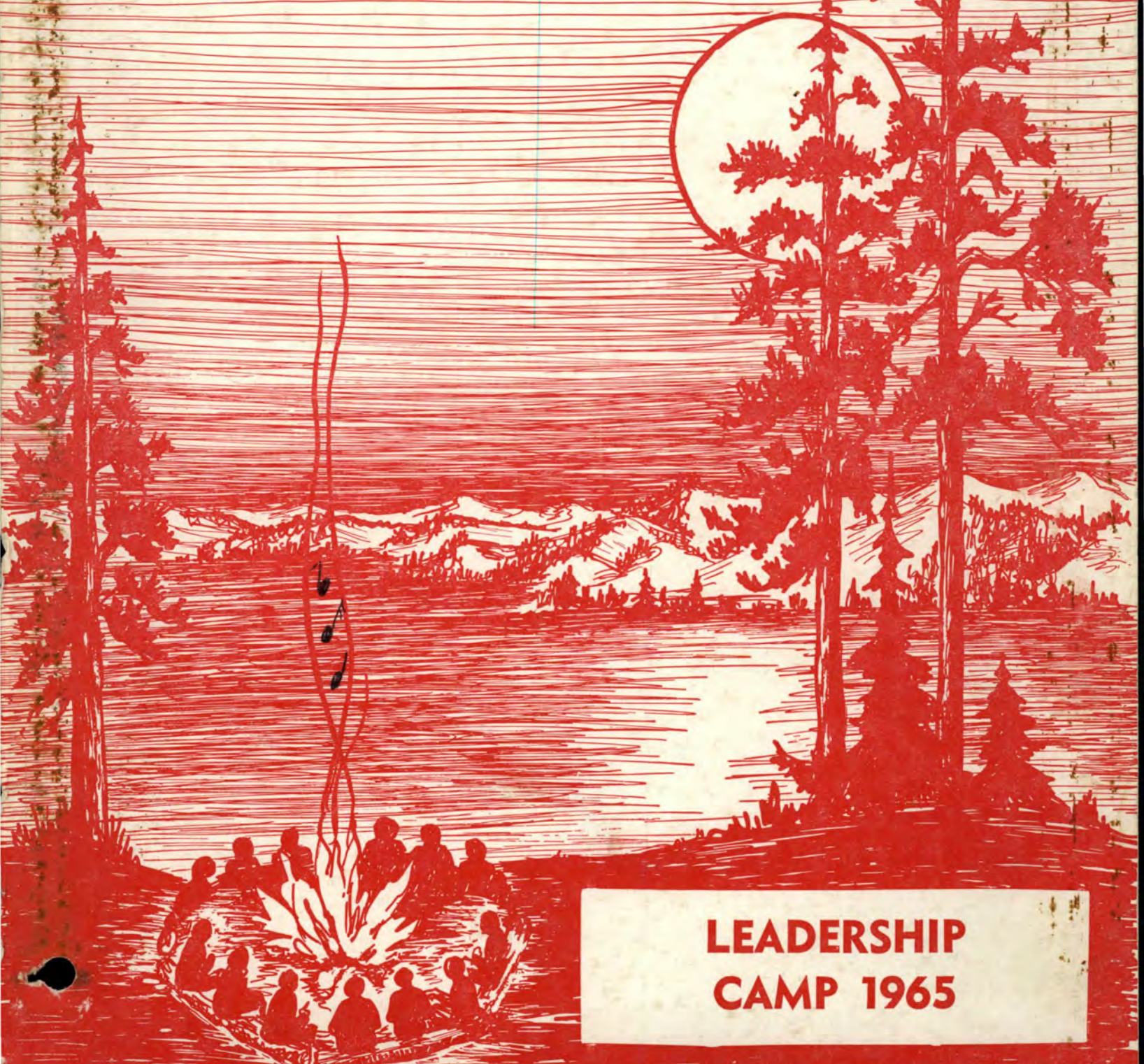
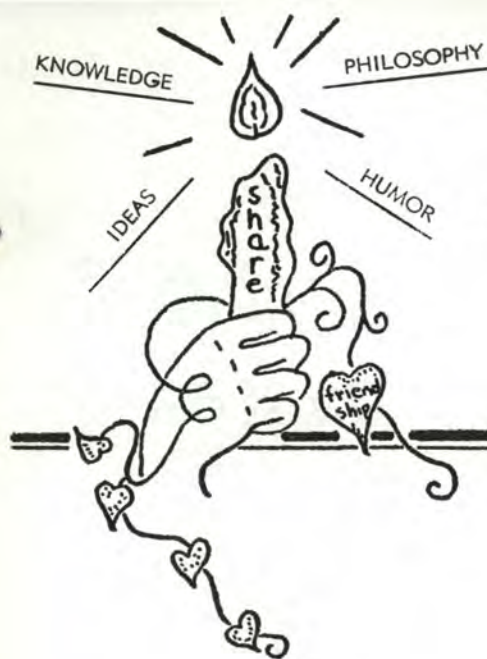


LIBRARY CHATCOLAB



**LEADERSHIP
CAMP 1965**



NORTHWEST LEADERSHIP LABORATORY

THE
SPIRIT
OF

CHATCOLAB

May 9-16, 1965

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

These western leaders agreed that

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

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

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

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

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

Now you are a part of Chatcolab.

This is notebook number 17.

It is a record of a precious week together.
WITH TRUE APPRECIATION we dedicate it

TO ALL THOSE WHO HAVE HERE ENRICHED OUR LIVES

Dedication

It is with a deep feeling of sincere friendship that we of the 1965 Chatcolab dedicate this notebook to Bill and Mary Fran Bunning, our good friends, and our competent helpers at all sessions of the lab prior to this year. Our feelings at this time are difficult for us to express, but know that we have missed you and that we earnestly desire that some reassuring notes from our "Music of Friendship" will extend across the miles to warm your hearts.

chatcolab
leadership laboratory
PHILOSOPHY

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

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

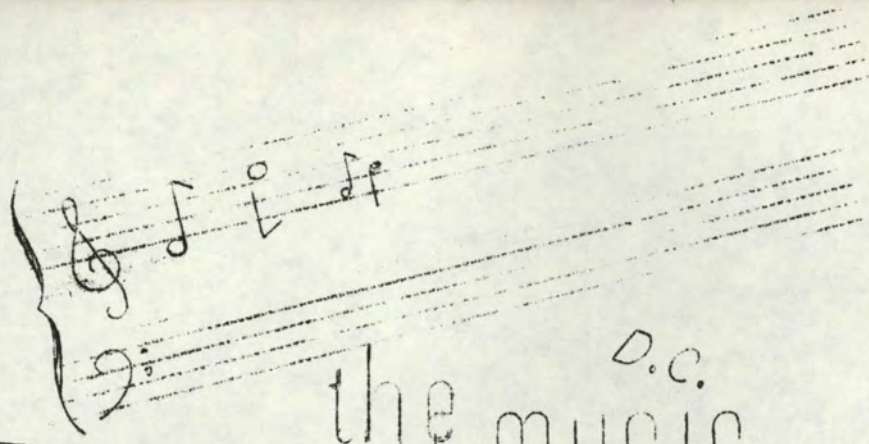
The Lab is a retreat from daily routine.
Group unity grows as individuals develop together
in work and play.

Major emphasis is placed on joy in fellowship.

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

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

BY SHARING ONE'S SELF FREELY!

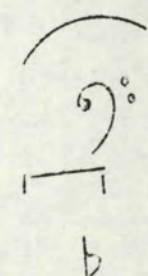
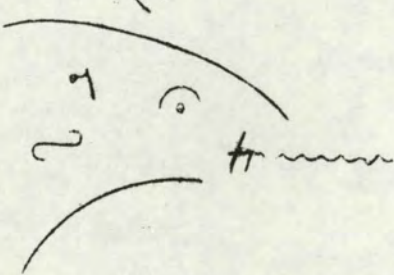


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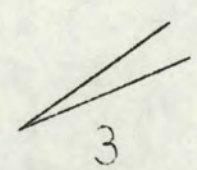
the ^{D.C.} MUSIC of FRIENDSHIP



FRIENDSHIP

2
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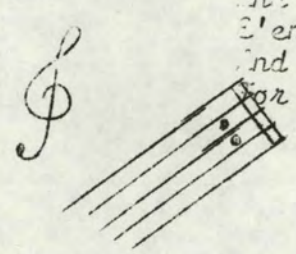
Friendship is a mighty ship
That weathers many gales,
and leaves a blessing to the world
In every place it sails.
It helps the weary, cheers the sad,
and drives dark clouds away;
It gives a helping hand to those
who've fallen by the way.



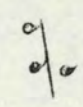
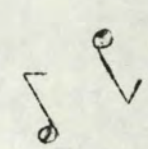
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Friendship is a blessed ship
That's full of peace and love,
and carries sunshine everywhere,
From God's own blessed above,
and makes the world a better place--
E'en more like heaven sweet--
and helps to smooth the pathway out
for weary pilgrim's feet.

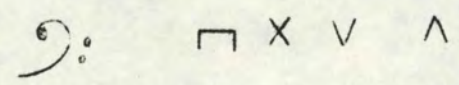
By Walter E. Isenhour



6
8



Chorus

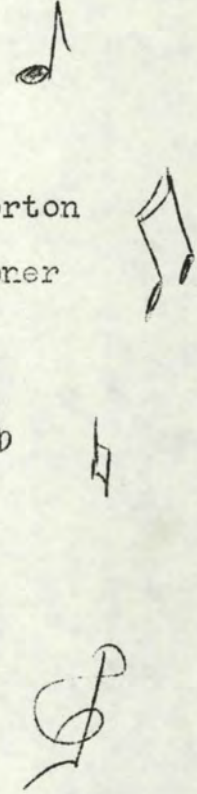


al fine }

1965 RESOURCE AND STAFF

*The Music
of Friendship
Chocolate
1965.*

Song Leading	Gerry Fenn
Folk Dancing	Dwight Palmer
Ceremonies	Lois Redman
Discussions	Vernon Burlison & Gerry Fenn
World Wide Games	Mary Lea & Warren Bailey
Table Fun	Gerry Fenn & the Baileys
Barbeque	Cliff Robertson
Silver work and Rock Polishing	Marge Bevan
Wood working	"Doc" Stephens and "Chief" Morton
Fly Tying & Outdoor Broakfasts	Charlie Scribner
Rock Polishing	Angie Rovetto
Plastics	Jean Stephens
Leather	Virgie Kennon
Look and Learn	-- Many Labbers



NOTEBOOK STAFF

Leila Steckelberg, Editor
 Sarah Arndt, CoEditor
 Dwight (Simon Lagree) Wales
 Co-Ordinator

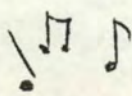
Dalice Finley
 Marta Robertson
 Maurine Bell

Toni Hash & Hazel Beeman, artists.



CAMP COCKS

Marge Leinum, Alfhild Leinum
 Donna Bangle



D.C. AL FINE

on the
music of
friendship



OUR man
mr. friendly
-Sun.

I once heard a man speak some words that say to me Why We Are Here. He said, "If we meet, you and I, and you have a dollar, and I have a dollar, we can exchange dollars and we will part, each as rich as he was before. But if we meet, and you have an idea and I have an idea, we can exchange ideas, and when we part, each is twice as rich for our meeting."

My highest desire for Chatcolab is that you come to the end of the week knowing that you have strengthened your leadership ability. I am confident the lab has helped you to make some new friends, and I hope that your experiences in the group this week have all been enjoyable.

I am sure that you will go back to your leadership responsibilities with more zest for helping people work together effectively to promote their common interests. I hope that you will feel Chat has given you more competence to serve your group as a democratic leader.

To finish this,
I am glad you came to Chat and I wish you well.

Vernon Burlison
Chairman, 1965.

A Word From the Editor

6
What is a friend? A friend's someone who makes
the whole world brighter,
Whose cheerful smile and friendly ways help make
our hurts seem lighter
A friend's someone who cares about the things
we say and do
That's why it means so much to me to have a
friend like you!!

In Tune

7
I don't remember when I first began
To call you "friend." One day, I only know,
The vague companionship that I'd seen grow
So imperceptibly, turned gold, and ran
In tune with all I'd thought, or dared to plan.
Since then, you've been to me like music, low,
Yet clear; a fire that throws its warm, bright glow
On me as on each woman, child, and man,
And common thing that lies within its rays;
You've been like wholesome food that stays the cry
Of hungry, groping minds; and like a star--
A self-sufficient star--you make me raise
My utmost being to a higher sky.
In tune, like you, with earth, yet wide, and far.
Florence Steigerwalt.

7
A week ago, this book was only an idea in my
mind--today it has become a reality through the efforts
of every person here. This has been a most gratifying
experience and a week filled with happiness and fun
for me. May you all enjoy this notebook of memories
of a week of sharing because we care.

6
"Give me the vision to see
The faith to believe
And the courage to do!"

several

I would like to share ~~a couple~~ of my favorite prayers with you.

1 O Lord, grant that each one who has to do with me today may be the happier for it. Let it be given me each hour today what I shall say, and grant me the wisdom of a loving heart that I may say the right thing rightly. Help me to enter into the mind of everyone who talks with me and keep me alive to the feelings of each one present.

Give me a quick eye for little kindnesses that I may be ready in doing them and gracious in receiving them. Give me a quick perception of the feelings and needs of others and make me eager hearted in helping them.

2 Give me, O God, the understanding heart—
The quick discernment of the soul to see
Another's inner wish, the hidden part
Of him, who, wordless, seeks for sympathy
I would be kind, but kindness is not all;
In arid places may I find the wells
The depths within my neighbor's soul that call
To me, and lead me where his spirit dwells.
Give me, O God, the understanding heart,
Lit with the quickening flame Thou dost impart.
Georgia Harkness

4 And though I have no gold to give,
And only love must make amends,
My only hope is while I live
God make me worthy of my friends.

Leila

Songe of Ye Olde Editor

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



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

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

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

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

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

This verse was "writ" in '61, Bill Bunning was the guy
We'll swipe his s tuff--with "love" from Bill
and then we'll heave a sigh!!
We've missed our Bill and Mary Fran, at Chatcolab this year
But memories and friendships true--forever ours--and dear!!!!

Dale Evans Rogers said;

"We must live for every joy in the day,
for we never own tomorrow...Nothing we
have really belongs to us. It is all
God's bounty, issued in trust."

"Tomorrow is not promised us...So let us take
today...And make the very most of it...The
once we pass this way...Just speak aloud the
kindly thought...And do the kindly deed...And t
try to see and understand...Some fellow crea-
ture's need...Tomorrow is not promised us...
Nor any other day...So let us make the most of
it...The once we pass this way.

Louise Mae Hogan

A friendship is a precious thing...too precious to
destroy...a hasty word can spoil it all..and crush
life's greatest joy...To have a friend is to be blessed,
life can never be grey...if you've a friend to take
your arm and help you on the way...A friend will share
your triumphs too...There is no thought of jealousy
in friendship that is true...So if you've quarreled
with your friend, take up your pen today...and write
a friendly note...you'll know just what to say...
Don't hug your foolish pride...sometimes it's weakness
to be strong...it doesn't really matter who was right
or who was wrong...Love is the only thing that really
matters in the end...So make this day a happy day...
and make up with your friend... Patience Strong.

One last fond note from your notebook
Creed-

WE GET THE SWEETEST COMFORT...WHEN WE WEAR THE OLDEST
SHOE...WE LOVE THE OLD FRIENDS BETTER ...THAN WE'LL
EVER LOVE THE NEW...OLD SONGS ARE MORE APPEALING...TO
THE WEARIED HEART--AND SO...WE FIND THE SWEETEST MUSIC
...IN THE TUNES OF LONG AGO...THERE'S A KIND OF MELLOW
SWEETNESS...IN A GOOD THING FROWING OLD...EACH YEAR
THAT ROLLS AROUND IT...LEAVES AN ADDED TOUCH OF GOLD.

*See you at Chat
next year.
Sarah.*

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Note: Number your pages after you arrive home and fill in the spaces.



<u>Name and Address</u>	<u>Interests</u>	<u>Job</u>
Staffan Aberg (1) 620 Ridge Road Moscow, Idaho TU 3-4151	Nature, rocks, folk music	Student
Dorothy Akins (1) 106 W. Main Pullman, Washington LO 8-8101	Campfire-Square dance Hand crafts-Out doors	Homemaker
Sarah Arndt (6) Box 14 Moses Lake, Wash. 98837 RO 5-8188	Music, Reading, Children cooking	Homemaker, Babysitter
Mary Lea Bailey (1) World Wide Games Route 1, Radnor Road Delaware, Ohio -43015 Phone: 363-2324	Swimming, reading folk dancing	World Wide Games Recreation Training.
Warren Bailey (1) Route 1 Delaware, Ohio Phone 363-2324	Archery, Fishing	World Wide Games
Donna Bangle (1) Rt. 1, Box 40H Coeur d'Alene, Idaho	Church work, music, Japan	Student
James R. Beasley (3) Rt. 2, Box 800 Oregon City, Oregon, 97045 Phone 656-5027	Church, Scouts, Golf, Chat, family, people	Teamster

Miriam Beasley (Mrs. J. R.) Family (Husband, 4 Children) Rt. 2, Box 800 Oregon City, Oregon-97045 Phone 656-5027	People (espec. youngsters) Camping, 4-H, Reading, Music	Teacher
Hazel Beeman (6) 1712 Mt. View Dr. Boise, Idaho	Arts and Crafts Nature - People	Employment Service Interviewer
Alice Berner (1) Wolf Point, Montana Phone 525-4148	Cake Decorating, Dancing	Farm Wife
Linda Berube (1) 8206 Beverly Lane Everett, Washington	4-H, Horses, Foods	Student
Marie Bonine (1) Hysham, Montana Phone 22072	4-H, Livestock Work, Dancing Plant Collection, woodcraft	Student
Jean Bevan (1) 304 N. Blaine Moscow, Idaho Phone TU 3-1951	Rocks, Stamps, Coins, shells Crystograms, 4-H	Student
Marge Bevan (4) 304 N Blaine Moscow, Idaho TU 3-1951	Rocks, people, Astronomy	Still too busy to find one!!
Goldie Brose (1) Rt. Bas 424 Stanwood, Washington OL 9-2479	Self-Improvements	House Wife
Ivan Brose (1) Rt. 1, Box 424 Stanwood, Washington OL 9-2479	Rocks	Stone Mounter
Irene Bullard 314 So. Main Montesano, Washington Ph: 249-3335	Bridge, cooking, bookkeeping or stenography-4-H leader	Variety store o owner
Vernon Burlison (?) Route 3, Box 180 Moscow Idaho TU 3-9381 Office- TU 3-0110 ext. 6356	People as individuals, Human relationships Gardening, Fishing, Books	Extension Forester
Mary Carpenter (2) Rt. 1, Box 6 Montesano, Washington Phone 249-3184	4-H, Cake Decorating Square dance calling	Florist
Donna Cox (1) Rt. 2, Box 255 Lebanan, Oregon Phone WA8-7990	Crafts, Group Singing, Hiking, Meeting people, Skiing, swimming, Sports, all recreation	Student

Alura Dodd (8) 8002 53rd Ave W. Everett, Washington-98202 Phone FA6-4984	Art stuff, Dance, People communication	Housewife, Etc.
Don Dodd (3) 8002 53rd Ave. W. Everett, Wash. 98202 Phone FA 6-4984	Hiking, Swimming, Dancing Rocks, Clay	Chemist
Matty Emrick (2) Route 2, Box 6020 Issaquah, Wash. Phone EX 2-6779	4-H work, camps, people, rocks, Just Fun.	Student at Central Wash. State College.
Geraldine G. Fenn (1) Montana State University Bozeman, Montana	Music, crafts, camping for teen agers	4-H and other Youth Specialist
Dalice Finley (3) 819 Harold Ave. Moscow, Idaho TU 3-6811	Family(Husband,6 children) 4-H--Teen-agers. Sewing-camping	Housewife
Mabel Franklin (?) Fortine, Montana Phone 882-4418	Craft and leadership	Housewife, 4-H Leader, Extension Homemaker
Linda Gallaway (1) Route A Helena, Montana	Sewing, riding, 4-H work camp, Counselor	Student
Marie Gjersee (4) Rt. 3, Box 73 Snahomish, Wash. Phone LO 8-5828	Music, Reading, Fossils, Hiking, Bicycling	Homemaker
John Griffith (1) Rt. 1, Box 250 Gresham, Oregon	Sports, 4-H	Student
Helen Gruel (1) Rt. 1, Box 50 Floweree, Montana Phone 452-9004	Outdoor Games, Crafts, Dancing,	Student
Toni Hasu (1) 1745 Alderson Billings, Montana	Swimming, horsebackriding, Fishing, Hunting	Student
Bill Headrick Rt. 1, Box 352 Beavercreek, Oregon Phone-334-3188	4-H, Nature, Outdoor sports, Deputy Sheriff (Hunting, Fishing) Story Telling	
Grace Henderson (1) Summerville, Oregon Phone 534-2810	Youth	Homemaker

Mike Hoffman (2) Route 1A Columbia Falls, Montana Phone 892-3316	Photography, Hiking, Music (Classical & Folk), rocks Botany	Student graduating-1965
Opal Hoofnagle (1) Alicee, Oregon	4-H, Church Groups	Farmwife
Helen Hume (3) Fortine, Montana Phone 882-4410	Crafts, 4-H, Home Dem.	Homemaker
Melva (Mel) Johnson (1) Ballston Rural Station Sheridan, Oregon Phone 843-6261	4-H, People, Life, Math., Hiking, teaching	Student
Marcia Jorgensen (1) 6400 S. E. Lake Road Milwaukie, Oregon 97222 Phone 654-1338	Camping, Hiking, Crafts Swimming, Singing	Student
Mrs. Genevive Kerelty (1) Libby, Montana Phone 293-4384	Larking for one	Housewife Extension, Homemaker
Barbara Kliever (1) 303 Harder Ave. Dallas, Oregon Phone 623-2457	Square Dancing, counseling, Recreation of all kinds, meeting people & having a good time.	Lab.
Alfhild Leinum (10) 517 W. Summit Ave. Coeur d'Alene, Idaho Phone- MO 4-6838	People, Outdoor activities, Travelling	Housewife Domestic work
Marjorie Leinum (16) Rt. 1, Box 48, Coeur d'Alene, Idaho Phone MO 4-6770	4-H, Church Youth Painting, Knitting	Office Manager Lake City Hospital
Dohna Linhart (1) Danvers, Montana Phone 423-5380	Sewing, 4-H work, Camp Counselor	Student
Doug Moen (1) P.O. Box 242 Troutdale, Oregon Phone MO 5-2506	Sports, Nature, 4-H Camp	Student
Howard J. Morton (Chief)(5) Box 174 Hardin, Montana Phone 665-1776	Youth, Recreation, Girls!!!	Extension Agent Crow Indian Reservation
Julie Moses (1) Star Route Box 65 Marysville, Wash. 98270	Outdoor Sports, meeting people Beach Seining (on extra time) Crafts	Training for LPN

Vicki Lynn Seidel (1) Huntley, Montana Phone 967-2247	Music, 4-H, FHA, People	Student, Huntly Project Sr.H.S.
Leila Steckelberg (13) Rt. 5, Box 353 Arlington, Wash. Phone GE5-3075	People, 4-H, FHA, Dancing, Crafts, Social Rec. for Retarded, Home, Family	Teaching (HomeEc.)
Done Stephens (1) 204-28th St. N. Great Falls, Montana Phone 452-1427	Singing, outdoor games, Dancing	Student
Jean Stephens (1) Malta, Montana Phone 654-2107	Dancing, Group Singing, Crafts,	County Extension Agent
Karen Stephens (1) 204-28th St. N. Great Falls, Montana Phone 452-1427	Singing, outdoor games Dancing	Student
LaRele Stephens (10) 620 Ridge Road Moscow, Idaho	People, rocks, wood, Singing, Crafts	Physician
Sandra Stillings (1) 61 Columbia Gardens Butte, Montana	Swimming, photography, 4-H, Church, Hiking	Student
Christina Taran (1) 5219 16th NE Seattle, Washington 98105	Family (3 children) Arts and Crafts, Games, Stimulation, Youth concerns, Music appreciation, Dancing.	Housewife Registered Nurse
Ruth Ann Tolman (2) Box 267 Bonners Ferry, Idaho-83805 Phone AN 7-2174	4-H Club work, sewing, Square dancing	Extension Home Agent
Genie Townsend (4) Rt. 3, Box 1030 Gresham, Oregon Phone 665-5876	4-H, Youth, Nature, Flowers, trees, Hunting, Camping.	Housewife
Dwight Wales (7) Rt. 4, Box 286 Arlington, Washington Phone GE 5-3865	4-H, Junior Grange, Chat Music	Attending camps
Ruth Wesley (1) Box 38 Warden, Washington	Crafts, camping- Human relations	Homemaker, School bus driver
Karen Vaughn (1) Rt. 3, Box 45 Snohomish, Washington LO 8-5826	4-H, Horseback riding Camping, dogs	Student

Marie McKenzie Towner, North Dakota KE 7-3401	Meeting people, traveling Recreation Leadership	Home Ext Agent
Liane A. Mountain (1) 111 S. Winchester Miles City, Montana Phone 232-1324	4-H, Song Leading, Bridge, Recreation, Tennis, FUN.	Student
Norma Noraker (1) 808 N. Black Bozeman, Montana	Folk Dancing, 4-H, Teaching Sunday School, Reading, Art, Crafts, Beating, Band, all sports, sewing, school activities	Student
James O'Brien (1) Douglas, Wash. Phone RT 5-4242	Sports	Student
John O'Brien (1)- Douglas, Washington Phone Riv. 5-4242		Farming
Marie Ott (1) Route 1, Box 77 Manhattan, Montana	Dancing, Speech activities, Music, Human relationships, Reading, Part-time Nurse's Aid	Student
Dwight E. Palmer 2106 7th St. N. Fargo, North Dakota Phone 235-4318	Square & Folk Dancing and Calling	Associate State 4-H Leader. N.D. State Univer
Lois Redman (?) 744 N. 31st Corvallis, Oregon Phone. 752-4078	Photography, Skiing, Ping-pong	State 4-H Extension Agent, Oregon State University
Marta Robertson (3) 1307 Walenta Drive Moscow, Idaho Phone TU 2-7331	Government, Recreation, Crafts	Housewife
Angelo Rovetto (5) 2704 Cascade Rd. Yakima, Washington 6L3-2339	People, People & Things People do	Hotel Operator
Elaine Rovetto (5) 2704 Cascade Rd. Yakima, Washington 6L3-2339	People, places and Things et all---	Mother, etc. Circ. Librarian, Yakima Valley Coll.
Carolyn Schneider (1) 1313 Browne Ave. #204 Yakima, Washington Phone GL3-2671	Sports, Dancing, Sewing, Art	County Extension Agent
Charles Scribner 1945 Idaho St. Maries, Idaho CH 5-3551	Outdoors, all recreation	Forest Consultant

Mrs. E. C. Vickery
1914 - 1st Ave. So.
Great Falls, Montana
45-20977

4-H Leader, Crafts

none

Charles E. Voss
Newport, Washington

Fly fishing, golf, clarinet
leather craft, radio

County Ext.
Agent.



Maurine Bell, Moscow
Idaho
Ed. Abbott
Dress Lake
Wn

Pauline Burlison

Lijay Bradham
Jensen

ARVIND LOTHE

Keith & Alene
Hoofnagle
and Marce Lind
from Pullman, Wn.
and Spokane, Wn.



Poem by a Labber.....

NATURE'S PEACEFUL
STRUGGLE FOR BALANCE....

Earthquake and falling rain
Downward flowing streams
Tornadoes and gentle winds
The force of gravity
Of the earth
Of the moon
Of the stars
All blend into tranquility.
The lakes, the seas,
The mountains and the plains
Most of all the Peace
within each of Us.

