a

useful idea.

MATERIALS REQUIRED

Art gum eraser Paints Brushes Sandpaper Tracing Paper (see through kind)

eraser Turpentine Shellac or wood seal Pumice Linseed oil or crude oil Charcoal pencil or whiting Something to paint

There are several types of paint which are commonly used for painting designs. The water base paints such as Poster or Tempera paints are generally used when working with children or where time is limited. Painting with this type of paint is done on wood that has been sanded but not sealed. If a stain is desired this can be done by mixing a wash of poster paint and water in the desired tone. Apply this with either a brush or a cloth, and polish lightly with a cloth as it dries. It is ready then to proceed with the painting of the design with poster paints. Water is used as a painting medium and for cleaning brushes. When buying tempera or poster colors you only but only the primary colors, Red, Blue, and Yello, and in addition a jar of white. In the past few years there have been many new types of water paints come on the market, and some that mix with either water or oil. If you have access to any of these, by all means, experiment with them. 99999

For painting on wood that has been sealed or painted, it is necessary to use an oil base paint, or a casein type paint that will adhere to surfaces of wood or metal that have been sealed. The most familiar of these are the artist oil colors, which are available in tubes from local art supply stores. Once again only a few colors will suffice, but if you can afford a few extras it informative to (cont.)





use some of the many beautiful pigments in the large range of artist oil paints. A few suggestions to start with would be, Cadmium Red Medium, Cadmium Yellow medium, Prassian Blue, Titan-ium White, Burnt sienna, and burnt Umber. You can obtain a color chart of artist oil colors from your local art supply store, and choose a few extra colors that are pleasing to you. The painting medium we use for the oils, is a mixture of varnish and turpentine. About half and half. Clean brushes in turpentine or mineral spirits.

BRUSHES:

For both temperas and oil paints, we suggest the use of red sable artist-type brushes. Good brushes, well-cared for are almost an essential to good work. For a beginning, you will need at least three brushes. A good quality brush is Series 190 made by the Grumbacher Company. This is a standard brand of artist materials carried in most communities. A number 2 and a number 4 will serve the beginner for most purposes. In addition you will need a flat blending brush, a number 4 or 5 in Grumbacher Series 626B or comparable. Good brushes are expensive, but they will last a long time if you take the proper care of them. Brushes should be wiped frequently as you work. Never, never allow a brush to STAND in water or turpentine. After cleaning, press brush between thumb and finger to remove any paint collected in the bristles. If brush is improperly cleaned, and paint is allowed to dry in the brush, it will not taper properly and will not produce the brush strokes properly. It is extremely difficult and almost impossible for the beginner to produce good work with a poor or

poorly cared-for brush.

SANDPAPER
Use at least two different grits of sand paper. One which will cut, and one very fine for finishing. A wet or dry type sand paper is good for rubbing the finish between coats of varnish.

TRACING PAPER
Obtainable at art supply or stationery stores in tablet form, rolls or sheets.

TURPENTINE VARNISH SHELLAG WOOD SEAL PUNICE

These items are all available at your local paint store. Pratt Lambert #61 clear varnish in clear gloss is a very good varnish to use both as a painting medium and a finish. Valspar clear gloss varnish is also good. Remember that brushes used in varnish are cleaned in turpentine, and brushes used in shellac are cleaned in alcohol. If you should use any lacquer base paint clean brushes in lacquer thinner. The label on the paint can generally remind you of the thinner or cleaner so when in doubt SOMETHING TO PAINT

You need only to look around you with an observing eye and you will most surely be able to see a winter's work in one sweeping glance. Furniture, bread boards, salad bowls, boxes, canisters, candle holders and plaques are just a few of the many things that add warmth to the home.

PROCEDURE COOSCO SOO SO

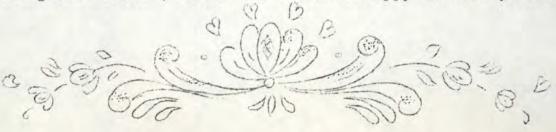
First sand the article to be decorated. If oil paints are to be used, the wood must be sealed or painted. When using tempera, you paint on the unfinished wood. Metal articles must be done with oil paints as the surface is not compatable with water base paints.

TRANSFERRING THE DESIGN: Draw or trace design on piece of tracing on piece of tracing paper. On reverse side of design ,retrace lines which are visible thru the tracing paper with a charcoal or carbon pencil. Placing charcoal side down on article on which design is to be transferred, rub with a hard tool such as a spoon, and the design will then be transferred to the painting surface. ていく ついこう (はき)かん くりん くりん

If you wish to transfer a design to a dark color or black, trace pattern with pencil, rub reverse side with whiting or a commercial product known as Lithophone, and placing this side down, retrace lines of design, which will in turn imprint them in white on the dark background. Another method is to rub a piece of tracing paper with lithopone, and use this as you would carbon paper. You may bold the side with whiting or lithopone rubbed into it and use it many times. (Lithopone is ground finer than whiting, and thus has a better clinging power where this is desirable.) J 65 6 63 0

COLOR MIXING

Learning to understand color and color mixing and produce the tints and shades and intensities which are pleasing to you will add much to your joy of Folk Painting. The three primary colors are red, blud and yellow. The mixture of any two of these primary colors produces a secondary color. These are red and yellow to make orange; blue and yellow to make green; and red and blue to make purple. In order to soften or cut the intensity of any one of these colors, we do so with what what is called its complementary color. The complement of any primary color is the color produced by mixing the other two primary colors. For example: to make the complement of blue, you mix the remaining two primary colors, red and yellow, and you will have orange, which is the complement of blue. By reverse, blue is the complement of orange. By the same process, purple is the complement of yellow, and yellow of purple. Green is the complement of red, and red of green. To soften any color use a little of its complementary color, and generally a little white is added to lighten the value. Equal portions of any complementary colors produce a brown or a neutral. By way of explanation, the word "complementary" means that these colors have the greatest degree of contrast possible between them. This is because any one of the secondary colors contains none of the primary color it complements. Rainbows, or light passing thru a prism always fall in the sequence of Red, Orange, Yellow, Green, Blue and Violet. If youtake the last three colors and place them beside the First three colors, once again you have paired you complements. By using this method, color can become a happy tool in your hands.



Interesting variations in brush strokes may be achieved by changing the pressure you put on your brush. It is important to start with a clean brush, drawing it thru the paint on your palette, and as you do so, roll the brush between your fingers against the palette to taper the end. Then thinking of symbols such as your "S" curve, produce long rhythmic strokes.

such as your "S" curve, produce long rhythmic strokes.

To make the "S" curve brush stroke: Start by just touching the tip of the brush to the surface on which you are painting. Then start increasing the pressure thru what would be the middle portion of the "S", and then lift brush gradually to produce the target at the end

taper at the end.

To make the parenthesis stroke: place greatest amount of pressure at beginning of stroke: and then lift brush decreasing pressure until a long curved tail is formed:

The brush stroke used for flowers such as this is accomplished by pressing the end of the brush as if writing with a pencil, only more perpendicular. Roll the brush between the fingers to make a stroke similar to a horse shoe:

The little "ACCENTS" or touches that we add when the basic painting is completed are just to break up areas, and add a lightness to the designs. By thinking back to the seven symbols, you will find many ways to use them for this purpose. There is no one right way for doing this----just let yourself go.



FINISHING

When the article you have decorated is dry, finish it with several coats of a good clear varnish. Rub lightly between coats with either pumice, or a very fine sandpaper. Varnishing should be done, if possible on a dry day. If a while before using. Pour a little varnish from the can in a small dish or can. This prevents the remainder of the varnish from picking up dust, etc., from the brush. If varnish is lumpy, strain thru a piece of nylon hose. Varnish may be thinned if necessary with turpentine. (CHECK LABEL to be sure you are using the right thinner).

ANTIQUING:

If an antique finish is desired, mix equal parts of varnish and turpentine to use as a glazing liquid. To this add some of

your oil paint. (Burnt umber is the most commonly used color for antiquing). Coat article with this brown mixture, and then rub

5. ANTIQUING Cont.

Shade darker near edges, around handles, and in depressions. Then this is dry finish with another coat of varnish. ADD: Antiquing is best done after one or two coats of varnish have been applied.

DESIGNS:

A packet of 8 large sheets of designs "FOLK DESIGNS IN THE NORWEGIAN WAY" published by the Bunnings is available for 2.50 plus postage. Order from the Bunnings, 1931 North Corona St. Colorado Springs, Colorado.

The joy of painting is increased by the ability to create some of your own designs or to at least be able to add accents or borders to a design you have copied. We have had happy results from the seven basic symbols as outlined in the book by Maugard: "A Method for Creative "S" Curve Design! These help us to relate simple designs to familiar forms such as letters of the alphabet punctuation marks, etc. Here are those symbols, and a few suggestions of how they may be used.

CIRCLE

PARENTHESIS

SCROLL

- WAVY LINE ZIG_ZAG /\\\

STRAIGHT LINE

WAVY LINE PLUS CIRCLES

WAVY LINE plus leaf formed by two

Scrolls joined together

Leaves made by parenthesis (+5 6 6 10 0 6 plus an "S" curve

Forming a simple tylip from parenthesis (() () () and "S" curves

Forming a design by adding scrolls and circles () Using a circle plus parenthesis () to form a flower

Adding scrolls to form a design -----

"S" Curves to form a border

"S" Curves plus circles and leaves

Borders from zig zag lines

Bird formed from "S" curves, parenthesis, circles and scrolls

Fish to my parentness - digo

GERMAN CHRGSJMAS BELL

from Mary Frances Bunning ORIGAMI is the Japanese term describing the art of paper folding. In its purest form it is done without the aid of scissors or paste. But many of the simpler pieces when used for primary or pre-school children benefit from the use of scissors or magic markers to complete the illusion. ORIGAMI is popular at the moment and the Japanese ORIGAMI paper which was developed especially for paper folding and has vibrant colors is becoming available in more and more stationery and bookstores in larger cities. Where it is not available locally it can be obtained by mail from CHARLES TUTTLE Rutland, Vermont, or "Folk Dance House!"

The Japanese or Chinese do not have the corner on paper folding. American and English children have been playing soldier for years with newspaper hats and boyscouts are familiar with the folded drinking cups. Many thousands of airships have been released behind teacher's backs and these are ORIGAMI. Perhaps the art of paper folding was brought to its highest form by the Spanish as exemplified by the Praying Moor that we used as a wise man in one of our Christmas cards.

To our mind the most beautiful of the folded paper creations is the GERMAN BELL Christmas Ornament which is given here as a reminder.

Remember in all paper folding, the more precise the folds are made

and the sharper the creases, the better the result.

Open up and fold in half cross-wise, then open up and fold in the other direction.

2. Fold each edge over to diagonal crease, then open out.

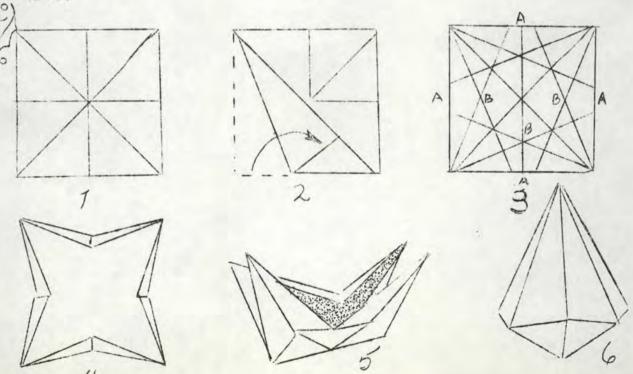
This is eight folds in all.

3. Reverse crease as indicated by heavy lines A-B

4. Place flat on the table the paper will then begin to assume this form.

5. Draw corners upward as shown and ease into shape.

6. Tie corners together with needle and thread and hang on your tree.



MAKING A SILVER RING by Bill Bunning

After the rock hound has waded thru the icy stream, burrowed thru the ice drift, scaled the treacherous cliff, and clawed a gem stone from the freezing rock with his bleeding fingertips; after he has taken it home and abraded his treasure with grindstones, pumices and polishes, he winds up with a gleaming glowing gem that he would like to make into a pie e of jewelery.

That's when a knowledge of simple silversmithing is valuable. A simple finger ring is used as an example, because it forms an excellent display for a gemstone, and because it employes a great many of the techniques that would be used in any form of silver smithing.

For the most practical mounting in a first experience, the stone should be ground in cabochon, with a rounded surface and a flat back. The sides should have a gentle slope from back to surface.



The stone is held in place by a bezel-- a metal girdle which surrounds the stone. This should be made of a light-weight silver, preferably "fine" or pure silver, which is softer and easier to shape than sterling. This might be made of 26 or 28 gauge material. The length of the bezel is bent around the stone, cut to length, and filed to an exact fit. This joint is then soldered with silver solder.

Underneath the bezel is a plate of suitable size and shape. Decorations, such as raindrops or bits of wire are soldered to the plate. Raindrops are made by melting small pieces of silver of a suitable size, which are pulled into spherical shape by surface tension.



The shank of the ring-- the part which encircles the finger-- can be made of silver wire or a strip of sheet metal. If made of a strip it can be sawed and shaped to the shape shown in the drasing.

Spread the prongs and bend the strip in a circle around the ring mandrel. File the inds of the prongs until they make a neat joint with the spot where you wish them joined to the plate. Solder the plate to the shank.

(continued)

2. Making a Silver Ring

It is now necessary to file and polish the ring, and set the stone. The stone is fitted into the bezel, which should be snug, and the bezel is "turned"-- that is pressed or tapped down against the slope of the stone.

All soldering is done with silver solder. This is cut into small snippets, perhaps 1/16 of an inch square. The joint to be soldered is moistened with flux (either a prepared flux or a solution of borax and water), the bit of solder is placed in contact with both pieces and heat applied until the solder melts and flows in place. Because of the rather high degree of heat required, soldering is usually done with a torch. In all cases remember that the two important things are: the joint must fit well, as solder will not fill a gap; and the pieces to be joined, as well as the solder—must be clean and bright, as solder will not adhere to a dirty surface.

Heat of the torch will oxidize the silver, and this darkness can be cleaned off by dipping the silver in a warm solution of sulphuric acid. A 10% solution is adequate.

Polishing afterward can be done with fine abrasives and jewelers rouge.

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				TI	REA	SI	JRE	S									-

You say you are poor in worldly goods, Your riches number few? Have you never beheld that wonderous store Of treasures belonging to you?

The golden wealth of sunshine
The glistening jewels in snow,
The streaming light of moon and stars
Silvering the world below?

The priceless running melody Poured from a wild bird throat, The rippling, gurgling streamlet Babbling its woody note?

The cool sweet breath of evening Soothing troubled hearts, The matchless, spicy fragrance Given forth by the flowers?

The laughter of gay childhood, A baby's pattering feet The tender hand-clasp of the friend You meet on the street?

MINIATURE SCENES

Familiar or imaginative scenes such as "The Homestead at Evening" (which was demonstrated), "Little Red Riding Hood," and "The Happy Christmas Spirit", can be constructed.

With styrofoam and Elmer's glue, small figures, paint, moss, fungus, lichens, and a glass from the dime store, you can make all sorts of attractive scenes for viewing. Conversation and artistic enjoyment. Besides these objects, patience and deft fingers are an asset.

Though the miniature requires a very small space, some rules of basic art like grouping, variety, and area should be observed. With some this comes naturally, and others need to learn.

Draw a line around the glass on the styrofoam, then bevel the edge: as you cut, so the bottom will be larger and the glass will fit firmly over the styrofoam. If you want to paint the styrofoam do it now, or cover it with colored masking tape etc. or whatever you want.

Do first things first, and let the glue dry as the scene is built. Glue the styrofoam edge to the glass, letting it dry before putting felt on the bottom, and dressmaker braid on the edge where the glass and styrofoam join. Possibilities are unlimited.

Myrtle Krouse

MOTIVE

We mean to do it! Indeed we do,
We mean to be loyal, good and true,
To visit the sick, relieve the poor,
To turn no one a stranger from our door
We mean to be gentle, courteous, kind,
But the trials of life do vex us so
That we do some evil before we know.
Sometime the Redeemer will come this way.
Will "We meant to do it" be all we can say?



Don't let anyone say "You Can't Take It With You", for this Lapidary hobby is one that you can. Everything you need for grinding and polishing a rock can be carried in your pocket with lots of room to spare. You won't need a jingle of coins in your pocket to carry on in this hobby either. you need for grinding and polishing

Much of what you need for grinding and polishing rocks can be acquired at no expense. A look in the Lapidary catalogues can scare you spitless at the expensive grinding wheels, etcetera. But remember, this hobby of rock working is a new one to we amateurs which has become popular in the past twenty-five years. Those in a hurry have brought about a demand for power equipment. We who like to work with our hands know that the perfectly exquisite rock work which we see in art museums all over the world was done by hand with equipment of the most primitive nature.

It's GENDINE F

Now first of all we need a stick: a dop stick, to secure the stone we have decided to work on. This can be a short length of dowel, a short piece of a round pencil, a nail, or what have you. It needs to be round to rotate easily. Then dopping wax, sealing wax with shellac added to it, is needed. But sealing wax is perfectly all right to use, and you can get a large stick of this in a stationery store for fifty cents a stick. This will last a long time. The wax is melted over heat of some sort, perhaps a cigarette lighter, a candle, or a simple alcohol lamp.

Heat your wax. Watch out here. There is a fine point at which the wax is soft. It will go from soft to dripping quickly. Mold a nice gob of wax on the end of your stick. Then heat your stone (carefully -- and above the flame as some stones will fracture or shatter from too much heat), reheat the wax and then join the wax and the stone. Make a good base of wax under the stone. Then reheat all quickly to make a good bond. Set aside to cool. Don't hurry the cooling or your stone will break off the dopstick and you'll just loose time putting it back on.

Now the fun really begins. With a carborundum stone (you know, a piece of a grindstone) just start grinding away to shape that stone the way you want it. A course grit stone will grind faster than a fine grit. You can use your grindstone dry, with oil, or with water. Water seems to work best of all but in some circumstances its messiness makes its use guite prohibitive.