--Angelo Rovetto

"It's a beautiful
very and 'friendly'
camp"



Let's Get ACQUAINTED



FRONT ROW

1. Grace Henderson
2. Sandra Stillings
3. Jean Stephens
4. Doug Moen
5. John Griffith
6. Staphan Aberg
7. Marie Gjersee
8. Lois Redman
9. Linda Derube
10. Carolyn Schneider
11. Lianne Mountain
12. Marie Bonine
13. Marcia Jorgen
14. Vern Burlison

SECOND ROW

1. Warren Bailey
2. Mary Lea Bailey
3. Julie Moses
4. Alura Dodd
5. Jean Bwan
6. Donna Cox
7. Barbara Kiever
8. Vicki Lynn Seidel
9. Ruth Wesley
10. Mary Carpenter
11. Marie Ott
12. Goldie Brose
13. Karen Baughn
14. Linda Gallaway
15. Donna Linhart
16. Alice Berner
17. Genevieve Kenelty

THIRD ROW

1. Charles E. Voss
2. Leila Steckelberg
3. Dora Dodd
4. Gerry Fenn
5. Angelo Rovetto
6. Marty Emrick
7. Mable Franklin
8. Helen Hume
9. Melva Johnson
10. Opal Hoofnagle
11. Little Bill Headrick
12. Fraestine Vickery
13. Ruth Ann Tolman
14. Dorothy Akins
15. Alfhild Leinum
16. Donna Bangle
17. Sarah Arndt
18. Marjorie Leinum
19. Howard J. Morton
20. Doc Stephens

FOURTH ROW

1. John O'Brien
2. Mike Hoffman
3. Toni Hash
4. Norma Noraker
5. Karen Stephens
6. Helen Gruel
7. Christina Taran
8. Genie Townsend
9. Elaine Tovetto
10. Don Stephens
11. Jim O'Brien
12. Charley Scribner
13. Miriam Beasley
14. Dwight Wales
15. Jim Beasley
16. Marge Bevan
17. Irene Bullard
18. Ivan Brose

BE A FRIEND

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

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

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



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

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

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

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

MUSIC OF FRIENDSHIP

Color	Activity
ORANGE	Fire Building & Sweeping
PURPLE	Breakfast K.P.
GREEN	Breakfast Cleanup
BLUE	Lunch K.P.
RED	Lunch Cleanup
YELLOW	Dinner K.P.
GRAY	Dinner Cleanup
BROWN	Latrine Duty

- ORANGE FAMILY:** Mike Hoffman, John O'Brien, Don Stephens, Lois Reiman, Marcia Jorgenson, Sandra Stillings, Grace Henderson, Linda Serube, Jean Bevan.
- PURPLE FAMILY:** Dwight Wales, Warren Bailey, Althild Leinum, Norma Noraker, Genie Townsend, Donna Linhart, Dorothy Akins, Mary Carpenter. Dwight palmer
- GREEN FAMILY:** Angelo Rovetto, Donald Dodd, Staffen Aberg, Marty Emrick, Vicki Lynn Seidel, Miriam Beasley, Helen Hure, Mary Lea Bailey, Jean Stephens.
- BLUE FAMILY:** Jim Beasley, Jim O'Brien, Marjorie Leinum, Donna Cox, Alice Berner, Genevieve Kenclity, Karen Vaughn, Irene Bullard. Marie McKinze
- RED FAMILY:** Chief--Howard Norton, Bill Headrick, Charlie Scribner, Marie Ott, Julie Moses, Nabel Franklin, Goldie Brose, Karen Stephens.
- YELLOW FAMILY:** John Griffith, Charles Voss, Marie Gjersoe, Toni Hask, Leila Steckelberg, Melva Johnson, Carolyn Schneider, Helen Gruel. Hazel Beeson & Marta Robertson adopted Tuesday.
- GRAY FAMILY:** Vernon Burlison, Irvan Bease, Alura Dodd, Donna Beagle, Barbara Kliever, Christina Taran, Elaine Rovetto, Ruth Ann Tolman, Sarah Ac dt. Cliff Robertson
- BROWN FAMILY:** Marie Bonine, Liane A. Mountair, Linda Galloway, Opal Hoefnagle, Geraldine Fenn, Mrs. D.C. Vickery, Ruth Beasley.

family

B. Sharp-- Helen Gruel
Am Sharp-- Carolyn Schneider
Ever Sharp-- Melva Johnson
All Sharp-- Leila Steckelberg
Razor Sharp-- John Griffith
C. Sharp-- Toni Hash
Look Sharp-- Chuck Voss
Sharp Cookie-- Marie Gjersee

OUR MOTTO

B #
Always B #
But never B #

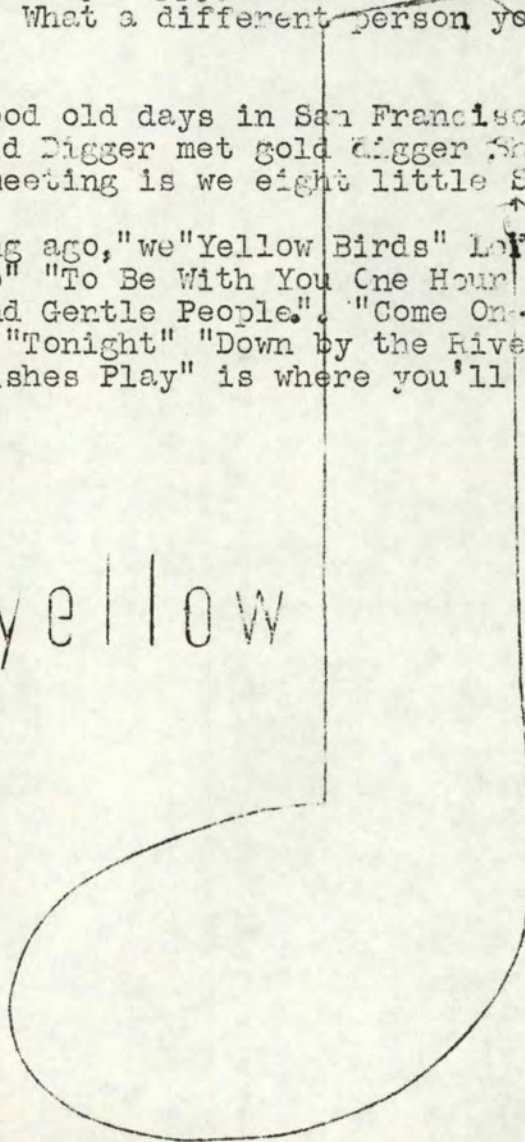
SHARP FAMILY SONG

Keep Smiling, Join the Sharp fam-i-ly
Attend Chat, to stay on key,
Stay happy, Have fun and see
What a different person you can be.

In the good old days in San Francisco Gold Rush of '49
Mamma Gold Digger met gold Digger Sharp and the result
of that meeting is we eight little Sharps.

"Long, long ago," we "Yellow Birds" Left Our Hearts in San
Francisco "To Be With You One Hour Tonight" "You" "Dear
Hearts and Gentle People." "Come On-A My House," "Beautiful
Dreamer," "Tonight" "Down by the Riverside" "Where the
Flying Fishes Play" is where you'll find us, the Sharp Family.

yellow



INDIAN HISTORY OF CHO and OTTA (Okta)

No Doz-- First we had No Doz to keep us awake at Chat. DO-- the one stringed instrument was named in honor of the does found under the shade of Indian Cliffs. Then we had RE. That was the second string, and they hauled ME out of the lake. That's the 3rd string. That was so FA away (



CHO and OTTA
Do- Chief Howard Morton
Re Goldie Brose
Me Julie Moses
Fa Karen Stephens
So Mabel Franklin
La Marge Bevan
Ti Bill Headrick
Do Marie Ott
and No Do Charlie Scribner.

Cho-- Indian word meaning one

Otta-- Swedish word meaning eight.



DO, a deer,
a female deer
Re, a drop of golden sun
Me, a name I call myself
Fa, a long, long way to run
So, a needle pulling thread
La, a note to follow So,
Ti, a drink with jam and
bread,
And that brings us back to
NO DO

a HONEY of a family



Doc-- Carmelized Sixteenth
Ernestine-- Brown Sixteenth
Linda -- Cane Sixteenth
Opal-- Saccharine Sixteenth
Gerry-- Cube Sixteenth
Doug-- Granulated Sixteenth
Liane-- Powdered Sixteenth
Mimi-- Beet Sixteenth
Ruth May W.--Honey Sixteenth

We're SUPERCALLAFRAGALISTE CEXPIEALIDOCIOUS!!!
We're Sweet Sixteen and never been missed!

FAMILY HISTORY of the SWEET SIXTEENTHS

On the 16th day of May, the 16th year of the 16th century, Captain Cook granulated from kindergarten. He ran off with a honey of a girl on a honeymoon in the Hawaiian Islands. They found a sugar plantation and raised cane. As the plantation grew larger and larger, Captain Cook hired natives to work in the fields with his family. As they worked in the field they chanted:

(Clap, snap, clap, snap)

Give us the BEET (clap, snap, clap, snap)
I said the BEET (clap, snap, clap, snap)
Don't need no words, (clap, cnap, clap, snap)
Don't need no tune, (clap, snap, clap, snap)
Just give us the BEET.

But one poor cube couldn't get the BEET so she went off and powdered. As time went on, the family grew and prospered, and they had lots of little Brown girls in little grass skirts in Hawaii. They all carmelized and lived happily ever after.

green

Trolle Far--(Father of the Trolls) or Patroller--Staffan
Trip Trap Troll: Marty
Stroller: Jean
Trolley: Mary Lea
Atrolish: Don
Angel Troll: Angelo
Troller: Miriam
Cñtroller: Vicki
Helen of Troll: Helen

MOTTO:

Singing Trolls
are
Happy Trolls.

SONG

We came from Sweden
Last August nine
We sailed across
The foamy brine

Cho: And the green trolls sang all around, all around,
And the green trolls sang all around.

There are nine trolls
In our Fam-i-lee
We sing and dance
With lots of glee

(Repeat Chorus:)

GREEN TROLL SINGERS FAMILY HISTORY

In the beginning there was nothing in the world but water. From this water an atroll appeared. (Of course you know that an atroll is a small island.) It appeared from the depths of the water, propelled by the forces of the 9 singing green trolls. So--- in the beginning there was nothing but trolls. Due to the fact that there was so much water and so little land, there were many bridges built under which the trolls made their homes. Because there were so few Billy Goats to venture over these bridges, the trolls had to spend much of their time playing and dancing and chatting under the bridges while waiting for them. This is how CHAT got started. The spirit of the green troll tradition of helpfulness and sharing was adopted as the recreation philosophy of Chatcolab. Trolls may be responsible for the gay paintings on the walls and dancing dust in your shoes which may be found at Chatcolab.

MOTTO:

"Two songs in every heart."

THE CHATENGALES SONG

1. Listen to the Chatengales
Listen to the Chatengales..
The Chatengales are singing
all day long
(repeat)
2. "Listen to the Chatengales..."
(Chris.. Cat bird "Meow"
Donna.. Goose "Honk"
Sarah.. Humming Bird "Hum"
"Listen to the Chatengales... "
(Ivan-- Crow--"Caw Caw"
Barb-- "Cuckoc, Cuckoo"
Vern-- (Kingfisher)

POEM

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

Said the Sparrow to the Robin:

" Friend,
I think that
It must be
They have no
Heavenly
Father
Such as cares for you
and me."

"The Chatengales are singing up to Chat.

Listen to the Chatengales, (repeat)
(Alura.. Parrot "Prrrt"
(Ruthann.. Chickadee-dee-dee
Elaine.. Owl... WHO-WHO-WHO
Listen to the Chatengales....
(Everybody makes their sound)
The family of the Chatengales
are here.

(Elizabeth Cheney)

Our Story

There was a Sound left over after Creation that was like no other sound in the world. The Sound found a lonely worm. The worm said "I am Sound proof. Go Away." "Prove it," said the Sound from inside the worm.

Who, said the Owl. What's that I hear? Ha, Ha, I have you, he said. He knew he had something special. Now the Owl was smart. He had a sound already, but he was the village counselor and he knew every one's troubles. All the birds had troubles because it was springtime. Mr. Owl was very clever. He wanted to make \$\$\$, so he put the worm up for bidding among the birds. But his wife sold it at the back door to a traveling salesman bird in exchange for some exotic love potion because she was having love troubles, too. So the next day both came to claim it--at the same time. Owl starts to give it to his client but Wife grabs it to give to hers. The worm breaks...into 9 pieces no less. Of course the birds all grab for a piece (free) and the next day they are amazed to find 9 square eggs, all a beautiful shimmering grey. The birds were so startled, they lost their voices. The silence that followed was the magic needed to hatch the eggs--at the corners--in the pine trees of Chatcolab a new bird family was born--The Chatingales.



friendly violets

MOTTO:

Be a friendly violet and never a shrinking violet!!

POEM:

We are the friendly violets,
As friendly as can be;
We are here for work and fun,
And always gay are we.

We'll be a happy family,
All through these busy days!
And when time comes for us to leave,
We'll remember it always

THE LEGEND OF THE FRIENDLY VIOLETS....

Once upon a time, in this lovely garden of Chatcolab, there was a guy whose name was Pansy (Dwight) the trueful head of the house. To prove he was brave, he decided to take his horse Glad (Dorothy) for a canter (berry bell) (Mary) On the way through the forest, he met a lilac (Genie) whose name was Laurel (Warren). This shrinking violet (Norma) had Tu lips (Donna) and eyes as soft as Iris's (Al). And that was the end of that story!

Pansy was born in a little rock garden in Arlington, Washington. Pansy is a perennial and has been in the garden of Chatcolab so long, no one knows how he got here!

One day, as Johnny Appleseed was starting on his apple-planting trip, he picked up a little Laurel in Delaware, Ohio and planted him in the garden of Chat.

As Davy Crockett was chasing Indians through the cactus in Texas he picked up a canter-berry bell plant on his pant leg and when he went through the garden of Chat, it fell off and began to grow.

The Oregon beaver decided to chew down a lilac tree to make a dam on Lake Chatcolet. As he was dragging it across the garden of Chat, the lilac bloom fell off and has grown there ever since.

Shrinking violet was a little flower grown in Montana. One day as the stage coach sped by, she clung to the wheel until they reached the garden of Chat.

A cougar, in his wanderings, picked up a thorn in his foot. When he came through Chat, a friendly person pulled it out and discovered it was really a GLAD bulb, so he planted it. The fairy godviolet came over and saw that the garden was very beautiful, but it lacked the beautiful Irus, so she planted it there, and the garden was complete.

purple

THEME SONG

Conductor-- Irene
Composers Donna and Jim Beasley
Arrangers Jim O'Brien
Producer Alice
Accompanists Gen and Karen
Lyrics Marge

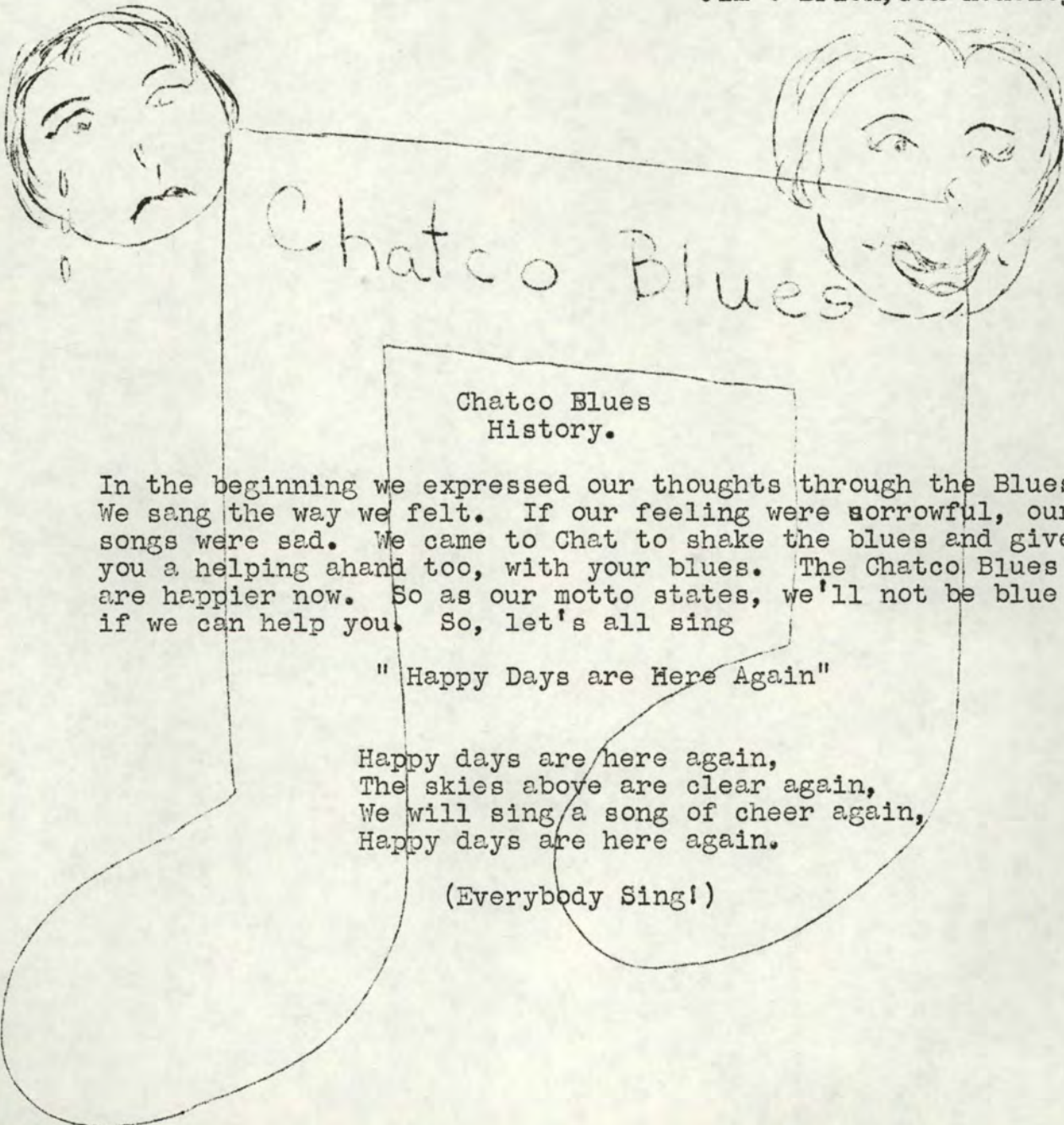
My Momma done tole me
When I went to Chatco
That I must observe and learn
My momma done tole me
That I must take my turn
To do all the duties an
and find out what's new
or I would really be BLUE.

Members of the Cast

MOTTO

WE WOULD BE BLUE
IF WE DIDN'T HELP YOU!

Donna Cox, Alice Berner
Irene Bullard,
Karen Vaughn, Jim Beasley
Marge Leinum,
Jim O'Brien, Gen Kenelty



Chatco Blues

Chatco Blues History.

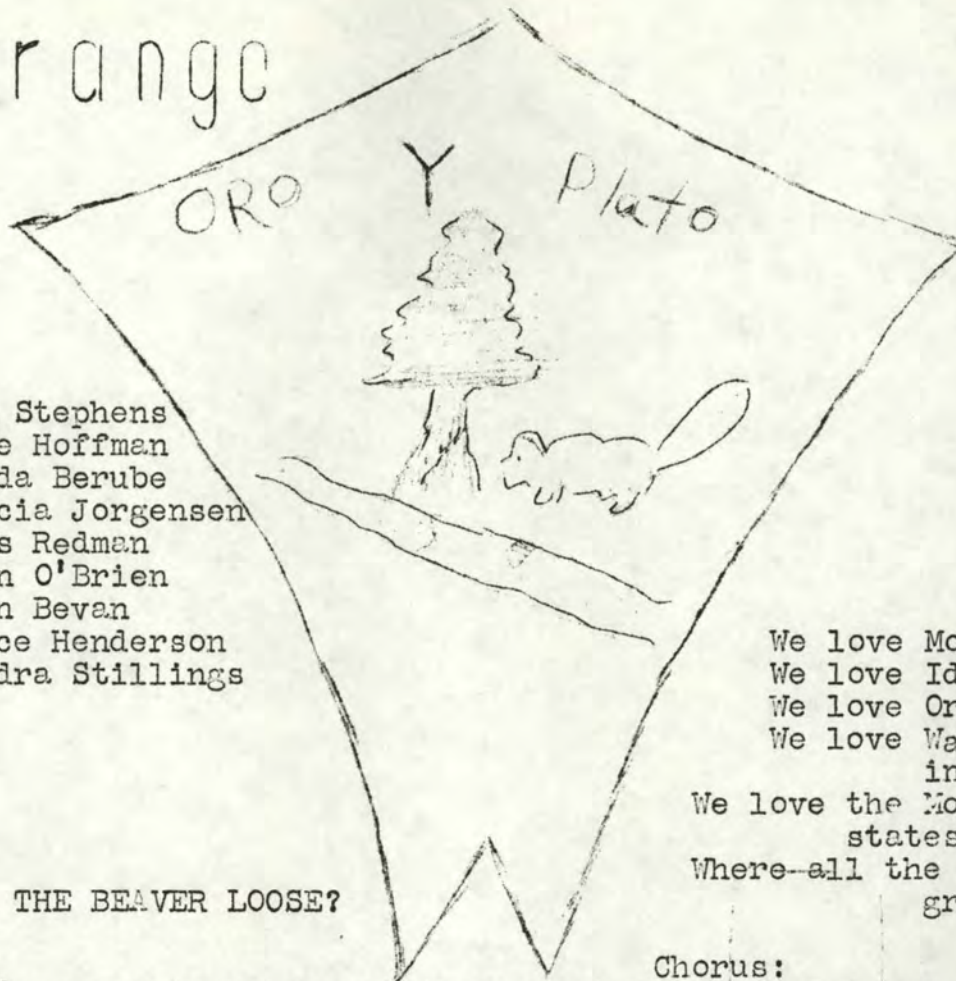
In the beginning we expressed our thoughts through the Blues. We sang the way we felt. If our feeling were sorrowful, our songs were sad. We came to Chat to shake the blues and give you a helping ahand too, with your blues. The Chatco Blues are happier now. So as our motto states, we'll not be blue if we can help you. So, let's all sing

" Happy Days are Here Again"

Happy days are here again,
The skies above are clear again,
We will sing a song of cheer again,
Happy days are here again.

(Everybody Sing!)

orange



- 1/4 Don Stephens
- 2/4 Mike Hoffman
- 3/4 Linda Berube
- 4/4 Marcia Jorgensen
- 5/4 Lois Redman
- 6/4 John O'Brien
- 7/4 Jean Bevan
- 8?4 Grace Henderson
- 9?4 Sandra Stillings

MOTTO:

WHO LET THE BEAVER LOOSE?

We love Montana
We love Ida-ho
We love Oregon
We love Wash-
ington

We love the Mountain
states
Where-all the timber
grows.

Chorus:

Boom-de-ah-da,
etc.

The 9?4's great trek began with an inch-long Microbus from mighty Montana through beautiful Idaho and across the Snake to scenic Oregon. We swam the mighty Columbia meeting eye to eye with man-eating salmon and then through the wheatfields of Washington and stopped in Olympia to visit the brewmaster. After several weeks (we were really thirsty) we travelled to Idaho. Can you imagine nine people packed in a microbus with luggage, things and junk, but --- we were not through yet. One was LEFT in Idaho. Can you imagine nine people packed in an inch-long Microbus? No wonder we didn't miss one. Packed as Sardines onward to Chat we went with losing only a few nuts and bolts, but wait-- here is a word from our sponsor:

Remember when the well goes by Great Falls is standing by. Now we are gathered together, thirsty but happy, as we write our history for all of pesterity.



Wouldn't this old world be better
If the folks we meet would say--
"I know something good about you"
And treat us just that way?

Wouldn't it be fine and dandy
If each handclasp, fond and true,
Carried with it this assurance--
"I know something good about you!"

Wouldn't life be lots more happy
If the good that's in us all
Were the only thing about us
That folks bothered to recall?

Wouldn't life be lots more happy
if we praised the good we see?
For there's such a lot of goodness
In the worst of you and me!

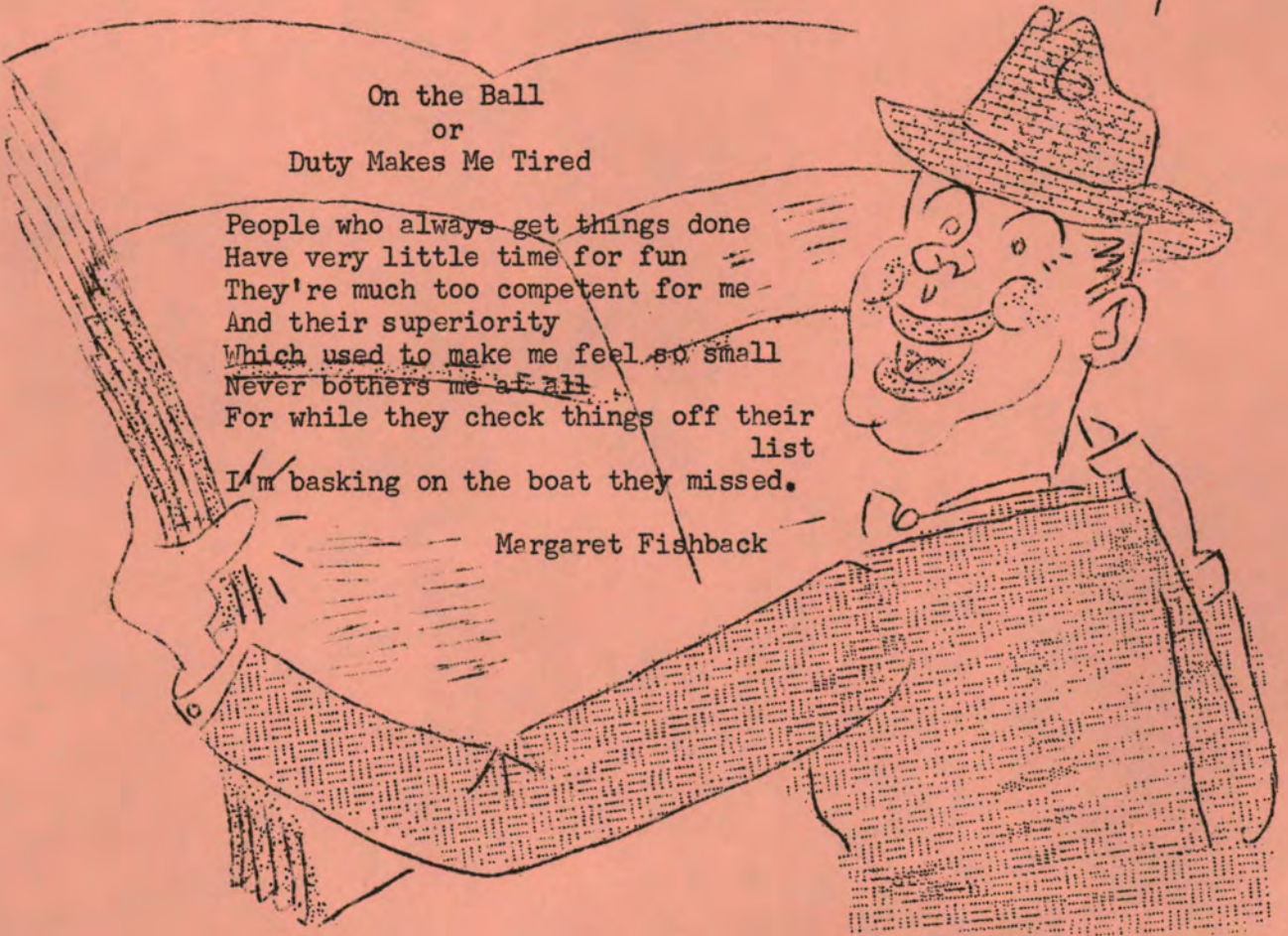
Wouldn't it be nice to practice
That fine way of thinking, too?
You know something good about me,
I know something good about you?
Louis C. Shimon

O
n
t
h
i
s
d
a
y

On the Ball
or
Duty Makes Me Tired

People who always get things done
Have very little time for fun --
They're much too competent for me --
And their superiority
Which used to make me feel so small
Never bothers me at all
For while they check things off their
list
I'm basking on the boat they missed.

Margaret Fishback



MONDAY CHAPTER
May 10, 1965 CH ATCOLAB

A th ought for the day: What y ou don't know won't hurt you -- it
will kill y ou.

Are you hungry ? Here it is eight o'clock, so why didn't you go down
to eat with Charlie at six? Breakfast in the Dining Hall is at 7:30.

Are you tired? Join the discussion group at 9:00 in the dining
hall. You don't know what tired is. It will last until 10:30.

Are you stiff? Are you relaxed? Join the Baileys in the Rec Hall
immediately -- 10:30 this morning. By noon you will be both stiff and
relaxed.

Now it is noon and you are ready for lunch. If you aren't something
is wrong, and you should consult with Doc.

Now that you have had your lunch or taken your medicine, it is time
for something different. It is time for nothings. Can you stand it?
Here the morning has gotten you all pepped up, and now there is nothing
to do. Do Nothing hour -- your very own hour is from 1:30 to 2:30.

Well, you've reached 2:30 and now it is time to go on the Crafts tour
and become involved in Creative activities. -- 2:30 to 4:30.

Dance and song time and special interest time is next -- 4:30
until 5:45.

By now you must be hungry again. Dinner at 6 PM.

At this point we hope you are ready to join the fun and activities
at the New Recreation building for a party at 8. The theme of this function
will be announced some time after the party group has it set.
COME ONE COME ALL, JOIN THE GANG AND HAVE A BALL.

To relax you a bit and give you food to dream on the Ceremony will
follow directly after the party.

A leadership film will be shown for any who are interested after the
ceremony and coffee. Then, if you are still "aboard" you may crawl into
your sack.

At Mealtime if you please
Don't put gum upon your trays.
Put it underneath your shoe,
Behind your ears, somewhere on you
I'd really help our kitchen crew
And keep our dishes cleaner, too.

Library for ideas is available in the Crafts building. See its location
on the craft tour.

O Lord grant that each one who has to do with me today may be the happier
for it. Let it be given me each hour what I shall say and grant me the
wisdom of a loving heart that I may say the right thing rightly.

Help me to enter into the mind of everyone who talks with me and keep me
alive to the feelings of each one present. Give me a quick eye for little
kindnesses that I may be ready in doing them and gracious in receiving
them. Give me a quick perception of the feelings and needs of others and
make me eager hearted in helping them.

TUESDAY MORNING PLATTER

May 11, 1965

CHATCOLAB

POEM by Lao-Tse

A leader is best
When people barely know that he exists
Not so good when people obey and acclaim him,
But of a good leader, who talks little,
When his work is done, his aim fulfilled
They will all say, "We did this ourselves."

Breakfast again so early in the morning. Eat hearty. It's 7:30 now, or had you noticed? You will need plenty of energy before noon. Discussions to strain your brains -- 9 a.m. until ten thirty. Then games to strain your muscles and joints, until it is time for the Gray Gang to set the tables. 10:30 until almost noon. The Yellow Warblers shouldn't have to take any food back to the kitchen, so hungry will we be. Table fun for you all is in store right on the heels of an excellent meal. Now is the happy time, the time for resting and digesting. But there is a fly in the ointment. Two thirty is coming -- TIME for creative activities. -- Come on kids, let's create. Activities -- a sad word at any time. And it lasts two hours.

But relief is at hand. At four thirty the creative activities are uncreated -- to give you time for change of pace -- your creations will await your return another time. 4:30 is time for dancing and singing.

But relief is in sight from dance and song, too. NOW WE START THE CLIMB. The dream is for rest, but no, we climb Indian Cliffs with packs of bedding and food. A cliff climber's idea of paradise. However, the food is delicious, the bed is as soft as down. In fact all you can see is down, down, down. Except for the stars or the clouds. The view is wonderful. Maybe you didn't believe Charlie's story about the St. Joe River running across Lake Chatcolet -- but there it is before your eyes. Seeing is believing!

If you don't stay on Indian Cliffs overnight, Vern has a movie or two in store for you. --- The ones we missed out on last night and others, too. Those of you in camp may become well versed on discussion leadership if you so choose. Then, maybe even find time for some Chatcolab chat -- we could all use more than a little of that. None will get to bed very early -- on the hill or in the Camp.

Wednesday morning is fish fry time. Don't miss it. The best fish you ever tasted.

I am old.
Nothing interests me now.
Moreover, I am not very intelligent,
And my ideas
Have never traveled farther than my feet.
I know only my forest
To which I always come back.
You ask me,
What is the supreme happiness here below?
It is listening to the song of a little girl
As she goes on down the road
After having asked me the way.

-Wang Wei

WEDNESDAY SCATTER

THOUGHT FOR MIDWEEK:

Go now, and sell your life, your fleeting life, for feasts and riches. But as for me, when the end comes, I pray it finds me here, and in this place demands the reckoning of my days.

Petroneus Arbitrator

7 a.m. FISH FRY ---breakfast, doesn't that sound good? Cooks and crew are bright and bushy tailed. Sleepy, weary labbers are dragging off the mountain!! Wonder if they slept at all. Word is they are, too, -- wondering, that is.

8 to 8:30 (maybe) --- Whenever they are ready --- Rock hounds and wood hunters are taking off under the guidance and enthusiasm of Doc Rock and Chief. Best watch out the rest of you rock hunters, those two will really beat the path to those JEWELS and interesting pieces of wood.

BETWEEN TIMES --- ANY ONE WHO plans to remain in camp today, and can spare some time would be MIGHTY WELCOME IN YE OLDE NOTEBOOK EDITOR'S PRINT SHOP! There is need for stencil cutters, proof readers, etc.

12 -- noon --- LUNCH TIME. Rockhounds made their sandwiches and sack lunches before leaving on their big adventure --- and took their sacks with them (they hope) --- Now ISTHE HOUR for the rest of the labbers to --- those still in camp --- to bring into action their prowess and talents in the sandwich making department. If you are hungry, you will follow through.

1 P.M. Come all you would be sailors! This is the appointed hour for the departure of the jaunt across the lake and through the wondrous St. Joe River. Should prove interesting and relaxing!

Between and between. Cliff Robertson, our guest barbecue artist, will be at work, getting things in readiness for our dinner time meal. Provided that all goes well, dinner is scheduled to be ready to serve at Six.

Under the trees and sunshine some labbers will be making an effort to catch up on some rest and relaxation --- or perhaps leisurely working on some creative activity --- perhaps lazily dreaming of the wonders of nature --- Chatcolab --- just being alive --- and aren't we glad we all are? and that we are all here together??

6 P.M. Dinner time. Rockhounds returning, sailors eager, and various and sundry finding it time to eat again. Most all of us will be ready. Especially those who have been around smelling those aromatic odors from the barbecue pit.

8 P.M. PARTY --- Admiral Splash will lead the arrival of Lake Chatcolet MERMAID HUNT! Don't miss it. Sounds like lots of fun in store.

THINK Epicurus had a genius for friendship. "Cultivate this greatest of all our blessings. Make a religion of it. Worship it. For Friendship is a sweet and beautiful and holy thing. The sympathy of true friendship is the only certain gift we possess in this world of doubtful values. If the sufferings of life can reconcile us to death, the joys of friendship can reconcile us to life."

THURSDAY EVENING CLATTER

THOUGHT FOR THE DAY: Take what you wish, says God, and pay for it.

Morning came early -- guess it always does. Low blow, no newspaper could be printed. Mimeograph was acting up. Ended up in making an outpatient call to the print shop from which it had been rented. Came back in the afternoon practically as good as new. Sighs of relief you've been hearing are coming from Leila and Dwight! And anyone else in the general vicinity of YE OLDE PRINT SHOP

Committee meetings have been setting up program, food, decorations for the Saturday night climax. Staffan is in great demand and is finding it difficult to spread himself to all who would consult with him. Judging by the noises coming from the general direction of the Recreation Hall, Warren and Mary Lea are arousing much enthusiasm and lots of fun in the department of games. Sensitivity of our noses, fingers, and alertness of our minds have all been tested. Can't say how valid the results, but all have had fun. Then, we CREATED pictures, pencil variety which depicted words, and song titles.

LUNCH was gratefully partaken, followed by more brain stretchers during Table Fun.

Creative Activities followed on the heels of lunch, and everyone seemed to be actively engaged in creating something from leather, enameled copper, coconut shells, wood, polishing garnets (looking for those proverbial stars), silver, etc. The Leathercraft resource gal was neglected insofar as change in schedule hour for Creative Activities.

A demonstration was set up. Jean Bevans showed us how to make flowers from newspaper, wire, and crepe paper. Julie Moses demonstrated the making of authentic Indian baskets using stripped cedar bark and Japanese raffia. Looked like an excellent camp project -- one which would keep many a camper busy for hours during a camp session.

Don Dodd is in line for the HERO's award! The watch, lost early in the week, has been retrieved by his patience and persistence -- and the use of a wet suit. Modestly Don tells us, "There was nothing to it as soon as you could stay down under the water!" He must be related to the "swim like a fish" variety of humans -- also has developed more than a little bit of "stick to itiveness". MANY THANKS TO DON!!

Marge Bevans has quite a following. That trail of people wending their way to the lake shore are learning about water color painting, and calligraphy. This is taking place during Special Interest time. All are welcome. Those strange noises we have been hearing come from the rehearsal of the Chat band, -- organized and conducted by Chuck Voss. Fun and music are in store for them -- and all of us, too. We'll be favored with some selections tomorrow.

MORE THOUGHT FOOD

Life is a gift to be used every day.
Not to be smothered and hidden away.
It isn't a thing to be stored in a chest
Where we gather our keepsakes and treasure our best.
It isn't a joy to be sipped now and then
And promptly put back in a dark place again.
Life is a gift that the humblest may boast of.
Get out and live it each hour of the day.
Wear it and use it as much as you may,
Don't keep it in niches and corners and grooves,
You'll find that in service its beauty improves.
Edgar A. Guest.

FRIDAY MORNING SHATTER

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

7:30 ----- Breakfast or
6:00 ----- Breakfast with Charlie. If you did eat at the lake, it is
all right to eat again.
9:00 --- Discussions
10:30 --- Game Time
12:00 --- LUNCH
1:30 --- Creative Activities --- Singing
3:00 --- SOMETHING NEW --- Annual Auction (3rd in 4 years)
4:30 --- Square Dancing - Painting, Demonstrations -- Special Interests.
6:00 --- DINNER
8:00 --- PARTY

Once again, you will note a change in the daily schedule. An auction has been scheduled to encroach on OUR TIME. This newly scheduled (for this week) activity is FUN, PROVIDES ANOTHER TYPE OF LEADERSHIP EXPERIENCE, and is FINANCIALLY NECESSARY. HERE IS FURTHER OPPORTUNITY FOR YOU TO SHARE. The success of the auction depends upon your contributions of items to be auctioned and SERVICE CERTIFICATES you might care to offer. If you have secretly longed to try out your MOUTH as an auctioneer, now is THE TIME!

FRIDAY MORNING SHATTER compliments the Green Troll Singers for early fire building activities.

CHEERS TO JULIE MOSES for her basket weaving demonstration. Further CHEERS for her impressive authentic Indian Dance around the Thursday evening Council Fire.

DEADLINE! All activities which have taken place during this week at Chat which you would like to see in the notebook MUST be turned into YE OLDE EDITOR by noon --- Today's activities by tomorrow breakfast. Tomorrow's activities immediately, if not sooner --- (at least by 10 a.m. Saturday).

THINK: "It has always seemed strange to me," said Doc. "The things we admire in men,-- kindness and generosity, openness, honesty, understanding and feeling are the concomitants of failure in our system. And those traits we detest, sharpness, greed, acquisitiveness, meanness, egotism and self-interest are the traits of success. And while men admire the quality of the first they love the produce of the second."

SATURDAY MORNING PLATTER

THOUGHT FOR SATURDAY: " I cannot overstate the importance of the habit of quiet meditation for health of body, mind and spirit. Modern man's life is grossly abnormal. Our days are spent in continuous activity and our senses stimulated incessantly, so that we have neither time nor opportunity for quiet" Anne Morrow Lindbergh

6:00 Breakfast with Charlie on the Lake. Last chance.
7:30 Breakfast for the sleeper inners.
9:00 Evaluations and Election of new Chatcolab Board members.
10:30 Games with Warren and Mary Lea -- This is your last opportunity.
12:00 Come and get it! Lunch!
After the Table fun, clear the decks for dinner, notebook assembling, and the evening program.

Nominating committee has presented the following nominees for your consideration: Genie Townsend and Bill Headrick from Oregon, Marge Bevan from Idaho, Jean Stephens from Montana, and Leila Steckelberg and Marty Emrich from Washington. Nominations will be accepted from the floor provided consent of the nominee has been obtained.

The annual Chatcolab Auction discovered many a budding auctioneer, mighty professional crew! The auction was also a financial success, netting about \$147 for the Chat Treasury.

Accolades to the SERENADERS. Word has it from those who heard them that they were a harmonious group. CHEERS!

FLASH! HEAR YE! HEAR YE! After trial and tribulation, the following were initiated into the mystical order of the CARDINAL PUFF SOCIETY: Jim Beasley, Alice Berner, Marge Bevans, Marty Emrich, Marcia Jorgensen, Julie Moses, John O'Brien, Marie Ott, and Don Stephens. Congratulations!

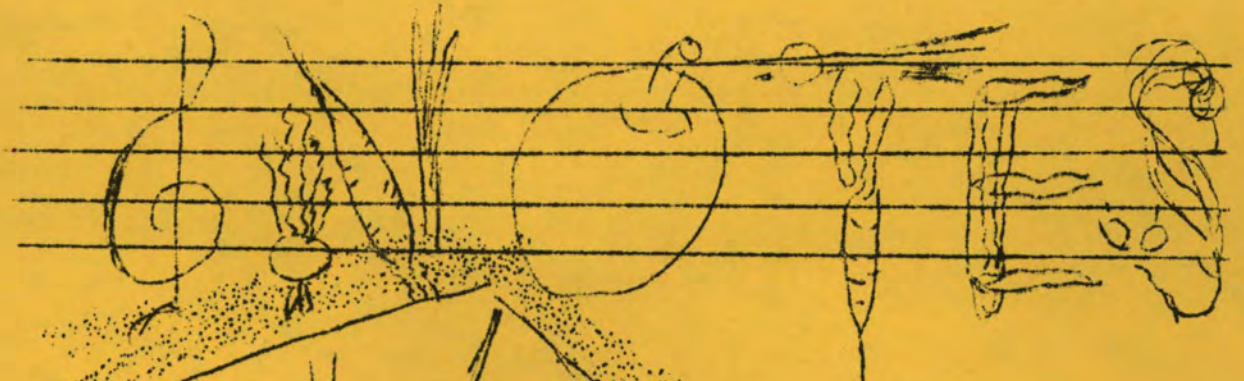
HELP WANTED! YE OLDE PRINT SHOPPE is in need of hole punchers and stencil cutters. This is it! The Deadline! If it is, you would like to take your "record" of the week's activities home with you, help, help! If you have time on your hands, see CHIEF. He will supervise the assembling of the CHATCOLAB NOTEBOOK, 1965 variety during the afternoon.

Committees will be working hard throughout the afternoon, cooking, planning program and ceremony, and transforming dear old Chat into midsummer Sweden.

The morning news staff bids you farewell!

ROUNDEL FOR A SHELL

In the charm of a shell is precision, minute and so fine
I marvel to finger its fanciful tip, the bell
of its hollow interior. This is heroic design
In the charm of a shell,
Some creature more lowly than I made a citadel
Belted and buckled, blanched hard by the brine
Encrusting the edge of the ocean, whose emerald swell
Sets me awash on desires that should scarcely be mine --
Too much and too many -- and yet, you never can tell,
Considering what was achieved; I detect the divine
In the charm of a shell. Marion Lieneaweaver



from
the
kitchen

menus

SUNDAY DINNER

Beef Stroganoff
Steamed Rice Green Beans
Cottage Cheese and Pineapple Salad
Chocolate Cake Whipped Cream

MONDAY

Breakfast
Apple Juice
Hot & Cold Cereal
Bacon Scrambled Eggs
Toast Jam
Coffee Tea Milk

Lunch
Creamed chicken on biscuits
Jello-vegetable salad
Fruit Cookies

Dinner
Pork Steak
Creamed Potatoes
Buttered Asparagus
Coldslaw
Blackberry Crisp

TUESDAY

Breakfast
Rhubarb Sauce
Hot and Cold Cereal
Sausage Eggs
Toast Jam
Coffee Tea Milk

Lunch
Baked Ham Baked potato
Buttered Peas
Tossed Spring Salad
Garlic Bread
Gingerbread

Overnite Supper
Stew Hamburger Buns
Carrot Sticks Celery
Date-Orange Cake
Marshmallows

WEDNESDAY

Breakfast
Oranges
Fresh Lake Kokanee
Hashed brown potatoes
Baking Powder Biscuits
Coffee Tea Milk

Lunch in a Sack
Cold Meats Cheese
Lettuce
Oranges
Cookies
Cold drinks

Dinner
Chicken Barbecue
Spring Salad
Hot Rolls Butter
Ice Cream Cookies



CARMICHAEL by Eastman

THURSDAY

Breakfast

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

Lunch

Creamed Dried Beef
on Baked Potato
Grapefruit Salad
Pineapple Upside-down Cake

Dinner

Tomato Juice
Roast Beef au jus
Browned Potatoes Carrots & Onions
Coldslaw
Chat-co Cake

FRIDAY

Breakfast

Broiled Grapefruit
Hot & Dry Cereal
French Toast Syrup
Coffee Tea Milk

Lunch

Split Pea Soup
Shrimp-Lettuce Salad
Snack Crackers
Apple Pie Cheese

Dinner

Baked Sole with Creole Sauce
Potatoes Peas
Carrot Sticks Celery
Hard Rolls Butter
Strawberry Shortcake
Cream

SATURDAY

Breakfast

Orange Juice
Hot & Cold Cereals
Bacon and Eggs
Toast Jam
Coffee Tea Milk

Lunch

Meat Roll Cheese Sauce
Coldslaw
Rainbow Jello and
Whipped Cream

Dinner

Smorgasbord

Sall Saltad Fisk,
Pressgurka, Äggs,
Saltad Kaker, Raket laks

Ost

Knäckebröd Limpa
Biff Kaker med saus
Kokt potatis
Swamp och bönor

Blaabaersoppa Kardemomme
Svensk punsch Spritz
 Kaffee

Appetizer tray

Herring, sardines, tomatoes,
Cucumbers, olives, eggs,
Beets, crackers, smoked salmon

Assorted Cheeses

Hardtac Rye Bread
Swedish Meat Balls
Scalloped potatoes
Green Beans with Mushrooms

Fruit Pudding Cookies

Swedish Punch Coffee

Y O U A S K E D F O R I T

Broiled Grapefruit

Sprinkle half grapefruit with sugar and cinnamon. Broil for 12 minutes.

Stroganoff
(80 servings)

Heat 3 cups oil

Cook: 10 c chopped onions in the oil until golden brown.

Add: 25 lbs. hamburger and cook until brown.

Add: 1/2 c (or more to taste) Salt
1/4 c (or more to taste) Nutmeg
1/8 c. pepper or less

Add: 6 small cans of mushrooms (stems & 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.

Hunter's Stew

Brown hamburger and onions

Add raw, sliced potatoes

Add canned vegetable soup.

Cook, covered, on top of stove until vegetables are done.

Refrigerate and warm when needed.

CHATCONUT CAKE
(40 servings)

Pour 4 1/2 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 eggs beaten
1 1/2 cups raisins

Add: 4 1/2 cups flour
3 t. soda
3 t. cinnamon
1 1/2 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 topping over cake while both are hot.

DATE-ORANGE CAKE

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

Bake 1 hr. 15 min. 350° F
Topping:

Heat: 3 oranges
3 lemons
3 cups sugar

Pour heated topping over warm cake.

RECIPES

Swedish Limpa

4 c. buttermilk
1 tsp. soda
2 c. water
2 cakes yeast
3 tbsp. shortening
2/3 c. sugar
2 tbsp. salt
1/2 cup molasses
3 tsp anise seed
grated rind 4 oranges
equal parts of rye &
white flour (about 5 c. each)

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

Ye Olde Editor's Favorite Candy (Walnut (Almond) Roca)

1 cup butter
2 tbsp. corn syrup
2 tbsp. water
1 c. sugar
1 1/2 cups walnuts
8 oz. Hershey Bar

Put butter, syrup, water and sugar in saucepan in that order. Do not stir!

Put on low heat to 290° F. Put 1 1/2 cups walnuts or almonds on foil in oval about 12" x 18". Cut Hershey bar into pieces and spread over nuts.

Pour syrup over top and cool.

Break into pieces.

Pancakes-a-la-Chat

Toothsome morsels, one of the earliest forms of baking-also called hearth cakes, now has many names. The Dutch settlers brought pancakes to America, and finally to Chatcolab.

A heavy griddle is best for even browning of cakes (soap stone is ideal). Heat the griddle while mixing batter. To test, sprinkle with drops of water. If bubbles "skitter around" the heat is just right.

Pour batter from tip of large spoon, or from pitcher, in pools a little apart.

A thick batter makes thick cakes.

A thin batter makes thin cakes.

Turn pancakes as soon as they are puffed and full of bubbles, "but before they break". Turn and brown on the other side.----To keep pancakes hot, place between folds of warm towel in warm oven.

Cardamom Cookies

1/2 cup butter
1 1/4 tbsp. sugar
2 eggs
2 1/2 cups flour
1/4 tsp. salt
1 tsp. cardamom seeds-crushed
3 tsp. baking powder
4 tbsp. sliced almonds

Roll very thin.

Bake at 375° - 10 minutes.

Yield: 4 dozen.

Fruit Pudding

Take about equal amounts of dried fruits.

Cover with water.

Simmer with stick cinnamon.

When tender,

Add: 1/4 cup sugar

1/4 cup tapioca

2 tbsp. cornstarch

Cook until no raw taste.

Just before removing from stove, add juice of one lemon and rind.



O world, thou choosest not the better part!
It is not wisdom to be only wise,
And on the inward vision close the eyes.
But it is wisdom to believe the heart.
Columbus found a world and had no chart,
Save one that faith deciphered in the skies;
To trust the soul's invincible surmise
Was all his science and his only art.-
Our knowledge is a torch of smoky pine
That lights the pathway but one step ahead
Across a void of mystery and dread.
Bid, then, the tender light of faith to shine
By which alone the mortal heart is led
Unto the thinking of the though divine.

--George Santayana.
in "Leaves of Gold"

INTRODUCTION TO MATERIALS PRESENTED IN
CHATCOLAB DISCUSSIONS

Vernon Burlison

The discussions during the lab were set up to do three things:

- enable labbers to gain a better understanding of leadership concepts and of principles of human relations.
- provide a structure wherein labbers could make a carry-over of information from the opening part of the diszussion periods into actual group situations where planning of lab. activities takes place.
- make evaluation on the closing day of the lab. of all program activities excepting the final event, the Swedish Midsummer Festival.

The structuring to accomplish this was to take the first half-hour of each days discussion period to present concepts of leadership and principles of human relations. The lab. then divided into eight groups of approximately equal size and these groups functioned as planning committees for lab. program activities. The chart on the following page shows the planning r planning responsibilities taken by these groups.

Following is a brief outline of the materials presented in first half-hour of the discussions periods:

Monday:

Types of leadership:

autocratic, laissez-faire, and democratic

Elements of the leadership situation: You, the other person, the situation, and the group.

The effects a good leader has.

Tuesday:

Natural or inherent needs of people - developmental and basic.

How these needs influence individual behavior and relationships within groups.

Two great influences that push individuals to action are:

Stage of growth one is in, and
What other people expect and demand.

----- CHATCOLAB DISCUSSIONS -----

WHOLE LAB GROUP

SUBGROUPS

Day	(Old Rec. Hall) ONE	(S. end Dining Hall) TWO	(N. end Dining Hall) THREE	((Kitchen) FOUR	(Craft) Shop) FIVE	(Office) SIX	(South End Stranbrook) SEVEN	(North End Stranbrook) EIGHT
Mon.	Free Discussion	Monday night party	Monday night ceremony	Plan for Tuesday's discussion	Free discussion	Free Discussion	Free Discussion	Monday's table fun
Tues.	Tuesday Hilltop Party	Tuesday hilltop ceremony	Free Discussion	Saturday night theme & general program	Tuesday table fun	Wednesday night party	Wednesday night ceremony	Thursday discussion plan
Thurs.	Friday discussion plan	Saturday night Program	Saturday night food	Split-up joined groups for Sat. planning	Saturday night decorations	Thursday ceremony	Thursday party	Saturday night ceremony
Fri.	Free discussion	Free Discussion	Friday Party	Free discussion	Friday ceremony	Friday table fun	Free Discussion	Free Discussion
Sat.	Evaluation of ceremonies	Evaluation of parties	Evaluation of table fun	Evaluation of crafts	Evaluation of special Activities	Evaluation of Dancing	Evaluation of group singing	Evaluation of Discussions

Thursday:

Role of the responsible citizen in a democratic society.

The responsible citizen knows and understands:

What democracy stands for

How it works

How people develop and behave

He believes deeply in the democratic way of life; he believes in self and in others.

He habitually acts with concern for the general welfare.

Roles that people play in groups:

Responsible people play constructive roles: morale building and problem-solving.

Individual roles are played by persons who have not yet become members of their groups.

These roles usually retard or block group action.

Friday:

Group action:

Review of the leader, the other person, the group and the situation as the basic elements of group action.

The needs of individuals within groups.

The importance of free communications within the group--how to encourage participation.

The role of the democratic leader in the group situation.

Saturday:

Evaluation:

How do we evaluate?

Lab. objectives.

Where were we when we started?

Where are we now?

What contribution did our specific program activity make toward the accomplishment of the lab. goals?

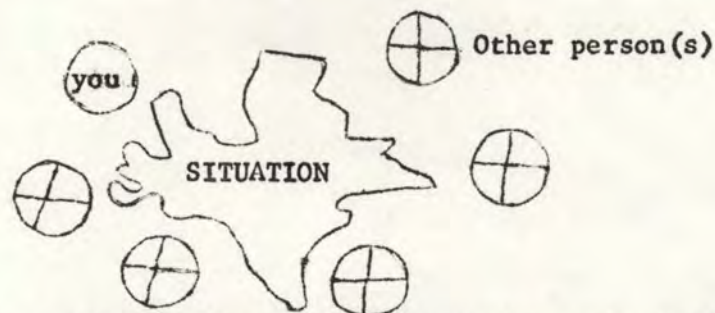
FUNDAMENTALS OF WORKING WITH PEOPLE
AS A VOLUNTEER DEMOCRATIC LEADER

The main ingredient, or the first consideration is YOU. Why do you want to be in a leader position? How do you feel if things go wrong? Will you accept the blame? Or is someone else always at fault? Can you work hard for the success of your group's activity and be able to let your group get the credit? Can you share responsibility? Can you trust others to get a job done? Or do you always have to supervise every last detail? Do you always want to be in the forefront as "boss"? You can ask yourself such questions without being critical or self-condemning. Get to know yourself, because nothing else will help you more toward being a successful leader.

The second major item regarding your leadership in a group is the OTHER PERSON. How do you feel toward him? Are you willing to let him be his own individual self? Or do you try to make him become what you want him to be? Are you trying to help him develop his abilities? Or do you merely want his cooperation in carrying out your ideas? Do you have a genuine concern for him as a person and recognize that he has a right to be different from what you may think he ought to be? Are you willing to listen to his opinions and ideas and accept them if they appear to be in the interest of the group?

If you will give yourself honest answers to questions such as these, it will help you to be more understanding of the other person and enable you to be more effective in developing leadership in your group. One thing more: Your opportunities for leadership are usually with a group of "other persons." Recognize each as an individual with some capability of contributing to the group's activity. Encourage each to participate when the group is planning and to accept responsibility when the group is carrying out its plans.

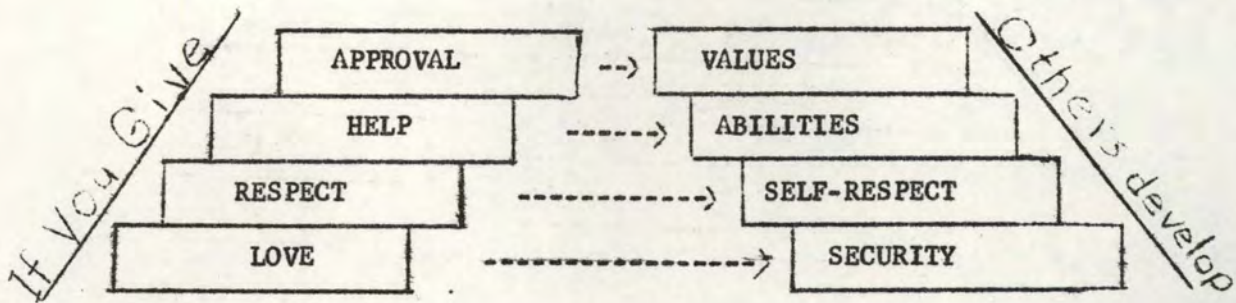
Here is a diagram that may help make clearer our relationships with other person in a group.



Your group is made up of individuals. The group is confronted with a situation. Each member of the group will see the situation differently, because each sees it within the framework or background of his past experiences. The situation may contain problems. Group members will differ in their opinions as to what the problems really are and how they may be worked out. You as leader can be most effective if you can stay aware of this and remember that each person's opinions, ideas and feelings are just as important to him as yours are to you.

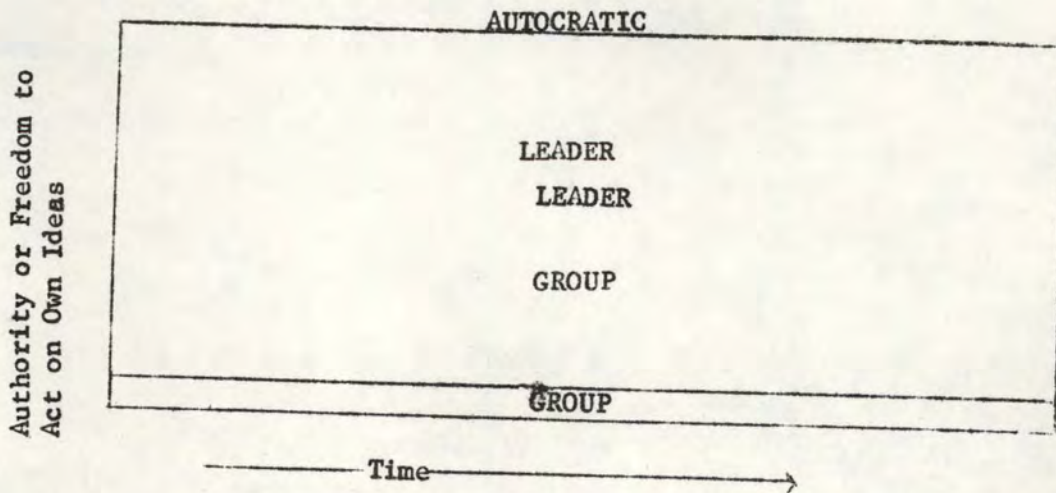
FUNDAMENTALS OF WORKING WITH OTHER PEOPLE-
YOU, THE LEADER

What we have said about the fundamentals of working with people can be summed up by: The essence of leadership is your relationship with others. This is founded upon how well you know yourself and how well you understand others. This diagram will help you understand the influences that you may have as a leader.

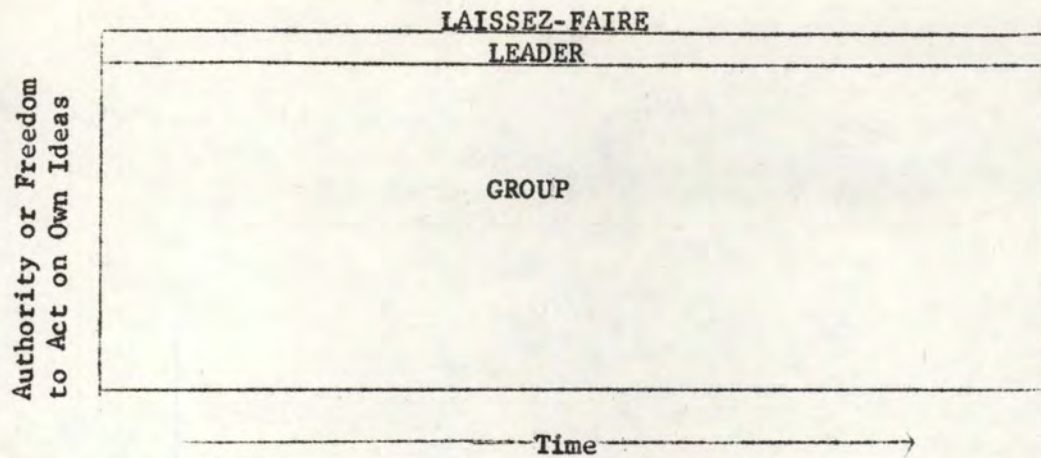


Let's start at the bottom of the diagram. If you as a leader can give love to those in your group, you help them develop a feeling of security. If you give respect, you generate self-respect in others. If you give help, you enable others to develop their abilities; and if you give approval, you help others establish a set of values to live by. It is helpful to you to be aware of the effects of your leadership efforts on others.

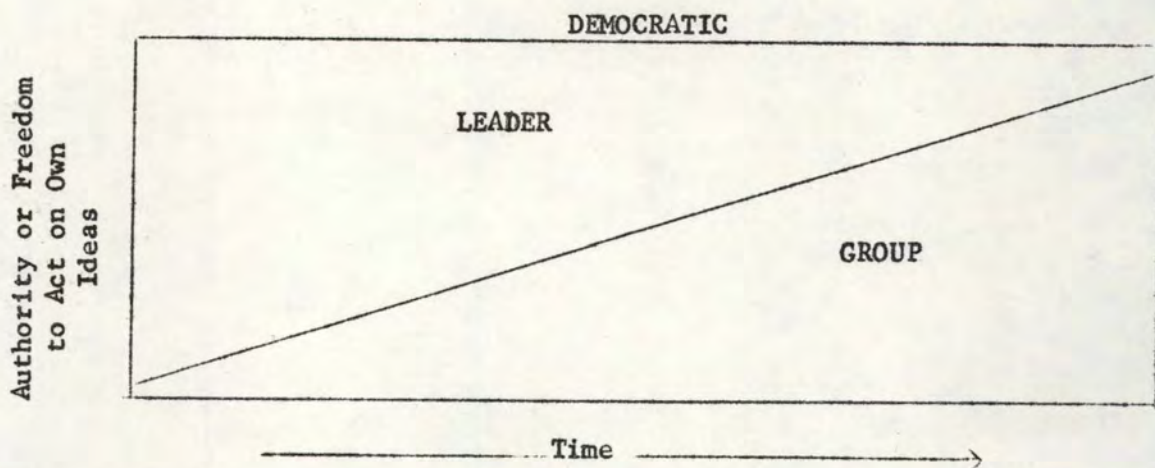
Now, let us consider the main types of leadership: autocratic, laissez-faire, and democratic. The following diagrams illustrate the relationship of the elected or appointed leader to the group in these three types of leadership.