When your stone has reached the shape you want from grinding, the next step is sanding. But right now you must wash the stone, wash your hands and be sure you have (cont.)

gotten rid of all the grit under your fingernails. The objective in sanding is to reduce the size of the scratches. The scratches will be course and deep from an 80 grit carborundum stone. So proceed to erase them with about 120 to 200 grit sanding cloth. This sanding cloth can be purchased at a hardware store, auto supply store, etc. The "Wet or Dry" will cost a few cents more a sheet but it's worth the little extra cost as it can be washed in water to remove the grit and so will be usable longer. When you are sure the first scratches are gone and just those of the sanding cloth remain, again wash rock, hands, and fingernails and proceed with a finer sanding cloth. This time 300 to 400 grit. The size grit you use will depend on what you are able to buy in your store. Next you will go to 500 or 600 grit, after washing up again. The washing up is very important. One grain of grit can do an awful lot of scratching and you'll just have to go back and repeat the process you have just completed.

By now the colors and the patterns, if any, on your rock will be coming through. So now you can start with the best part of all -- the polishing. The polishing powders we use are very very fine grit. They are almost entirely oxides of metal. The common and inexpensive ones are Tin Oxide and Cerium Oxide. You probably have some Tripoli in your workshop around home. This is an ancient and time honored polishing agent of metals and rocks. Each Lapidary seems to have strong opinions of what polishing agent is best to use on each kind of rock. Work this out to your own satisfaction. Also decide what you will use as a buffer for your polishing powder. This buffer could be felt(firm, as from a man's hat), leather. (from shoes, gloves, handbags), pellon (the plastic fabric home sewers use for stiffening), or even a piece of wood. Beech wood has been much used in the past. Moisten the powder slightly on the buffer you have chosen and proceed with your polishing. Work hard and when you are able to SEE thto the stone you will have achieved the perfection towards which you have been working.

"And this our life, exempt from public haunt, Finds tongues in trees, books in the running brooks, Sermons in stones and good in everything."

Marge Bevan



"A gem cannot be polished without friction,
Nor man perfected without trials."

YARN FLOWERS

Hattie Mae Nixon

Materials: Soft copper wire--gauge 20-22 or florist's wire of same size.

Fine steel or brass wire--gauge 32 Sport or fingering yarn--colors for flowers and for leaves.

Nail or coat hanger wire about 2" long. Wire for stem-florist stem wire or steel wire about 16 gauge.

Methods: 1. Petals and Leaves. For each petal or leaf make a spring by wrapping soft copper wire around nail or coat hanger wire until 2" are covered.

Leave \(\frac{1}{4}\)" - \(\frac{1}{2}\)" of wire on each end. After all springs are wrapped, grasp each end loop of one spring and pull steadily until spring is 6 - 7" long. Bend into a loop for a petal or leaf and twist end wires. Wrap with yarn. B egin from base of petal and over center loop; back to right loop at base; over to left of center loop and back to next right loop at base. Continue in same manner and direction until all loops are filled and yarn ends at petal base. Make each petal and leaf in this manner.

- 2. Stamen Center: With fine steel or brass wire wrap two springs like copper ones. Pull until about 6" and bunch into a rosette.
- 3. Assembly: With spool of fine wire, wrap stamen center to end of stem wire tightly. One at a time wrap petals around stamen to form flower. Wrap stem yarn over fine wire to cover and continue wrapping yarn smoothly over stem and fine wire until place is reached to attach leaf. Attach leaf with fine wire and cover with yarn to next leaf or end of stem. Wrap fine wire around yarn at stem end and cut.

Tips: 1. With worsted yarn use copper wire--gauge 14 - 16 18, and a larger nail.

2. Flowers may be sued as corsages.

3. Small spools of wire available in 10¢ and hardware stores.

GOD'S EYE

MATERIALS: Scraps of yarn, several colors, each color at least 2 feet long. TWIGS, two about 1/8 to 1/4" in diameter and about 6 to 10" long for the first sample. Make a Chair "f"eyes" METHODS:

1. Lay twigs side-by side and tie in center with the end of piece of yarn; open twigs into a cross and tie to hold. 2. Wind end of yarn around one twig; pass under to next twig and wrap yarn around it in same direction; repeat on 4th twig. 3. Continue circles of yarn in the same direction. Lay each yarn next to the one before until the band of color is as one wishes. Add other colors and continue until the band of color is as one wishes, until the "eye" is the size desired. Bind end of yarn around twig and fasten with small bit of glue, or tie. (S.W. Indian good luck charm)

Materials: Scraps of yarn, several colors, each color at least 2 feet long.

Twigs, two about 1/8 to 1/4" in diameter and about 6 to 10" long for the first sample.

- Methods: 1. Lay twigs side-by-side and tie in center with the end of piece of yarn; open twigs into a cross and tie to hold.
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TIPS: 1. This is a Southwest Indian Good Luck charm.

- 2. Worsted yarn is best for children. 3. Twigs about $\frac{1}{4}$ " are best for children.
- 4. Whole sprays may be made by attaching one twig to a twig on a base branch.
 - 5. Makes excellent Christmas decorations. * * * * * * * * * * *

TIE-DYEING

Hattie Mae Nixon

Materials: Washed T-shirt or scarf material 2 or 3 colors of all-purpose dye, such as Rit. Cone of cotton string

1. Dissolve dye in \frac{1}{2} C hot water. Methods:

2. Start water to boil - may be done around

campfire in #10 can.

3. Gather a bunch of dry material or shirt into a peak and bind tightly the section to remain white with 3 layers of string to keep the dye out. Continue these bindings until the designs are complete.

4. Add about 1/3 of dye to can of water - or amount for tint desired.

5. Wet shirt or material in clear water before dropping into dye water.

6. Simmer for 5 - 10 minutes.

- 7. Remove from dye and rinse in clear water or
- creek. Do not remove string. 8. With dry string, cover dyed areas to remain present color.
 - 9. Repeat process (steps 3-7) as often as desired.
- 10. Rinse thoroughly, unbind all string, rinse again, and dry.
- Tips: 1. When using several colors, dye the lightest first.

2. Remember: More dye can be added easier than removing dye.

3. String, corn husks, unoiled sisal twine can be dyed after material, for use in other crafts.

4. Vegetable, native, dyes may be used with mordants, such as salt.

DRIED CITRUS PLAQUE Hattie Mac

MATERIALS: Citrus rinds-- grapefruit, orange, lime Miscellaneous seeds for flower centers Background material

METHODS: (1) With spoon clean out inside membrane and pulp of rind of fruit.

(2) With scissors cut rind into large simple flower and leaf shapes.

(3) Dry in sun-- several days-- or in oven-- at very lowest temperature. I sue about 150' for 12-16 hours.

(4) Prepare background material and arrange citrus rinds-- some with each side out-- attractively.

(5) Glue rinds in arrangements.(6) Decorate centers with seeds.(7) Spray with plastic lacquer, etc.

TIPS: For best products, select unmarred skins.

The slowest drying heat produces the strongest products.

SMALL CRAFT REFERENCE BOOKS

NATURE: Field Book of Nature Activities & Conservation:
William Hillcourt, G.P. Putnam Sons, N.Y. 1961
pp 418 4.95
Excellent nature crafts, games, with tips classified according to nature phases-- animals, rocks, flowers, etc.

Insect Fact & Folklore: Lucy W. Clausen, The MacMillian Co., N.Y. 1854, pp177 3.50
Interestingly written book classified according to ants, bees, moths, beetles, etc. includes world-wide facts and folklore.

PRESSED FLOWER PICTURES & CITRUS-SKIN DECORATIONS Ruth Vorhees Booke, D. Van Nostrand Co., Inc. Princeton, N.I. 1962, pp217 [6.95] Includes many different methods of pressing flowers Excellent pictures of mounted pressed flowers.

HANDBOOK OF NORTHWEST FLOWERING PLANTS: Helen Gilkey, Binfords & Mort Publishers, Portland Ore. 1961, pp. 402 4.00 Very concise and understandable classification of flowering plants.

PAPER: CREATING WITH PAPER: Pauline Johnson, Univ. of Washington Press, Seattle 5, Wn. 1958 pp.207 46.95

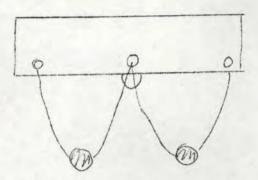
PAPER MAGIC--The Art of Paper Folding: Robert Harbin, Charles T. Branford Co. Newton Centre 59, Mass., 1958 pp. 101 3.50 Folded animals, boats, boxes, and other 3D" decorations, sculptures, etc.

ORIGAMI -- Japanese Art of Paper Folding: Tokinabu & Hideko Mihara, Oriental Culture Book Co., 1765 Sutter St., San Francisco, Calif., pp27, 1.00

From Chief

THE "LOVER'S YOKE" PUZZLE

This puzzle could be used as a name tag idea. Carve or burn names on the wood. Glue pin on the back or wear around the neck on a string. Another idea would be to glue a tooled, stamped or carved piece of leather onto the wood.



You could go on a nature hike and find interesting materials or a box full of findings could be gathered in advance, spread out on a table near registration and each person encouraged to make their own.

Suggestions for the two items strung on the yoke are: beads, buttons, shells, buckeyes, acorns, deer horn, bone, teeth (prefer animal!) beans, sections of sege, copper, leather, agate.

Strong string to use includes: plumb line, fish line, mason's line, telephone wire (free: ask your telephone co.) or leather strips.

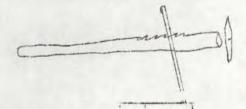
TO DEMONSTRATE the puzzle to a large group, make one 5 or 6 feet long and use 1/4" rope. The object of the puzzle is to try to get the two pieces together without breaking or cutting the string.

NORWEGIAN SKY HOOK

Hang a leather belt at point A and balance point B on the end of your finger or on a ledge.

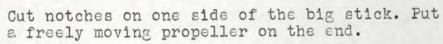


Whittle one out with your pocket knife.



WAHOO or INDIAN TRUTH STICK

Also called Indian Windmill, Hummey diddle, Gee haw, Whimmey diddle or Chief Wahoo stick.



Rub a second stick across the nitches. See if you can get the propeller to reverse directions.

To enlarge or make a pattern smaller than one given, draw squares over the pattern and transfer to another size set of sauares (equal size, not one larger than another in squares drawn) Example: use a yardstick or ruler width for both lines. Transfer the pattern that is in each square.

WOOD CARVING

Endless fun and variety await the craftsman who enjoys working with native wood in making costume jewelry. The wood from familiar box elder, elm, plum, chokecherry, caragana, oak, apple, sumac and many others may be made into attractive ear buttons, pendants, bracelets or tie-clips. The wood must be dry, so dead limbs from trees and shrubs offer a ready source of wood, the size of the limb selected to accommodate the size and shape of the article to be made.

Wood may be cut cross grain to show the circular designs. Much more variety may be possible if the wood is cut lengthwise and pieces facing each other are made into matched pairs.

Experiment and experience will help the craftsman select and cut pieces which make attractive shapes and sizes. Each piece is entirely individual in design and color. Surprises show up at every cut of the saw.

To cut the wood, make the pieces into convenient lengths to handle. Then saw a thin slice from one side so that the stick may be laid flat while sawing. This will give better control when cutting the slices of wood. Clean cut slices about 1/4" to 3/8" thick make attractive pendants which are flat. If a high bevel is desired a thicker piece of wood may be needed. The craftsman needs to decide upon the individual effect desired and select and cut the pieces accordingly.

Shapes and designs may be free form, inspired by flat stones along the gravel path, or copied from shapes which lend theme selves to wood-hearts, tear-drops, clovers, ovals and circles.

Cut paper pattern for shape then pencil pattern on wood slice.
Cut carefully on power saw or with hand coping saw. The edges
and face of shape are sanded as smooth as possible, starting
with coarse grade paper and finishing with finest possible.
Shading the edges to bevel them on the front side or on both
sides: will enhancethe beauty of the piece, if it is to be used as
a pendant. Ear buttons and tie clasps are usually shaped on just
one side so that flat side may be glued to findings.

A drop or two of oil on the wood will show whether a good job of sanding was done. Touch up any imperfections before polishing begins. The piece is next rubbed thoroughly with linseed oil and left to soak, overnight if possible. Add oil and rub with fingers to develop a satin finish. Add more oil, a small amount of powdered pumice and rub between hands. The heat of the hand,

the pumice and the friction produce an abrasive action which brings out the glow and satin sheen in the wood similar to that found in the beautiful pieces of hand-rubbed furniture so prized by our colonial craftsmen.

(continued)

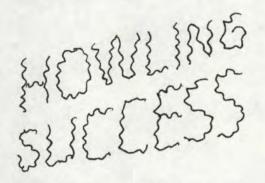
Jewelery From Native Wood "Chief" Morton.

Wipe to remove pumice, add more oil, and rub. This same process is repeated with oil and rotten stone until the piece of wood looks like a jewel. The more you "love it" the more precious it becomes.

A bit of caution in the use of the abrasives -- to much abrasive action may produce a "drag" or dull streak which may be difficult to remove. Just enough is important. Remember that you can give it a lot of loving with your hands after the abrasive has been wiped away. Even after a pendant is being worn it can be rubbed to keep it glowing.

A tiny drill hole drilled near the top of the pendant may be fitted with a jump ring and a suitable metal chain and the costume piece is ready to complete and outfit, and to be admired as something truly hand crafted and beautiful.

HOW TO BE A

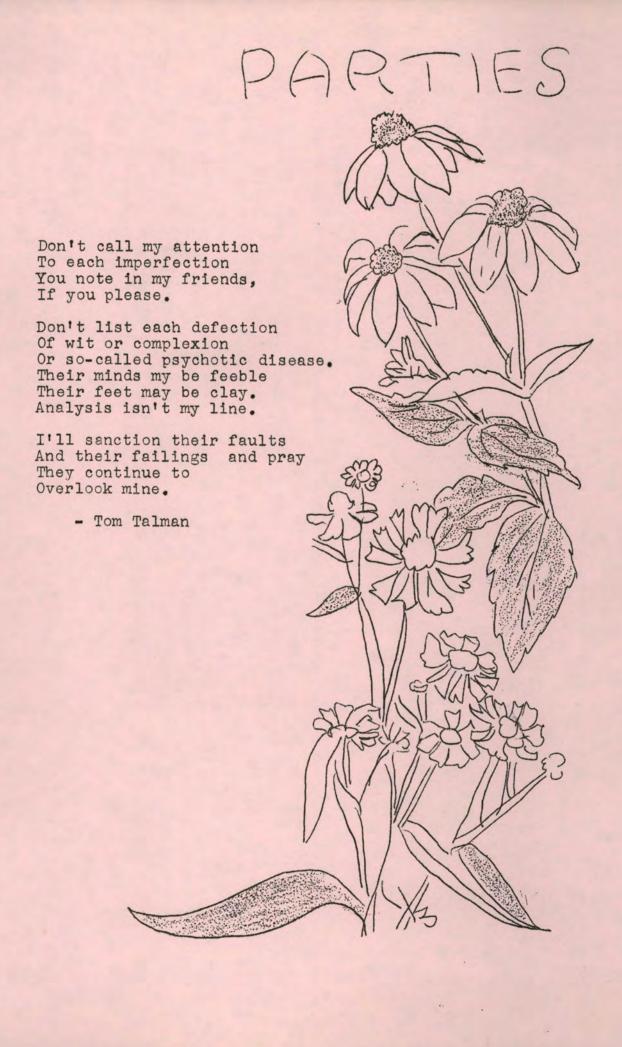


Forget each kindness that you do As soon as you have done it; Forget the praise that falls to

The moment you have won it; Forget the slander that you hear Before you can repeat it; Forget each slight, each spite, each sneer, Wherever you may meet it; Remember every kindness done To you whate'er its measure; Remember praise by others won And pass it on with pleasure; Remember every promise made And keep it to the letter; Remember those who lend you aid And be a grateful debtor; Remember all the happiness That comes your way in living; Forget each worry and distress, Be hopeful and forgiving;

Remember good,
remember truth,
Remember heaven's above you,
And you will find,
through age and youth,
That many hearts will

love you.



SOME IDEAS FOR PLANNING PARTIES by SALLY SCHROEDER



1. Party planning is FUN-- so be sure as many folks as you can use are in on the planning-- and since taking part is so much of the fun, plan so that at the party itself, everyone gets to participate as much as they want to.

- 2. A theme for the party gives something to build around, and tie activities to. For parties which are not special events like birthdays or holidays, your committee can have fun "dreaming up" a crazy theme such as "Sack Party," "Beachcombers Party," "Indoor Sports Meet" and many others. It's a good idea to toss ideas about for a while before settling on one, to be sure everyone can think of ways to carry it out.
- 3. Before beginning to plan, though, it is very important to know something about who will be coming to the party, how many and their ages. Also, you need to know the place the party will be held, its size, facilities—are the chairs movable, for instance, etc. as simple an act as to go early to be sure the heat is under control can make or ruin an otherwise well planned party.



- 4. After settling on a theme, the chairman or coordinator may find it a good idea to speed things along by dividing the group into four working parts. These have proved workable:
 (1) Build-up (2) Atmosphere (3) Program (4) Refreshments
- 5. The BUILD-UP COMMITTEE will do just what the name suggests -- build up peoples enthusiasm and interest so they'll come to the party. Invitations, advertising, should hint at something unusual. They might call the invitations in rhyme. One group sent invitation to a hat party in the shape of a hat, with this beginning -- "Don't keep this under your hat."



6. THE ATMOSPHERE COMMITTEE have the most important job of all after the build-up folks have been able to bet people there and that is to get them into the spirit of the party as soon as they arrive. One of the most reliable ways is to get them to help decorate, or make costumes for themselves. Not something elaborate, just a suggestion of a disguise that will let them be somebody else for an evening. Our hat party guests made their own hats from materials which were supplied just inside the door--crepe paper, doilies, ribbon, string and an assortment of odds and ends. Then they were their hats during the party. And since usually guests do not arrive all at once, a game or two which can be used to break that first uncomfortable feeling as soon as the first few come is essential.

- THE PROGRAM COMMITTEE will take up where the atmosphere folks leave off, but smoothly, so there is no obvious break in the activity. This is a place where the coordinator, or chairman will want to keep both groups informed of what the other is doing. The program committee will plan games and activities in a logical sequence, alternating between active and quiet games, but with an easy transition between games. Members of the committee will want to take part, rather than stand up front directing. There should be no gaps between events which give the group a chance to fall apart. A program might be written out and tacked up in some unobvious place for the program committee 4 members to check from time to time to see who is responsible for what and when. That way, the seams of the party won't show as they do sometimes when the committee has to call a halt to activities while they find out who they are! The theme will help keep the games related -- old games can be played and the names simply changed to fit the theme. At the hat party, a hat parade was held, with judging of the hats and some silly prizes awarded.
- 8. THE REFRESHMENT COMMITTEE have the responsibility of having the food ready when the program calls for it, and also the challenge of presenting it in a way that fits in with the theme so that the old let-down we've all experienced when the announcement "That's all the games, folks, line up over here for refreshments" need not happen.
- 9. Now if all the committees have done a bang-up job, there should be no need for a clean-up committee. (Who wants that job anyway?) Each committee cleans up after itself, or all pitch in at the end of the party. And if you've been really successful, ten years from now people will say, "I still remember that party---."



Sunday Night Party





Myrtle Krause
Judy Cox
Anka Gerdis
Terrialee Page
Gene Townsend
"Chief" Morton
Marie Gjersee
Margie Stanteford
Charlene Davis
Sylvia Westlake

Theme of "Gathering of the Nuts" at the Squirrel Cage began with a chance game of even and odd using kernels of corn. The person with the most

corn at the end of the game earned the privilege to plant all the corn here at Chat. The group was divided into the following nutty families and asked to write a skit, peem or song useing their family name as a theme: Peanut, Acorn, Walnut, Filbert, Cashew and Nigger Toe.

Several games were played (see Game section) entitled:
"Nutty Squirrel In the Tree" and the "Nut Ordhard". Party
was concluded with everyone singing "I'M a Little Acorn Brown".

WALNUTS

Once there was a nut from a walnut tree
And it fell in love with a honey bee.
They flew away on a honeymoon
And returned from there not very soon.
Honeymoon and honey nuts
of this kind they had lots.
Honey, walnuts, candies too,
Cooked together for a family crew.
(Tune: Turkey in the Straw)

WE ARE PEANUTS (Tune: Clementine)

We are peanuts, We are peanuts, We are peanuts from all around. We're from Ore-gon, and Montana, Idaho and Washington.

We have come to meet and greet you With a smile upon our face Come to share our skills together And we'd like to set the pace.

ACORNS

Big trees from little acorns grow
Beside lake waters that gently flow
The birds and the bees flit through the trees
While the man stands there with knobby knees
watching squirrels pick nuts from acorn trees.

(continued)

ACORNS Cont.

Well, little acorn can't you tell The secret within that makes you swell Into a tree so big and strong? Yes, its Chatcolab the whole week long.

NIGGER TOE FAMILY

Trigger Digger Chigger Tigger Bigger Nigger Toe Digger Chigger Tigger Bigger Nigger Trigger Toe Chigger Tigger Bigger Nigger Trigger Digger Toe Trigger Bigger Nigger Trigger Digger Chigger Toe Bigger Nigger Trigger Digger Chigger Tigger Toe Nigger Trigger Digger Chigger Tigger Bigger OH! (Charlene Davis--Big Toe)

MET OF THE STORE STORE

"I look upon life as a party," said Robert Morley, the famous actor. "One arrives long after it's started, and one leaves before it's over, and it's as well, perhaps, not to try to be the life and soul of it, and not to try to take too much responsibility for it."

But surely we ought to ENJOY the party. We might do well to ask ourselves how and then whether we really ARE enjoying it. It's the only party to which we can be sure we shall be invited. We ought to make the most of it. We ought to make friends with as many of the guests as we can-- and we ought to be more grateful to our 'Host.

We SHOULD know better than to put off such things. Something over 2,000 years ago Epicurus, the Greek philosopher, told us: "The fool, with all his other faults, has this also: he is always getting READY to live."

From Doc Stephens, in Robins Reader

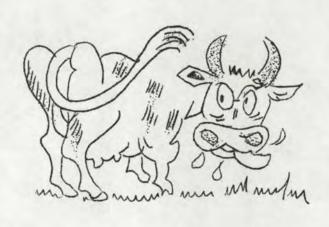
MONDAY NIGHT PARTY

THEME: DOWN ON THE FARM

Committee: Vern B.

Mary C.
Jessie J.
Leila S.
Peggy S.
Ruth Ann T.
"Chief"





To be sure that everyone knew about the party, we had a special announcement during dinner. Our scarecrow, with the aid of Don Clayton and a couple of posters, told everyone about the upcoming party.

As each person came to the party, a card was pinned on his back. He was supposed to find out what kind of a seed was named on the card by asking questions that could be answered by yes or no. Also on the card was a clock face showing the numbers - 12, 3, 6, and 9. Each contestant was to procure a "date" for each one of these hours and sign the date's name at the proper place on the clock face. The dates made were to be used for various couple activities during the party. The names of the seeds used to divide the group into six farms were: apple, cherry, grapefruit, olive, bean and pumpkin.

When everyone had his card signed and had discovered which seed he was, the group was divided into the six farms. The first task of each farm was to give themselves a name.

With straw, old clothes and hats that were available, each farm construted a scarecrow.

We then wanted to find out just how well acquainted with a farm everyone was, so we asked each group to act out some activity that takes place on a farm. The variety here was quite interesting. A couple of farms grew their own fruit and made pies. The unusual farm "Wet Acres" demonstrated what they raised (which turned out to be alligators not sprinklers).

(Cont.)

Contests were held to see which of the farms was the best. The wheelbarrow race of two, tall, agile people from each farm got the contest off to a running start. The person from each farm with the sweetest voice was called up to take part in the Hog Calling Contest. A demonstration by Don C. got them started, but must not have been too helpful for some (their pigs ran away instead of coming).

Plowing a straight line is still a needed skill on each farm so the plowing contest was held to see if each farm could pass the test. For this contest, the seediest pair from each farm was called up. The "horse" was blindfolded and the "driver" given cord string reins to guide the horse in a straight line.

The contest which broke the tie and decided the best family was "Getting the Kitty out from under the House." Some of the farms did not find a kitty under their house. A few farms got their kitten out. And we mustn't forget the farm that refused because their kitty was striped.

The evening was brought to a close by having each person meet his twelve o'clock date to go for refreshments right after the ceremony.

Due to the lack of time or whatever you might want to call it, we were unable to use the three remaining dates that were made; however, we thought you might like to try the things we had planned. Following the contests to pick the winning farm, the three o'clock dates were to be kept. Each of these couples would take part in a cow-milking contests to be judged by the six scarecrows.

Then everyone would move on to a genuine horse auction. Putting two farms together to form three groups, the game, "Horse for Sale" would be played. For this game the players are to stand or sit in a circle facing the center. Two people are in the center. One is the "seller" and one is the "horse."

The seller takes the horse to a player in the circle and offers to sell the horse. The object is to make the buyer laught while discussing the merits of the horse for sale. The seller uses any sales pitch he can think of and the horse assists by appropriate motions and sounds. If the buyer laughs or smiles, he then becomes the horse and the horse graduates to seller and the seller takes a place in the circle. If the group is large, you can have two or more selling teams to keep interest and action going.

DOWN ON THE FARM -3

The six o'clock and nine o'clock partners would have had a date for a couple of those good old-fashioned down on the farm mixers.

To complete our visit
"Down on the Farm", everyone
would take part in the annual
harvest. For this game each
farm would be asked to gather
back home again. As the
leader calls out items,
someone from the farm would
find this item and take it
to the leader. The first
one to reach the leader
would score a p oint for
their farm. The farm with
the most points at the end of
the game would be declared the



winner. Items the leader might request might be - 3 brown belts, 2 dirty left socks, 5 blonde hairs. These items can be varied according to the group. It makes more of a challenge if you request more than one of something.

Had the party gone as scheduled, the ceremony and the meeting of the twelve o'clock date would take place here.

Now you can see what we did and what we planned for the Monday party. Perhaps it will give you a few ideas to work from next time you want a party that is just a little bit different.

(Written by RAT)

Success means doing day by day the very best you can It's going on, yet taking time to help your fellow man. To make your mark, to reach your goal, to take your rightful place,

To strive and strive and strive again, yet wear a smiling face.

To make the most of what you have; to build and not to lean, To take what happens with a heart that is steadfast and serene.

It's knowing how to meet success, to handle joy and sorrow, Believing in your inmost heart there is always a tomorrow. It's keeping on when heart and soul and courage seem to fail

Convinced that faith and hope and work are certain to prevail.

GETTING TO KNOW YOU

It started off with an interesting mixer made up of thirteen questions (in the games section) which had to be answered by another labber's signature. This mixer made the participants more aware of each other's talents and interests. After the mixer, two games of skill took place. The first one of these produced a hugeamount of hilarity, the glove and nylons game played by Butch Markum and Mike Hoffman. After some trouble with a hole and a few other minor details, Butch came out the winner. The second game required skill in untangling in this case untangling people. Everyone had a lot of fun, even though (or because?) it was about cozy. After the two skill games everyone joined in a simple circle dance that Don Dodd created. The party was concluded with three songs played by various people on bells, and sung by the entire group.

COMMITTEE:

Cindy Rockett
Lois Eckloff
Janice Gali
Marge Santeford
Joy Johnson

Linda Eckloff Nancy Adams Doreen Vaughn Don Dodds Marie Gjersee



I KNOW CLUB

Formation: Group is seated. Everyone must be informed about some subject in order to be admitted.

Leader says "I know law, so I am admitted."
"What do you know?" Any subject which
contains the letter "I" is refused
admittance. Players must guess what the
clue is.

ROOSTER FIGHT

We had 2 contestants from each group come forward and they stood facing each other. A colored piece of crepe paper was pinned on their backs for a tail. The object is for each to discover what the other contestant's color is, meanwhile trying to keep their own color from being discovered. One who sees the other's tail first wins. It is hilarious to watch their antics trying to protect their "tails."

Lida Brown, Prosser, Wn.

GLOVES AND NYLONS

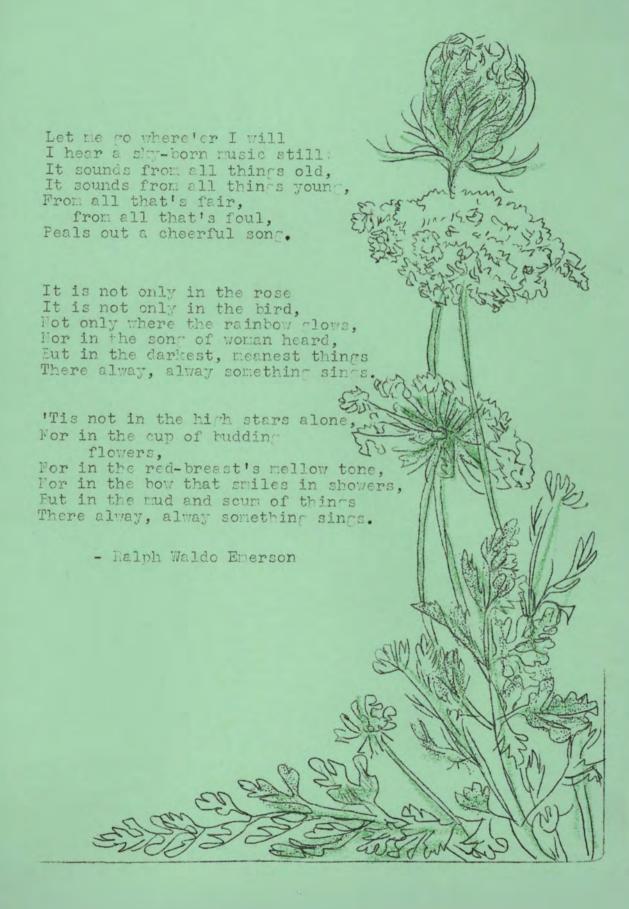
Take one or more pair of gloves. Not just the ordinary gloves, the garden gloves or a pair of big, bulky ones. Also get some old nylons. Add one or more boys to the above and blindfold them. Have them take off their shoes and put on the gloves. Then put the pair of nylons in front of the boys on the floor. While blindfolded, the boys must put the nylons on. This can prove to be quite amusing.

This game was led by Linda Ekloff at the Tuesday night party. The brave volunteers were Butch and Mike (Hoffy).

NUMBERS

One way to divide up in groups for a game is to call several numbers having the guests form groups of this size each time a number is called. End by calling the number desired for each team in the next game.

Other games are described in the Monday Night Party write-up.



HINIS FOR Y SONG LEADERS

KNOW YOUR SONGS WELL ENOUGH TO BE FREE TO RELATE TOTTHE GROUP.

KNOW THE PEOPLE AND THE WHOLE PROGRAM SITUATION

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.

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.

**AVOID LETTING THE GROUP LEAD YOU IN SETTING THE TEMPO. OPEN WITH A FAMILIAR SONG AND ONE WHICH HAS A LIVELY TEMPO (unless inappropriate for the occasion.) SELECT A VARIETY OF SONGS IF POSSIBLE.

** 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.) ((Like Don did when we sang about the Birdies in de LOOOOOng Vinter: (S)))

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 THAT OF A SONG CRAFTSMAN WHO IS USING HIS TOOLS IN AN ATTEMPT TO FASHION AN EXPERIENCE WHEREBY A GROUP WILL FIND FULFILLMENT IN SINGING TOGETHER FOR THE JOY THAT COMES IN THE SINGING ITSELF

Check with your own County Extension Services for song material.



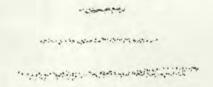
There's a long long trail a-winding, into the land of my
There's a long, long, trail a-winding, into the land of my dreams,
Where the nightingalez are are singing, and the white moon beams.
There's a long, long night of waiting, until my dreams all come
true;

Till the day when I'll be going down that long, long trail with you.



THE LANGUAGE OF MUSIC

Don Clayton



Music is a most fluent language. One can express feelings in and through music in ways that he can't do with words. Where, for example, can one find words to express those feelings that are communicated in singing around the campfire at ceremonial time or at the tables when we are united in the fellowship of breaking bread together?

This might well mean, then, that music serves us in more ways than as an emotional catharsis - a means of getting the steam off or the feelings out. If you study the culture of any people, you soon find the music they have to be a basic art form.

To go with this idea that music is an inner feeling that emerges in a form that seeks to convey meaning to others - I feel that music often speaks out as a kind of "sound painting". Symphonic pieces as well as songs like "Lovely Evening" and "Cuckoo Round" illustrate this. And music probes and heals, reminds and resolves in many other ways also.

This is not to suggest that music itself is the cause or the cure for our feeling sad or depressed, lost or lonely, nor for our ecstasy states. Rather, music is the vehicle for each of us to express our inner feelings, and in getting them out in a form that we can recognize and often accept them as real to us. Music is able to confront us with what is in us and is with us.

Can you imagine any great composer being great, or any folk song continuing to be used by the people, if there isn't strong evidence of a deep sense of "human-ness" in that composition? Think of the songs or musical pieces that you recognize and in that moment find your self embracing. Or think of how your musical taste or preference has changed over the days and months. What music do you find serves the several situations you move in and out of? What is the background music you prefer? What suits and stimulates you in the shower? What music do you look for when you drive along in your car? And what music is most special for those great moments of crisis or change - that which is reverently regarded? I look upon this kind of music as having a terminology and a structure that succeeds in showing some of the most important feelings I have ever had in a most fluent manner. I can't imagine how I would be able to understand or tell about then without the language of music.

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I am grateful that music is for me a wonderful language which articulates that which is housed deep within human feeling. Without music, I could not find ways to speak of some things essential to man's being a person. It speaks so fluently to me about life in all its shadings and meanings. When you and I join in its powerful, satisfying way of communication, I believe we can fell the promise of our fulfillment.

THOUGHTS

I cannot say "OUR" if I live in a watertight spiritual compartment

I cannot say "FATHER" if I do not demonstrate the relationship

in daily life.

I cannot say "WHICH ART IN HEAVEN" if I am so concerned with the earth that

I am laying up no treasure there.

I cannot say "HALLO ED BE THY NAME" if I, who am called

by His name, am not holy.
I cannot say "THY KINGDOM COME" if I am not doing all in

my power to hasten its coming.
I cannot say "THY WILL BE DONE" if I am questioning,

resentful of, or disobedient to His will for me. I cannot say "IN EARTH AS IT IS IN HEAVEN" if I am not

prepared to devote my life to His service.

I cannot say "GIVE US THIS DAY OUR DAILY EREAD" if I am living on past experience or if I am an under-the-counter shopper.

I cannot say "FORGIVE US OUR TRESPASSES AS WE FORGIVE THOSE WHO TRESPASS AGAINST US" if I harbor a grudge against anyone.

I cannot say "LEAD US NOT INTO TEMPTATION" if I deliberately place myself in a position to be tempted.

I cannot say "DELIVER US FROM EVIL" if I am not prepared to fight it in thespiritual realm with the weapon of prayer .

I cannot say "THINE IS THE KINGDOM" if I do not accord the KING the disciplinedobedience of a loyal subject.

I cannot say "THINE IS THE POWER" if I fear what men may do or

what my neighbors may think.
I cannot say "THINE IS THE GLORY" if I am seeking glory for myself.

I cannot say "FOREVER AND EVER" if my horizon is bounded by the things of time.

PUTTIN ON THE STYLE

Puttin' on the agony, puttin on the style That's what all the young folks are doin' all the while And as I llok around me I very often smile To see so mamy people puttin' on the style.

Young man in a hotrod, drivin' like he's mad With three hundred horses, In a Merc.or a Cad. He racks his pipes so lively, just to see his lady smile But everybody knows he's only puttin on the style.

Sweet sixteen and goes to church, just to see the boys Watch her laugh and giggle at every little noise She looks that way a little, she turns that way awhile, But everybody knows she's only puttin on the style.

Young man in a drug store smokes a smelly pipe; Lookin' like a pumpkin that's only halfway ripe Searing, drinkin'chewin and thinking all the while That there's nothin' equal to puttin' on the style.

CRAZY

CHORUS:

Boom, Boom Ain't it great to be crazy Boom, Boom ain't it great to be crazy? Giddish and foolish all day long. P Boom, Boom, ain't it great to be crazy?

A horse and aflea and the three blind mice were sittin' on the curb stone a-shootin' dice. The horse he slipped and fell on the flea, and the flea said, "Cops there's a horse on me."