In an autocratic group the leader has all the "say-so." If the leader asks for an opinion or an idea from the group, he may act upon it if he likes it. If he does not like it, then the group may as well not have spoken. Regardless of how long the group stays together, the leader is always boss and the group does little if any decision making.



A laissez-faire leader follows a "hands-off" policy. He may give a minimum of instruction but he makes no suggestions, offers no help, nor gives no ideas without being called upon. He stays in the background and lets the group work out their problems or carry out their activities as they see fit.



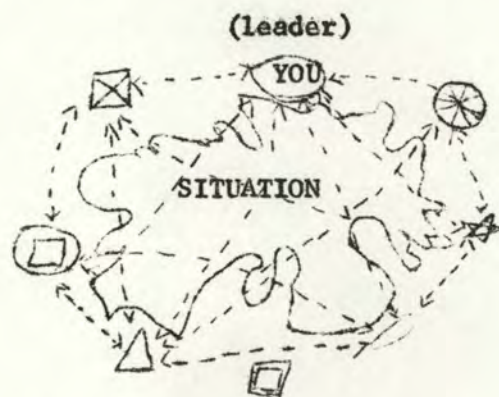
The democratic leader may exert quite a lot of authority when the group is new. He relinquishes it as time goes on and the group gets to working well together. He instructs, suggests, questions, approves and thus seeks to develop the abilities and build up the confidence of the group members. As he succeeds in doing this, he delegates a large share of the leadership responsibility to members of the group, but he never retreats to becoming a bystander. Through his responsibilities become divided among the group, he is ever alert to opportunities as to how he may help the members of his group.

Offhand one would think that an autocratic group would be the most efficient in getting things done. This is true only in instances where highly technical decisions have to be made in a hurry, such as in the case of a military leader. He is presumed to be better trained and more experienced than his men, Hence, he makes the decisions and the group carries them out.

Experiments have shown that autocratic groups tend to have more bickering and more personal ill feelings than democratic. A laissez-faire group is considered by some to be a good atmosphere for bringing out individual initiative. However, there is a tendency for laissez-faire groups to become dominated (and often divided) under the group members with more outgoing personalities. One team of researchers found democratic groups of ten-year-olds to be more efficient than either autocratic or laissez-faire groups in accomplishing group activities. Also, members of the democratic groups maintained a much more sociable atmosphere during their associations and they expressed a much higher degree of satisfaction about their group experiences.

As leaders in our various clubs, camps, and other groups, we should strive always to be democratic. There may be occasions where you will have to be autocratic, and there may be times when you will lean toward the laissez-faire. But for your leadership policy, be as democratic as you know how to be, for the democratic atmosphere is the most successful in bringing out individual abilities for the group.

For some final comments today on the fundamentals of working with people, let us go back to the diagram we used earlier.



We have altered the diagram a little. It still concerns YOU, the OTHER PERSON, the GROUP, and the SITUATION. The other members of the group have been given different shapes to indicate they are all different individuals with different abilities, capabilities, and backgrounds of experience. Lines have been drawn connecting most individuals in the group. These are lines of communication, indicating that the members feel free to share ideas and express opinions. There is one notable exception, the "square" at the bottom of the diagram. He has not become a group member. The alert leader will seek ways to draw these non-participating members into the group. He tries to find out how each member can best contribute to the group and always keeps the channels of communication open.

Here are some points to remember about how a democratic group functions:

The situation will not look alike to all group members because each member sees the situation from his own background of experiences.

Group members that are new to each other will not function as readily as an acquainted group.

Some members (perhaps due to shyness, fear, disinterest or other reason) will have to be drawn into the group.

Many roles are played by group members. Some roles are constructive and foster group effort, while others hamper group effort.

When a group is trying to solve a problem that some situation presents, all the alternative solutions that the group thinks are important should be considered.

Do not expect a group to move swiftly to a decision. If the group members are new to each other, or if the situation is new, decision making will take longer than when an acquainted group is working on a familiar situation.

As the appointed leader, you should keep the group on the track but should not try to foist your ideas on the group.

LEADERSHIP DILEMMA

A Leader Often Wants To Know.....

How democratic should I be?

When should I make decisions alone and when should I share this responsibility with others

When does "being democratic" become "passing the buck"?

How can I avoid ineffective "groupthink" on the one hand and stifling authoritarianism on the other?

How can a leader be flexible enough to meet changing situations and still give consistent leadership to a group?

Social Science and Practical Experience Tell Us.....

Some of the problems felt by leaders today are due to the fact that our concepts of leadership have changed significantly in the past half century. At the beginning of the twentieth century there was widespread acceptance of the notion that leaders are born, not made. Sometimes a man became a leader by reason of his birth or the position of his parents in society. Sometimes his leadership was attributed to certain qualities of his personality.

The early studies of leadership therefore focussed largely on the personality of the leader. Scholars and writers tried to identify the traits with differentiated leaders from followers. These studies were generally disappointing, with little agreement about the nature and importance of leadership traits.

In the late 1940s a number of pioneering studies were directed to autocratic, democratic, and laissez-faire styles of leadership. These studies were helpful in drawing attention to the effects of leadership behavior on those being led.

More recently, researchers have focused on the functions of leadership. Rather than asking "What kind of person makes a good leader?" they have been asking "What does an effective leader do?" In carefully controlled settings they have tested the results of different styles of leadership behavior. In the process of doing this "job description" of leadership, social scientists have pointed out that the functions of leadership do not always have to be carried out by a single person, but can profitably be shared by all members of a group.

This line of investigation and thought led naturally to greater emphasis on group decision-making and action. The effective leader now appeared as a person who helped a group become more creative and productive. The values of "democratic" and "permissive" leadership emerged. Words like "involvement" and "motivation" became more important than "directing" and "controlling". It became popular to be "democratic" and undesirable to be considered "autocratic" or "laissez faire."

For the individual leader these shifts in our definition of leadership often create troublesome conflicts. It sometimes seems that we expect the modern leader to observe contradictory standards. We expect him to be democratic (allow the group to participate in decision-making because this builds greater

commitment and motivation) and at the same time be "efficient" (which often means deciding alone to save time). The leader who consults others too often may be considered weak and indecisive, while the leader who makes too many individual decisions may be viewed as arbitrary and autocratic. How can the leader find his way through this kind of dilemma?

Neither social scientists nor successful leaders can give simple, definitive answers. They can, however, give some dependable approaches and suggestions....

Some Useful Guidelines.....

The effective leader--

Is flexible, rather than rigid - choosing from a range of leader behavior.

Is aware of forces in himself, forces in the group, and forces in the situation. He chooses his style of leadership after assessing these forces.

Is honest in dealing with those he leads. He lets group members know how much influence they will have on a given issue and how he will use his authority as leader.

Keeps in mind both the immediate problem and the long-range effectiveness of the group.

Does not try to avoid responsibility by the simple expedient of involving others in the decision.

Makes certain that necessary decisions are made - by the group whenever this is feasible; by himself if the situation requires this.

Fef: Warren H. Schmidt
Leadership Resources, Inc.

ATTRIBUTES THAT ENHANCE ONE'S CHANCES
FOR SUCCESS AS A LEADER*

Understands and believes in the basic principles of human relations. Knows that each person has developmental and basic needs. Acts to preserve the human dignity of each individual.

Plans factually and realistically, yet imaginatively. Always keeps the plan flexible so that the plan can be changed if the situation changes.

Selects and uses appropriate materials, facilities and equipment. Sees and considers alternatives.

Acquires and uses sound leadership techniques.

Trains others in good methods and delegates responsibility where desirable.

Keeps co-workers informed and uses information systems that provide him with knowledge essential to do this.

Keeps records that enable him to make evaluation through analysis of growth and by comparison with previously established standards and goals.

* Adapted from the criteria for a technically competent farmer compiled by Dr. L. S. Hardin, Department of Agricultural Economics, Purdue University.

CHARACTERISTICS OF LEADERS*

SUCCESSFUL

Has rather specific and definable goals and objectives for himself and his group. His interests are aligned with his group's interests and his desires to achieve are strong. He plans ahead. Involves his group in planning.

Identifies the real problems. Accurately analyzes the difference between what is and what ought to be within the framework of the goals he holds for himself and his group. This he does on an open-minded, realistic basis.

Sorts out the big leadership decisions from the little ones and invests his leadership time accordingly. He is reliable, timely, punctual.

Remembers that yesterday's right decisions might be wrong tomorrow; yet he moves ahead on what appears to be right for today.

Finds time or makes time to do his leadership job. Is always set to take advantage of unique opportunities.

Allocates his leadership time and his talents to serving his family, his group and his community.

Involves members of his family as meaningful helpmates in his leadership responsibilities.

Is blessed with the power to energize. Is willing to face risk.

Has cultivated the power to forget, to "unlearn", but still to retain the curiosity to learn. Sees a challenge in the "new". Exercises initiative.

Is honest and ethical. Has developed personal ability to deal with people with genuine concern for their happiness, welfare and dignity. Has a solid background.

LESS SUCCESSFUL

Will wait and see what tomorrow brings. Is usually content with whatever happens to come his way. When he usually does not bother to make plans, naturally he does not involve his group in planning.

Fails to define problems in terms that are specific enough to identify them. Asks questions irrelevant to the problems. Makes weak decisions regarding corrective actions. May let emotions or prejudices rule his decision making.

Seems he can't see the forest for the trees. Will do his leadership job if something else doesn't pop up. Seems not to be time conscious.

Sticks to existing, traditional or historical activities, methods and practices. Seems oblivious to new evidence.

Mistakes activity for accomplishment; often finds himself forced into action situations.

Tends to take care of things as they come up. Limits his horizons narrowly both in activity and interests.

Family members are kept entirely apart from his leadership role.

Lackadaisical. Avoids risk. Wants to invest his time in the "sure thing".

Failure burns him deeply; so the past dominates the present and masks the future. He is frustrated by new ideas.

Feels that the ends justify the means. Tends to keep self as his focal point when dealing with others. Has a weak background.

Trains his power of observation-----a
key source of knowledge when dealing
with people

When he looks, he does not see; when he
listens, he does not hear.

Invites opinions, ideas, suggestions
from members of his group and from
others who may be able to help. Welcomes
constructive criticism.

Does not bother to find out what others
think. Cannot accept criticism grace-
fully.

Seeks always to improve his leadership
ability

Fails to invest in learning time.

* Adapted from characteristics of farm
managers, by Dr. L. S. Hardin, Head,
Department of Agricultural Economics,
Purdue University.

THE "INS" OF LEADERSHIP

"IN"telligence is considered by many to be the master key to the door of leadership. This may be true; but without a warm sensitive and enthusiastic personality, intelligence is a cold proposition. Intelligence alone seldom inspires admiration, respect and cooperation on the part of a group. But cultivate a good personality to go with your intelligence and you have an inning toward successful leadership.

"IN"tegrity is a word that aptly describes many traits, such as fairness, honesty and dependability. "If everyone were clothed with integrity", wrote Moliere, "if every heart were just, frank, kindly, the other virtues would be well-nigh useless." You can strive for integrity because it can be cultivated.

"IN"spiration is another vital ingredient of leadership that you can cultivate. It is the spark that spurs action. Thomas Edison once said, "Genius is one percent inspiration and ninety-nine percent perspiration". He knew that without that spark, no amount of work alone can produce results that would be classed as genius.

John Ruskin wrote, "What you have with you and before you daily, dearest to your sight and heart, that, by the magic of your hand or of your lips, you can gloriously express to others."

"IN"itiative is a necessary ingredient of successful leadership. Unless a leader sees what needs to be done and "carries through" to see that it is done, the group he leads will lack vitality, purpose, and enthusiasm. Ralph Waldo Emerson said, "Nothing great was ever achieved without enthusiasm."

"IN"terdependence implies teamwork, and teamwork is essential to effective democratic group effort. A leader cannot afford to act as a prima donna.

"IN"sight is what enables you to raise your sights as a leader. Insight and analytical ability go hand in hand with successful leadership. Insight begins with self analysis. A good leader needs insight in regard to understanding himself, seeing into the tickings of his group members, and knowing the purpose and aims of his group.

"IN"vention is the ingredient that does the same thing for leadership that spicy seasoning does for bland food. The leader who uses his powers of invention will have more fun on his job and his group will have that great feeling of "going places and doing things" that comes from working together successfully.

FUNDAMENTALS OF WORKING WITH PEOPLE
AS A VOLUNTEER DEMOCRATIC LEADER

We have said that two basic considerations you must make about your leadership are YOU and THE OTHER PERSON. One great need that you have in order to be most effective as a leader is to understand the other person.

In the process of living, there are two influences that push every individual: the stage of growth he's in and what people expect and demand. The first of these is particularly important in early life, up through the teens. Young folks of the ages for youth groups, such as scouts and 4-H, have some very important developmental needs that they strive to satisfy in their growing up to become adults. These developmental needs are:

The Need to Belong. Every normal boy or girl has an inner desire to be part of a group, to feel wanted, to know that he or she has some important functions in the group. In early childhood this need is normally satisfied in the family group. By school age or before, children begin to satisfy this need by forming neighborhood or schoolground groups, nearly always boys with boys and girls with girls. Same sex groups satisfy the need for belonging for most boys and girls until they reach the early teens. They then begin to prefer mixed groups. This is a natural development in satisfying the need for belonging in the process of growing up, but it does not come for everyone at the same age. On the average girls prefer mixed groups at an earlier age than boys, but there will be as much as two or three years difference between individual girls or boys as to when they begin to prefer association in mixed sex groups rather than that of a group of their own sex.

If you as a leader understand this need, then you know why it is usually difficult to get boys age 10-12 to take part in games that require girl partners. You will also know that a club member can be present at a meeting and still not really be a part of the group. Understanding this need, you can give your group members responsibilities that make them feel important to the group, make them sure that the group needs them, make them have a sense of belonging.

The Need to Achieve. This need is to satisfy the inner urge to do something that makes one important in the eyes of others. Before the teen years, thoughts of achievement are usually along the lines of great individual success. For example, a boy may imagine himself as an even greater baseball hitter than Babe Ruth, as a greater scientist and inventor than Edison, as the first astronaut to reach another planet and return, etc. Such achievement would bring favorable recognition and make him quite important in the eyes of all his associates.

As one goes from childhood to teenage, the desire for achievement usually exhibits a somewhat different form. Achievement daydreams then are more often along the lines of great individual effort that contributes to the success of the group. A boy may imagine himself as the scout who finds water in a parched land and thus saves the wagon train so that they continue on to untamed frontier. A girl might feature herself as a nurse with unflagging zeal who inspires the community doctors to keep tirelessly working and finally overcome the dread disease that plagued the community. Perhaps out of their efforts comes a vaccine that prevents the disease so that mankind may never again have to suffer its ravages.

Of course in everyday life one's daydreams usually cannot be realized. But we often act in accordance with our daydreams. Consequently, preteenage boys' and girls' actions usually are of the kind that push them to the forefront or to the center of the stage. This is particularly true of boys. They may be loud, boisterous, show-offish, bullying in order to get the attention of others. (You may note that some never seem to outgrow this tendency.) A common attitude at this age among both boys and girls is "Mine's better'n yours," or "I can do that better'n you can."

Teenagers are more apt to put great individual effort into the school play, the church youth group, the swim team, etc., and be quite well satisfied never to be in the forefront as an acclaimed individual, but deeply desiring that their efforts will make a great success of the play, the group, or the team.

Leaders who understand this need to achieve in children and youth can do much to help group members find responsibilities that fit their capabilities. The satisfaction that comes from a job well done helps fill the need for achievement.

The Need to Be Independent. This is a need that begins for everyone with birth and is fully accomplished only by those individuals who can make mature decisions without fear. A very early assertion of independence is when the tot pretends it doesn't hear its mother saying, "But, Baby, don't punch the dolly's eyes out!" As growth is made toward adulthood, there are many signs of the need for independence. A child cries to his parents, "You never do anything that I like to do!" A boy asks his dad, "Do I have to tell you everywhere I go and everything I do?" A club member tells her leader when asked about an unfinished task, "I didn't want to do it in the first place and you knew it!" A girl asks indignantly, "Oh, Mother - before I go out with a boy, do you think I ought to have him come here so you can look him over and see if he passes inspection?" Or quite often when a boy or girl gets into a sort of jam because of something they have done, and they are asked, "Well, why did you do it?" Frequently the answer is: "Because I wanted to." The full answer would be because I wanted to be independent. Leaders who understand that young people have a growing need for independence can be more understanding of their actions, can help them make decisions, accept and carry out individual responsibilities and thus make progress in development toward stable, independent adulthood.

The Need to Have Adventure. This need is to satisfy an inner desire for new experience. If it were not for this desire, we might have had far fewer colonists, pioneers, or even astronauts. Some say that the desire to try something new is the mark of youth and that those who never lose this desire maintain the spark of youth. It is this need that explains why boys or girls will often try some zany way of getting something done, rather than sticking to an accepted, proven way of doing the job. This need for new experiences may be part of the basis for inspiration in painting, writing, inventing and other arts. Whether or not it is an ingredient of inspiration, it is characteristic of all normal young people. When a horrified mother fishes the kitten out of the watering trough, then turns to her young son and asks, "Why did you do it?", his likely answer is, "I don't know."

The understanding leader knows that such actions often are merely for the excitement of the new, because of the inner need for adventure. The good leader also understands that this need can be satisfied by providing constructive challenges for young people. So help them find adventure in a constructive, satisfying way and there will be less activity of the nature that someone regrets.

Now, there are other needs of our inner selves that are called basic needs. In some psychological writings you can find long lists of basic needs. The longer the list, the more overlapping of meaning we have in the needs listed. If these basic needs are broadly stated, we can narrow them down to two: the need for a sense of personal security and the need for a sense of personal worth. These two needs are basic in every person's life, regardless of age.

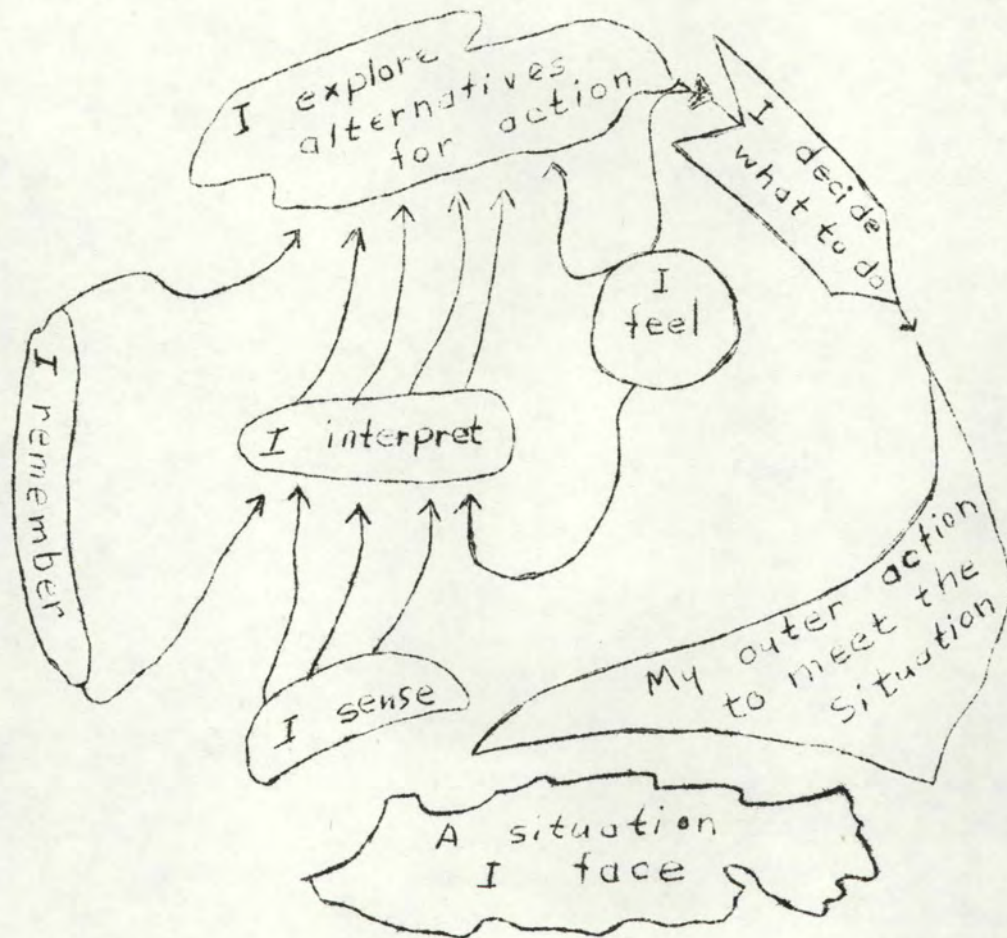
In our society with great material prosperity, we are prone to put much weight on material things, so much weight that we do not dare question when someone with immense wealth of material things leaps out of a high window or deliberately takes an overdose of sleeping pills. Nearly everyone has heard it said of some boy or girl who has committed an act unapproved by society, "Why, I just don't see how he (or she) could have done it!" His (her) folks have given him (her) everything that a person could want."

What do people really want? They want to know they are wanted, needed, and ---if some screwy connotation does not block the true meaning for you ----- loved. A young person's needs are not fulfilled simply by being provided all the material things he might desire. He needs a family that cares; he needs friends who are really considerate; he needs leaders who are genuinely concerned about him --- he needs love. Every normal person will respond favorably to love and will feel secure in an atmosphere of love, regardless of the abundance or dearth of material things. Cultivate your ability to feel love for those who look to you as leader. As you make growth in your ability to love, your effectiveness as a leader will also increase.

The other broad basic need is to have a sense of personal worth. We have said that if a person knows he is loved, it helps him to feel secure. But he cannot for long let others expend all the effort. He has a definite inner need to contribute in some way to the welfare of others so that he can know he is important to his society. Let's say a family suddenly loses one of its members. The remaining members of the family are nearly overwhelmed by the show of genuine love that comes from the community. This true concern by the community is an untold help for the family in its crisis of sorrow. But time goes on and the members of the family develop an urgent desire to do something more worthwhile in their community. So they accept responsibilities and happily contribute to constructive community effort. It is perhaps a matter of our not being able to go on and on benefitting by other's love without showing our appreciation or love in return. It is not normal for a person to be a social parasite. Each of us has the inner desire to contribute something of worth to our society; and when we do, it gives us a sense or feeling of personal worth. The knowing leader can provide opportunities for group members to satisfy this need.

HOW MY ACTIONS COME ABOUT

My actions (outside) are controlled by my thoughts and feelings (inside).
I must interpret what a situation means to me before I can decide what to do.
My interpretation is the only reality I know.



Problems:

I am often unconscious of my inner self.

I find it hard to recognize and accept another person's inner self.

Inner self pictures and feelings are learned. Therefore I can work toward a higher level of maturity by learning my guiding inner self pictures and feelings.

ROLE OF THE RESPONSIBLE CITIZEN IN A DEMOCRACY

What kind of person makes a responsible citizen in a democratic society?

He knows and understands
what democracy stands for.
how democracy works.
how people develop and behave.

He believes deeply
in this (democratic) way of life.
in self and in others.

Note: One who believes deeply in self and in others is called a ++ (plus-plus) person; one who believes in self but not in others is +- (plus-minus); and one who believes in others but not in self is -+ (minus-plus). What kind of person would -- (minus-minus) be? How would he behave?

He habitually acts with concern for the general welfare
as a member of the human race
in face-to-face groups
in close personal relations.

Roles that are played by responsible person in face-to-face working groups:

Morale-building roles.

Problem-solving roles.

Note: See descriptions of these roles on the following pages. Also, there are descriptions of individual roles that persons sometimes play in groups. Will a responsible person ever play individual roles?

ATTAINMENT

Mella Wheeler Wilcox

Use all your hidden forces. Do not miss
The purpose of this life, and do not wait
For circumstance to mold or change your fate.
In your own self lies destiny. Let this
Vast truth cast out all fear, all prejudice,
All hesitation. Know that you are great,
Great with divinity. So dominate
Environment, and enter into bliss.

Love largely and hate nothing. Hold no aim
That does not chord with universal good....

ROLE PLAYING CHECK SHEET FOR MORALE-BUILDING ROLES

Explanation: When a group works together, there are a number of leadership roles that may be played by different members of the group. There are two classes of leadership roles: morale-building and problem-solving. The morale-building roles are named and described below.

DESCRIPTIONS OF MORALE-BUILDING ROLES WHICH MAINTAIN GROUP SPIRIT AND GIVE A "WE FEELING".	Check this column each time you recognize a role being played
1. <u>Booster</u> - Praises, agrees with or accepts ideas expressed by others. By word or gesture shows understanding and acceptance of others, their points of view, ideas and suggestions. Shows interested and friendly attitude toward other members.	
2. <u>Reviver</u> - Remains enthusiastic for group action even when most members feel discouraged. Encourages group to keep trying. Perhaps admits that progress so far has been slow, but sees golden era of achievement for the group ahead. Helps build and revive group spirit.	
3. <u>Harmonizer</u> - Tries to reduce difference of opinion between members. Attempts to make meanings more clear to the group. Brings about better agreement and helps avoid friction in the group.	
4. <u>Compromiser</u> - Puts value of group action above the sanctity of individual right. Willing to admit he might be wrong rather than see the group split in argument over his ideas or suggestions. Tries to keep the group together.	
5. <u>Channeler</u> - Tries to keep all channels open for free communications. Helps others to participate by saying, "We haven't heard Bob's ideas on this", or "Mary has had quite a lot of experience along this line, I suggest we see what she has to say." Tries to regulate group discussion and to prevent its being monopolized by a few members by saying, "Why don't we limit the time each member takes to present a point. That way we will all have a chance to make suggestions.	
6. <u>Follower</u> - Goes along with what the group is doing. Accepts the ideas and suggestions of others. Serves as an audience in the group during the discussion and decision making. (Of course one cannot play this role much of the time and enter into other roles. Playing this role need not brand a person as being unusually shy or disinterested. It commonly means only that the person is new to the group and has not yet learned how to best participate in the new situation.)	

ROLE PLAYING CHECK SHEET FOR INDIVIDUAL ROLES

Explanation: Sometimes within a group there are individuals who are not finding satisfaction. They may play roles which do not aid in building or maintaining group feeling. They may even block group activity. But these roles do allow such individuals to work off their feelings in the group. These roles are important in group action in that if they are played often and cause too much interference, the group needs to take a look at the plans they are making and the activities they have decided on to see if they really fit the interests of the entire group. Then if some members continue to play these roles, it shows the group is becoming too much "individual member centered" rather than "group centered".

DESCRIPTIONS OF INDIVIDUAL ROLES WHICH INDICATE THE GROUP IS NOT PROVIDING SATISFACTION FOR ALL ITS MEMBERS.	Check this column each time you recognize a role being played
1. <u>Aggressor</u> - Tries to throttle others' attempts to make suggestions. Expresses disapproval of what group members are doing or how they are doing it. Shows envy by trying to take credit for another member's suggestions or work.	
2. <u>Blocker</u> - Tends to be stubborn. With or without cause resists, opposes or disagrees with plans being made by the group. Tries to continue with discussion of a matter after the group has made a decision on it.	
3. <u>Self-Confessor</u> - Uses the group as an audience to tell about own personal problems which may or may not be related to what the group is discussing.	
4. <u>Recognition-Seeker</u> - Tries to get attention through boasting or reporting own personal achievements. Wants top billing in the group. Tries to get top jobs in committee or individual responsibilities for the group. Seeks special rights or favors from officers, advisors or other recognized leaders.	
5. <u>Non-Cooperator</u> - Spends time emphasizing the fact that he has not become a member of the group. Characterized by "out-of-field" behavior: note writing, exhibiting wallet pictures, starting side conversations, mussing up other members' hair or clothes, etc. The "Goof Off" or "Play-Boy".	
6. <u>Dominator</u> - Tries to give orders and tell others what they should do. Interrupts the suggestions of others to get a "better" idea before the group. Full of directions for anyone who has a job, such as giving a demonstration, setting up projection equipment, leading a game, or even running the meeting.	
7. <u>Sympathy-Seeker</u> - Expresses feeling of being unsure or acts confused and helpless in order to get sympathy from others. May moan about how unpredictable situations have prevented him from doing what he wanted to do for the group.	
8. <u>Special-Interest-Seeker</u> - Always bringing up individual desires or personal matters that are of no interest to the group. May use personal arguments to fill own need for "grinding an ax". For example, "You kids don't want to have the party at Susie's house. Have it at my house. She had the Go Getters party; and if you ask me, they're a bunch of snobs".	

ROLE PLAYING CHECK SHEET FOR PROBLEM-SOLVING ROLES

Explanation: When a group works together, there are a number of leadership roles that may be played by different members of the group. There are two classes of leadership roles: problem-solving and morale-building. The problem-solving roles are named and described below.

DESCRIPTIONS OF PROBLEM-SOLVING ROLES WHICH HELP GET THE JOB DONE	Check this column each time you recognize a role being played
1. <u>Idea Contributor</u> - Suggests new ideas or proposes different ways of looking at the problem or goal. May suggest a new goal or a new definition of a problem. This role is sometimes called the "sparkplug".	
2. <u>Information Seeker</u> - Asks questions to bring out more facts and information about the problem that is being discussed so that the group will get a clearer picture of their proposed plans.	
3. <u>Information Giver</u> - Presents facts or information that help clarify different parts of the problem. May present personal ideas related to the subject or problem in question.	
4. <u>Opinion Seeker</u> - Asks questions that cause members to look at the value of the problem to the group. May suggest that the group look at the value in alternative suggestions for action.	
5. <u>Opinion Giver</u> - States personal belief or opinion on suggestions that have been offered or on the value of alternative suggestions. Views expressed may not be directly related to the questions of the group, but may cause the group to take another look before making decisions.	
6. <u>Predictor</u> - Tries to show by examples or meanings what will be the outcome of the group's plans. May review suggestions already made in order to show how another plan or suggestion will work.	
7. <u>Coordinator</u> - Points out relationships between various ideas. Tries to pull ideas together, to fit different suggestions or activities of group members and committee members together.	
8. <u>Energizer</u> - Prods group to take action, to make decisions, formulate plans. May make an effort to move group towards more activity or a higher quality of program.	
9. <u>Critic</u> - Helps the group evaluate, to keep in a practical vein. Wants to see if plans are acceptable to all members, if they are in accordance with the group's standards. Asks if the group will take a look at the ways they think they can work out their problems.	