Cho.
Way down south where bananas grow, a flea stepped on an elephant's toe. The elephant cried with tears in his eyes, "Why don't ya pick on someone your size?"

Cho.

My Uncle Mort, he sells soxes. A dollar a pair and a nickle a box. The longer ya wear them the better they get, and you put them in the water and they don't get wet!

Bought myself a pair of comgination underwear to keep out the cool and the breezy air. I put them on without hesitation, but I couldn't get them off-- I FORGOT THE COMBINATION: :: Cho.

WHERE HAVE ALL THE FLOWERS GONE?

Where have all the flowers gone Long time passing
Where have all the flowers gone Long time ago.
Where have all the flowers gone To young girls everyone.

CHO: Oh, when will they ever learn, when will they ever learn
Where have all the young girls gone long time passing
Where have all the young girls gone lonv time ago
Where have all the young girls gone, gone to young men everywonee.
Cho.

Where have all the young men gone, long time passing Where have all the young men gone, Long time ago Where have all the young men gone, gone to soldiers everyone.

Where have all the graveyards gone, long time passing Where have all the graveyards gone, long time ago Where have all the graveyards gone, gone to flowers everyone Cho.

THIS LAND IS YOUR LAND

This land is your land, this land is my land, From California to the New York Island, From the redwood forest to the Gulf Stream waters, This land was made for you and me.

As I went walking that ribbon of highway I saw above me that endless skyway, I saw below me that golden valley, This land was made for you and me.

I roamed and rambled, and I followed my footsteps, To the sparkling sands of her diamond deserts, All around me a voice was sounding, This land was made for you and me.

When the sun came shining, then I was strolling, And the wheat fields waving, and the dust chouds rollin' A voice was chanting as the fog was lifting, This land was made for you and me.



THE SONS OF JOB

The sons * of Job * are playing * Ka-shun-ga * Take* it, leave* it and take* it again* They go zig*-a zag-a zig*-a zag-a zig-a*zag-z zig* (passi) They go zig*-a zag*-a zig*-a zag*-a zig*-a zag*-a Zig*

This is a game-song played by passing a pine cone, rock, or similar item around a table in rhythm. The places marked * indicate the rhythm, when the object is pounded on the table, then passed to the The words are sung the first person on the right. time, it is hummed the second time, and the rhythm is kept in silence the third time through.

Persons may be eliminated by dropping out if they fail to receive the object in time, or perhaps the person causing

them to fail may be eliminated.

Alura Dodd Lois Ekloff

HE ASKED ME FOR A DATE

He asked me for a DATE I turned him down, rejected, The feeling might be GREAT But it might not be respected.

He asked me for a HUG I turned him down, rejected. The feeling might be SNUG But it might not be respected.

He asked me for A KISS I turned him down, rejected. The feeling might be BLISS But it might not be respected.

He asked me for my HAND I turned him down, rejected. The feeling might be GRAND But it might not be respected.

(SLOWER) And now I'm old and gray By him I am rejected He calls me an old maid But, by gosh: I'M RESPECTED.

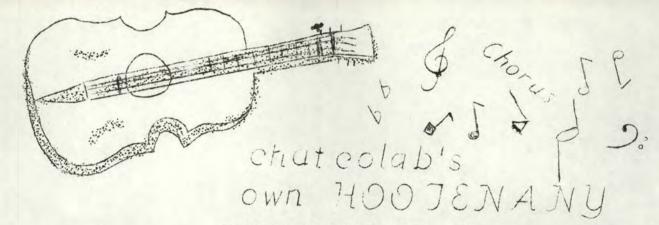
I LOVE THE MOUNTAINS

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 ah dah, Boom de ah dah, Boom de ah dah.

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---(etc.)

A QUOTE:

Some of the olive trees brought to California by the Spaniards as early as 1769 are still alive.



GO TELL IT ON THE MOUNTAINS

Go tell it on the mountains, Over the hill and everywhere Go tell it on the mountains, To let my people go.

Who's that yonder dressed in white? (Let my people go)
Must be the Children of the Israelites, (Let My people go.)
Who's that yonder dressed in white?
Must be the children of the Israelites
Go tell it on the mountains to let my people go.

(Sing Cho. above)

Who's that youder dressed in black? Let my people go. Must be the hipacrits a turnin back, Let my people go. Who's that youder dressed in black?
Must be the hipacrits a turnin' back.
Go tell it on the mountains to let my people go.

Chorus

Who's that yonder dressed in red? Let my people go.
Must be the Children that Moses Led. Let my people go.
Who's that yonder dressed in red
Must be the children Moses led.
Go tell it on the mountains to let my people go.

MARCHING TO PRETORIA

- 1. 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.
- 2. 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!

3rd and 4th verses on next page.

MARCHING TO PRETORIA (3 & 4 verses)

So let us sing together, So let us sing together, So let us sing together. Toe is tappin, Manjo ringin' So let us sing together As we march along.

3. Toe is tappin, banjo ringin 4. The day is fair our friends are Marching down the road together, Go hand in hand together Marching down the road together Sing with me, I'll sing with you And so we will sing together, As we march along.

(REPEAT CHORUS)

THE HAPPY WANDERER

I love to go awandering, along the mountain track, And as I go, I love to sing, my knap-sack on my back. Val-de-ri, Val-de-ra, Val-de-ri, Val-de ha ha ha ha ha ha val-de-ri, Val-de-ra My knap sack on my back.

I love to wander by the stream That dances in the sun So joyously it calls to me, Come! Join my happy song! Chorus

I Wave my hat to all I se, And they wave back to me, And blackbirds call so loud and sweet From Ev'ry greenwood tree. Chorus

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

IF I HAD A HAMMER

If I had a hammer, I'd hammer in the morning I'd hammer in the evening all over this land. I'd hammer out danger, I'd hammer out warring, I'd hammer out love between my brothers and my sisters All over this land.

If I had a bell, I'd ring it in the morning I'd ring it in the evening all over this land I'd ring out danger, I'd ring out a warning, I'd ring out love between my brothers and my sisters All over this land.

If I had a song, I'd sing it in the morning I'd sing it in the evening all over this land I'd sing out danger, I'd sing out awarning, ' I'd sing out love between my brothers and my sisters All over this land.

Well, I've got a hammer and I've got a bell, And I've got a song to sing all over this land.
It's the hammer of justice, It's the bell of freedom,
It's the song about love between my brothers and my sisters All over this land.

The ole hound dog was feelin fine 'Til he stepped into some turpentine He's a movin'on, He's movin' on He passed the gate like an 88 He's movin' on.

The ole tomcat was feelin' mean 'Till he backed into the sewin' machine He's movin on, He's a-movin' on. He ripped a stitch when he hit the ditch He's a movin' on.

Ole' Uncle Ned was fixin' the car Til' he grabbed hold of the spark plug wire He's a movin' on, He's a movin' on He turned it loose when he got the juice He's movin' on.

Uncle Jake got mighty clean when he stepped into Into the wash machine.

He's a movin on, He's a movin' on

He couldn't straddle that doggone paddle

He's a movin' on.

Young feller from the city he picked up a stripped kitty He's movin on, he's movin' on We held our nose as we buried his clothes We're movin' on.

A fella we know got white as a sheet When he slipped in his cream of wheat. He's movin on, He's movin' on He He flapped his ears as he shifted gears He's movin' on.

500 Miles

If you miss the train I'm on, you know that I am gone
You can hear the whistle blow 500 miles.

CHO: 500 miles, 500 miles, 500 miles, 500 miles
You can hear the whistle blow 500 miles.

Lord I'm one, Lord I'm two, Lord I'm three, Lord I'm four Lord I'm give hundred miles away from home.

Cho:

Not a shirt on my back Not a penny in my sack Lord I can't go back home This a-way.

Cho:

REPEAT FIRST VERSE.

Ev'ry ti'me I feel the Spirit

Cho:
Ev'ry time I --feel the Spir-it
Movin' in my heart, I will pray,
Ev-ry time I feel the Spirit
Movin' in my heart, I will pray.

Upon the mountain, when my Lord spoke, Out of His mouth came fire and smoke. Looked all around me, it looked so fine 'Till I ask'd my Lord if all were mine. CHC.

Oh, I 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 in His care.

CHO

KLO KL MA HET NA

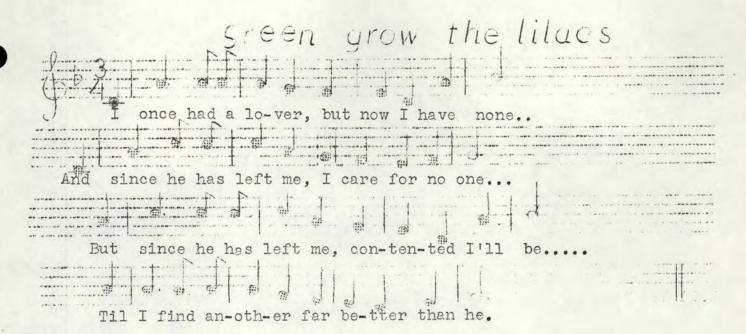
(head) (brow)
Klo Ko Ma Het Na
(shoulders)(waist)
Say Tuba Lili Tawka
(knees) (feet)
Ma Lily Lily Wanna
(knees) (feet)
Ma Lily Lily Wanna

FROM OUT THE BATTERED ELM

From out the battered elm tree
The owl cries out, "I'm here"
And from the distant fordst,
The cuckoo answers clear.
Cuckpp, cuckpp, . . .
Cuk-koo cuk-koo cuk-koo

MISS MARY MACK

Miss Mary Mack (mack, Mack)
All dressed in black (black, black)
With silver buttons (buttons, buttons)
All down her back (back, back)
She asked her mother (mother, mother)
For fifteen cents (cents, cents)
To see the elephants (elephants, elephants)
Jump the fence (fence, fence)
They jumped so high (high, high)
They touched the sky (sky, sky)
And never came down (down, down)
'Till the fourth of July (ly, ly)
And they never came down (down, down)
'Till the 4th of July (ly, ly)



Chorus:

Tall grows the green Laurel, and also the rue
How lonely I am since I parted from you,
I hope our next meeting will prove you more true,
And you'll change the green laurel for the red, white and blue.

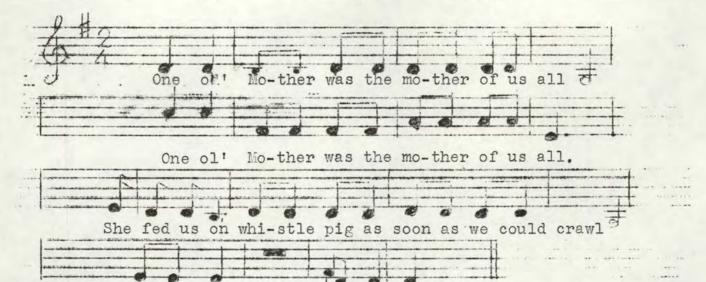
Of! times I have wondered how women love men, More often I've wondered how men could love them; I've tried by experience and found it is true That men are deceitful and women are too.

I wrote my love letters, both loving and kind,
He sent back an answer all wrapped up in twine,
Saying, "Keep your love letters and I will keep mine,
And kiss your new sweetheart and I will kiss mine.

The Green leaves will wither, the roots will decay,
A young man's fancy will soon pass away,
Oh, I can love lively, and I can love long,
I can love an old sweetheart 'til a new one comes along.

Note: The Mexicans call the Citizens of the United States "Gringos". This name is supposed to be from the first two words of the chorus "Green grow". The soldiers of the Mexican War sang it. So we got a new nickname.

GROUND HOG



whi-stle pig, grou-nd hog.

Refrain: Whistle-pig; ground hog.

She laughed and she hollered, she whooped and she cried repeat
She liked her ground hog b'iled or fried.

Whistle up your children and blow up your dogs We're going down to Daddy's for to kill a whistle-hog.

Up come Lester with a snicker and a grin Ground hog gravy all over his chin.

Up come Lester with a big long knife Been a-killing ground hogs all of his life.

One in the tree, and the tother on the cliff The dog killed a ground hog that I couldn't lift

I hung him up and skinned one side Oh, damnation, what a ground hog hide.

Put him in the pot, and started him to bile You could smell that ground hog half a mile.

In come Lester from a-followin! the plow "I want my supper, and I want it now."

"There's a little piece of ground hog a-sittin' on the shelf, If you want any more, you can get it yourself.

ON TOP OF OLD BALDY

Dedicated to Doc Stephens, by Linda Ekloff)

On top of old baldy, there's nary a hair.
But only a memory of hair that was there.
A bald head's appealing, When wearing a hat
But when he removes it, That takes care of that.

Now nature will rob you, and take all your hair But there's bald headed lovers, So why should you care?

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

On top of old Baldy, All barren and neat There's no sign of danderuff, 'Cause what would it eat?

Now come all you maidens, and heed what I say Be sure that his gold locks is not a toupe!

MY AUNT CAME BACK (tune of "Ol' Texas")

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

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

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

My aunt came back from Holland Fair She brought with her wooden shoes to wear.

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

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

(This song is to be sung with motions added to previous motions as each yerse progresses.)

MOUNTAIN DEW

Now they call it that good old mountain dew And them that refuse it are few But I'll shush up my mug
If you'll fill up my jug
With that good ol' mountain dew.

SONG: TAUGHT BY ANKA

Canon for 4 persons ...

(German words, with pronunciation in parenthesis)

LEBE WOHL (LABE VOHL)

GLÜCK LEITE DICH (GLUECK LEITE DICH

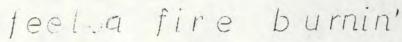
BIS DU BERN (Biss doo faren)

GEDENKST AU MICH (GEDEUNST UN MICH)

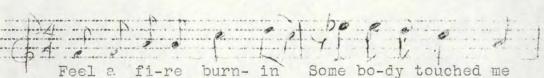
TRANSLATION:

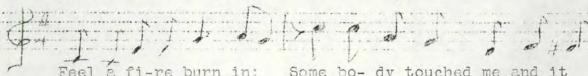
FAREWELL,











Feel a fi-re burn in; Some bo- dy touched me and it

Must have been the hand of the Lord.

2 verse:
Walkin' down the road..

3.
Holy, Holy, Holy, etc.

GOOD BOOKS TO HAVE About 30-35¢ each, 20 for \$5.00

(Source of songs used at Chat)

** Idaho's 4H Song Bag (Eskimo Song + 1)
Order from Agricultural Extension Service, University of
Idaho, Moscow.

**Let's All Sing
The American Camping Association,
Martinsville, Indiana

Tent and Trail Songs
Cooperative Recreation Service, Inc.
Radner Road, Delaware, Ohio.

Meister Jakob

[Nelody: Brother John]

Meister Jakob

[harster Jacob]

Schlofst duh och 2 persons

[schloelst doo noch]

Hörst du nicht die Gocken 2x

[Hoerst dad nicht dee Glocken]

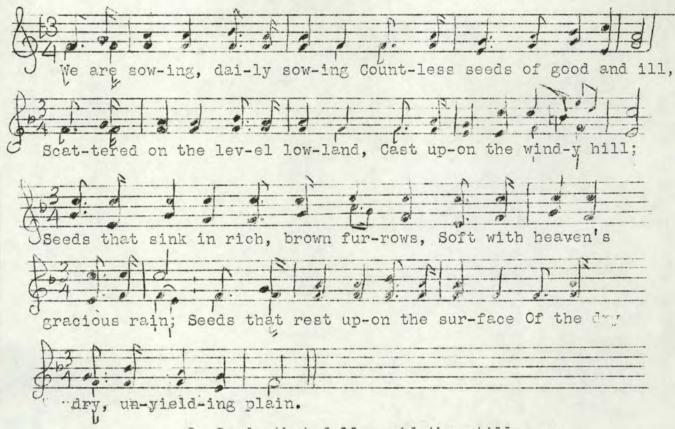
Ding. dang, dong

[ding. dung. dong)

By ANKa



:0=



- Of the lone-ly moun-tain glen;
 Seeds cast out in crowd-ed pla-ces,
 Trod-den un-der foot of men,
 Seeds, by iidle hearts for-got-ten,
 Flung at ran-dom on the air;
 Seeds, by faith-ful hearts re-mem-bered,
 Sown in tears, and love, and prayer.
 - 3. Seeds that lie unchanged, unquickened, Life-less on the teem-ing mould; Seeds that live, and grow, and flour-ish When the sower's hand is cold; By a whis-per sow we bless-ings, By a breath we scat-ter strife, In our words, and looks, and ac-tions Lie the seeds of death and life.

DANCES

A MERRY HEART

DOETH GOOD

LIKE A MEDICINE

Proverbs 17:22



TEACHING AND LEADING A GROUP IN DANCING Don Clayton

There is quite a difference in the skill requirement for successfully doing and enjoying a dance and the skill needed to teach and lead others in that same dance. Here are some suggestions which might help you to develop your own style of dance leadership. The model that we have selected is the "Texas Schottische."

I. Break the dance down into its parts. Texas Schottishhe has 3 segments-- 1. The two-step (left, together, left and right, together, right.)

2. the onc-step (Left, right, left, right

3. Heel and toe (Left heel and toe, ladies to the center, right heel and toe, Ladies back to place.)

Usually you "walk through" the easiest segment first so that the learners may move into a dance experience as soon as possible. Because the one-step is so much related to the regular rhythm of walking it is not necessary to teach this. Therefore, why not begin with the opening two-step?

Have the dance couples lined up in a circle (with the inside man's right arm over his lady's shoulder -- the Varsouvienne position). Select one of the dancers to demonstrate within the center of the circle. If you choose someone who does not know the dance this might give encouragement to some of the learners when they see how quickly another learns when they proceive leader help. Demonstrate the step in both directions so that those watching can actually see how the footwork pattern goes. Now invite all the dancers to walk through the two-step with you as you chant the phrase "Left-together-left, over with the, Right-together right." When it appears they have a grasp of this segment then continue with the on-step segment (2) by calling out in rhythm, "Now Walk, left-right-left-right." You are then ready to teach them to "heel and toe" (3) This can be done in the same manner as you have done the two-step. This is usually the time when you can add the music . . to this practice so that the group can enjoy the dance. Remember, one of your main concerns is to move the spotlight off of your teaching as soon as is practical and into the actual dance experience.

In square dancing the caller is required for the entire time of dancing. In folk dances and mixers one can often help a group if he will offer some instructional help with cueing them in at certain key points. Here is a possible way to cue-call the "Texas Schottische" until you find that the dancers have mastered the steps sufficiently to move on their own.

1st Beat	2nd Beat	3rd Beat	4th Beat	
LEFT RIGHT LEFT	TOGETHER TOGETHER	LEFT RIGHT RIGHT	OVER WITH THE WALK	
LEFT LEFT LADIES HEEL	HEEL TO THE AND	HEEL AND AND CENTER TOE	TOE TOE RIGHT	
BACK	UNDER THE you make it a mi	ARM	READY WITH A	
on	to the	next	ready with a	

SQUARE DANCE CALLING

Square Dancing can be fun..... However, the fun of square dan-cing depends a lot upon the caller. He is in command of the dance, and there are a few things that one should know if he is going to have fun calling and if the dancers are going to enjoy his calling. Some of these things are:

Square Dance calling involves TEACHING as well as directing a dance.

You should :

1. Analyze the call to be taught. Think through the difficult spots and figure out how to explain

2. Keep your instructions short, clear and concise.

3. Demonstrate when necessary.

4. Enunciate Clearly. Let the people understand what you are

5. Stress the key words in your calls & instructions. 6. Got the attention of the group before explaining the dance.

7. Stop the dance, repeat instructions and demonstrate again if necessary.

RHYTHM is the equal spacing of periods of time and is measured by the beating of time, tapping of foot, etc.

PITCH is the pleasant relationship of the caller's voice and the music.

COMMAND is the directions given by the caller.

1. Naming the couples of individuals that are to do the fig.

2. Naming the figure that is to be executed.

CLARITY is the case of understanding the voice. Speak so that

people can understand what you are saying.

TIMING is the number of beats allowed by the caller for theexecution of the various figures. This varies with the dancers, beginners must be given more time than experienced dancers.

LEILA STECKELBERG

SQUARE DANCER! S TEN COMMANDMENTS!

1. Be a good listener 2. "When in Rome---"

3. Adapt yourself quickly to the fundamentals

4. Be friendly

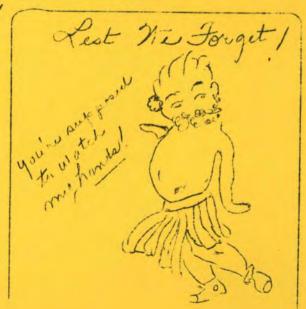
5. Be cooperative

6. Practice, Practice, Practice!

7. Get sets up early

8. Don't get discouraged. 9. Take it easy; don't overdo.

10. Have FUN!



FOLK DANCING

NOTES FROM Walt Schroeder, former Labber

Folk Dancing is an expression of a people's culture. Be it a sedate New England contra, a bouncy polka, a proud kolo or a rip-roaring square, it represents a way of life. It's a form of relaxation or an expression of a mood or feeling.

What do we mean by "Bolk Dancing"? I like to think of it as rhythmic movements of people in traditionally accepted formations and patterns set to music. If it has become a part of the timehonored social activities which people share and pass on one generation to another, then it is folk dancing.

In this broad classification we find the folk dances of our "Old Country" forebearers, the traditional squares, contras, folk games round and circle dances of early America. Also some of these more recent dances which are based on traditional movements and have stood the test of time. Folk dances are so enjoyable that we can hardly wait to share them with others. Here we find the hints for recreation leaders are just as applicable to dancing as to games and singing. Among many good reference books with directions, instructions, and suggestions, is one for only one dollar (1.) "HANDY FOLK DANCE BOOK ... 66 Folk dances of 13 nations. Cooperative Recreation Service, Inc. Deleware, Ohio.

Pronounced: Air-Bko-Kolo (Circle Dance) from

Jugoslavia)

RECORD: Folk Dancer MH 3020A

FORMATION: Open or closed KOLO (circle), hands joined and held down at sides. In part 1, be sure to keep facing straight toward center. The schottische-like steps in part 2 are very

PART L: (Slow) step right foot to right. Then L foot behind R foot for 16 steps. Stamp R.L. raising L foot immediately after stamp. Repeat moving left with left and r behind L foot (opposite of part 1) for 16 steps. Ending with 2 stamps L-R raising R foot PART 2: (Fast)

Meas. 1-2: Turn to face full R: Run R-L-R-hop(A kind of schottishe step) moving Counter clockwise (CCW) Bring L knee up quite high on hop.

MEASURE 3-4. Without turning around, run, L-R-L-hop backward (Moving CW) turning on hop to face each other.

MEASURES 5-6 Run R-L-R-hop into center
MEASURES 7-8 Run L-R-L-hop backward into place.
Measures 9-16 Same as Meas. 1-8

DANCE CALLED BY LOIS REDMAN

Seven Jumps - (Danish)

Record: Victor 45:6172

Formation: Single circle, hands joined

Directions: Begin dance with chorus, and return to it after

each of the 7 figures below.

Chorus: Seven step-hops to the left, with a jump on the 8th.

Repeat step-hops and jump to the right.

Figures: (On each sustained note)

1. Place hands on hips or remain hands joined, and raise right foot. (Stand motionless as long as note is sustained.)

2. Repeat 1, and add left foot.

3. Repeat 1 and 2, and add kneel on right knee.

4. Repeat 1, 2, and 3, and add kneel on left knee. 5. Repeat 1, 2, 3, and 4, and add left elbow on floor.

6. Repeat 1, 2, 3, 4. and 5, and all right elbow on floor. 7. Repeat 1, 2, 3, 4, 5, and 6, and all head on floor.

DANCES -- LED BY ALURA DODD

Carrousel - (Swedish Singing Game)

Record: Victor 45-6179 (41-6179) This dance is named for the acceleration which takes place in Part 2 (or the chorus). The exchange of places symbolizes passengers boarding for the "next ride".

Formation: Double circle, all facing center. Girls form inside circle, hands joined. Boys place hands on partners! shoulders.

Part 1: All take sliding steps to the left, one per beat, 16 in all. Stamp on the last three steps. (Measures 1-4)

Part 2: Still moving left, double time so that the slide becomes a gallop. Sing:
"Ha, ha, ha! Happy are we,

Anderson and Peterson and Lundstrom and me! "

Repeat Part 2 to the right. At the end of second Chorus, boys and girls exchange places and repeat from the beginning. ---------------

Kinderpolka - German Couple Dance

Record: Polka record in 2/4 time

Formation: Single circle, partners facing, with hands joined. Arms extended sideward, shoulder high.

Part 1: Couples take two step-draws toward center of circle (step-close, step-close), and three steps in place. Measures 1 - 2.

Then two step-draws back to place and three more steps. Measures 3 - 4.

Repeat all Part 1. Measures 5 - 8.

Part 2: Slap thighs with both hands, clap own hands, clap partner's hands 3 times. Repeat Part 2. Measures 9 - 12. Part 3: Right heel forward, shake right finger at partner 3 times.

Repeat with left. Turn in place 4 steps, stamp 3 times at partner.

DANCES CALLED BY LOIS REDMAN

Manana Mixer

Record: Windsor 7129-B Formation: Double circle; gents on inside, facing partners Call:

Honor your Chiquita, give your corner girl a wink. Swing your partner; it's later than you think. Promenade around the room (CCW) in a great big ring. Keep on promenading and everybody sing.

(Chorus) Everyone sings chorus of Manana.

Gents turn back and promenade around the inside hall.

(Gents walk CW, girls keep walking CCW)

Keep on promenading and don't you dare to stall.

When you meet a hot tamale you give her a pretty swing

(Boy grab any girl handy)

And promenade to Mexico and everybody sing.

(Chorus) Everyone sings chorus of Manana.

Red River Valley

Record: Capital DAS-4011
Formation: Groups of three, boy in center, girls on each side.

Each trio should be facing another trio.

Call:

Now you lead Right down in the valley
(Each Trio moves to right, passes Trio they were
facing and moves to next trio and joins hands
in a circle)

And you circle to the right and to the left.

(Each group moves 4 steps to Right and back 4 steps to left)

Now you swing with that girl in the Valley, (Girl on boy's left)

And you swing with your Red River Girl. (Girl on boy's right)

Now the girls make a wheel in the Valley (Girls make wheel and make one round)

And the boys do-sa-do, so polite.

(Walk right shoulders and right shoulders, and back to place)

Now you lose that girl in the Valley (Girls on left exchange places - Boys give a "little push")

And you lose your Red River girl.
(Girls on right exchange places - Boys give girls a "little push")

BOSA NOVA DANCE

The Bosa Nova was taught by Linda Ekloff from Snohomish, Washington. It can be done to the record of "Blame It on the Bosa Nova" and any other record with that beat.

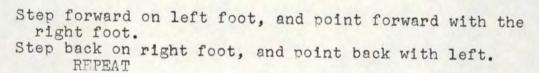
Here are the instructions for this dance: (all of these instructions are directed to the boys - girls do opposite)

LEFT -- Step close step RIGHT -- Step close step REPEAT

FORWARD -- Start on left foot with a step close step.

BACKWARD -- Start on right foot and do a step close step.

REPEAT



Step forward on left, point with right, then cross in front of you with right foot. Point with left foot and cross over in front of you, and then point with right, cross over, and step step step.

MY GARDEN

A garden is a lovesome thing, God wot!
Rose plot,
Fringed pool,
Ferned grot-The veriest school
Of peace; and yet the fool
Contends that God is not-Not God! in gardens! when the eve is cool?
Nay, but I have a sign;
'Tis very sure God walks in mine.

Thomas Edward Brown

Forward Six and Fall Back Six

Honor your partners and corners all.
All join hands and circle the hall.
Break and trail in single file,
We'll all go back Indian style.
Whoop and holler all the while.
On the corner with your left hand,
Partner right, right left grand.
Corn in the crib, wheat in the sack,
Meet your partner and turn right back.
Hurry up, grandpa, don't be slow.
Meet your pretty girl and home you go!

First couple, balance and swing,
Lead on out to the right of the ring,
Circle four hands around.
Leave your lady and on to the next
And circle three hands round.
Take that girl in your right hand
And circle four hands round.
Leave that lady and home you go alone.
Forward six and fall back six.
Forward two and sashay (do-sa-do).
Right hand up and left lady under
Swing 'em through to the next.

Do this four times till everybody's home. Allemand left. Second couple, etc.

DIVIDE THE RING

All jump up and never come down.
Swing your partner, round and round.
On the corner with your left hand.
Partner right and right, left grand.
Cat in the barn, rat in her mouth,
Meet that pretty girl and head her south.

First couple, balance and swing,
Bown the center and divide the ring.
Lady go gee, gent go haw,
Swing when you meet.
Swing at the head, swing at the feet.
Bown the center as you did before,
Bown the center and cast off four.
Swing when you meet.
Swing at the head, swing at the feet.
Down the center as you used to do,
Down the center and cast off two.
Swing when you meet. Everybody swing.
Allemand left.

A Scottish-English a Norwegian folk song. OSLOWALJZ (Taught by our German Girl at Chatcolab, 1964;) -ANKA GERDES-

Record: FOLK DANCER mh 3016 A Waltx Mixer

FORMATION: Couples in a circle facing the center all hands joined.

PART 1: All do one waltz-balance step forward, man starts on his left lady on the Right foot. All take one waltz-balance step backwards, man starts on his Right. Lady on her Left foot.

The man takes 6 small steps in place as all the ladies move one place over to the right with 6 walking steps, making a solo turn to go to the right as they progress, and IMMEDIAT-ELY all rejoin hands in a single circle. It helps if the man will take the lady at the end of ther left hand and swings her over to the right during this part.

This balance forward and back and lady progressing one place to the Right is done 4 times in all.

PART 2. Face new partner (lady to right of man is his new partner) and join both hands and turn solo towards center of ring, Man to Left, lady to Right. Rejoin hands and waltz balance away from center, then towards the center. Drop hands and turn solo away from center, Man to Right, Lady to

PART 3: Resume two-hand hold and take two slow slides towards center and two slow ste-slides towards the wall. Take ballroom posion and do four waltz steps around the ring. All face center in single circle and resume dance from beginning.

TEACHING HINTS: This is a perfect dance for both beginners and experts. It is not necessary to know how to waltz to do the dance. In the First Part, one can substitute a place step forward and back, however by insisting on a waltz step in this part you enable the group to get acquainted with basic waltz step to be used later in couple position.

:This is a traditional closing dance in many folk dance groups, therefore it is the custom on the first balance forward to look at corners and exchange greetings, then on the balance back, to do the same with partners, and also to exchange some greeting as you pass each person by. This type of Family Waltz is found in many countries. The violin passages on the record are played by Michael Herman director of the orchestra and of Folk Dance House.

PEOPLE ARE A LOT LIKE TEABAGS ... THEY DON'T KNOW THEIR OWN STRENGTH UNTIL THEY GET INTO HOT WATER.

DOUDLEBSKA POLKA

A SIMPLE MIXER from Czechoslavakia Pronounced "doo-dleb-ska". Introduced in the United States by Jeannette Novak.

A polka Mixer
RECORD FOLK DANCER
MH 3016
k and square dance record

This record is part of a series of folk and square dance records issued on THE FOLK DANCER LABEL directed by Michael Herman.

FORMATION: The dance may be done either in one big circle or several smaller circles scattered around the floor. The description for the big circle version of the dance follows:

PART 1: Take partners in ballroom position and do a regular polka around the circle, one couple following another. This should be a rather heavy two-step polka, step-together-step, step-together-step, etc. With very young people or beginners, a side by side position may be substituted either in Varsovienne position or elbow hook. The ballroom position is traditional.

PART 2:

Men put their right arm around lady's waist as they stand side by side. Lady puts her left hand on man's right shoulder, or have dancers just hook inside elbows or hold inside hands. The men now put their Left hand on the shoulder of the man ahead of them. This closes up the circle. Make sure that all move sidewards to center quickly to close up the circle. Once the circle is formed, all march forward, singing, la, la, la, etc. This takes 32 walking steps. Sing loud!

Part 3:

Men face center as girls drop behind their partners. Girls about face to face clockwise and polka around the circle of men. At the same time, the men clap hands in a rhythm like this:

Clap own hands twice coung 1. Then extend both palms outwards to side and clap hands with neighboring man on both sides once on count 2. Continue this rhythm of 2 fast claps on own hands, and once with neighbor's hands.

At the end of this part, men turn around and take the girl who is behind them and resume dance from beginning. Occasionally someone is without a partner, in which case, go to center and find each other.

If there are extra boys and girls, they can enter dance during the clapping part for the men and the girls can join the ring as girls polka around the outside. When the group is large, several circles may be made in which case on each repeat of the dance, the dancers latch on to nearest couples to make a circle of any size. In this version, it is proper for girls to cheat and steal into another circle. IMPORTANT: Without singing during part 2 march, the dance loses much of it's zest. This Polka Mixer is a big hit with people of any age. HAVE FUNII

WHITE SILVER SANDS MIXER

Record: Jubilee 5288
Position: Open, facing LOD
Footwork: Opposite throughout
Directions for Man.

MEASURES:

- 1-4 Walk, 2, 3, TURN AROUND, BACK UP, 2, 3, 4
 Open position walk four steps forward in LOD doing an about face, turning IN towards partner on fourth step; still traveling in LOD walk backwards four steps.
- 5-8 WALK, 2, 3, TURN AROUND: BACK UP, 2, 3, 4
 Repeat above in RLOD
- 9-12 BALANCE AWAY: BALANCE TOGETHER: BALANCE AWAY: BALANCE
 TOGETHER
 in open position facing LCD you can dance any one of three
 different types of balance steps depending upon ability
 of dancers.

 1. Step to side on L, touch R toe to instep of L ft, or
 2. Step to side on L close R to L, step in place on L, or
 3. Pas de basque..step to side on L, step on ball of
 R foot in front of L, step in place on L.
- TURN AWAY, 2, 3 4, BALANCE L, BALANCE R

 M turns away from partner to his L and in four steps
 walks in a small circle to take a new partner (W who was
 behind his partner) W turns R and moves forward to M above)
 tags new partner and take butterfly pos. (with both hands
 joined and extended to side) say "HOWDY" and balance to
 M's L and then to M's R using either 1,2,or 3 (crossing
 in BACK instead of in front.)

REPEAT FROM TOP.

WALKIN'N WHISTLIN'

By Mary and Bill Lynn, St. Louis, Mo. Record: Columbia n. 4-40991 Position: Semi-closed, facing LCD Footwork: Opposite, directions for man.

MEASURES

1-4 Wait; Walk, 2, 3, 4; Wait 2 meas. and walk fwd. 4 slow walking steps, on the last step open out to face LOD.

DANCE

- 1-4 Walk, 2, 3, BRUSH: WALK, 2, 3, BRUSH: TURN TWO-STEP LIFT: TURN TWO-STEP LIFT: in open pos, walk 3 quick steps in LOD, starting outside ft. on 4th beat brush inside. Repeat starting inside ft. and finish brushing outside ft, end in facing pos. M back to COH. Two-stepLOD, release hands and two-step making a 3/4 turn around to open pos. facing LOD (M turns R face. W turns L face.)
- LOD (M turns R face, W turns L face.)
 5-8 WALK, 2, 3, BRUSH; WALK 2, 3, BRUSH: TURN TWO-STEP LIFT: TURN
 TWO-STEP LIFT: Repeat steps of Meas. 1-4.
- 9-12 WALK 2,3, BRUSH: ROLL, 2,3, BRUSH: WALK 2,3,4;
 Walk diagonally fwd. 3 steps and brush, make one full roll
 across changing sides (M turns R face, W turns L) with a
 R,L,R,brush L. W crosses in front, both end facing LOD
 inside hands joined. Walk fwd 4 steps ending in facing pos.
 M facing COH
- 13-16 TWO-STEP HRUSH: TWO-STEP BRUSH: WALK, 2, 3, BRUSH: CROSS, 2, 3, TOUCH.

 Two-step and brush in RLOD. Repeat in LOD, opening to face RLOD. Run 3 steps and brush along RLOD. Do a California Twirl in 3 steps and touch.