<p>10. <u>Know-How Technician</u> -- Helps the group by being able to do routine jobs without fuss or distraction. Distributes materials, sees to lighting and ventilation, meets visitors, introduces speaker, runs projection equipment, etc.</p>	
<p>11. <u>Summarizer</u> - Spells out where group is and where they are going. Points out what has been done so far and whether or not the action has been progress for the group. Outlines what has been discussed to help new members catch up. (This role sometimes called "pace-setter, orienter or observer".)</p>	
<p>12. <u>Recorder</u>-- Keeps written record of group suggestions and decisions. Provides a source of "group memory". (Usually in organized groups there is an appointed or elected secretary or recorder. Even so, there will usually be others "taking notes". In unorganized groups the voluntary recorder is an especially helpful role.)</p>	

BASIC NEEDS OF PEOPLE IN GROUPS

"Leaders If you want my loyalty, my interest and my best efforts as a group member, you must take into account the fact that...

I NEED:

a sense of belonging --- a feeling that no one objects to my presence, that I am honestly needed for my total self, not just for some special talent I have, or because of my associates, or my family, or my money.

a share in planning the group goals --- I must feel that my ideas have had a fair hearing.

goals that seem within reach and that make sense to me.

to feel I'm contributing to human welfare, that what I'm doing within the group has value that extends beyond the group itself.

to share in making rules for the group, the rules by which within our group we shall live and work together toward our goals.

to know just what is expected of me in some clear detail so that I can work confidently.

to have responsibilities that challenge, that are within range of my abilities and that contribute toward reaching our goals.

to see that progress is being made toward the goals that we have set.

to be kept informed --- what I'm not up on, I may be down on.

to have confidence in our leader --- confidence based upon assurance of consistent fair treatment, of recognition when it is due, and upon trust that loyalty will bring increased security.

In brief, the situation in which I find myself in the group must make sense to me, regardless of how much sense it makes to you, the leader."

---Adapted from Laurence J. Taylor, Director
of Extension Services, Hillsdale College
Program of Human Relations, Hillsdale,
Michigan.

SUGGESTIONS FOR GROUP DISCUSSION LEADERS

Getting Ready

Arrange group in circle, so each person can see every other person.

Provide table space, if convenient, for leader and entire group.

Let all stay seated during the discussion, including leader. Keep it informal.

Start by making everybody comfortable. Check ventilation and lighting.

See that everybody knows everybody else.

Learn names of all as soon as you can.

Have blackboard or chart stand ready for use in case of need. Appoint "secretary" if needed.

Start on time, and close at prearranged time. If you have an observer's report, be sure to allow time for it.

In opening, emphasize: Everyone is encouraged to take part. If one member's view fails to get out in the open, the discussion falls short in its permissiveness.

Toward this, emphasize: No speeches, by leader or group member. No monopoly.

Carrying On

Help the group to clarify its job so that the purpose of the meeting is clear. Let the group build the plan out of its own needs, but keep it limited to the job upon which it is working.

Aim at the outset to get a sharply defined question before the group. Have three or four alternatives put on board if you think this will help: "Which do you want to start with?" "Is this question clear?"

In general, don't put questions to particular group-members, unless you see that an idea is trying to find words there anyway: "Bill, you were about to say something." Otherwise: "Let's have some discussion of this question..." "What do some of the rest of you think about this?" "We've been hearing from the girls. Now how do you fellows feel about this?"

Interrupt the "speech maker" as tactfully as possible. "While we're on this point, let's hear from some of the others. Can we save your other point till later?"

Keep discussion on the track; keep it always directed, but let the group lay its own track to a large extent. Don't groove it narrowly yourself.

Remember: The leader's opinion does count in the discussion, but keep your own view out of it as much as possible. Your job is to get the ideas of others out for an airing.

If you see that some important angle is being neglected, point it out!

Keep the spirits high. Encourage ease, informality, good humor. Let everybody have a good time. Foster friendly disagreement if it occurs. Listen with respect and appreciation to all ideas, but stress what is important, and turn discussions away from what is not.

Take time every ten minutes or so to draw the loose ends together: "Let's see where we are." Be as fair and accurate as possible. Close with the secretary's report.

Call attention to unanswered questions for future reference. Nourish a desire in group members for continuing the discussion through skillful closing summary.

SOME AIDS TO HELPING GROUPS MAKE MEANINGFUL DECISIONS

Groups are much like individuals. Just as there are individuals who act too quickly on impulse, so there are groups that respond too quickly to suggestions, doing whatever anyone may propose, without considering whether it is foolish or wise, unreasonable, or sensible, useless or useful.

Not all group thinking is effective. Because thinking as a group means that its members share their thoughts, the process has both advantages and disadvantages over individual thinking. Experience has warned that attempts to be "democratic" in arriving at group decisions may not work out well unless the right conditions are present. There needs to be a plan, a procedure and specific information.

Democratic group conduct has to be learned. Independent, self-directing group conduct is an achievement. Merely to offer democracy to a group does not mean that the group will practice it. Once competence has been learned, the group gets more done, there is more satisfaction, there is more growth in kinds of abilities, attitudes and relationships in a democratic society.

Sham democracy must be avoided. It is a travesty on democratic participation when a leader deliberately makes use of a democratic method to secure assent to a conclusion already fixed.

Turning things over to those who are not responsible does not help. It sometimes seems that the process of democratic participation shifts responsibility to those who actually cannot discharge it well - example: A camp director, wishing to be democratic, asked his staff to make certain discipline decisions which no one but himself could be finally responsible for.

Group thinking is different from argument. The method of argument and debate is usually not a profitable form of group thinking. In genuine discussion there is respect for other points of view and a readiness to change one's mind on the basis of new light.

Good group decision making requires certain conditions:

- Bonds which unite group members
- Difference in points of view
- Involvement of members
- Relation of the decision to the problem and to responsible action

Steps in maturing a decision:

- Seeing what the problem is
- Considering alternative solutions (all possible courses of action)
- Reaching a decision or conclusion
- Moving toward action. This is the practical and critical matter of making the decision come alive. There are several ways of proceeding. One is for the group as a whole to act. A second is to quickly identify various aspects or points and assign members within the group. The third is to form committees to carry out the decision.

Note: Not all discussions leads to decisions, nor should it always do so. There are other reasons for discussions but they are not included here.

A LEADERSHIP PROBLEM SITUATION

A scene to be enacted before the group:

There is a club meeting going on. The elected chairman is in charge and the adult leader is present. Club members vary in age from 10 to 16 years. The question before the group is one of deciding on a common project for the club. This has been a practice followed for several years. Because the members vary in age, interests, and abilities, it is not possible for them to be always at the same place in their project work. They have found it to be good for the club to decide each year on one project that all members will take. The common project is good because it has a binding influence on the club, making all members feel more togetherness, more like a unit.

A situation develops: One boy, a new member of the group, of about 12, opposes a suggestion for a common project. He does so in a rude and unkind manner. Another boy is somewhat inclined to back him. The chairman senses he (she) is losing control and calls on the leader. The leader takes a conciliatory approach with the two boys, and widens the breach of misunderstanding.

Follow-up: Buzz groups to discuss what courses of action might have been more effective, and to summarize their decisions for the whole Lab. Group members are asked to use the problem-solving approach:

What was the problem? Was it the same for the two boys as for the chairman? the leader? the other club members?

What information do you have that has a bearing on the situation within the group?

What meaning does this information have for you?

What are some possible solutions to the situation?

What appears to be the best solution? Why have you chosen this solution? On what principles or concepts is it based? How does it involve the two boys? the chairman? the leader? the other club members?

If you could try out your solution what evaluation could you make? How could you determine how effective your approach had been?

Remember:

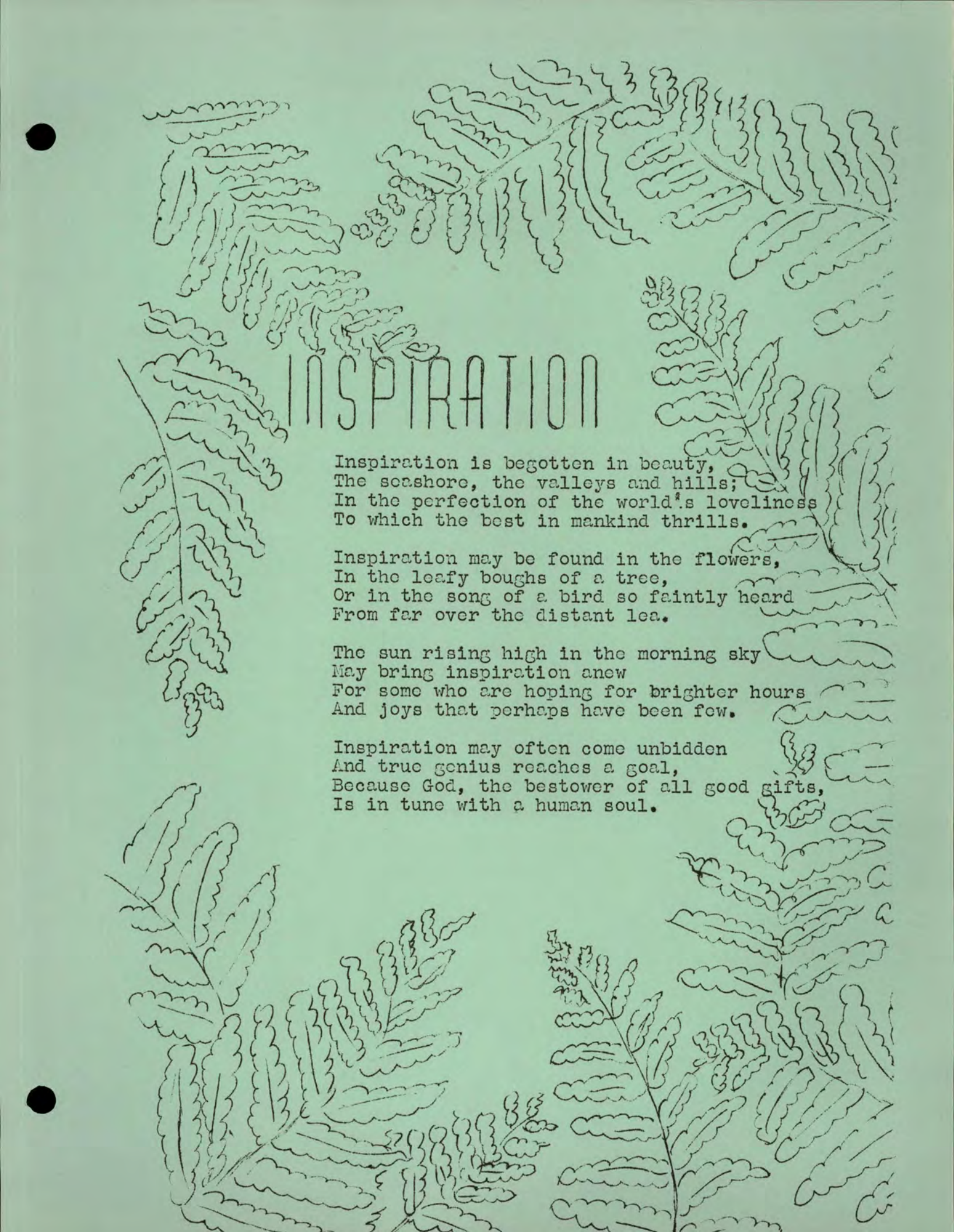
If you force a problem situation you take a risk even if you do nothing.

You will never have all the needed information about a situation; so get what you can before you have to take some action. Then add to your information and revise your decisions for action as time goes along.

Try to keep your mind open. Be willing to listen to others and to try out ideas, methods, approaches that may be new to you.

A situation changes as a result of the ways that the people involved respond to it. Also, people change as a result of their working together to solve problems.

Each person's own perceptions of a situation are the basis of the meaning that it has for him. His feelings about the situation constitute the only reality he knows concerning it.



INSPIRATION

Inspiration is begotten in beauty,
The seashore, the valleys and hills;
In the perfection of the world's loveliness
To which the best in mankind thrills.

Inspiration may be found in the flowers,
In the leafy boughs of a tree,
Or in the song of a bird so faintly heard
From far over the distant lea.

The sun rising high in the morning sky
May bring inspiration anew
For some who are hoping for brighter hours
And joys that perhaps have been few.

Inspiration may often come unbidden
And true genius reaches a goal,
Because God, the bestower of all good gifts,
Is in tune with a human soul.

Have you ever watched a person
That you liked extremely well?
Admired her voice, her smile, her poise,
And knew that she was loved so well?
Have you tried to imitate her,
Copy things that she would do;
The discouraged, you soon discovered
That your actions seemed untrue?
Be yourself.

Have you ever heard a sermon
That you could not understand;
But tried to live the preacher's way
Because he said 'twas God's command?
Then sometimes when you were alone,
You didn't feel quite sure,
But still, you followed his advice,
Content that you could do no more?
Be yourself.

Have you listened to a great man,
Explaining well, of some new fame?
You agreed with him at once,
Because you long, had thought the same?
But somehow you had kept your secret,
Afraid to speak, or show your hand,
For fear the world might ridicule,
Or some friend might not understand?
Be yourself.

Don't you know that unseen power,
Is resting deep down in you, too?
And sometimes whispers something fine
That you are sure is very true?
Now if you know 'twill do no ill,
And you can give it birth;
Shout it to the house-tops!
Improve this Good Old Earth!

Friendship-- like music heard on the waters,
 Like pines when the wind passeth by,
 Like pearls in the depths of the ocean,
 Like stars that enamel the sky.
 Like June and the odor of roses,
 Like dew and the freshness of morn.
 Like sunshine that kisseth the clover,
 Like tassels of silk on the corn.
 Like mountains that arch the blue heavens,
 Like clouds when the sun dippeth low,
 Like songs of birds in the forest,
 Like brooks where the sweet waters flow,
 Like dreams of Arcadian pleasures,
 Like colors that gratefully blend,
 Like everything breathing of kindness--
 Like these is the love of a friend.

--A.P. Stanley

A FRIEND IS A PERSON--

Who will help you in the
 hour of sickness;
 Who will lend you a dollar
 without deducting
 the interest.
 Who will help you up hill
 when you are sliding
 down.
 Who will defend you in
 the hour when others
 speak evil of you;
 Who will believe in your
 innocense until you
 admit your guilt;
 Who will say behind your
 back what he says to
 your face;
 Who will shake hands with
 you wherever he meets
 you; even though you
 wear patches; and
 Who will do all these
 things without expect-
 ing any return.

--Dorothy C. Restloff

Oh for a book and a shady nook
 Either indoors or out,
 With the green leaves whispering
 overhead,
 Or the street cries all about
 Where I may read all at
 my ease,
 Both of the New and Old.
 For a jolly good book whereon
 to look,
 Is better to me than Gold.

EVENING

If I today have proven
 friend
 To those whom I have met;
 If I have paused a bit to
 mend
 Some wee one's broken heart;
 If I have cheered the runner,
 spent,
 Till he has reached the goal,
 If I have helped one see the
 stars
 From his dark prison,
 pent
 Behind his self-made bars,
 My day has been well spent
 And God has walked with me.

-- Edward E. Bill.

We must always have old
 memories and young hopes.

"Cultivate literature
 and useful knowledge, for
 the purpose of qualify-
 ing the rising generation
 for patrons of good gov-
 ernment, virtue and
 happiness."

--George Washington.

TODAY I shall be strong.
No more shall yield to wrong
Shall squander life no more;
Days lost, I know not how,
I shall retrieve them now;
Now I shall keep the vow
I never kept before.

A.E. Housman

Little by little an hour goes by,
Little by little a day;
Little by little you reach your goal
Or let it slip away.

The sun shines after every storm,
there is a solution for every
problem, and the soul's highest
duty is to be of good cheer.

Lord, let me learn the joy of
simple deeds,
The kind that fit into a
comrad's needs;
A handclasp that will lend
encouragement,
A smile-- upon a cheering
mission sent;
Let me not be too busy, nor
too blind
To see when others need me
to be kind.
--Romana Ross Keller.

We cannot change yesterday,
that is quite clear
Nor begin on tomorrow until
it is here.
So all that is left for you
and me
Is to make today as sweet
as can be.

There's nothing cheers a fellow up
Just like a hearty greeting--
A handclasp and an honest smile
that flash the joy of meeting;
And when at friendly doors you ring,
somehow it seems to free you
From all life's doubts to hear
them say:
"Come in! We're glad to see you!"

The greatest gift a man
can offer to his
fellows is his own
character, his
personality in all
its aspects. For
the only true success
a man ever achieves is
the development of his
own character....all
other successes are
secondary.

Never fear spoiling
children by making
them too happy.
Happiness is the atmos-
phere in which all
good affections grow.
(Thomas Bray)

CHILDREN HAVE MORE NEED
OF MODELS THAN OF
CRITICS.
(Joseph Joubert.)

To be a friend a man
should strive to lift
people up, not cast
them down, to encour-
age, not discourage;
to set an example that
will be an inspiratio
to others.

THE FIRST STEP IN THE
ART OF FRIENDSHIP IS
TO BE A FRIEND: THEN
MAKING FRIENDS TAKES
CARE OF ITSELF.
--Wilferd A. Peterson

Where there is room in
the heart, there is
also room in the house

HAPPINESS.

adds and multiplies as we divide it with others.

A. Nielsen

(Remaining verses of "Touching Shoulders")

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 battle and strive
For the place that I know I must fill;
I am thankful for sorrows; I'll meet with a grin
What fortune may send, good or ill.
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 gave
When once I rubbed shoulders with you.

Author Unknown.

"Let me live in my house by the side of the road,
And be a friend to man."
from poem by Sam Walter Foss.

"Where there is room in the heart
there is always room in the house."
Sir Thomas Moore.

Begin the day with friendliness,
Keep friendly all day long.
Keep in your soul a friendly thought,
In your heart a friendly song.
Have in your mind a word of cheer
For all who come your way,
And they will greet you, too, in turn
And wish you a happy day.
(Unknown)

"There's nothing like a greeting...From folks who truly
care...To keep the good old Friendship Trail in excellent
repair."

When good friends walk beside us... On the
trails that we must keep...Our burdens seem
less heavy...And the hills are not so steep.
...The weary miles pass swiftly...Taken in a
joyous stride...And all the world seems
brighter...When friends walk by our side.

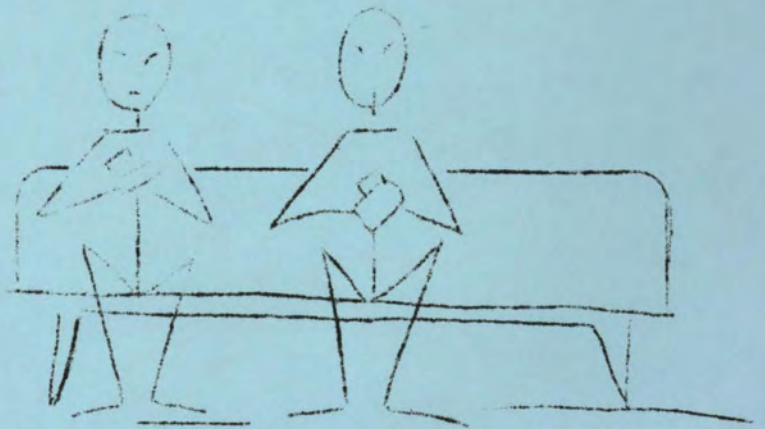
SERMONS WE SEE

Edgar A. Guest.

I'd rather see a sermon than hear one any day,
I'd rather one should walk with me
Than merely show the way.
The eye's a better pupil and more willing
than the ear;
Fine counsel is confusing, but example's
always clear;
And the best of all the preachers are the men
who live their creeds,
For to see the good in action is what everybody
needs.
I can soon learn how to do it if you'll let me
see it done.
I can watch your hands in action, but your tongue
too fast may run.
And the lectures you deliver may be very wise
and true;
But I'd rather get my lesson by observing
what you do.
For I may misunderstand you and the high advice
you give,
But there's no misunderstanding how you act
and how you live.

From the book
"The Light of Faith"
BY Edgar A. Guest

INSPIRATION



Serendipity

Today my heart goes hoppety-skippety
I've just had another serendipity
Those tiny bonuses injected
Into a day all unexpected
My eyes grow moist and my nose un-snippety
Whenever I get a serendipity.
That word that Horace Walpole coined,
And that Ogden Nash and I purloined.

I thought I owed a bill to the grocer,
I tried to pay him but he said, 'No sir.'
Did I let the cash burn holes in my pocket?
In a cold bank vault did I cruelly lock it?
Not on your life. My feet went trippety
And I bought me a hat with the serendipity.



One rainy day was enough to tie me
In knots, when the bus went by me,
I hated the rain, but I stepped out in it,
Getting slishier-sloshier every minute.
But a handsome man saw I was drippety
And he picked me up--That's a SERENDIPITY.

Oh, serendipities are tiny,
But they make one's days
Awfully gold and shiny.
When life's banana peels go slippety
Along comes another serendipity.
--Maureen Applegate

From
Marge Linum

FRIENDSHIP

Life is sweet, just because of the friends we have made
And the things which together we share.

We want to live on, not because of ourselves
But because of the people who care.

It's giving and doing for somebody else,
On this, our life's pleasure depends.

The joy of it all when it's all summed up,
Is found in the making of friends!

(Author Unknown)

Those who live on the mountain have a longer day than those
who live in the valley. Sometimes all we need to
brighten our day is to rise a little higher.

P H I L O S O P H Y

Story Time

Would you leave your home knowing you would never return?

Invariably the answer is "No, no, a thousand times no!" And this makes you equal to all the other people on earth. No one of his own volition ever leaves home never to return.

This is the strange fact that has made America what it is today. Our forefathers, whether one generation or two generations ago, came to our shores to make a fortune, to take it home, to live!

Living takes away from the drive of making a fortune, so living was sacrificed first, then the contrast of each of our varied ways of living based on varied nationalities. A common ground was this desire to amass a fortune as rapidly as possible to go back home! to live!

Now America is growing up, the unamassed fortunes are still around us, and we each are slowly beginning to realize we can't take it with us, so let's face the facts. At least we few can look back over the lives of those past and analyze for ourselves the fact that Living should come first.

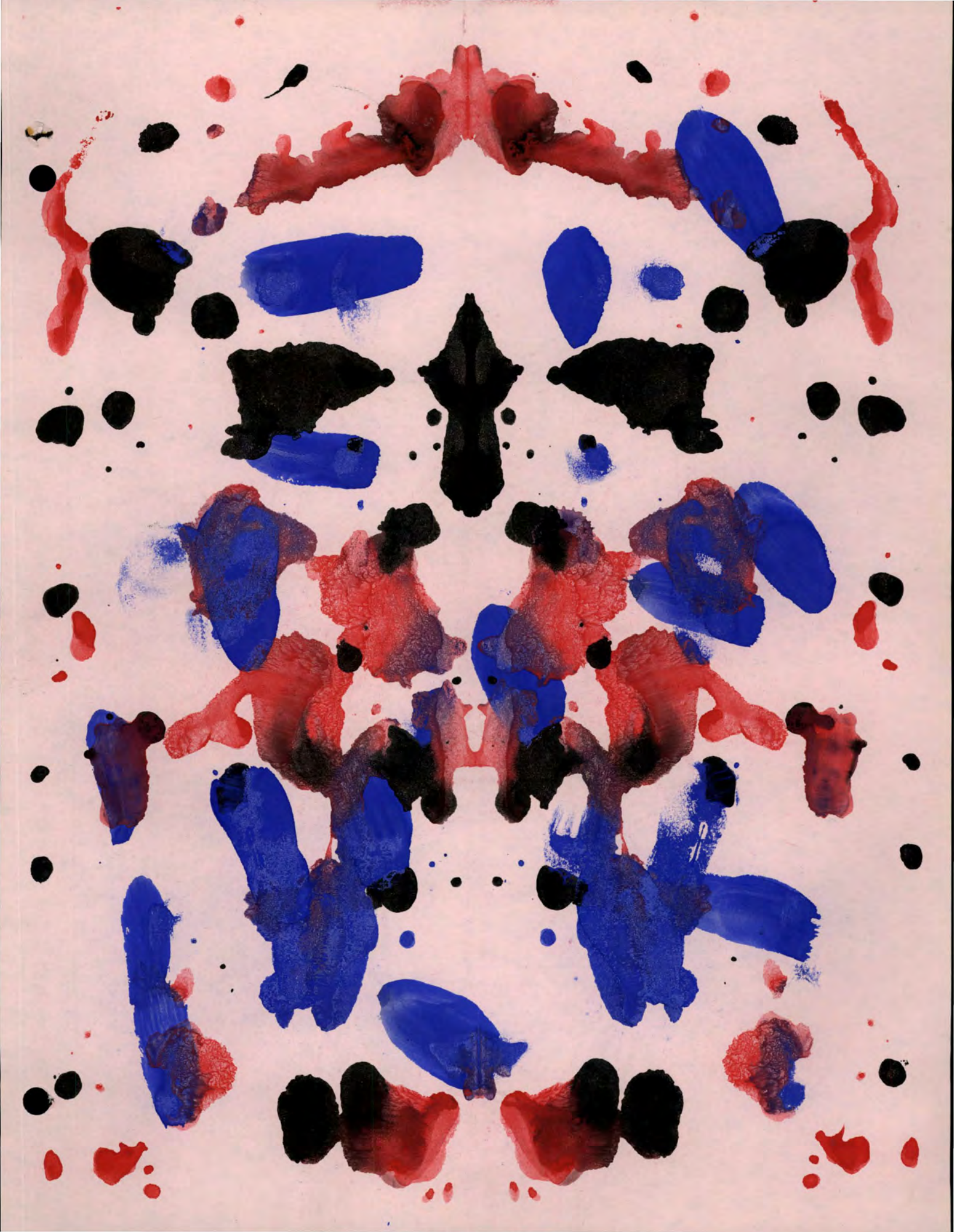
Let's live, let's bring living into our homes, our community, our country.

Let's join the beauty of the rest of the world.

Let's live!

Angelo

P.S. Our own American Indians never did forget.

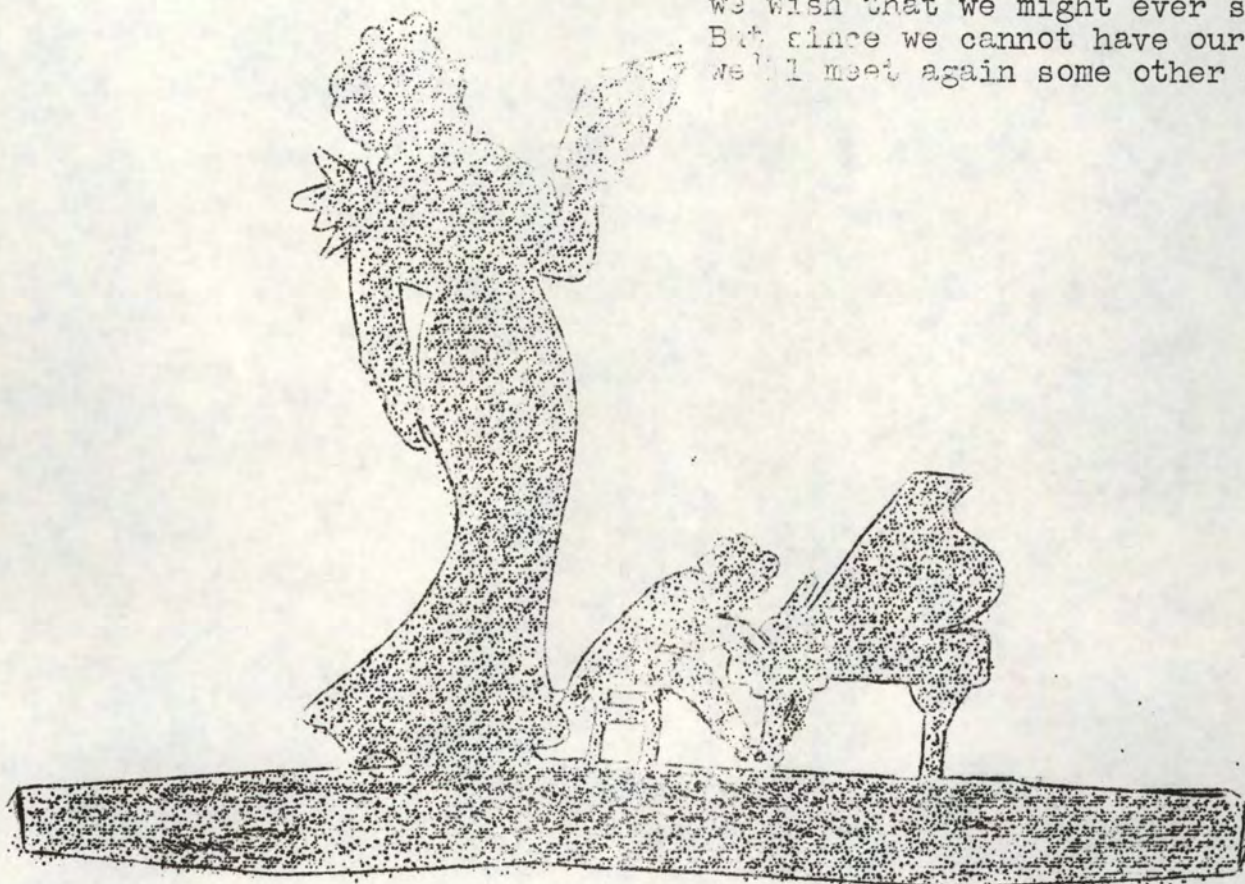


All things shall per-ish from under the sky;
Music alone shall live, music alone shall life,
Music alone shall live, never to die.