ENDING:

- 1-4 WALK, 2, 3, BRUSH: WALK, 2, 3, BRUSH: TURN TWO-STEP LIFT: TURN TWO-STEP LIFT: Repeat Mea. 1-4 above.
- 5-8 WALK 2, 3, BRUSH: WALK 2, 3, BRUSH: TWO-STEP AWAY: TWO-STEP TOGETHER/TOUCH.

This dance may be used as a MIXER by man progressing on the last California Twirl turning left face on counts 3 and 4, with a step touch (step R touch L) to meet the lady behind.

COH= Center of Hall LOD= Line of Direction RLOD= Reverse Line of Direction. The first lady promenade the inside of the ring and when you get back home again

you give your honey a swing

You turn around and face about (turn around facing out as a couple) and side couples fall in (2 behind 1, 4 behind 2, 3 stay) The ladies go right, the gents go wrong (left)

you march around the ring. (ending in 2 lines facing) music tag

The first couple dos a dos - you dos a dos around (back to back) the last couple dos a dos

It's everybody forward and back

I'll tell you the reason why

It's forward again and pass right (shoulders) thru

and look your gal in the eye Step right up and swing her hard but do not make her cry, and Swing her back to home sweet home.

Dos a dos your corner, with your corner dos a dos Dos a dos your partner, with your partner dos a dos.

Allemande left your corner and you allemande right your own And you grand R & L around that ring, now SING!

(Repeat for all partners, extra people can cut in at the dos a dos.)

and MISERLOU (Kritikos)

RCA Victor Album RECORD: LPM 1620 Formation: One large broken circle hands joined, lead dan-cers at R end. Steps: two-step, grapevine, Directions same for M&W

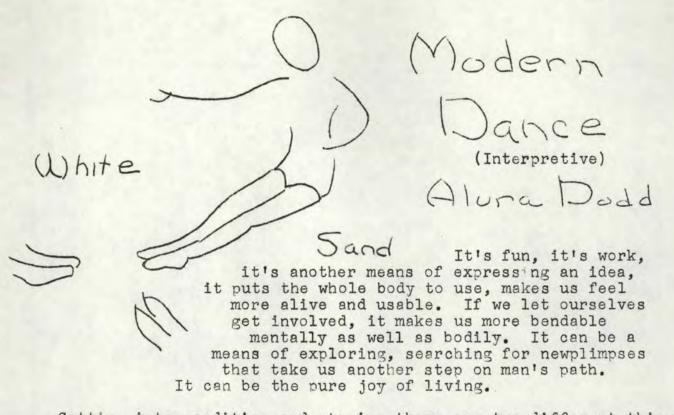
MEASURES

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

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.

Beginning right and moving clockwise, take one two-step Step back on left(ct.1) Stepright to side, body facing center (ct.2) Step left across in front of right (ct.3) Hold (ct.4)

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



Getting into condition and staying there are two different things. Dance can be both. It is extremely difficult to do this by oneself. - it becomes more like work and our persistence waivers. The companionship of others in a noncritical atmosphere can make it play, fun, exciting, dering and creative. The funny thing is that we use movement all the time. "Our actions speak louder than our words" is true. Sometimes our actions and feelings tell the opposite to our words. This is communicated.

Most movement uses the feet so exercises begin with the feet making them strong so we can move; walk, run, hop, gallop, skip, slide, leap (the 7 forms of locomotion). The toe-ball-heel and spring-up exercise is basic. It is first done in slow motion so that the foot has practice doing it correctly and to feel what it should be doing when it jumps or runs. Sliding one foot on the floor, reaching out with the

toe also helps the foot to be flexible and the action to be flowing.
Waist bouncy twists, upper chest bounce twists, shoulder rolls and neck rolls come next.

There are innumerable exercises when sitting and lying on the floor that help the back, abdomen and leg muscles.

MODERN DANCE - 2

There are 3 levels to use in dancing, lying or sitting on floor, upright and in air.

After exercises (it's nice t 'e music) either move to music that is stimulating or create a dance yourself.

Try moving to different kinds of records.

At Chat this year we have danced WHITE SAND AND GRAY SAND, KUKKUBURRA, AND GOOD NEWS. Maybe we can make up some more of our own. Mar ie Gjersee, Joy Johnson, Linda Ekloff, Doreen Vaughn, Don Dodd, Helen Foster, Nancy Adams, Martha Davies, Susan Gingre danced with Alura Dodd.

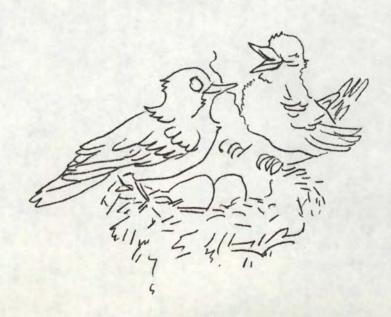
HAPPINESS IS WHERE IT IS FOUND, AND SELDOM WHERE IT IS SOUGHT.

You have to believe in happiness, Or happiness never comes, I know that the bird chirps none the less, When all that he finds is crumbs.

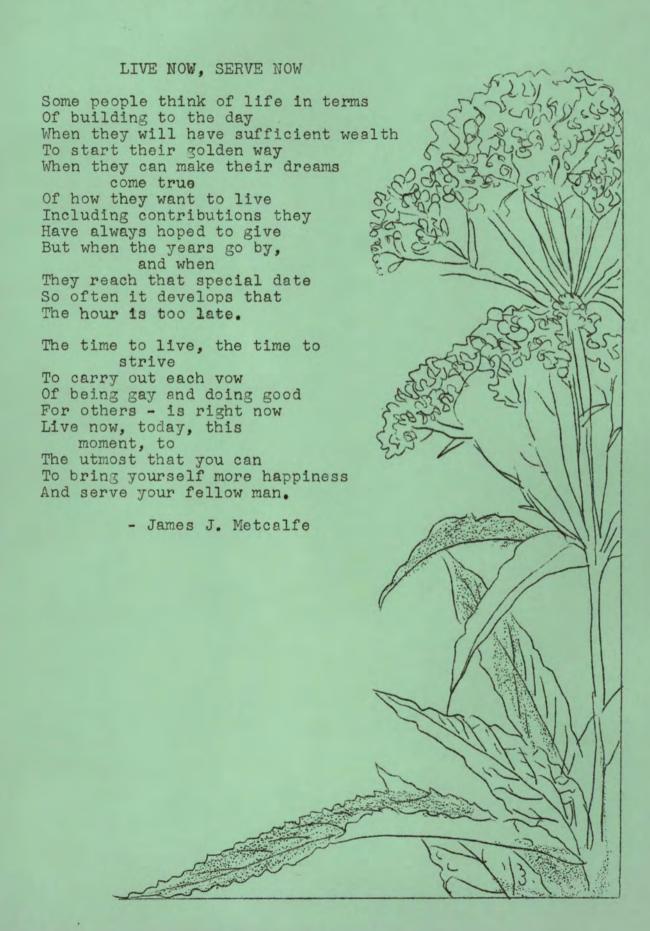
You have to believe that winds will blow, Believe in the grass, the days of snow; Ah, that's the reason the bird can sing; On his darkest day he believes in spring.

You have to believe in happiness, It isn't an outward thing; The spring never makes the song, I guess, As much as the song makes the spring.

Aye, man's heart could find content,
If it saw the joy on the road it went,
The joy ahead when it had to grieve,
For the joy is there - but you have to believe.



CEREMONIES



Sunday Night Ceremony

The atmosphere for the Ceremony was laid by everyone singing "EVENING STAR" , led by Don Clayton. Bill Bunning recited the second verse.

EVENING STAR

Evening star up yonder,
Teach me like you to wander
Willingly and obediently
The path that God ordained for me! Evening star up yonder.

Teach me, gentle flowers, To wait for spring-time showers; In this winter world to grow Green and strong beneath the snow. Teach me, gentle flowers.

Vernon Burlison conversed with Mr. Everyman, Jim Beasley, as follows: "You are preparing to seed your fields?" Mr. Everyman: "Yes, this is the season."
Vern: I thought so, because this is the time for seeding.

You have a good climate here. And I perceive that you are a good husbandman. You should produce bountiful crops. May I give you some seeds? And I would like to urge you to plant them. (Gives seeds to Mr. E.) See, this seed is the the spirit of sharing. Its fruit is the gratefulness of those who found you concerned enough to help them. This is the seed of love for others. Its fruit is progres and enrichment of the mind. This one is the seed of skill. The fruit it bears makes you more proficient in your work-but you will understand that, for I have said you are a good husbandman. This one is the seed of humor. Without its fruit our lives would be drab, indeed. As the sage once said, "Thou art not fully clothed until thee puts on a smile." I entrust these seeds to you. I again urge you to plant them in this favorable climate. Give them nourishment, and I pray that you will have a bountiful harvest.

Mr. E .: I accpt this charge, and will plant these seeds.

Dot Hardisty: I bring you the soil to plant your fine seeds. This soil has just the right amount of sand and loam and leafmold to grow the strongest plants. This earth is loose and soft -- it will not pack down hard -- it will soak up the moisture but allow for good drainage. Here at Chat is the finest environment for us to start our growing process -- to grow in confidence, skills, knowledge, sharing and good fellowship.

Lois Redman: I bring you nutrients for your soil. The Good Lord made soil. For many years plants grew, and took nourishment from this soil. The plants couldn't go on forever, Man had to give fertilizer and nutrients to the soil. Now we can test soil, and thereby enrich the soil. Plants need a balanced diet just as we do -- not enough nutrients stunts the plant; too much, harms the plant's growth. We, too, must give in order to thrive.

Page 2 Sunday Ceremony

Miriam Beasley: With all these things your seeds should grow But lacking warmth from sun's bright glow

And freshening from sky's sweet showers

The seed would ever dormant lie.

Just so are we of human kind--Love brings us warmth and strength, we find. Showers, too, must play their part In ever widening our hearts.

Ideas spring, and love does, too,
From rays like sun's and freshening dew.
Upon your seed, warmth, I bestow,
And freshening showers and earth's sweet dew.

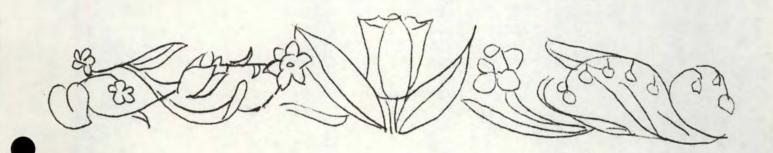
All joined Don Clayton in chanting the following:

Have you sown my seeds?
In the soil that it needs?
Did you break up the clods?
Real good?
Good and fine?
Got plenty fertilizer?
Is it mixed just right?
Have you prayed for rain?
For warm, warm, warm water?
Nighttime showers?
Rain, rain.
Got the weeds all out?
So the seeds can sprout?

High voices: Then from these seeds we sow We'll know they'll grow.

Low: They'll grow They'll grow

Grr-ow Grr-ow Garr-oow



MONDAY NIGHT CEREMONY

Prepared by Lois Redman

Terrelee, Poge, Don, Alma, Doreen Mike Marge S. and Bill Bunning, Director.

Pictures taken by Lois Redman

THEME: I AM A NATION

And so it began, the culvation of a nation

Setting: Recreation Hall, fun, laughter and singing.

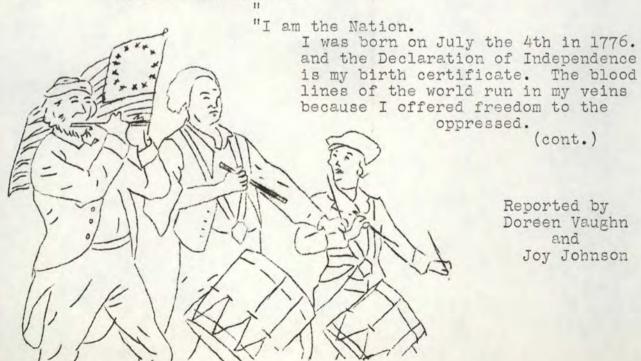
Action, Introductory speaker:

As the seeds of sharing, knowledge and skills were planted at Chat, friendhip and fellowship blooms. So are seeds borne on the winds to new horizons. As the seeds bloomed and grew from Chatcolabs past, so did the seeds of our heritage. Freedom has to be planted, fertilized and nurtured and given room to grow. The seed beds of our nation was prepared by very dedicated gardeners and the future is harvesting the crop.

(LIGHTS OUT. All singers and speakers used shaded flashlights.)(Projector placed in front of room with sheet hung between projector and audience. Audience then is able to see the screen without the distraction of projector being in their midst) as slides begin with pictures depicting the early period of times beginning with the era of 1776. (TRIO BEGINS TO SING: America the Beautiful. ((Eschorus)) "Plants" in the audience draw audience into the second chorus of America the Beautiful) As singing fades MALE SPEAKER .. reads from behind screen:

(Throughout speach, slides reflecting period of time about which speaker is talking is being flashed on the screen.)

SPEAKER BEGINS WITH:



Reported by Doreen Vaughn Joy Johnson

I am many things to many people. I AM THE NATION: I am a hundred and eighty million living souls and the ghost of millions who have lived and died for me. I am Nathan Hale and Paul Revere. I stood at Lexington and fired the shot heard around the world. I am Washington, Jefferson, and Patrick Henry. I am John Paul Jones, the Green Mountain Boys and Davey Crocket. I am Lee and Grant and Abe Lincoln. I remember the Alamo, the Maine and Pearl Harbor. When free-

dom called I answered and stayed until it was over there. I left my heroic dead in Flanders Field, on the Rock of Corregedor, and on the bleak slopes of Korea. I am the Brooklyn Bridge, the wheat lands of Kansas and the granite hills of Vermont. I am the coal fields of the Virginias and Pennsylvania, the fertile lands of the West, the Golden Gate and the Grand Canyon. I am Independence Hall, the Monitor and the Merrimack. I am big: I sprawl from the .

Atlantic to the Pacific -- three million square miles throbbing with industry. I am more than four million farms. I am forest, field, mountain and desert. I am quiet villages and cities that never sleep. You can look at me and see Ben Franklin walking down the streets of Philadelphia with the bread loaf under his arm. You can see Betsy Ross with her needle. You can see the lights of Christmas and hear the strains of Auld Lang Syne as the calendar turns.

(TRIO SINGS AULD LANG SYNE--1 cho.)

A sixty nine thousand schools and colleges and two hundred and fifty thousand churches where my people worship God as they think best. I am a ballot dropped in a box, the roar of the crowd in a stadium, and the voice of a choir in a cathedral. I am an editorial in the newspaper, a letter to a Congressman. I am Eli Whitney, Tom Edison, Albert Einstein and Billy Graham. I am Horace Greely, Will Rogers and the Wright Brothers. I am George Washington Carver, Daniel Webster and Jonas Salk. I am Longfellow, Harriet Beecher Stowe, Walt Whitman and Stephen Foster

(Trio sings: Beautiful Dreamer)

Yes, I AM THE NATION, and these are the things that I am. I was conceived in freedom and, God willing, in freedom I

Howwill spend the rest of my days.

(SING: 2 Choruses of This Land is My Land.)
May I possess always the integrity, the courage and the
strength to keep myself unshackled, to remain a citadel of
freedom and a beacon of strength to the world. This is my
wish, my goal, my prayer, one hundred and eighty-eight years
after I was born.

The Heritage of the Past is the Seed that Brings Forth the Harvest of the Future."

8-

NOTE: Numbers 1 to 8 written along left column indicate songs as follows:

1. Hum America the Beautiful 2. God Bless Americaa
3. SING ending of (G.B. America.) 4. My Country 'Tis of Thee
5. God of our Fathers 6. Cho. of "This Land is My Land"
7. Hum. America. 8. Audience sang three "old" songs.

CAMPFIRES

In any camp, the campfire is the symbol of the unity of spirit and fellowship that we try to achieve to bring the whole camp totether as a unit and makes possible a sense of completeness and identification with the whole world of the outdoors.

Nearly every camp site
has either a prepared
camp fire circle
or a spot that
could be developed
as such. The ring

should have a suitable fire pit, and the area should be large enough for the entire camp to assemble. Logs usually make a good seating arrangement and also mark

the boundaries of the camp fire circle.

Originally the idea of the camp fire and the council fire came from the American Indian tradition but is also identified with the early American settlers, explorers, trappers, hunters and all who lived in the open.

A circle of logs or seats should be complete except for the entrance opening. The spot of honor or council rock is at the closed end of the circle, and it is there that the chief or leader takeshis place. The camp fire program can vary from one of simple informality where marshmallows are toasted and group singing is enjoyed to the formal camp fire where the greatest dignity and decorum is observed. At a formal council fire the campers usually enter the camp fire circle in single file and in silence. leader and any honored guests take their places at the council rock. Any late comers must obtain permission before entering and also anyone within the circle must obtain permission to leave the circle from the chief or leader. Only the fire tender is allowed to enter the central area without permission.

As for the program, as the group assembles, the chief welcomes and introduces the guest of honor. As his instructions, the fire is started. This may be done simply by lighting

CAMPFIRES - 2

the fire or the fire may be brought in by the medicine man by some magic method, calling for fire from the great spirit by means of a song or a chant, or dance.

We used the "magic" method which involved a spool to which matches were attached and which was revolved against a securely fastened square of sandpaper. In any such magic fire, it is well to make sure that you have plenty of dry tinder or else moisten the logs with a little combustible oil. The peace pipe may be passed. The campers may sing familiar fellowship songs, preferably without a director. If the group is divided into tribes or cabin groups, there may be competition in songs, skills or athletic contests. Awards or honors may be ceremoniously bestowed upon the winners.

The campfire may be closed with a prayer or a chant or a desirable song. In campfires, repeated, it is well to close with the same closing song each time.

I MUST BELIEVE

I must believe in God because
There is no other way
That I am able to explain
Why I am here today.
There is no other reason for
The mystery of me,
The mind that plans, the heart that loves
The soul of memory.

There is no answer in a book
Or in the changing sky
Except that God created me
And only He knows why.

I must believe in God because
I see so many signs,
That indicate my life is just
A part of His designs,
So many signs that point the way
To choose the right from wrong
And how to walk in faith and hope
And keep my courage strong.

-- James J. Metcalfe



TUESDAY EVENING

COMMITTEE:

Nancy Palmer
Bill Bunning
Leonard Sorum
Ann Griffith
Judy Cox
Charlene Davis
Sylvia Weatlake
Leila Steckelberg

rubber

Sand

block

Wood

bands

paper

CAMPFIRE

The program began with a brief introduction including some of the background of campfires. While the "Indian Lullaby" was being sung, the campfire was mysteriously lit.

The mechanism used to light the fire was an empty thread spool with notches carved on both ends.

Matches, with the heads extending below the spool were attached with a string that was later used to pull the spool and revolve the match heads on a piece of coarse sandpaper on the board below. The string trailed out away from the fire.

As the fire got going, the group sand "Each Campfire Lights Anew" which was followed by the reading of the Indian Prayer.

For many years, in its early days, Chatcolab was fortunate to have as a registrant, Frank Guardipee, a chief of the Blackfoot Indian tribe. At outdoor campfire ceremonials such as we are having tonight, he used to say this piegan prayer:

Maker of all:
Give wisdon 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 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 when day is done, My prayer will not have been in vain.

CEREMONIAL - TUESDAY EVENINT - 2

The group sang "No Man Is an Island."

Another tradition of campfires is to call on the chief or Counselor bring words of wisdom, advice or to recall the past. Don Clayton and Charlie Scribner told a little of the history of recreation labs and Chatcolab in particular.

Recreation labs began in a lab called Iduhopi - now called Northland lab in Minnesota. From this lab, 27 people donated one dollar to start the Blackhills Recreation Lab in 1945. Fourteen of these people, including Don Clayton and the Bunnings, were able to attend.

In 1949 a group from the Blackhills Lab plus a small committee from Idaho started Chatcolab in Northern Idaho. Out of Chatcolab grew the Redwoods Recreation Lab in Californis started in 1958.

To end the ceremony the group sang "Aloha."

- Nancy Palmer

MY PRAYER

Lord, Thou knowest better than I know myself that I am growing older and will some day be old. Keep me from getting talkative, and particularly, from the fatal habit of thinking I must say something on every subject and on every occasion.

Release me from craving to straighten out everybody's affairs. Keep my mind free from the recital of endless details--give me wings to get to the point. I ask for grace enough to listen to the tales of others' pains. Help me to endure them with patience. But seal my lips on my own aches and pains--they are increasing, and my love of rehearsing them is becoming sweeter as the years go by.

Teach me that <u>occasionally</u> it is possible that I may be mistaken. Keep me reasonably sweet! I do not want to be a saint--some of them are so hard to live with --- but a sour old woman is one of the crowning works of the devil.

Make me thoughtful but not moody; helpful but not bossy.

With my vast store of wisdom, it seems a pity not to use it all--but Thou knowest, Lord, that I want a few friends at the end.

THURSDAY NIGHT CEREMONY

LABBERS, a circle on benches; Judy Anderson, a dormant, long buried seed, rest s on elvow within the circle.

If you have ever seen snow close up, you will know that no two flakes are alike. There is likewise an almost unlimited variety of seeds with new varieties developing continually.

At Chat this week, each of us is a plot of ground different from all the others, a forest glade, a rocky slope, a bit of old dry lake bed.

On this soil throught the years have fallen many seeds. Some have sprouted and borne fruit, some long dormant, have never been watered or we have covered them, not allowing them to sprout.

(Susan Marie, a little bumpity seed is rolled in by shifting breezes.

Seeds are scattered in many different ways and directions. They often roll from place to place blown by the winds. Birds pick them up and carry them to their nest losing some on the way. Some seeds drop into the water from the mother plant and the water carries them to new locations. When animals go through brush, some seeds cling to their fur and are scattered as they travel. Some plants also tend to provide their own way of scattering seeds.

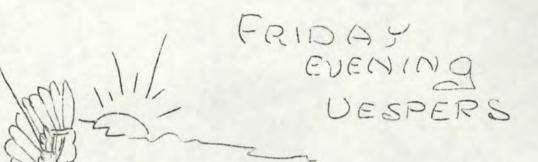
(Mary Lou, deposited by bird Nancy, arrives light and downey and Cindy, floating on the wind, finds a spot to grow.)

Not all seeds come to rest in good soil, the needed warmth and security and tenderness. Rains bring nitrogen and moisture. Soon some of the young seeds are coming up or sprouting, some slowly, others fast and jerky, and still others smooth and evenly. They bring forth one leaf or petal or root or stalk first, then more and more of the plant unfolds to view. However, if the seeds are old, damaged or long buried, they may remain dormant or slowly die.

Sometimes the plant is put to a test such as by raging storms, and freezing weather. Torrents of water and hail are flung down on the tender shoots. Great gusts of air bring small stones and branches, but the little plants are stubborn and hold fast. They laugh at the wind and say, "You can only take me if I give in to you, and I shall not."

Days of sun and happiness are there, too. Inner urges quietly but forcefully bring growth and strength. Other friendly plants offer protection and support. Flower and seeds form, eventually mature, drop and scatter. Some seeds are dropped at Chat and mature here. Others go on to mature elsewhere and scatter far and near.

Let us nos, remaining in our circle as we rise, express in some movement such as you have just seen, but your own movement, a beginning of the growth of seeds you may feel sprouting at CHAT



From the Wishing Well we walked down to the lake shore and up to a small knoll, flower-flecked, where we were greeted by an Indian Squaw in ceremonial costume, who directed us to be seated.

Invocation by Myrtle Krause: "I will lift up mine eyes to the hills, from whence cometh

my help." And "Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before his presence with singing."

Don Clayton led the group in singing the Doxology.

Echo songs from a row boat on the lake: WHITE WINGS, LITTLE SHIPS and PEACE OF THE RIVER were sung by Lois Redman, Marie Gjersee and Alura Dodd. The audience song was MICHAEL ROWED THE BOAT.

Ivy Harty, dressed in a Warm Springs Indian Ceremonial costume read the Indian version of the 23rd Psalm:

The Great Father above is a Shepherd Chief; and I am His; and with Him, I want not. He throws out to me a rope, and the anme of the rope is Love; and He draws me and draws me and draws me to where the grass is green, and the water is not dangerous, and I eat and lie down satisfied. Sometimes my heart grows very weak and falls down, but He lifts it up again, and draws me into a good road. His name is wonderful.

Sometime--it may be soon; it may be longer-- it may be a long, long time, He will draw me into a place between the mountains. It is dark there, but I will draw back not; I will be afraid not, for it is in there between these mountains that the Shepherd Chief will meet me, and the hunger that I have felt in my heart all through this life will be satisfied. Sometime He makes the Love rope into a whip, but afterward He gives me a staff to lean upon.

FRIDAY CEREMONIAL - 2

He sets a table with all kinds of food. He puts His hands upon my head, and all the tired is gone. He fills my cup until it runs over.

What I tell you is true. I lie not. These roads that are away ahead will stay with me all through this life, and afterward I shall go to 1 ive in the Big Tepee and sit down with the Shepherd Chief forever.

GENERALIZATION: The Indians were grateful for the things the land gave them. We, too, are grateful. Let us sing GOD BLESS AMERICA

As white clouds feathered up from the hills, shadows gently rippled on the lake, and a yellow warbler joyously sang, the participants were led up the hill, back to camp, completing the circle of a time for peace and thought and quietly singing I LOVE THE MOUNTAIN (M. Hilty)

COMMITTEE

Bill Bunning Janice Gali Marie Gjersee Anka Gerdes Ivy Hilty Margaret Hilty

Myrtle Krause Lois Redman

Martha Davies is blushing that on the Nature Hike the people from all the other states knew and were able to sing their respective state songs but none of the Washingtonians knew theirs - in fact some of them didn't even know OF it. So here it is for you to learn - courtesy of blushing Martha.

WASHINGTON, MY HOME

This is my country, God gave it to me; I will protect it, ever keep it free Small town and cities rest here in the sun Filled out with laughter. Thy will be done.

Washington my home; wherever I roam;
This is my land, my native land, Washington my home.
Our verdant froest green, caressed by silvry stream,
From mountain peak to fields of wheat, Washington, my home.

There's peace you feel and understand
In this, our own beloved land.
We greet the day with head held high,
And forward ever is our cry
We'll happy ever be, as people ever free.
For you and me a destiny; Washington, my home.

God and I raised a flower bed. He really did the most PERSPECTIVE I guess. by Bob Benson We used His soil His air, His water. His life, March '63 His sun. United My part seemed so trivial that I said Evangelical Lord, you take these bulbs and "Action" make them grow right here in the box out in the garage. You don't need me, Lord, You can do it by Yourself. Oh, no, He said ---I want to do My part, I'm waiting to begin. But you must do yours, too. You'll have to dig the bed, bury the bulbs, pull the weeds. So I did my feeble part. And God took that bulb-burst it with life, fed it with soil, showered it with rain drew it with sunshine Until we had a beautiful flower. And then He seemed to say, Your life is like a garden and if you'd like, we'll make it a beautiful thing. I'll furnish, He said-the soil of grace the sunshine of love, the rains of blessing, the wonder of life, But you must do the digging. Lord, I said, you just go ahead Make me what You want me to be Make me a saint, give me great faith, fill me with compassion. Oh, no, He said, You've got to Keep your heart tilled, hoe the weeds of evil, chop away the second-best. I'll make you anything--Pure Clean, Noble, Useful, Anything you want to be--But only if you dig. £8,00.

DISCUSSION

WHAT IS A LEADER?

Leaders are of different types. There is the emergent leader. This is one who rises to position of leadership because he has the initiative to take over in a situation that requires leadership.

Another type is the appoin ted or selected leader. This leader is chosen by the group or

appointed by administrative authority
over the group. Members of a children's or youth group may
select a leader mostly on popularity. Administrative appointment or selection generally is on basis of leadership ability.
Our group was concerned most with appointed leaders.

There are three main attitudes of leadership, autocratic, democratic and laissez-faire. Though all leaders at times may be somewhat autocratic or somewhat laissez faire, the discussion group felt that democratic leadership surpasses the other two attitudes in fostering progress and accomplishment of a group and in developing leadership within the group's members.

Our group decided that leaders need these qualities:

1. Able to plan and to organize

2. Able to draw group members into taking part

3. Willing to delegate responsibility. A corollary to this is that a leader should always be careful to give group members sufficient help to carry out responsibilities they have been encouraged to accept.

4. Must have a foundation in his subject matter field that makes him feel secure in his leadership position. It was mentioned that there were many other elements in the matter of one's security in a leadership position, but these were not specifically defined.

5. Recognize the dignity of the individual. A leader must accept his group as an individuals with feelings, desires, emotions the same as he. A leader needs tact to avoid hurting feelings.

DISCUSSION - WHAT IS A LEADER?

- 6. Needs to be able to sense when things are going wrong and take steps quickly to amend the situation because a delay often is interpreted as acceptance in the eyes of other people.
- 7. When a group member's performance is not up to standards, a leader should be able to suggest corrections or improvements and not openly criticize.
- 8. A good leader is one who gets satisfaction and reward from the progress and accomplishments of the group without being personally commended as a leader.

- Vernon Burlison

In your longing for your giant self lies your goodness: and that longing is in all of you.

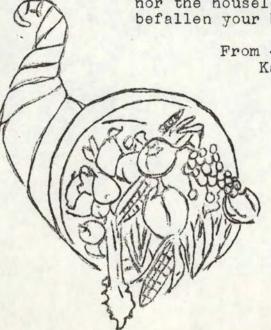
But in some of you that longing is a torrent rushing with might to the see, carrying the secrets of the hillsides and the songs of the forest.

And in others it is a flat stream that loses itself in angles and bends and lingers before it reaches the shore.

But let not him who longs much say to him who longs little, "Wherefore are you slow and halting?"

For the truly good ask not the naked, "Where is your garment?" nor the houseless, "What has befallen your house?"

From - "the Prophet" Kahlil Gibran



WHY VOLUNTEER?

Volunteers were discussed as a whole, then as individuals, and finally as leaders. Following are some of the good points brought out:

- 1. People will volunteer for prizes or credit, for learning, and for plain work.
- 2. Volunteers should show willingness to work for benefit of others.
- 3. More people should volunteer to get things done more quickly.
- 4. Volunteers should break the ice for others.
- 5. Some people volunteer for fun or heck of it all.
- 6. Leaders should back the volunteers up.
- 7. The chain of leadership from one to another was discussed.
- 8. Leaders should know their responsibilities in order to be or to help a volunteer.
- 9. Leaders and volunteers should meet the people they will help half way.
- mlO. Leaders are volunteers who:
 - A. Can do something well and want to show others how.
 - B. Want to work with people to the fullest, and at the same time be learning too.
 - C. Are able to give in to better ideas and suggestions.
 - D. Are able to adjust and face the tasks they volunteered for.
 - E. Have special personalities and showmanship.
 - a. Good, go-get-'em type.
 - b. Let's get it done now type.
 - c. Full of humor.
 - d. Get the point across type.
 - e. Patient, understanding type.

The group had this advice for the people who prefer not to volunteer:

Do NOT gripe about others or what others do, if they volunteer, and you don't.

Reported by Susan Gingrey





Discussions

MONDAY paved the way for this week's activities to begin. A skit was presented, led by Don Clayton and Vern Burlison, a "role playing" Committee meeting demonstrating all(?) the wrong things to do-- letting the meeting get out of hand. sub groups taking over, leader dominating, etc.

This evolved into topics desired for the weeks discussions and other activities.

TUEBDAY

TOPIC:

Competition is Character Building.

A summary of the discussion on this topic from one peron's viewpoint: Competition often hinders character development in youth. When award to be won is the total objective, contestants may resort to unfair means to achieve the award. When winning is stressed, the loser may be damagingly discouraged. Both are undesirable results in that they detract from rather than build sound character.

Competition is necessary in our society. Another way of saying it is that the very nature of our society makes competition a basic catalyst in our progress. Therefore, we cannot expect children and youth to be able always to avoid competition. There is a question of how young should children be allowed to start serious competition.

Competition can be helpful in the character growth of youth if handled rightly. An attitude of fairplay is essential. More of competition could be for fun. The stress should be placed on individual or group development rather than on the winning or the award.

Children and youth do not tend to enter activities wherein they have reason to believe they will not compete successfully. Sometimes the reason for poor success is due to low level of application of one's abilities. Competition is not as important as other factors as a cause of 4-H dropouts.

Vernon Burlison



DISCUSSIONS - TUESDAY MORNING

" WHY ARE WE HERE?"

1. To expand or add to personal interests.

2. For fellowship.

3. Some are here because they heard about what wonderful experiences others had had at Chat.

4. To learn about:

People How to work together How to create various kinds of atmosphere How to lead singing and new songs The surprises in store each Lab Skills Creating camp spirit

5. To gain confidence in working with youth 6. To develop talents and personality.

7. Effort to learn about effective group interaction.

a. In order to attain this goal, the individual must be freed from fear

b. As we grow older we become confident in a narrow range.

c. We need to gain confidence in a wider range.

(Chat experience helps to free us to that this is possible)

1. In the world at large many of us are "afraid of what other people will think."

2. Some possibly look down on recreation and social graces. (At Chat we learn to enjoy or at least tolerate these)

8. Chat allows us to be ourselves, therefore allows us to express ourselves.

9. First year labbers are here because:

a. Some had known others who had been to Chat and as a result had operated differently.

b. Chat experience had been effective in inspiring some to try to involve others.

- 10. Those who had been to Chat more than once felt that they were able to "grow" in between sessions, though sometimes a frustration in communication was a barrier when back at home.
 - 1. A need for experiences that one doesn't get at home.

2. Chat fulfills an inner need

- 3. Drawn by the spirit of individuality the freed spirit tells us who we are and builds confidence
- 4. Provision of freedom -- an ideal living situation 5. Atmosphere-- outdoor setting, old clothes, make it
- possible for us to relax and be ourselves. All these together provide a peaceful, unified and friendly feeling.

6. No pressures from the outside world.

- 7. Recharge your battery or get out of a rut.
- 11. It was pointed out that we are actually a group of screened people because of our:

a. Common interests - working with people; therefore we are a "people-oriented" lab.

b. Ideal situation insofar as people with whom we are associated at Chat

c. Chat provides "Food to feed the spirit - a hungry need."

12. To some sharing the spirit achieved at Chat becomes almost a mission in working with others.

a. ACT LIKE YOU FEEL

13. Would we feel like taking back the Chat "freedom" or do the restrictions of a routine have a certain amount of security?

a. Are we kidding ourselves?

- b. Is this a phony togetherness?
- 14. It was felt that Chat has for some a therapeutic value which results

a. In a change in self

b. Increase in values which one admires

c. "You are your brother's keeper."

d. Reaffirmation

Summation:

Each of us has a bit of the child left in us and we enjoy kicking up our heels.

Regressing psychologically to a late adolescence makes it possible. for us to explore "who we are" etc.

Not ashamed of what we see as we see ourselves From this regression we can grow stronger in the ways we want to grow.

Juunior labbers are good for us - perhaps they are better for us than we for them.

TUESDAY DISCUSSION, CONT.

Signs around the room asking questions or making statements set thoughts to work on What is "FREE WILL?"
Judy Anderson, Discussion Leader, Mancy Adams,
Janice Bale, Mike Hoffman, Doc Stephens, Kaye O'
Lela Steckelberg and Dot Hardisty were panel members.

WHAT IS FREE WILL?

It could be described as: "It is as far as you can stretch your arm before you hit someone else's nose." Society, Heritage and economy, all are factors that limit our free will. If we did have complete free will there would probably be more crime.

Free will changes by people who criticize. Conformists don't have any more free will than conformists and may even

have far less.

Do we really have freedom of religion, speech, etc.?

No-- because we usually have guidance before we join a church group. Our family influences us and so do other's opinions. Freedom of speech is the same. We are quite limited.

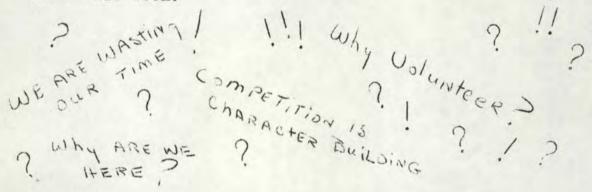
We decided that there may be threats to our free will.

They may be old age, opinions, and various other things.

Dar group then became very informal and discussed the

freedoms in our present day society.

We all thoroughly enjoyed this and hope to join in other talks this week.