MUSIC

Each campfire lights a new...
The flame of friend-ship true...
The joy we've had in knowing you
Will last our whole life through...

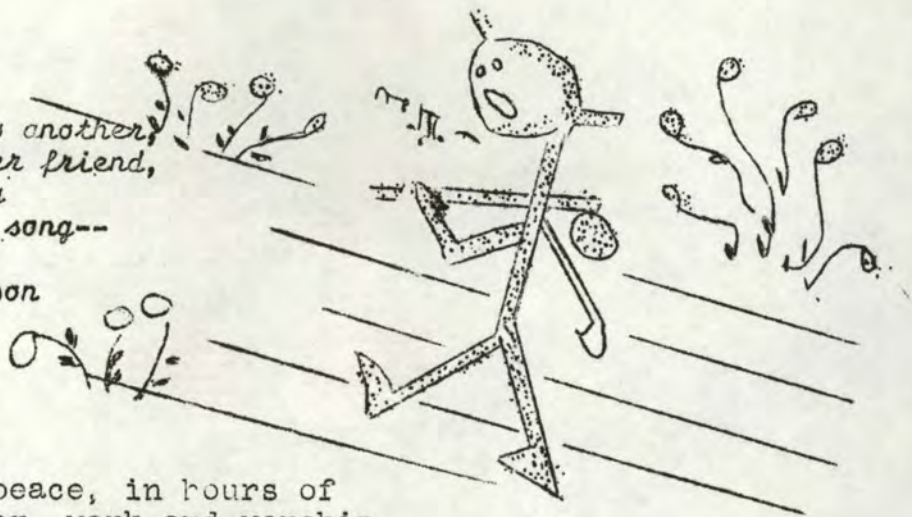
And when the embers die away
we wish that we might ever stay
But since we cannot have our way
we'll meet again some other day.



"One song leads on to another,
One friend to another friend,
So I'll travel along
With a friend and a song--
I'll travel along."

--Gibson

Gerry Fenn



"In times of peace, in hours of stress, at play, work and worship, east, west, north, south-- everywhere-- sometime, the world sings. Wherever life is, music is also. The singing of songs is a great builder of fellowship. It reveals our faith, hopes and joys.

The average person enjoys good music. Where is there a girl, boy, man or woman whose task is not made lighter or day happier by a bit of song? Witness the boy whistling as he turns the furrow or the girl humming as she does the dishes. Yes, the average person is musically inclined. Local groups make use of this fact in developing various forms of music as a part of their programs, thus building still more interest in their activities.

Today when success in building a peaceful world depends so much on understanding the other fellow, music--"the universal language" --offers one of the best ways of becoming acquainted with all peoples. Not only clubs but whole communities should develop this feeling. Groups can help by singing, playing, listening to and dramatizing music. Suggestions on the following pages are helpful in planning.

MUSIC IS IMPORTANT

How many of us ever stop to think
Of music as a magic link with God,
Taking sometimes the place of prayer,
When words fail us 'neath the weight of care,
Music, that knows no country, race, or creed,
Gives to each according to his need.

Author unknown.

WHAT TO DO AS A LEADER OF THE
MUSIC ACTIVITY

The more knowledge you can secure on any subject, the more your interest in it develops. It's hard to be friends with music unless you get acquainted with it. Enjoyment will grow if you do some of the following with your group:

IN YOUR CLUB:

1. Have a different person in charge of music each time. Place the names in the "Program for the Year"
2. Have a "song fest" at each meeting. Develop a storehouse of words and tunes.
3. Carry out a "Song of the Month" idea having a report on a song at each meeting or having members respond to roll call with a fact about it or the composer. Sing or listen to a certain song each month.
4. Sometime have each member give a poem or quotation on music. This could be a roll call idea.
5. From time to time try having reports on music in the news.
6. Have a spelling bee using the names of songs and composers or country where song originated. Or, put this information on separate cards and see how many can fit the right ones together.
7. There are many game sources for music memory tests or quizzes.
8. Build a music scrapbook-- either individually or as a club. Items given each roll call could be placed here. Include pictures to illustrate songs, costumes of the country or period represented, newspaper and magazine clippings, interesting facts read or heard, a record of the club's music activities.
9. Encourage talented members to share their abilities with the rest and to help those with less ability.
10. Ask members who do not play or sing to select songs; make reports on selections; tell what parts they like best; play recordings. (Ed. note: They would be good ones for No. 8).
11. Listen to good recordings or radio broadcasts. Remind your fellow members of good programs. Write to your radio stations and suggest music you would like to hear.

(cont.)

"USE WHAT TALENTS YOU POSSESS,
THE WOODS WOULD BE SILENT IF
NO BIRDS SANG BUT THOSE WHO
SANG THE BEST."

"We tire of those pleasures which we take, but never of those
we give."

Music 3. (cont.)

12. Dramatize a song if it has a story.

13. With songs of other countries, see if there is someone in the community who can come to the meeting and sing these songs in their original language.

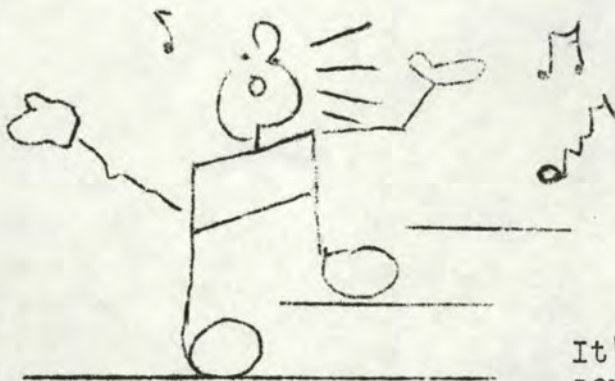
14. Learn to do musical games and folk dances.

15. Collect folk costumes and have a revue.

16. Build music into all activities and events.

"JUST WHISTLE A BIT IF THE DAY BE DARK AND THE SKY BE OVERCAST:	IF MUTE BE THE VOICE OF THE PIPING LARK WHY, PIPE YOUR OWN SMALL BLAST." Paul L. Dunbar
---	--

THINGS TO DO IN LEADING A SONG



"Be you carrying your tunes
In your head or in pockets,
You could lead a song
With your hands in your
pockets."

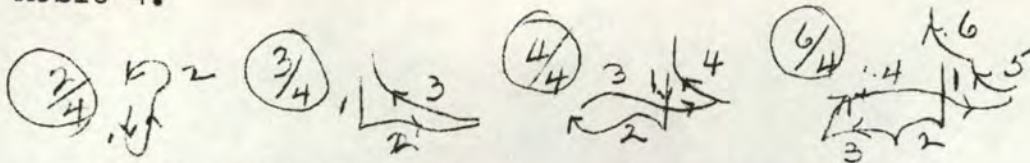
1. Select a song you know well.
It's best for a group to learn a song without books in front of them, so the song leader shouldn't have one, either.
2. Get the group interested in the song by telling them some information about the background or perhaps the composer.
3. Invite the group to sing by outstretching arms and hands in a curved fashion as if to say, "Come on, let's sing!"
The spirit of your invitation to sing determines the enjoyment your audience will have in singing.
4. Give the pitch clearly so that all can start together.
If you make a mistake in pitching, don't be afraid to stop and start all over. Far better to do that than to make everyone suffer through a song pitched too high or too low.
5. Essential movements-- learn these well and then allow your own style to evolve, paying more attention to phrasing, thought, enjoyment and expression.
 - a. Invitation to sing-- arms extended.
 - b. Chance to take a breath--hands brought toward center.
 - c. Singing begins as hands drop on the down beat.

((Show which verse you are on by extending the correct number of fingers for a few notes or bars.))

D. Time:

Illustrated on next page.

MUSIC 4.



- d. ~~Time~~ (movement begins with the down beat)
 - e. Cut-off-- a quick flick of the wrist toward center.
 - f. Pick-up beat (The count borrowed from the ending of the song to begin on (like: "There's Music in the air_")
down ↓ pick-up (MUSIC is on the first beat.)
6. Use the right hand to maintain tempo, the left to provide emphasis, bring in parts and develop expression.
 7. Keep the elbow free and away from the body. Hands are best if flexible-- keep them loose at the wrist.
 8. A fist is good for emphasis at times but don't use it constantly as it is a rather frightening gesture. An open flexible hand can get more variety in expression.
 9. Don't be afraid to get your body in motion. Keep it free and easy. Avoid contortions that wear out you AND the group.
 10. Move hands and arms in curves rather than beating with angular motions.
 11. Avoid motions that appear busy; for example, 6/8 time is often best beaten as 3/4 to preserve the flowing or marching quality. Change back to 6/8 on retards.
 12. Keep the hands at an easy, comfortable height-- not above the shoulders or in front of the face. The face is the "window of the soul" and does the most of all to create enthusiasm for singing.

THINGS TO DO IN TEACHING A NEW SONG

1. Know the song you are to teach; create the desire to learn words and tunes.
2. Divide it into sections, but avoid breaking it into too many pieces.
3. Sing the song through for the group or have it played on the piano or phonograph. Read the song over to discover the picture it paints or the story it tells.
4. Speak the words, letting the group repeat after you. Then sing it in phrases again having the group repeat after you. Occasionally divide the group-- half sing while the other half listens, then exchange.
5. With some songs, teach the chorus or catchy parts first; with others, start with the more difficult parts.
6. Explain the meanings of unfamiliar words or references.
7. Use illustrations when possible--slides, moveis, photographs, flash cards, song charts, drawings, mental or imaginary pictures.

(continued)

ESKIMO SONG

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

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

Ah ta ka ta nu va, ah ta ka ta nu va
Ay mis a day mis a do a mis a day."



Story and action:

Eskimo paddles his kayak to hunt polar bear,
Arms folded across chest, swing them back and
forth in a cradle motion to the first two lines.

Eskimo looks for polar bears. Arm folded across chest is raised so
that the hand is above eyes on forehead with palm up. (This appears
to be a backward "searching attitude") This is done to the third line.

Repeat first two lines with cradle motion between each part.

Eskimo shoots polar bear with bow and arrow. One arm extended horizon-
tally in front. At end of third line (repeat this line for verses)
"shoot" polar bear by quickly extending other arm and bringing first
arm back. Say "Bang!"

Repeat first two lines very quickly to indicate hurrying over to the
bear.

Eskimo pulls heavy polar bear into kayak by reaching down and pulling,
saying "ugh" at the end of each line.

Slowly repeat first two lines with action of cradle motion.

Eskimo sees family and friends on shore and waves. Extend arms direc-
tly above head and wave only hands. Repeat third line for this action.

Repeat first two lines with cradle motion going faster like he is in
a hurry to get home.

MUSIC

Here is an active song which youngsters really enjoy:



A sailor went to Sea, Sea, Sea
To see what he could see, see, see
But all that he could see, see, see
Was the bottom of the deep blue sea, sea, sea.



After learning the tune, there are motions that are done with the song:

First, clap your hands, then clap your right hand to your partner's right hand, clap your own, and then left hands, and again your own.

The next word in the song is Sea. As you sing the three Seas tap your forehead with your right hand 3 times (like a salute).

Then clap your hands as before, each time arriving at sea or see, you salute.

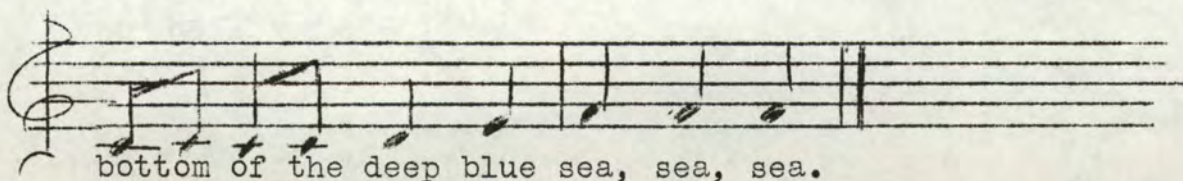
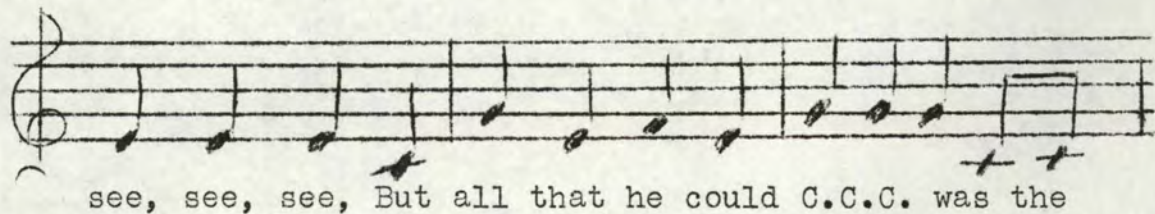
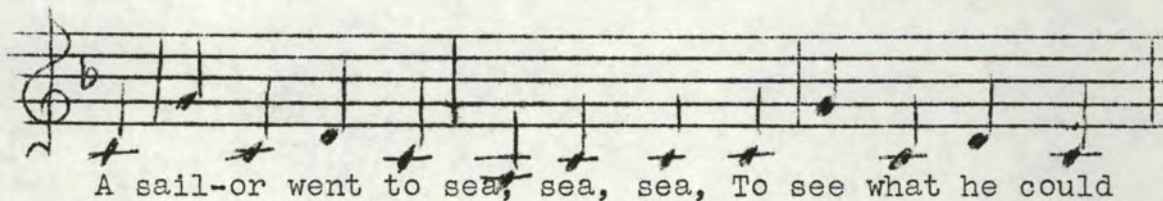
The next time you sing the song, you use the same motions except the saluting. Instead of saluting, cross your hands and clap your shoulders, with your right hand on your left shoulder and your left hand on your right shoulder.

The third time clap your legs.

For the more adventurous, on the fourth time clap your head, then arms, and then knees.

The fifth time, clap your knees, then arms, and then forehead.

If you want to, you can make up more motions when you sing it. To make it more fun, speed up the song as you sing each time.



Adults and Children Enjoy World Wide Games



BOX HOCKEY



MARBLE FOOTBALL



TABLE CRICKET



LABYRINTH GAME



SHOOT THE MOON



ADI BOARD



CHINESE FRIENDS

Write for Free Catalog

WORLD WIDE GAMES

Warren and Mary Lea Bailey
ROUTE 1, RADNOR ROAD
DELAWARE, OHIO

THE STORY BEHIND WORLD WIDE GAMES

On October 21, 1953, Warren and Mary Lea Bailey moved to Delaware, Ohio from Riverton, West Virginia. They brought with them their daughter, Sara Lou, age $1\frac{1}{2}$ years; a truck load of walnut and other good hardwood lumber; wood working tools; hearts full of hope and minds full of ideas. They wanted to make good wooden games for use in churches and church camps. Warren and Mary Lea had each grown up in a home where family recreation and concern for other people were important. Both sets of parents had participated in family recreation camps and workshops...30's and 40's....where folk and square dancing, group folk singing and international games were expressions of joy. A combination of interest in recreation and a love of good wood became the foundation for the start of World Wide Games.

Because both families had learned a great deal about games from Lynn and Katherine Rohrbough, Warren and Mary Lea Bailey had talked with them about the possibility of moving to Delaware to start making games. Rohrboughs rented a large house to Warren and Mary Lea for the first three years, at a nominal charge. They wanted World Wide Games to be an independent and separate business, but helped it get started in many ways, including printing the instruction sheets, brochures and small catalogs. Five games were included in the first one-page announcement - Kicket (now Table Cricket), Wari (now Adi Board), Bonus Board, Chinese Friends, and Korean Yoot. The shop was in the house - on a glassed-in-porch. The Office was the dining room table, and the only two workers were Warren and Mary Lea. The first few years were very lean financially. From time to time the decision was made to try it for three or four more months, then if necessary, another vocation would have to be found. But somehow, people kept telling their friends about the games and how well they lasted, so each time World Wide Games kept going.

In 1956 a combination house-office and shop building was constructed. In 1958 a separate shop building was erected. In 1961 a large room for game storage and order packing was added to the first building...with extra bedrooms on the second floor in the living quarters. (By this time, two more girls were in the family; Linda was born in 1954 and Becky in 1961).

1954 - National Recreation Congress in St. Louis, Missouri, was a beginning milestone in letting recreation people know that Baileys were making World Wide Games. Thanks to Lynn Rohrbough for taking Warren and games there along with Cooperative Recreation Service song books and game books. After that, the Baileys exhibited World Wide Games at more conferences each year. They continue to develop interest and skills in recreation leadership training. As they traveled and talked with people, Warren and Mary Lea discovered that many people had grown up without the fun of folk games, dances and songs. They became aware of the value of these activities. Through recreation leadership, people can give tangible expression to their beliefs in the brotherhood of man.

Some new games have been added each year. Many of them are made in their own shop, but they also put in the catalog some games made by other manufacturers. The Baileys try to find games that are very well constructed and fun to play. In 1964, about 35 games were listed in the catalog - 19 made in their shop. Some parts of games are made by wood dimension companies. This enables them to make larger number of games with less investment in large precision equipment and with fewer people working. In 1964, they had four full time workers, Millie Neville, "chief secretary" started in June 1960, Frank Frankenberg, "chief game maker" began in April 1961, Alida Van Dyck, "chief game inspector and packer" began in September 1962. Joe Van Dyck, "assistant game maker", and Tom Kerr, a stone mason friend, work part time.

WORLD WIDE GAMES STORY cont'd

They have sent games to all fifty states and to other countries including Japan, Pakistan, India, Jordan, Lebanon, Canada, Brazil and England. Many games are used in Armed Forces Services Clubs in Europe and the Pacific. Games are imported from France and Sweden.

Sales Policy - This has seemed strange to many people. Ninety-nine per cent of the sales are made by direct mail from the catalogs. There are no sales agents, manufacturers representatives, wholesale houses, distributors, etc. Some games that are bought from other manufacturers may be found in stores, since stores can buy from the same manufacturer. They make 3 or 4 small games that can be sold to gift shops, but this is very limited. The profit margin is so small that it does not allow room for sales commissions and wholesale discounts. Prices in the catalog, therefore, are the same for everyone.

Who Uses World Wide Games?

Churches and church camps, recreation centers, schools, families, hospitals, service clubs, institutions, senior citizens, resort lodges, and many others.

Why Use World Wide Games?

1. Probably the most important use is for informal fun as groups get together... Have some games set out - let people play as they arrive. It helps them feel at home more quickly and more at ease with each other.
2. Long lasting fun. Play hard today - next week - next year - next decade, with the very same game.
3. Replacements for lost or broken parts readily available. Extra copies of instructions too.
4. Pleasing to the eye and hand - Part of the enjoyment of a good game.
5. An interesting game or puzzle to start with - maybe 4000 years old - maybe as new as 25 years ago. Most have stood the test of time, for fun as well as durability.
6. Mental and physical therapy - Games can be used as tools to help recover good health. Some games can help regain use of a shoulder or hip joint.

This is a list of games made available through WORLD WIDE GAMES. The workshop session may include detailed instruction of all of these if desired by the group.

BOARD AND TABLE GAMES

Chinese Friends	Japanese Gomoku
Korean Yoot	Fox and Geese (European)
Adi (from Ghana)	Swedish Helma (Chinese Checkers)
Sunca (Phillipines)	Back Up Three (German Men, Don't Get Mad)
Nine Men Morris (English & European)	Five in a Row (Japanese)
Tick Tack Toe (Three Men's Morris)	

PUZZLES

Chinese Tangram Puzzle	Two Piece Pyramid (American)
Shuttle Puzzle (American)	Nine Block Puzzle (early American)
French Solitaire	Hindu Pyramid Puzzle (India)
Whatsit	

SKILL GAMES - Eye-hand coordination

Pommawonga (American Indian)	Labyrinth Game (Made in Sweden)
Mexican Balero	Shoot the Moon (U.S.A.)
Bonum Board & Scoop Golf (U.S.A.)	French Hoops
Pic-E-U-Nee (U.S.A.)	Diabolo (Chinese) - Made in France

GAMES AND SOCIAL RECREATION

By Warren and Mary Lea Bailey

Social recreation includes many leisure time activities which we do with one or more persons. The main purpose of social recreation is the development of good fellowship among persons. We can show loving concern for others and demonstrate our belief in the brotherhood of man through the way we lead recreation and the kinds of activities we choose.

In addition to good fellowship, other benefits may be gained from good social recreation.

- 1 - Better communication between persons may be achieved because of a shared enjoyable experience.
- 2 - We can help people feel accepted as they are...This can be done partly by focusing attention on a game or puzzle or group activity, requiring less attention to self and how strange one feels in a group.
- 3 - Physical skills can be developed through the use of games that require eye-hand coordination...or folk dances that coordinate mind and muscles with music. Many games and other activities are good for physical therapy.
- 4 - Mental alertness can be stimulated through games, dances, dramatics, puzzles and discussions.
- 5 - A little competition and a lot of cooperation are good ingredients for group fun. There is too much competition in many areas of American life. In our recreation activities, we can emphasize cooperation and concern for others. Prizes are rarely necessary in playing games. A round of applause or a cheer for the winning team is ample reward for doing well at a game that you enjoy playing.

Many kinds of activities may be included in a social recreation program. Some of these are listed below. Keep an open mind for new ideas in your own situation.

- 1 - World Wide Games - International board and table games, puzzles and skill games.
- 2 - Small group games (active or quiet, paper and pencil).
- 3 - Games for use with large groups of people. (Usually divided into teams and smaller circles. Relays-team sports).
- 4 - Starters, ice-breakers and get-acquainted fun.
- 5 - Out-of-door games and activities (including water fun).
- 6 - Play Party Games - singing games.
- 7 - Folk Dancing - for couples, for threesomes, without partners, long way sets, circle dances and square dances.
- 8 - Group singing - informal singing of folk songs.
- 9 - Discussions - thinking together about philosophy of recreation - good books and other ideas.

GAMES AND SOCIAL RECREATION cont'd

- 10 - Informal dramatics - plays, skits, stunts, charades, etc.
- 11 - Arts and crafts
- 12 - Table Fun - games and quizzes for use at a banquet or dinner where action space is limited.
- 13 - "Signatures" - closing of the evening program - often with a spiritual song and a "thought for the day"....

People come first in social recreation and the activities are secondary. This means that we consider first who will be involved in a program or party. How can we best help them enjoy being together? How can we help each person feel welcomed by the rest of the group? How can we help members of the group feel a concern for each other?

Through social recreation, men, women and children may experience and demonstrate a true spirit of brotherhood. This may be done in many ways and should come from the heart. We may extend a friendly hand and a cheerful smile to a newcomer and old friends. We may show a shy girl how to work a difficult puzzle. We may reach out and draw into the circle those folks who are standing on the sidelines. Please don't force them, but do make it fun and easy to join in.

Beginning recreation leaders may find group games or equipment games the easiest kind of activity to lead. Play party games, folk dancing and square dancing may be more difficult to lead because one must learn the music as well as directions and how to lead a group. Leaders need to be alert to learning new skills and improving old ones. We need to help others to be good recreation leaders also.

You may want to get a number of people involved in the planning and working out of the program. Try to plan for a climax in the program, with a tapering off after the climax before closing time.

THE TEACHER

Lord, who am I to teach the way
To little children day by day.
So prone myself to go astray?

I teach them knowledge, but I know
How faint they flicker and how low
The candles of MY knowledge glow.

I teach them power to will and do,
But only now to learn anew
My own great weakness thru and thru.

I teach them love for all mankind
And all God's creatures, but I find
My love comes lagging far behind.

Lord, if their guide I still must be,
Oh, let the little children see
The teacher leaning hard on Thee.

(Leslie Pinckney Hill.)

SMALL GROUP GAMES

Arrange chairs in groups of five. Form the chairs into little semi-circles with the open side facing towards the leader.

LAWYER'S PUZZLE - Each group sends one person up to the leader. Leader names an object somewhere in the room, outside, in this country or in the world. For example, "Washington Monument". Persons go back to small groups. Quickly, members of the group ask questions which can be answered by "Yes", "No", or "I Don't Know". In this way, they try to find out what the object is. Send a different person from the group to the leader each time.

ARTIST'S QUIZ - Each group sends one person to the leader. Leader gives each a piece of paper, a pencil, and the name of something such as "Kangaroo". Persons go back to small groups. The "artist" cannot speak or make motions. He or she must draw the object. From the drawing, each group guesses the object. Continue and send a different person from each group.

Drawings can be hung on the wall as an "exhibit".

OBJECTS - Each small group selects a captain. The recreation leader calls out an object such as "brown shoe". Someone in group hands the captain a brown shoe. The captain runs to the leader with the shoe. Each group tries to get the object to the leader first.

SITTING SLOGANS - The leader calls out an advertising slogan. Each group calls out the product which the slogan advertises.

SHOUTING PROVERBS - Each group decides upon a proverb. Each person in the group takes a different word of the proverb. On a signal the group shouts the words all at the same time. The other groups try to guess the proverb.

ONE FROG - In each little group, each person in turn says one of these things in this order: "One frog", "One head", "Two eyes", "Four legs", "In the pond", "Kerplunk". As game continues each item is doubled as "Two frogs", "Two heads", "Four eyes", etc.

Whenever someone forgets or makes a mistake, that person must start over saying, "One frog". Each group tries to see how many frogs they can get.

Cheerfulness keeps up a kind of daylight
in the mind, filling it with a steady
and perpetual serenity. Addison

RELAYS

Sit in chairs in lines, two lines facing each other.

FEETBALL - Stretch legs towards center. Place ball such as a tennis ball on the ankles of the first person in each line. On the starting signal pass the ball from feet to feet, down and back.

ROPE RELAY - Outdoor, 20 to 200 persons. 10 years to 50 years. Relay lines of 10 to 16 persons. 1st and 2nd persons hold rope between them, touching the floor. They run down the line and each team member jumps over the rope. 1st person stays at end of line. 2nd person takes rope, runs to front of line, then 2nd and 3rd person run with rope until 1st person is back to beginning.

BALLOON CARRY - For this relay, it is best to have not more than six or seven persons in a line. Each person in the line has a balloon. First person carries balloon down the middle and back on the outside. Second person carries two balloons, and so on. Last person, who has all the balloons, carries them around the line and then gives them all to the first person in line. This person carries them all but keeps one when giving them to the second person, and so on.

BAT THE BALLOON - Still seated in chairs with two lines facing each other. A balloon is started at the head of each line. Players must bat the balloon to the other end of the line and into a basket or into the arms of a person standing at the opposite end.

Stand in lines, facing a goal:

HAMMER AND NAIL - Give each person a nail. Place a piece of 2 x 4 at the goal line in front of each line. Give a hammer to the first person in each line. On signal, the person runs to the goal, pounds the nail into the board, returns to line, gives hammer to next person in line, goes to each in line.

ALPHABET RELAYS - Give each line an alphabet on cards. Each person has one or more letters. Leader calls out words to spell. For a surprise variation, the leader can call out a group of letters and ask the lines to spell, "just one word".

SPEAK GENTLY: 'TIS A LITTLE THING
DROPPED IN THE HEART'S DEEP WELL;
THE GOOD, THE JOY THAT IT MAY BRING,
ETERNITY SHALL TELL.

David Bates.

RELAYS

BALLOON ANKLE CARRY

Sit in chairs in lines, two lines facing each other.

Indoor, or outdoor. 10 - 200 or more people. Ages 5-65, older if active people. Relay lines, 5 to 15 persons. Each line has a balloon. 1st person carries balloon between ankles and knees to foot of line and stays there. Balloon is then passed up line hand to hand to next person at the front. Continue until each person has had a turn. Sit in chairs except when carrying.

ICE BREAKERS

SMELLORAMA - Have different liquids in small bottles. Set bottles on numbered pieces of paper. Give each person pencil and a card. Smell the bottles. Write down what you think is in the bottle.

FEELORAMA- Put objects into colorful socks. Number each sock. Tie shut at the top. Give each person a pencil and card. Write down what you think is in the sock.

SOUNDORAMA - Gather a number of objects in a sack. Drop them one by one behind a blanket or some place where people can't see. Have people guess what each item is by the sound as it is dropped.

CENTENNIAL QUIZ - Gather a group of old-time objects. Number each. Give each person a pencil and card. See how many each person can identify.

Note: Some of this material comes from the publication "Recreation and Inter-Group Relationships", available from Gerry Fern, 4-H Office, Montana State University, Bozeman, Montana.

○		○
○	I want to know, when day is done,	○
○	That life has been worth living...	○
○	That I have brought somebody joy	○
○	Through kind, unselfish living.	○
○		○
○	I want to feel, when evening falls,	○
○	And shadows quickly lengthen,	○
○	That I have made somebody glad,	○
○	Some weakness I have strengthened.	○
○		○
○	I want to know, that come what may,	○
○	I've left some cheer and gladness;	○
○	I want to know that on my way	○
○	I've banished someone's sadness.	○
○		○
○	I want to feel, at close of day	○
○	That someone's cares were lighter;	○
○	Because of kindness I have done,	○
○	May someone's life be brighter.	○

SMALL SKILL GAMES

Mexican Galero
Pommawanga
Bonum Board & Scoof Golf
Swedish Labyrinth

French Hoops
French Diabolo
Pic-e-u-nee
Shoot the Moon

PUZZLES

Chinese Tangram
Hindu Pyramid
Tantalizer

Nine Block Puzzle
Two Piece Pyramid
Shuttle Puzzle

LARGE SKILL GAMES

Marble Football
Skittles
Table Cricket

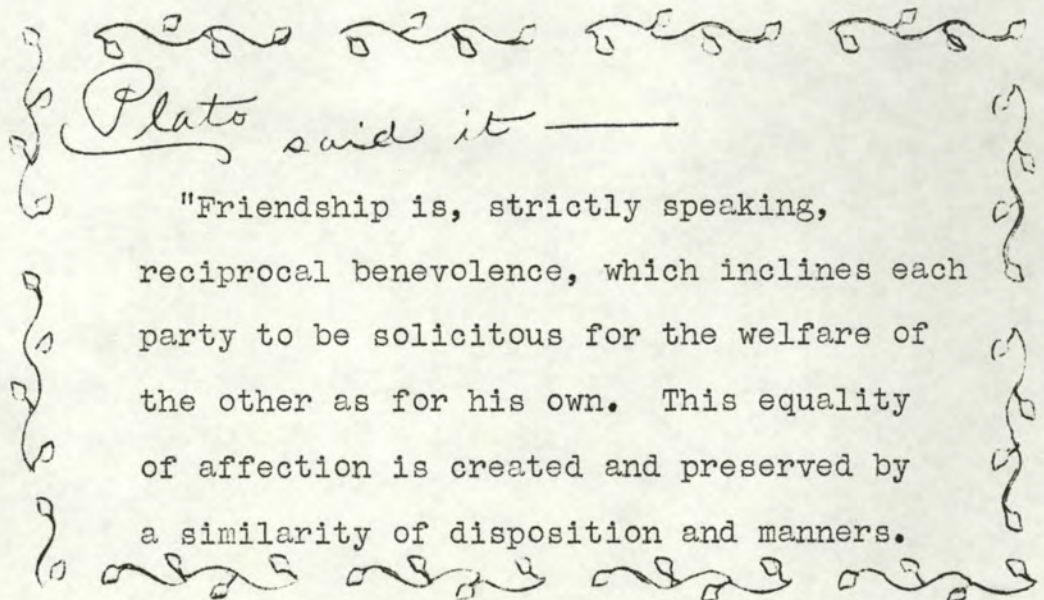
Dutch Shuffle-Board
Box Hockey

TABLE GAMES

Korean Yoot
Chinese Friends
Japanese Gomoku
Back Up Three
Tic Tac Toe

Adi Board
Nine Men Morris
Fox and Geese
Helma

The above games can be obtained from World Wide Games, Delaware, Ohio. These games can also be made as handcraft or woodworking projects.



LION HUNT

(Told by Warren Bailey on Indian Cliffs)

CHORUS: Going on a lion hunt
I'm not afraid
Cause I got my gun
And my bullets by my side
Going on a lion hunt

What's that?
Two big eyes
Furry head
Lots of teeth
Shaggy mane
Broad back
Long tail

So here we go
We open the door,
Go out on the porch
Shut the door
We walk to the jeep
And climb right in
Turn on the key
Put it in low
Let out the clutch
And here we go.

Much
Faster

ITS A LION!!!!!!
Run out of thatcave
Run down the hill
Don't look back
He's following us still
Run through the tall grass
And across that bridge
Falllllll in.
Start to swim
Climb out the other side
Shake yourself off

CHORUS

Get to the spot
Turn off the key
And out we hop
Have a look see.
Let's walk to a tree
And climb that tree
Then we better stop
Cause we reached the top.
Look all around
No lionsanywhere.
So we climb back down
Till we reach the ground.
Now we walk right along
Till we come to a bridge
Let's cross that bridge.
Look over the side
Fallllll in
That's o.k.
Good day for a swim
Swim to the side,
Shake yourself off,
Here's the tall grass
Walk right through.
A great big hill
Let's climb that hill
It's a mighty steep hill
So we better slow down.

Slower

Run to the tree
Climb that tree
Look all around
Not a lion anywhere.
So I climb back down
And I walk to the jeep
Climb in
Turn on the key
Put it in low
Let out the clutch
And home we go.

CHORUS (Past tense)

Stop!!!!!!!
What's that?
Two big eyes
Furry head
Lots of teeth
Shaggy mane
Broad back
Long tail
ITS A LION!!!!!!!!!!
It's in the jeep!!!!
Jump out of the jeep
Run to the house
Open the door
Jump inside
Close the door
Run upstairs
Jump under the bed
Hide my head.

CHORUS (Slower and lower)

Softly

There's a cave over there
Let's look inside
(cup hands) It's mighty dark
in here.
I don't see a thing.

CHORUS (soft, hands on head)

What's that?
Two big eyes
Furry head
Lots of teeth
Shaggy mane
Broad back
Long tail
IT'S A LION!!!!!!!!!!!!

CHORUS (cupped hands)

LION HUNT (concluded)

That's o.k.
He's here to stay
Let's not fret
He's my big fat pet.

• CHORUS (past tense)
Gonna go agin'
But not today
Cause I done bin.



The Lion and the Mouse

(or: THE MION AND THE LOUSE)

WAAAAAy back before Crossington delt the Wassaware, A late Sig Gion was dleeping beacefully in his slen when he was awaken by a mee wouse running fack and borth across his crace Toosing his lempet the Gion labbed the little mouse by the nuff of the skredk and was on the lurge of villing him. MOOR little louse!

"Lease, Mr. Plion" meeked the scrouse, "if you will only get me lo I fromis paithfully to rekind you for your payness."

A wouple of ceeks later this very spame Mion got lingled up in a tet and tho he was Bing of the Keasts (not to be confused with Bing Crosley), no one came to answer his rellowing boars, but chear dildren, pay is the here-off along comes the miny little touse and gnawing the topes with his reeth, he freed the Mion from his shackles. Turn abair bout play meeks the scrouse and with that he herns on his teal and heets it for bome.

The stanal to this mory is: sometimes our boubles are trig and sometimes our snoubles are trall. But if we had no scrubbles, how would we blecognize our ressing.

And just so you won't MISS the Moral of our Story:

"Sometimes our troubles are big, and sometimes our troubles are small. But if we had no troubles, how would we recognize our blessings?"

THE EVIDENCE

In every seed to breathe the flower,
In every drop of dew
To reverence a cloistered star
Within the distant blue;
To wait the promise of the bow
Despite the cloud between
Is Faith,-- the fervid evidence
Of loveliness unseen.

John B. Tabb

g a m e

NAME OF GAME _____

MATERIALS NEEDED:

TYPE OF GAME:
(circle) ACTIVE QUIET INDOOR OUTDOOR MENTAL MIXER

NUMBER OF PARTICIPANTS OR TEAMS _____

APPROPRIATE FOR WHAT AGES _____
A00

DIRECTIONS:

VARIATIONS:

GAME OBJECTIVE-- Purpose (for Example: Creativity? Contest?
Get Acquainted? Utilize skills?)

NAME OF REPORTER _____

Game played when? _____

PARTICIPATING CREWS:

THE LEGEND OF WAHOO
By "Little Bill" Headrick

A long time ago -- even before I can remember -- an Indian tribe roamed in this area. Now this Indian tribe didn't have any particular name, but it was a pretty good tribe until the wise old chief died -- which sometimes happens to old people. At that time, the Tribe began to deteriorate -- in fact it went to the dogs. This Tribe got weaker and weaker until eventually a young boy was born -- most people are young when they are born. As he grew, he became bigger and smarter than all the rest. He could out hunt, out fish, out run, out swim everyone in the tribe. It was evident that he would become chief. As he grew and became a very young man -- late teens or early twenties -- he became chief of the tribe and did many good things. For instance, he invented planting corn and irrigation; and the tribe began to thrive and grow stronger. As the tribe grew stronger, this young chief decided, as some Indians do, that his tribe should go to war. He led his braves into battle quite successfully. After four or five battles, Wahoo, which was the Chief's name, was wounded in the leg; and as a result, lost his leg.

Prior to this time, whenever he won a battle, he would make a mark on the side of his teepee. After his leg stump had healed and he could hobble around, he ventured into the woods one day and found a stick which he decided he could use for a leg, thus inventing wooden legs.

With this wooden leg, he could get around as well as we can; and eventually was leading his braves into battle again. Eventually, he tired of going to his teepee to see how brave he was, so he carved a notch on his leg for each battle he had won. Thus, it was possible for him to merely look at his leg to see how brave he was. As time went on, and Wahoo led his tribe to greater things, the men of his tribe ventured into the woods and found a rare tree. Respecting Wahoo as they did, they decided to do something special for him and made him a "Sunday" leg from this rare wood which he wore only for special occasions. Eventually, Wahoo had won 12 battles and led his braves on number 13 in which he was wounded seriously. As a result, after the medicine men failed, he went to the Happy Hunting Grounds.

Upon his death bed, he requested that when he died, they would bury him without his "Sunday" leg and keep that leg above ground. When Wahoo was buried, they used his leg as a marker on his grave, but fearing that someone would think it just another stick, they placed a cross piece upon the top. One day when one of Wahoo's braves was watching sheep near his grave, he idly picked up a stick and started rubbing it up and down over the notches. And as he did so, the cross piece began to spin. (At this point story teller begins to work the Wahoo stick.) This frightened the Brave, but his curiosity overcame him, and he came to the conclusion that Wahoo had his magic in his leg.

He went back and reported this to the wise men of his tribe, and they thought he was "tetched". Nevertheless, they visited Wahoo's grave to give him the opportunity to prove what he was saying -- which he did. After this startling discovery, the tribesmen lined up for miles waiting to ask Wahoo questions and many times after standing in line, when their turn came forgot to ask him something, and went to the back of the line again. Hence, no work was being done. The wise men decided that in order to eliminate this lack of work, they would cut this leg into small pieces, one for the head of

each family. The family's head passed his portion of the leg on to the eldest son of the family through the generations until eventually my father obtained it and finally gave it to me -- and when I am through with it I will give it to my oldest boy. For those who have true faith in Wahoo, this portion of the wooden leg, can act as a lie detector, distinguishing truth from untruth.

GAMES TO MAKE

Wahoo or Indian Truth Stick
From Chief

Also called Indian Windmill, Hummey diddle, Gee Haw, Whimney diddle or Chief Wahoo stick.

Cut 13 notches on one side of the big stick. Put a freely moving propeller on the end.

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

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 his own.

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

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

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

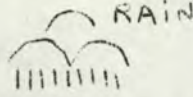
To be a friend a man should join hands
with all people who are working for
great principles, great purposes and
great causes; He should put his shoulder
to the wheel to help achieve common goals.

Wilferd A. Peterson



LOVE

LUMMI STICKS



RAIN

from "Chief" Morton

BRANCHING TRAILS

This stick game, as well as we can ascertain, comes to us from a very small tribe of Indians in Northwest Washington. There is much more to it than the fun of the coordination or the game itself. The sticks used may be approximately 14-18 inches long, and may be made to resemble totem poles by carving or painting or wood burning a simple Indian story on them. A set consists of two pairs. The game may be played by two, four, or six, sitting in a small circle throwing across to each other, or in a large circle as in Pattern II when the sticks can be thrown to right or to the left. Players sit cross-legged, throw sticks straight, catch on the diagonal.

PATTERN I: (If two couples play, one couple must start on the second phase so that only one couple are throwing sticks across.)

1. Tap ends down, tap together, throw right.
Down, together, throw left, etc.

2. Down, together, Right, Left, etc.

3. Down, together, Right, Left, Right, Left.

4. Down, together, Right, Left, Right, Left, Right, Left.

5. Point heads down, flip, down, together, Right, Left, Right, Left.

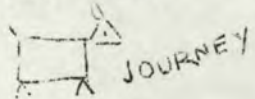
6. Side, (Tap heads of sticks out at right angles to body) flip, front (heads down) flip, down, together, Right, Left, Right, Left.

7. Side, flip, front, flip, cross (Cross sticks heads down) Point (straight) down, down, together, Right, Left, Right, Left.

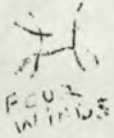
8. Side (with arms crossed) flip, point (tapping heads). Side (with uncrossed arms) flip, point, front, flip, Down together, Right Left.



FRIENDSHIP



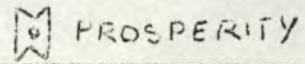
JOURNEY



FOUR WINDS

PATTERN II: Instead of tossing sticks straight across as in Pattern one, the left stick is thrown across, the right stick is thrown to the LEFT HAND, and the other person's stick is caught in the right hand, all for one (1) count. Run through Pattern I, doing it this way.

Pattern III: Do the same--shifting to the right. Also can be done with a Left-Right shift, or by throwing both sticks at once, to left or right.



PROSPERITY

LUMMI INDIAN SONG

Mā kū ā, kō tā ō, ā ku i tā nā. Mā kū ā, kō tā ō, ā ku i tā nā.

PEACE

NIGHT

SUN

MORNING

GAMES

NAME OF GAME Rodeo Bingo

MATERIALS NEEDED:

Bingo form (next page)
pencils
prizes as desired (to fit party theme)

TYPE OF GAME:

(underline) ACTIVE QUIET INDOOR OUTDOOR MENTAL MIXER

NUMBER OF PARTICIPANTS OR TEAMS Everyone

APPROPRIATE FOR WHAT AGES Any

APPROPRIATE FOR WHAT SIZE GROUP- Works best if group is not too small.

DIRECTIONS:

As group enters hall by bits and spurts, game committee is on hand to give form and pencil to each individual.

Those who have arrived go around having others sign their bingo card. A couple of cautions here-----make it clear that each person is to write their full name on the other person's paper and that they can sign only one square on a page.

When those who arrived first have completely filled their card----continue with the game.

The first person to get an X, +, square, or blackout on regular bingo lines becomes the winner or winners.

VARIATIONS: Use occupations, interests, ages, hometowns, eye-color, hair color, clothing, family size, birthdate, or any other category which fits your group. Variations used in regular Bingo may be used as desired.

GAME OBJECTIVE: Creativity? Contest? Get acquainted? Skills?

GAME PLAYED WHEN? Friday night party.

PARTICIPATING CREWS? See Party Write-Up

NAME OF REPORTER R A T

RODEO BINGO

Teacher	State 4-H Agents	Junior Leader from Washington	Forestry Related	Housewife
Rockhounds	Bridge Player	4-H Leader	Lives on a farm	Interested in horses.
Swimmer	Junior Leader from Oregon	FREE	wearing a full skirt	Hospital worker
Someone from Idaho	Square Dancer	Junior Leader from Montana	High School Student	full of SMILES
Extention Agent	Male with glasses	College Student	wearing Western clothes	Song Leader



CHOCOLAB

TABLE FUN!



Toni

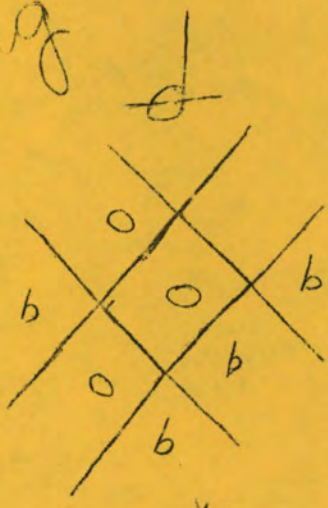
ookimo song

PLEASE ADOPT ME



Fun!

Stars



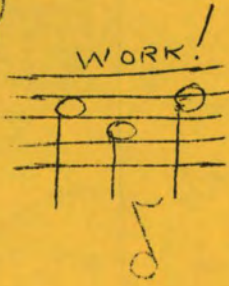
Figures



#



went to sea



Songs with
Color
weather
Moon

Fun!

Dark Road




BRAIN TEASERS



1. You are in camp. You walk one mile south; you walk one mile east; you kill a bear; you walk one mile to camp. What color is the bear?
2. As I was going to St. Ives, I met a man with seven wives; each wife had seven sacks; each sack had seven kittens; Kits, cats, sacks and wives; How many are going to St. Ives?
3. Which is the bigger, Mr. Bigger, Mrs. Bigger or the baby, and why?
4. An encyclopaedia was arranged in a book case standing in order. A bookworm had eaten its way from Page 1 of volume 1 to the last page of Volume two. Each book was exactly $1\frac{1}{2}$ inches thick, not counting the covers which were exactly one eighth inches thick, each. How much space in inches and fractions of inches had the worm eaten through?
5. Two boys walked into a recruiting office. The sergeant found on questioning that their last names and date of birth were the same. "Brothers?" "Yes" the boys said. "Twins, eh?" "Nope" said the boys. Explain.
6. Take one letter away from a word of six letters, and leave twelve.
7. Why can't a man living in Washington, D. C. be buried west of the Mississippi River?
8. If you had one match and entered a room in which there was a kerosene lamp, an oil burner stove, and a wood-burning stove, which would you light first?
9. If a doctor gave you three pills, told you to take one every half hour, how long would they last?
10. How far can a dog run into the woods?
11. Divide 30 by $\frac{1}{2}$ and add ten. What is the answer?
12. Take two apples from three apples. What do you have?
13. How many animals of each species did Moses take aboard the Ark with him?
14. Is it legal in Montana for a man to marry his widow's sister?
15. A well is 20 feet deep. A frog at the bottom of the well jumps up three feet and slides back two feet each time he jumps. How many jumps must he take to get out of the well?



16. A man was blindfolded, and then some one hung up his hat. Revolver in his hand, the blindfolded man walked 100 paces, turned around and shot a bullet through his hat. How was this possible?
17. Mr. and Mrs. Smith had seven daughters, and each daughter had one brother. How many in the Smith family?
18. How many birthdays does the average man have?
19. If you went to bed at 8 at night and set the alarm to get up at nine in the morning, how many hours of sleep would this permit you to have?
20. A man hung something in a room and locked the door. Next day he unlocked the article was gone. What could have happened?
21. Which is heavier, a pound of gold or a pound of feathers?

ANSWERS

1. White (polar bear)
2. One
3. The baby is a little bigger
4. One-fourth inch
5. Two of triplets
6. Dozens
7. Because he is alive
8. The match
9. One hour
10. one-half way, then he is running out.
11. 70
12. Two apples
13. None
14. Impossible
15. Seventeen jumps
16. They hung the hat on the end of the gun.
17. Ten
18. One
19. One hour
20. It was a block of ice.
21. Feathers. (Gold - 12 oz. is pound) Troy

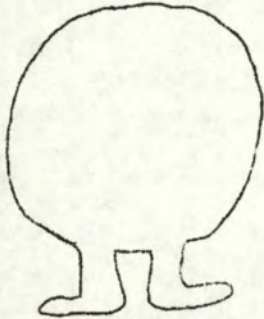


 A FRIEND IS A PRESENT YOU GIVE YOURSELF. 

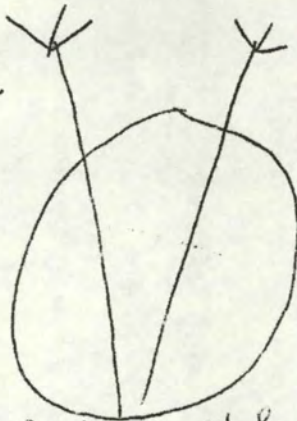
Friday Noon Table FUN

1.



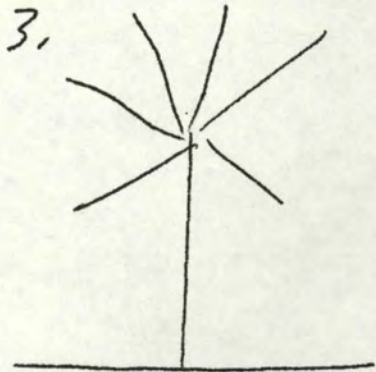
1. Bubble Gum Blowing Champ

2.



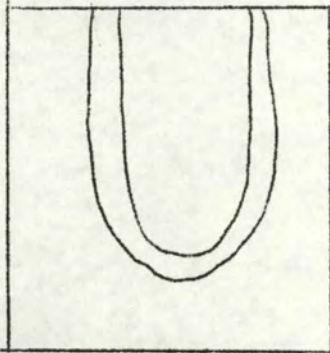
Bird caught by strong worm

3.



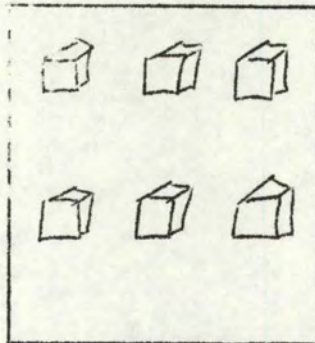
Spider Doing A Handstand

4.



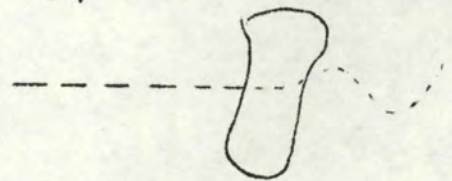
Fire pole for False Alarms

5.



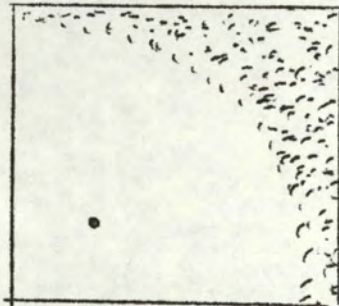
Bullets for A square Shooter

6.



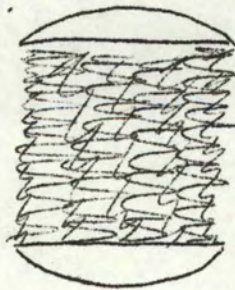
ANTS walking thru spilled liquor

7.



Bald Headed man with Hope

8.

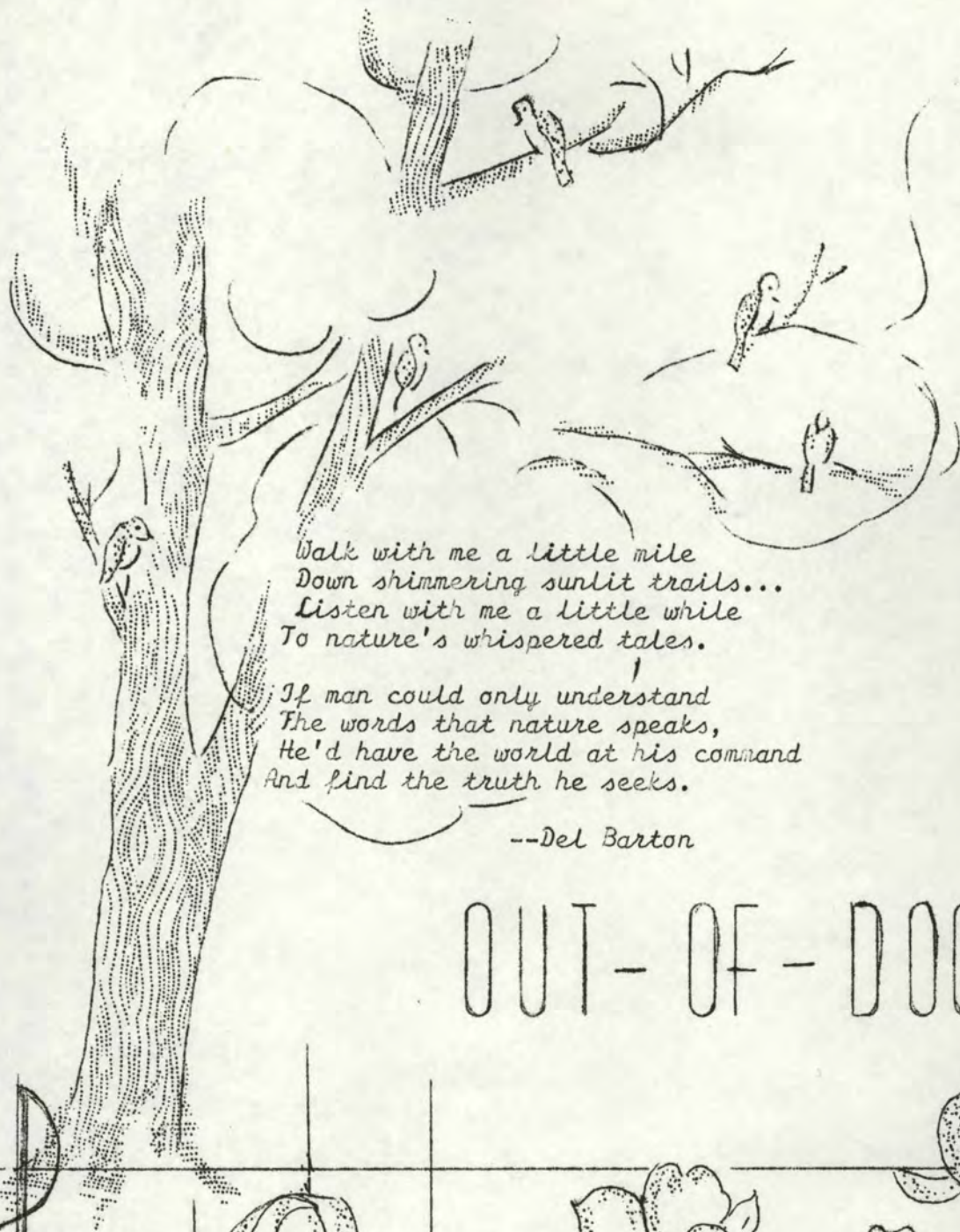


1/5 Hamburger

9.



Determined worm crawling over razor blade.

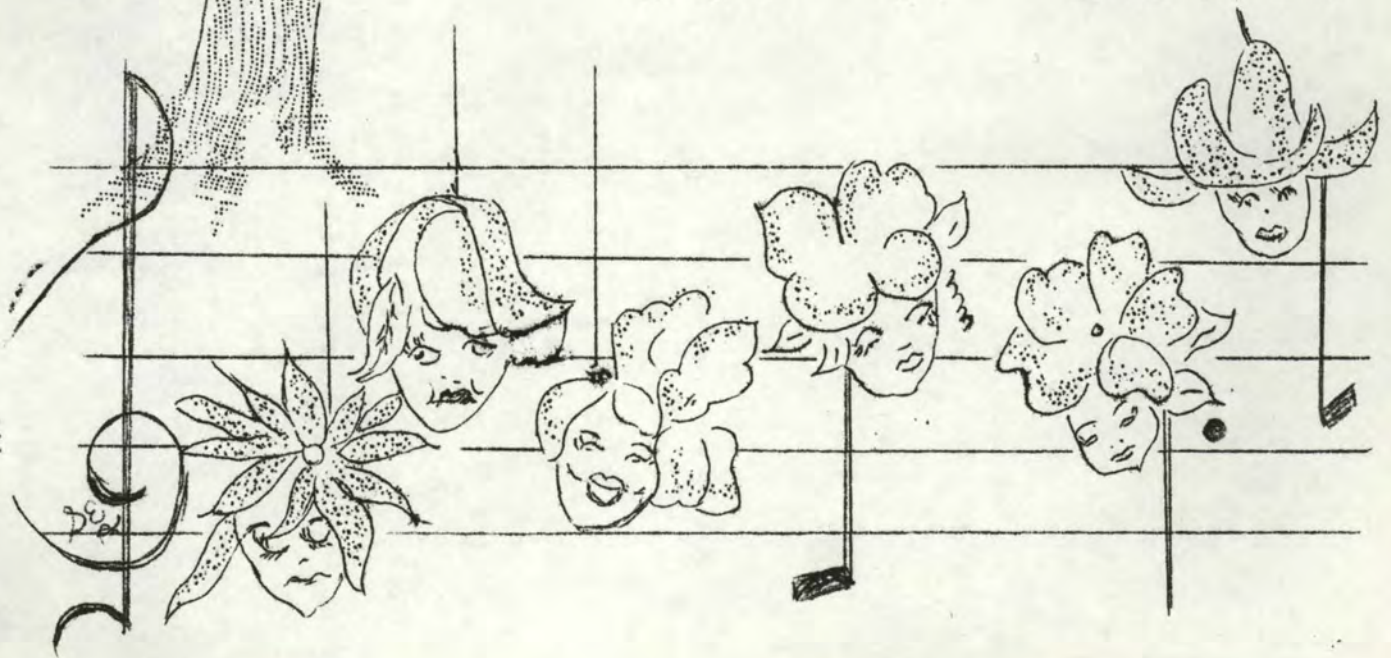


Walk with me a little mile
Down shimmering sunlit trails...
Listen with me a little while
To nature's whispered tales.

If man could only understand
The words that nature speaks,
He'd have the world at his command
And find the truth he seeks.

--Del Barton

OUT-OF-DOORS



The Music of the Woodlands



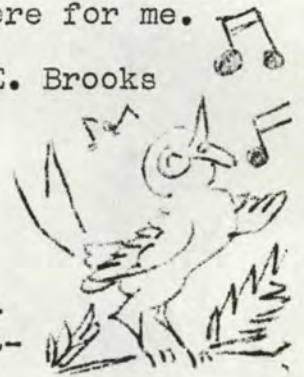
There is a mountain stream where water flows
So quietly I scarcely hear it move.
I do not know its birth nor where it goes,
But that it purls, the tiny ripples prove.
The sun lends it the luster of a gem
As pure as diamond. While the bed of stones
With tufts of moss surrounding each of them,
Gives to the placid stream musical tones.
The trees, full-bodied, were not planted there
By hand of man. It may be that the seeds
Were dropped by birds as they winged through
the air,
Or squirrels had carried them for their winter
needs.
I do not know the source of stream or tree...
Creation's dream still lingers here for me.

Veda E. Brooks

Listen!

"Listen", that's a lovely word-- it makes us quiet and still--there's so much in the world to hear-- the birds that chirp and trill-- the wild wind fluting in the trees-- the drumming of the rain-- the muffled fluttering of moths against a windowpane; Chopin, Beethoven, Liszt and Grieg--giants of music's art--created golden melodies to stir the human heart--the world is full of lovely sounds-- they fall about our ears-- remembered in serenity--they echo down the years--a voice we loved, a waterfall, a violin, a thrush--all steal into the quiet heart in memory's solemn hush...So close your eyes and listen-- You will hear all kinds of things-- the secret language of the flowers-- the whirr of gossamer wings.

Patience Strong.



There is a Purpose

Mamie Osburn Odum

There's nothing common under the sun,
The skies, the sea, or the sod;
There's a purpose in life for everything
For everything's made by God.

The whole wide world, the moon, the stars,
Flowers, birds, beasts and trees.
With all surpass the things man made
For God made the whole of these.

There's nothing common under the sun,
All's made by His great plan,
All beautiful things blend to a whole,
And man must work with God.



You asked me if I caught anything?
Well, now, I didn't catch fish.
But still I made as grand a catch
As anyone could wish.

I caught a glimpse of the work of God
With another day begun.
I caught sight for which artists strive,
The glory of a rising sun.

I caught gentle breezes on my brow,
The morning mist in my hair.
I caught cloud-filtered rays of sun
And nature's perfumed air.

I caught the sound of singing birds;
The sight of a squirrel at play.
I caught the wonder of the world,
The awe of a breaking day.

No, my friend, no. I didn't catch fish,
But that doesn't matter, you see,
When I catch all the glories that nature
Unfolds and puts on display for me.

The Catch
Ernest Jack Sharpe

LISTEN,

LISTEN,

LISTEN,

Take your time to see
The beauties here before you
All bathed in morning dew,
When from our bunks we wander
Down beside the lake.

From Charlie's homespun wisdom
Each of us will take
Food for thought and food for eating,
Fellowship and fun
All enhanced and brightened by the morning sun.