QUESTIONS AND TOPICS SUGGESTED FOR FUTURE DISCUSSION:

How can you get your young club members working.
without crabbing? (more than one leader!)

How can we get the best of what is a part of the alive feeling within each of us, and reach the real interets and energy sources of persons with whom we are working or relating?

Why be a leader?

HOW DO YOU GET HELPERS THAT HELP?

What is the purpose of a ceremony?

What are parents for?

How does a new leader start out? How to keep the youngsters interested until the leader knows what SHE is doing???

WHY ARE WE HERE?

At Chat we are:
Free to speak from our own point of view.
Free to modify that point of view.

What can we do when we leave?
Are we going to do something with what we have cained?

Within the time we have been here, the first time labbers have begun to feel the "spirit of Chat." It was felt that the first day or two they were "feeling" their way. The feeling of companionship and fellowship is now a part of all of us. The Chat experience started slowly-- a composite of learning experiences, fun experiences, sharing experiences.

How can we specifically take some of these things back with us.

1. Ideas for camp -- specifics

a. wood sanding

b. new songs, song leading

c. story telling

2. Being able to allow a flexibility in planning and time schedule in a camp situation, which in turn allows ideas from campers and staff to become a part of the program.

3. Use of natural resources for decorating, games and creative ability.

4. Table fun - more than songs - variety

5. Sunflower method of delegating duries. A variation mentioned might behaving each family draw a picture of own family or living group.

6. Thought for the day

7. Background for beginning a recreation group

8. A feeling of accomplishment or challenge in getting up before breakfast and fixing own under Charlie's supervision.

9. Enrichment of self and personal freedom of self

10. Sin fest--workshop to test good songs. Refreshing to join in and feel comfortable "singing" whether you have a voice or not.

11. Inspiration to see people "take hold of a situation" - repair a broken pience or machinery or figure a

substitution.

It has been said that "we at Chat are real people in an artificial situation." It was agreed that Chat is a temporary situation as is a Sunday church service. In both cases, we are attempting to feel more truly ourselves though not trying to stay in the church or at Chat all the time. Ferhaps in both instances we are trying to be the selves we would like to be.

Here we get to know the essential person quite well by

working side by side, sharing responsibilities, discussions, fun and ceremonies. In many instances, we seem to know fellow labbers better than some of our neighbors at home. In this respect, within a coffee break, a seed might be planted regarding more meaningful discussions and the spirit of sharing and encouraging each individual to become a "Participator" to his own capacity.

An easier way of reaching others with "Chat's story" is through crafts--centerpieces, decorating-- allowing this to impire more discussion about Chat.

When working with a specific committee, draw out the ideas of the group--"several heads are better than one." This approach results in more enthusiastic parties and more cooperation from any kind of planning committee. Pinning suggested topics for discussions on the walls of the refreshment area is one way to create discussion interest. Complete understanding and cooperation is gained more readily if the group had a share in putting the action together.

A new person coming into the group at chat feels just as comfortable as the experienced labber. The Chatcolab experience helps us know how to bring the new person in and achieve a sense of belonging which is augmented by having each person involved in a job

There are two kinds of discussion

- 1. In one it is necessary to reach a conclusion
- 2. The other sharing of ideas a conclusiong is not necessary.

If one can arrive at a decision not only acceptable to the group but one which is initiated by the group, a better idea results and cooperation assured.

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THE WAY TO WIN

Are you wondering why you don't get ahead Why nothing is coming your way?
Why you see others passing you by When you know you are smarter than they?
Perhaps it is time that you take a gook look To see how you're trying to win,
Are you looking only for what you can get And not putting anything in?
Success is not measured by what we have But rather by how we live
We are not honored for what we receive But only for what we give.



DISCUSSION ----- THURSDAY

"I DON'T HAVE TIME" is often used as an excuse to cover up or to prevent criticism from someone else. An excuse of this type is misleading and doesn't fulfill its intended purpose. Decide whether or not you want to do it or if you'll have time, then give a polite but frank answer. This leaves no room for misunderstandings.

Organize your activities and make your choices according to their priority. Know your values and feelings; then you as a person, will have a basis for deciding priority.

Now, knowing what is most important to you, you can arrange your time to do what you consider the most important without sacrificing your interests. By pooling ideas, the end result will be of more interest and everyone will be satisfied.

Different age groups have varying interest spans so that it is important to keep activities within each particular group's interest span. Good leaders get work done by developing interest in the group, not by pushing the group into an activity they don't actually want.

It is also important to break a large project into goals which are big enough to provide a challenge, but small enough that the task doesn't seem impossible to do. Complimenting the individual on attaining his goal will encourage him to go on.

Remember, leaders and members in any type of group need compliments and encouragement to achieve more.

Take time to help others with just a pleasant words.

Written by

Mike Hoffman

FRIDAY DISCUSSIONS

WHY ARE WE HERE

Is our Chatcolab schedule too full
The group felt that is is and it isn't. One felt she
had signed up on committees with the thought "If everyone were a camper like me, what kind of a camp would
this be?"

Committee obligations combined with the family responsibilities adds up to a full day plus. However, it was unanimously agreed that committee participation is an effective learning process.

Allowing so me time between activity in the time achedule might make it possible for a smoother transition from one activity to another. It would also make it possible to visit or discuss on a one to one or smaller group basis. It was pointed out that if these periods between were scheduled that somet ing else would have to be eliminated.

Is too much emphasis put on the final Saturday activities?
Is this climax type activity worth all the time, effort and energy spent?

When this climax is compared to the one event which climaxes a full year's activity in the youth group situations.

It is surprising thenumber of things which we find ourselves entering in which we had no interest at the time. The elemental knowledge gained made these activities worthwhile

From this type of activity we gain inskill of coordinating large scale meals--including planning, decorating, table activities, serving and even preparation.

- It was agreed that though some had come for a specific reason which had not been met, that none of us would have a feeling of frustration because of not having accomplished that purpose.
- Is it possible for us to lay down in a few simple sentences what we have learned by an exposure to many things- not necessarily the tangible craft or game ideas and skills.

It was felt that perhaps a specific participation in games during special interest time would achieve a sharp feeling of having learned a new game, being able to refine it, observe and adapt it to personal needs and to lead it at home.

FRIDAY DISCUSSIONS - 2

- The ideal camp would lean towards:
 Flexible scheduling and plannin
 Allowing for varying and free choice activities
- Chat is set up for a learning experience. The ideal camp allows the individual to develop and explore self, environment, and neighbors and thus arrive at a happier rather than a more or better trained self.
- It was agreed that we mustindividually decide what is important to us and stick to it as best we can, modified by family interests and importances. It isn't possible for us to stay happy all the time The smaller adversities build towards our ability to handle the larger adversities in the long run.

"He who knows not failure, knows not the secret of success."

During part of the maturing process, we are looking for an opportunity to experience other activities other than those in which we are already comfortable.

SUMMLTION: Time could be added to our Chat experience only by giving up eating or sleeping or both.

IT'S THE LITTLE THINGS

A little act of kindness at a crossroad today,
Will help to cheer a brother as he passes on his way,
It smooths the rugged hills, makes them easy to surmount,
And while they are so simple, "It's the little things that
count."

From each act of kindness when one's heart is burdened so, There springs a seed of love which is bound to thrive and grow,

And fill a soul with rapture overflowing as a fount, Although they are so trivial, "It's the little things that count."

A little act of kindness . somewhere along the way Will even cause a stranger to lift his head and say, "Thanks for the kindly favor, it helped a great amount." Although great deeds are noble, "It's the little things that count."

FRIDAY DISCUSSION

Lead by Nancy Adams

WHAT ARE PARENTS FOR

Mistakes parents make

The group felt many parents don't spend enough time with their children. They don't take time to find out what their children want to do, or what their plans are.

Worrying. Parents give consent, but worry anyway and remind children of this concern when they return, which tends to spoil things for us.

Some parents go from one extreme to another by being too strict, then using no discipline at all.

Asking too many questions causes feeling of mistrust.

Parents often don't give one a chance to explain, jump to conclusions and become upset.

Financial matters should be discussed.

What do children want from parents

Children want justice from parents. Parents should notify children of changes or their absence, just as parents expect children to call when there is a change of plans. By telling parents of a change in plans, the burden is shared if anything does happen.

Children like rules set; parents who are consistent; parents who don't disagree in front of children, and who don't pass the buck in making decisions.

The group felt that children should stick to their own judgment which may give strength to others in group, when making decisions about activities away from home. If there is real danger in some proposed activity, parents have been used as an excuse for not taking part.

It is a good thing when the children know what to expect from the parents, and the parents know what to expect from the children.

* * * * * * * * *

THOUGHTS FOR THE DAY

Experience is the difference between sticking your chin out and keeping it up.

Today's mighty oak is just yesterday's little nut that stood its ground.

If you want to keep your mind clean, change it often.

We met at 9 o'clock Saturday morning with Doc in the office. The following suggestions and criticisms were given out for discussion by everyone

A. Evaluation of camp
Discussion troups were better to be kept
small. Past one was large group and
you don't get so much accomplished.

A person should not spread themselves too thin over the different activities A person should finish what he starts A person should contribute all he can

Some groups were very outlined as to what they were to talk about - these usually came to a conclusion.

Others didn't know too much about the topic and ended up avoiding or trying to avoid the topic altogether.

Crafts could be taken back - meaning main crafts to others out of camp

Some felt that it is bad to let some little kids work with some of the crafts

Parties, costumes, somethings for meals, crafts and others should not have required so many trips to town

Ideas for parties should be in a stimulating and inviting sense so that people won't just stay in their cabins and not go.

For instance - the taking of clothes should have been in the advertising of the Friday Night Dance so that people were somewhat warned that these articles would be missing for a time. The Junior Labber representatives should be rotated from day to day.

Representatives should know their responsibilities

Should appoint someone to take care of the black-board for a board would have written on it all of the activities for the day including time, places and other details.

Should have a clearer program

Rock Hunt should be on a different day than the Overnight Hike.

Leader Bill Bunning Cindy Rockett Mary Lou Graves Nancy Palmer Elgin Cornett Joy Johnson Rae Mahanna Ruth Ann Tolman Marge Santeford

Jim Beasley
Miriam Beasley
Doreen Vaughn
Ruth Rasmussen
Lida Brown
Marge Bevan
Anke Gerdis

Saturday discussion began with

I. What are the elements making up a successful camp?
A. Balance between the camp leadership, counselors, staff, and campers

1. This is achieved by acceptance which consists of:

a. Formation into small family groups

b. Philosophy of the camp.

c. Share in planning in camp program, etc.

d. Small group work situations.

Important to keep work details easy.

Also well to keep crafts simple.

Most complete acceptance in the feeling of being able to do the job.

e. Feeling comfortable or secure within a

situation.

f. Common interests.
g. Similar backgrounds.

h. Being requested to "bring" something or

In life acceptance into the "working life" of the community, makes for happier individuals than being relegated to the sidelines. A camp situation provides atmosphere, a time of fellowship that one does not achieve in every day living. The hub of the camp might well be the kitchen just as homelife centers within the kitchen. A feeling of rapport and good fellowship with the cook and the caretakers is an important aspect of a successful camp.

II. In a camp situation we are endeavoring to:

(1) enlarge horizons

(2) form new friendships
(3) learn new activities.

III. How to avoid cliques:

(1) limit number from a spcific area or a specific club within a living group.

- (2) might keep campers together within the cabin, but in various families for duties and activities during the day.
- IV. Suggestions for rainy day activities included using the Junior leaders or counselors:

a. Help campers plan activities such as:

(1) stunts

(2) skits

(3) songs, etc. With this suggestion came more emphatically the realization

WHY ARE WE HERE DISCUSSION GROUP (cont.)

of how important it is to include as many as possible within the planning. In some camps the Junior courselors set the pace of the camp program more effectively than the adults within the camp program.

V. Counselors and junior counselors in many camps have the responsibily of

(1) general song fests

(2) campfire programs

(3) skits

(4) ceremonies.

Some areas have counselors and junior leaders in sleeping areas away from the campers with no one counselor specifically responsible for a particular group. In these cases the program for the camp has been structured. It was felt that perhaps breaking away from the structured program might come gradually by

a. Perhaps sub group meetings -- even a one hour pre-planning would be helpful when the distance makes it impossible for a pre-camp training meeting.

Other areas actually have "agent" planning first, then get together with the leaders who add their ideas, and both share these ideas with the Jr. leaders or counselors. It becomes the responsibility of the counselors to implement or follow through with the jointly "set" camp program.

VI. Do we expect perfection at Chat? NO, was the unanimous answer. It was agreed that we are a training camp, and that each of us is growing within the framework and that everyone is given a chance.

Perhaps this week we have "missed the boat" by not analyzing the elements of a successful party. The most effective and successful parties come from spreading out the responsibilities of planning the working mechanics of the party. Evaluating a party the next day is of no value unless it is done in light of making the next party more successful.

Mechanics involved within a successful party are:

(1) A workable and enjoyable theme (2) How to get the party started

(3) Build up of the theme

(4) Must "sell" people on the theme (5) Effective climax.

and where of our Chat week from Hawaii.

It was unanimously agreed that in order to really appreciate Chatcolab that ONE HAS TO ATTEND. The HEART OF CHAT is Marge Leinum and the kitchen. SEEDS really do scatter. One former Chat labber has received a request for specific information as to the when



A WEDDING BANQUET DURING INDIAN FESTIVAL OF LIGHTS

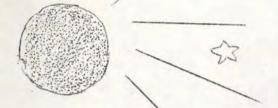
Bride: Marge Bride's Parents: Jessie & Jim Groom: Elgin Groom's Parents: Leila & Dale Pandit: Don Dodd

On the evening of May 16th, Marge and Elgin were brought together in an Indian Ceramony by Pandit Don. While the food was being made ready, the group was assembled outside the dining hall. After: everyone was beated, the bride and her parents entered and stood near the bower. When the groom's parents came in, the two men embraced. The Pandit entered and greeted everyone and took his place in front of the bower. The groom was then carried in and his attendant carried an umbrella over him and he walked to see his bride for the first time. After exchanging garlands, the groom lifted the bride"s veil glanced at her face, then lowered the veil again. They were then taken into the bower by the Pandit and sat across from the brazier of fire. During the wedding ceremony the bride and groom threw rice into the fire three times. Then the Pandit tied the groom's sash to the Bride's Sari to indicate that they are married. On leaving the bower, the bride bowed oto her parents to symbolize her leaving and then to his parents to

symbolize acceptance into the new dfamily. The groom's father then presented a gift to the bride. Having completed the whole ceremony, the bride and groom walked around the bower several times. The wedding party was then seated on cushinns on the floor, and the guests were served.

After the meal was over, an interpretive dance was presented by Alura Dodd, and demonstration given on how to tie a sari.

Linda Ekloff



Dance & Si Hanish

The stars that dance the night away
Are dancing still despite the day!
The sun goes circling into noon
And with him turning, goes the moon
Night follows light in a sarabande
Fugitive, yet near at hand!

Waves that whisper to the shore of A rhythm never heard before
That a random wind may call
Teaching wavelets how to fall.
And the pine trees stir and sway
To a breeze along the way,
Leaf and branch are singing too
With the music passing through.

Always movement! Always dance! And the music comes by chance. Pise and greet it when it's played Sweeter music's never made.



who's in the picture ?

First Row:

Doc Stephens
Miriam Beasley
Jim Beasley
Alura Dodd
Hattie Mae Nixon
Joy Johnson
Lois Ecloff
Marge Santeford
Kay O'Rowike
Anka Gerdes
Cooks:
Marjorie Leinum
Dolores Emert
Hazel Beeman

SECOND ROW

Howard Morton Don Clayton Myrtle Krouse Nancy Palmer Nancy Adams Linda Ekloff Susan Gingrey Lois Redman Marie Gjersee Dot Hardisty Judy Anderson Bobbie McSlay Terralee Page Peggy Strong Ruth Ann Tolman Charlene Davis Mary Fran Bunning Lida Brown Sarah Arndt

THIRD ROW

Doreen Vaughn Cindy Rockett Martha Davies Judy Cox Helen Foster Mabel Franklin Elgin Carnett Leila Steckelberg Marian Moline Janice Gali Edna Mae Astrope Nancy Davis Ann Griffith Genie Townsend Sylvia Westlake Jessie E. Jones Ray Mahonna Bill Bunning

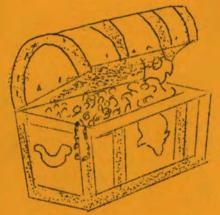
Mary Lou Graves
Mike Hoffman
Dale Steckelberg
Dwight Waler
Mary Carpenter
Charlie Scribner
Leonard Sorum
John McLean
Don Dodd
Butch Marcum
Vernon Barlison
Ivy Hilty
Grace Henderson
Marge Bevan

BACK ROW

Comments pine

SHE SHE





As we scatter and go our various ways, we can take with us our Treasure Chest of memories filled with sparkling jewels reminding us of these shining hours at Chat.

The ring reminds us of the many hands we find here - the working hands like Marge's in the kitchen, the fumbling hands of the newcomers, the skilled and trained hands of the instructors, and the helping hands that are always extended here.

The earring is a reminder of all that we have heard during this past week - the happy songs, the joyous laughter of fellowship, the thoughtful discussion, the inspirational ceremonials.

The bracelet is a symbol of the band of friendship that will unite us forever in thought as we remember the closeness of our companionship around the campfire or our communion together as we watched the sunset on the serene lake.

The necklace represents the pearls of great price who have come from so many places and so far to give us the benefit of their wisdom and experience.

The little watch reminds us of the time we have spent together - only one little week - a speck in the vast reaches of eternity-but a week that we shall reme ber and profit from all our days.

The little cross reminds us of the faith that is omnipresent at Chat - faith in yourself, faith in your desting, in your fellow human beings and in the Supreme Being.

"The world stands out on either side
No wider than the heart is wide;
Above the world is stretched the sky
No higher than the soul is high
The heart can stretch the sea and sand
Farther apart on either hand;
The soul can split the sky in two
And let the face of God shine through."
-Millay

Sarah, Dwight and I have truly enjoyed working on this notebook for you - your operation and interest has been an inspiration. We hope it will remind you of this week in which you widened your heart to share your time and talents and lifted your soul to marvel at the mystery of life.