Eyes are feasting on reflections
Mirrored in the lake,
On snow-capped hills
And nature's wonders
St. Joe River's wandering ways.

Sounds of rippling water
Songs of frogs and birds
Sounds of wind a rustling
Squirrels scolding from the trees
Harmoniously blending, nature singing
— Not always is it heard —
But all this creates for each of us
Such wondrous memories.

OUTDOOR BREAKFAST!

There is one terrific hurdle to overcome to partake of this experience: Namely collecting, and arranging, the necessary courage to get started. When this ordeal is conquered the rest is easy. The trip down to the lake may seem slightly arduous if it happens to be raining and the grass is wet, but once the passage is accomplished, a cup of coffee is awaiting. This has been compounded with loving care, expert handling, and the very best of ingredients. At first glance it is a little repugnant to some of the weaker adventurers, but actually it is a wonderful tonic. The first timid sip leads to a deeper draught, and this is almost universally followed by another cup: Sometimes several. The sunrise begins to glow in truly gorgeous colors following the third cup. Many have been known to return morning after morning just to get a cup of this wondrous brew.

Following this transition period, from the shades of darkness to the glories of a new day, the group receives instruction in the art of foil cookery. A portion of Bisquick is poured onto a strip of foil, some 12 by 18 inches: Water is added to theoretically form a stiff dough. Problems of proportions inevitably arise; some try to mix it too stiff; others put in too much water. & experience great difficulty in letting go of it. These situations are eventually solved. A guessing game follows as to how long the bannacks should be cooked (remain on the coals). Some will wrap too tightly. This curls the dough around the sausages, bacon, or what ever happens to be available, with the result that some portion is not well cooked and some is far more thoroughly browned. It is entirely usual the someone will neglect to observe the time and some will fail to note the passage of time. The results are said to be wonderful for whitening the teeth. Another result of wrapping too tightly is that the bannack grows considerably during the processing. It may even burst its wrapping. This is not good for the com-



EARLY BIRDS!



plexion of the contents. However, with all the variations that may be encountered the result is edible, and under the influence of the prior libations is said by the participants to really have a good flavor.

The bannack is followed by folding a square receptacle of foil; the corners well crimped in. Into this is placed a couple of strips of bacon. When these have cooked to the proper stage, a couple of eggs are broken on top. This operation is best accomplished by gently cracking the shell on a rock; then, partially inserting the thumb and a couple of fingers and spreading the shell. If properly manipulated, no shells will be found in the mixture to follow, nor will the yolk be broken. It makes no difference if the yolk is broken because it will have to be scattered a little later anyway. As soon as the egg begins to cook a small stick, preferably clean, should be used to stir the whole mixture. Continue until the egg is cooked to taste.

Eating this bacon and egg is rather an interesting process, and some dexterity and experience is indicated. The side of the foil should be turned down and rolled back, exposing the edge of the omelet. This is then eaten off and the process repeated. Bear in mind that there is considerable excess grease floating around. If some care is not applied this may wind up down the shirt front or even in the ears.

But with all its pitfalls this is an interesting method of cookery without the need of carrying pots and pans and washing dishes. One point that should be impressed upon any group: Foil does not burn very well, it does not decay. Therefore, make it into a compact ball and bury it: DON'T leave it to clutter up the landscape and present a mess of litter for the next person who may wish to use the same site. Youngsters go for this sort of cooking in a big way, and they also enjoy cleaning up the camp for the next folk who come.

Charlie Scribner.

THURSDAY MORNING

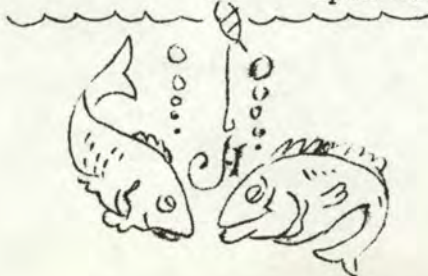
This morning, I got up wxtra early to help build the fires, so, went on down to the campfire to have breakfast with Charlie. This is an experience no one should miss.

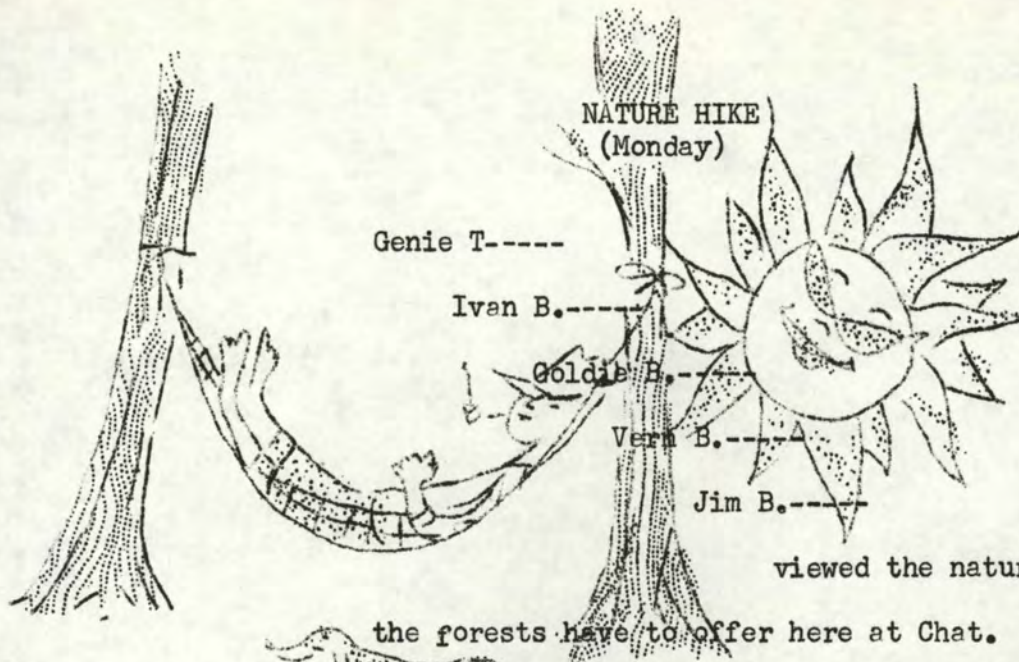
There were 7 of us there. We used a piece of aluminum foil, pour some biscuit mix on, shape out a little hole, pour in water, stir with a finger, make a stiff dough, shape into a rectangle, place 2 link sausages on the top and wrap loosely with a butcher wrap type package. Place in hot coals for $3\frac{1}{2}$ minutes, turn, cook for $3\frac{1}{2}$ minutes and turn again.

Make a box of foil (no top) cut-up bacon, fry, break 2 eggs — the 2 finger way, in one hand, (Charlie's speciality) on top of the bacon — stir with a stick.

The coffee is boiled in a can on an open fire. This fare, with Charlie's good humor and the sun rising over the lake, sparkling through the pine trees. This combination, you can't beat.

Opal Hoofnagle.





NATURE HIKE
(Monday)

Genie T.-----

Ivan B.-----

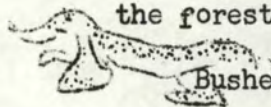
Goldie B.-----

Vera B.-----

Jim B.-----

viewed the natural beauty

the forests have to offer here at Chat.



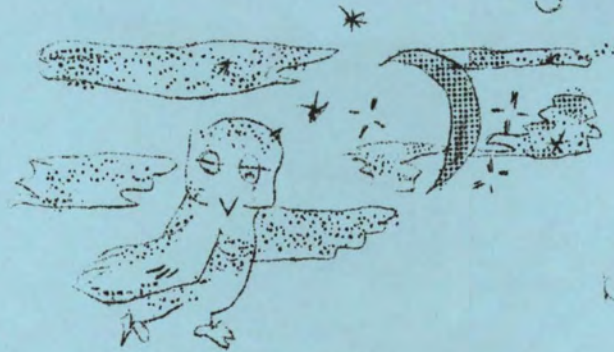
Bushes that were beginning to bud on this pleasant nature hike are Lady Slipper, Bluebell, Shooting Star, Chocolate Lilly, sheltered by large evergreens like the Ponderosa Pine, Douglas Fir, Lodge Pole Pine, Western Hemlock, and Western Larch.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

When all the funny little things
 That light and warmth and water brings
 ---Rise---as if pulled by string---
 and those in love trade golden rings
 And hear the songs the crocus sings-----
 Feeling as I, that everything-----
 Should at thistime be given wings!
 Then to each wondrous day I cling
 ----and cares of winter from me fling-----
 Full pleasure from this time I wring
 Heaven must be----Forever Spring!!!

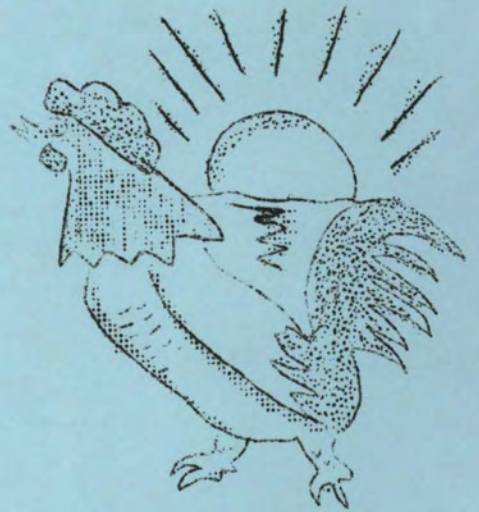
★ ★ ★ ★ ★ ★ ★ ★ ★ ★

overnight



by Some Fish

Some people pass through this wonderful world
And never look up at the sky
It's nothing to them that the lark sings there
While the great white clouds sail by.
It's nothing to them that millions of stars
Weave a silver web at night.
They do not know of the hush that falls
When the dawn gives birth to light.
Oh, pity the people with all your heart,
Who never look up at the sky.
So many beautiful sights they miss
As the pageant of God goes by.



HILLTOP CAMPOUT
(Tuesday nite)



Tuesday night about 5:00 the big climb began. The whole camp began the trek to Indian Cliffs. Those who were not brave enough to stay all night became the chief food carriers.

At the end of the climb---what else but food! Then a track meet was held (as described elsewhere).

Now we will have to tell you a thing or two about those who didn't spend the night on the cliffs. Mary from Washington gave her reason as "there are no currant bushes on top so I can plug in my electric blanket." Now would you say she has the camping spirit or not?

Mary, Irene, Alice, and a few others said they were too old for staying out overnight. However, the little birdie told us the real reason----to play a game or two of bridge!

Well, let's get back to the campfire and those who stayed all night. Julie Moses began by telling some authentic Indian legends. Before we knew what was happening she had several of us learning Indian dances.

What would a campfire be without singing? Staffan provided the accompaniment. At last we decided it was time to get into bed while we were still warm so in we went. Staffan serenaded us to sleep or at least he tried----amongst the confusion!

Getting into our sleeping bags was quite a task. Everyone kept sliding downhill but Leila had a perfect solution--just put your shoes under the end to elevate the air mattress or sleeping bag. Didn't hear how it worked though.

Those who had enough spirit of the outdoors and adventure to stay all night were: Jean S., Carolyn S., Marie Mc., Ruth Ann T., Hoffs, Marty, Genie T., Don D., Donna C., Mimi B., Melva J., Opal H., Marcia J., Ivan B., Grace H., Goldie B. Leila, Chuck, Barbara K., Marie O, Staffan, Doug M., John G., Karen V., Linda B., Jim D., Vicki S., Liane M., and maybe someone else---can't say for sure as everyone kept moving all the time.

Written by R A T.

Hilltop Campout Stories: (As told by Julie)

The three Indian stories that I told were some of the many stories told by the old men and women around the campfires.

One was about the chipmunk and how it got its stripes on its back-----remember?--by the "Big Ugly Lady".

The second story was about the "skunk". How he became enemies with the other animals and killed the animals and how the animals killed the skunk, so the perfume won't harm them.

The "fox story" was one of the stories that was a lesson to the children, not to be foolish, and not to make fun of anybody or it will turn back on you.

Hilltop Songs: (Julie)

The songs I sang were Indian songs which I sang with my brothers and grand uncle and eastern Washington songs and Montana songs that my relatives knew.

I would like to thank the Swedish chief for beating the drum for me. It was a lot of help!

Also, thanks to the ones who danced with me during the songs. It really helped me. I will always remember that nite!

Some people pass through this wonderful world
And never look up at the sky
It's nothing to them that the lark sings there
While the great white clouds sail by
It's nothing to them that millions of stars
Weave a silver web at night
They do not know of the hush that falls
When the dawn gives birth to light
Oh, pity the people with all your heart
Who never look up at the sky.
So many beautiful sights they miss.
As the pageant of God goes by.

F I S H F R Y

What is more lovely than the crystal clear lake, surrounded by tall pine trees and hazy mountains early in the morning? Especially when you have just crawled down a steep path from a night under the stars!

As we walked toward the lake, the smoke weaved up out of the trees, and the smell of our breakfast cooking floated through the air.

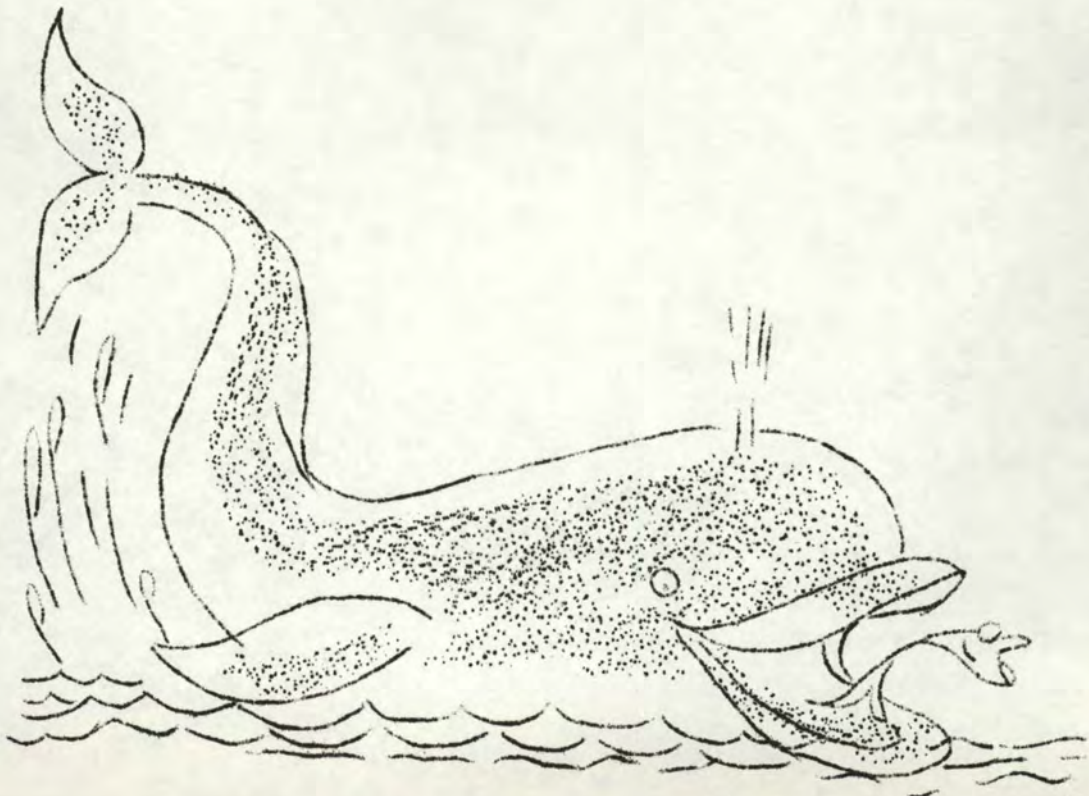
The hot cocoa, cornbread, and fish were a welcome sight to the cold campers. Soon the late sleepers, who had stayed in camp the night before, arrived, and it wasn't long before everyone was enjoying their breakfast. All except Jim Beasley, whose orange was hollowed by a "chipmunk" (I think that's who it was!)

Charlie certainly is an expert at outdoor cooking! Not only did we enjoy his fish this morning, but some campers have had a lesson during the week in making their own biscuits and sausages over the campfire.

No overnight hike would be complete without a breakfast outdoors, and we want to thank everyone who helped make the fish fry possible.

FISH FRY COMMITTEE: CHAIRMEN: Genie Townsend and Marie Gjersee
Lois Redman
Dwight Palmer
"Little Bill" Headrick
Charlie Scribner
Leila Steckelberg
Ernestine Vickery

Whale of a good time



ROCK HUNT

Liane M.

Bright and early Wednesday morning an intrepid group of hearty souls followed our fearless leaders, Chief and Doc to the Land of the Shining Rocks.

On our way we passed through the metropolis of St. Maries and its numerous suburbs; and on through the fruitful dust fields.

Upon finally reaching our goal we leaped boldly from the cars, only to land with a resounding plop in a decidedly liquid portion of earth. As Staffan played Peter Rabbit hopping from mound to mound of mud he leaped gracefully from his shoes, but undaunted he plowed on through the quagmire. Not to be outdone at her own game, Marty also left her footwear behind. Dissatisfied with the quality of the mud at our present location, Doc and Chief moved us on to better hunting grounds. Using "Follow the Muddy Creek" as our password we continued on our way. Doc and his "corporation" struck out for the headwaters, and others stopped at various stages along the way. The more industrious braved the icy waters for long hours---others played lazy and ate and napped.

Chief led the napping group, but a borrowed windbreaker gave him the slip and he tumbled over a coulee. The novice girls learned quickly, as they dug by boys or men that knew what they were doing. The girls squealed excitedly over the stones that the boys had thrown away as too small while the boys quietly pocketed the big ones or occupied themselves by throwing snowballs.

Doc and Angelo played professor for those of us that knew nothing and they converted quite a few new rock hounds.

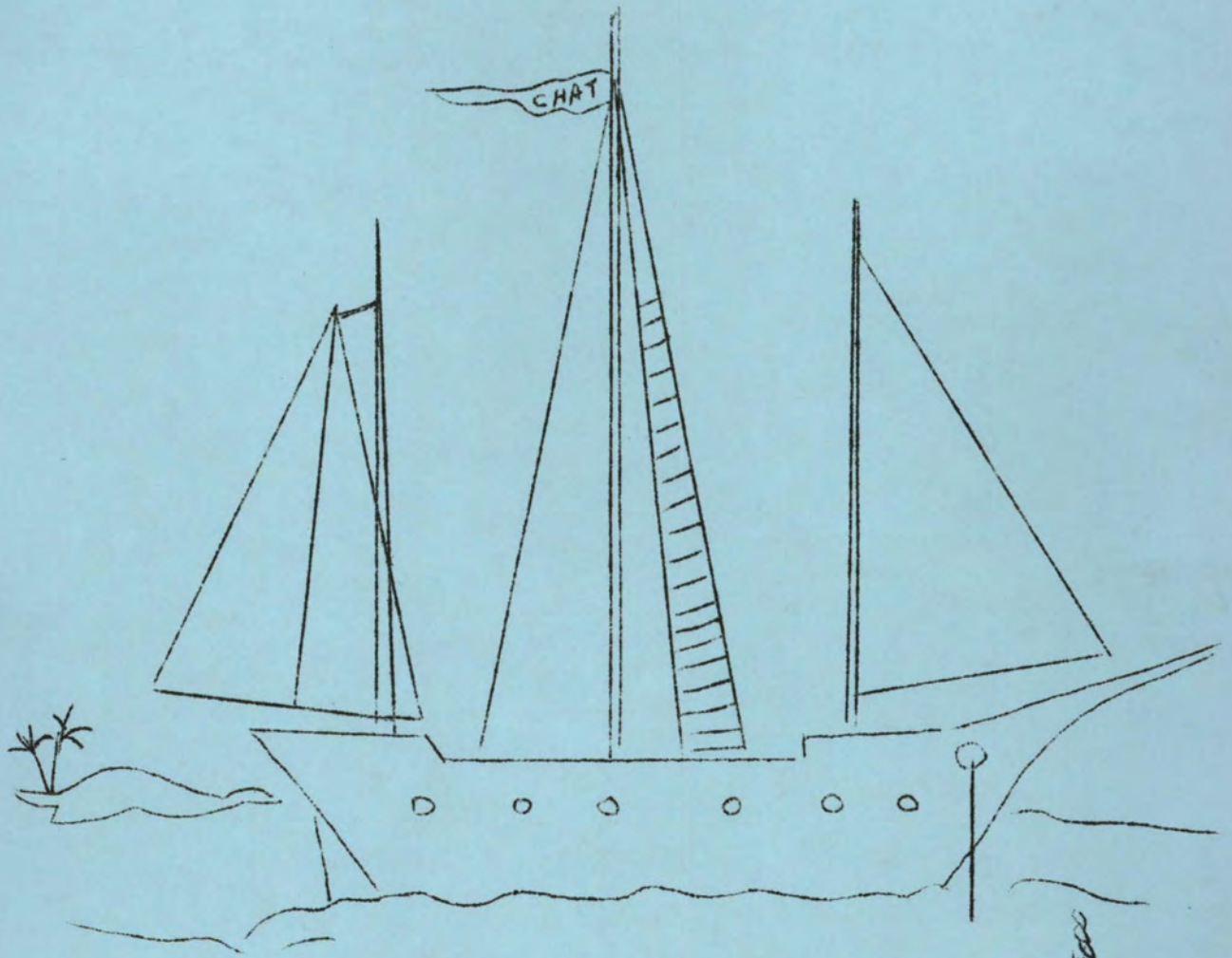
It was a beautiful day, and Marty led a number in clothes shedding. As energy waned, the prospectors plodded back to the cars and headed home - the number of cars that got lost illustrated our mental capacity by then.

Tireless Doc and his crew stopped to find more gems---opals this time---on the way home!

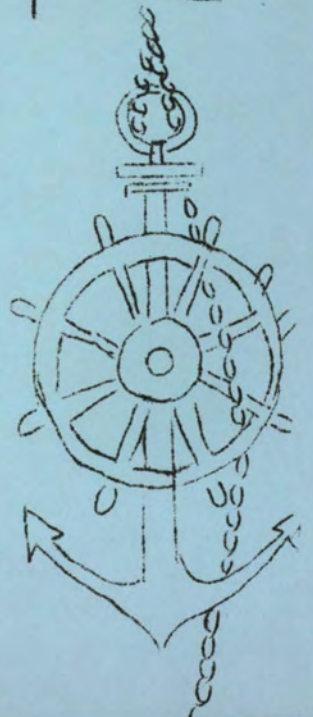
Rock Hunt Sign Up:

Doc Rock	Jean Stephens	Angelo	Mike H.
Marge Bevan	Alura Dodd	Elaine	Marcia J
Little Bill	Don Dodd	Helen H.	Linda G.
Ivan B.	Mac Mc.	Marty E.	Liane M.
Donna Leinhart	Gen K.	Miriam B.	Donna C
Marie G.	Christina T.	Jim B.	Marie B.
Genie T.	Ernestine V.	Mel J.	Goldie B.
Ruth Ann T.	Doug M	John G.	Chief M.
Marie O.			

cruisin' down the
river



Oh, come with me
in my little canoe
Where the sea is calm,
and the sky is blue!
Oh, come with me,
for I long to go
To those isles where
the mango apples grow.



Crew: Pilot-John Finney
Sailors: Warren Bailey
Mary Lea Bailey
Gerry Fenn
Ruth Wesley
Marie Ott
Vicki Lynn Seidel
Barbara K.
Jim O'Brien
Don Stephens
Karen Stephens
Helen Gruel
Carolyn Schneider
Irene Bullard

Dorothy Akins
Mary Carpenter
Toni Hash
Julie Moses
Alice Berner
Norma Noraker
Dwight Wales
Karen Vaughan
Dwight Palmer
Opal Hoofnagle
Grace Henderson
Miriam Beasley
Jean Bevan

It was 1:40 p.m. and the SEEWEEWANA, piloted by John Finney, had already pulled away from the shore. But wait! We were missing three passengers!!

Out of the goodness of his heart and much repeated harrasing of the people already onboard, the SEEWEEWANA returned to shore.

A scout was sent out who shortly returned with the three missing sailors and we were off!! The boat

The boat was lovely with room for around 60 passengers, tho only 26 were making the trip. Captain John was an entertaining navigator who never missed a bet, from hawking his wares of jewelry, candy, postcards, etc. to even serendding when the mood struck him.

It was a gorgeous day and the wind that came up helped keep it from being miserably warm.

The SEEWEEWANA headed out - first across the lake up to the St. Joe River (the "shadowy St. Joe") that runs through the lake. Up the St. Joe we went for about a half hour.

Then we turned around and returned via the river to Lake Coeur d'Alene. Squaw Bay was an interesting sight, with the big totem pole greeting us as we turned the corner.

Many lovely summer homes dotted the shores and the photography hounds aboard even had cooperation from the hawks which were making nests in the tops of the trees bordering the river.

Another sight new to the passengers was the necessity for the railroad bridge to be raised so that we could pass through. The only comment was that it went sideways instead of up and down!!

We went up the lake until we could see the town of Harrison in the distance, at which point we headed home. The whole trip lasted exactly two hours and our time was spent roaming from top-side to lower deck, listening to the skipper, getting sunburned (and wind-burned, too) and waving to the fishermen we met, who insisted on shouting "tourists" to us. We fixed them - we re-counteracted by calling "natives!"

All in all, it was a lovely and memorable journey and all th aboard felt the time well spent.



CHICKEN BARBECUE

Chief Cooks: Cliff Robertson
Lois Redman

Supplies used: 65# brickettes
82 chicken halves

Basting Sauce: 3# butter
1 qt. vinegar
1½ qt. water
salt - pepper

Barbecue Sauce: 1 gallon catsup
6 onions
1/2 bottle Worchestershire
sauce
1/2 cup brown sugar
salt - pepper

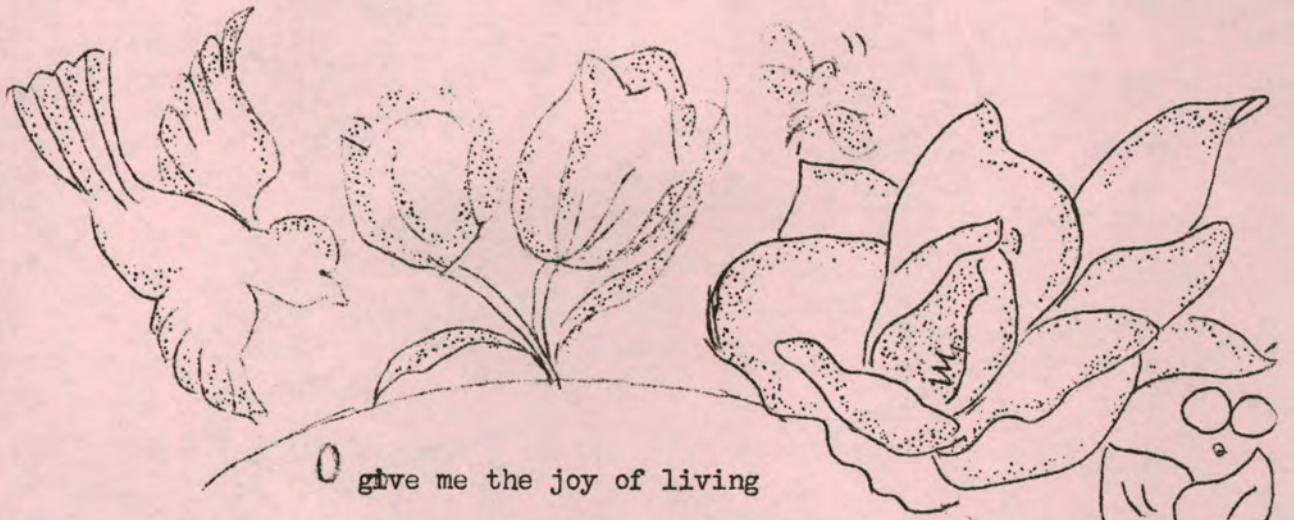
Menu: Barbecued Chicken
Tossed Green Salad
Hot Rolls - Butter
Marge's special cookies
Ice Cream
Coffee Milk

The secret of good barbecued chicken is keeping it moist and turning often while cooking. A cloth lined pair of heavy rubber gloves is best to wear while turning chicken, but we substituted the cooks dishwashing rubber gloves. They were a bit thin and Lois's hands were about half barbecued by the time the chicken was done.

The chicken was cooked about an hour, turning and basting about every 5 minutes. Then the barbecue sauce was dabbed on and turned 2 more times.

Barbecued Chicken can be kept warm for several hours in a foil lined box.

Evidence of the well-cleaned bones left following supper indicated that all labbers enjoyed the chicken.



O give me the joy of living
And some glorious work to do
A spirit of thanksgiving
With loyal heart and true
Some pathway to make brighter
Where tired feet now stray
Some burden to make lighter
While 'tis day
In the fields of the Master gleaming
May my hands and heart be strong
May I know life's deepest meaning
May I sing life's sweetest song
With some faithful friends to love me
May I always do my best
And at last with heaven above me
Let me rest.

(From an old Reward of Merit
card)



HANDICRAFT

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

They fit a needle
With silken thread
Or sweep the floor
Or make a bed!

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

Fragile fingers!
--though slight they seem--
Are ready to build
What the mind may dream.

Bill Bunning

I would like to dedicate my attempt of teaching silvercrafting to our beloved Chatcolabber, Bill Bunning. Bill is a master-craftsman at working with silver. Bill and Mary Fran cannot be at Chat this year. The Bunnings have touched and enriched the lives of so many so very deeply. We truly miss them.

Marge Bevan.

MAKING A SIMPLE ADJUSTABLE SILVER RING.



Saw a two and a half inch strip of 20 gauge square, round or half round silver wire. It is easier to saw this heavy wire than to cut it with metal citting sjears-- though the latter can be done. To saw, set the wire across a bench pin. (This is a flat piece of wood in which a "V" has been cut out.)

Use a jewelers saw. In sawing, keep the blade straight up and down and saw using the full length of the blade with a free and relaxed wrist action. In the saw the teeth are pointed downward and cutting is only done on the downward stroke. Next file one end of the strip to a smooth and tapered point.

All filing is done on a push-away-from-you stroke. It is best to completely lift the file on the return stroke so you will get used to not trying to use the cutting teeth backwards. The thinned edge will end up free under the top of the ring. Because of this the ring size can be easily changed with a pair of pliers.

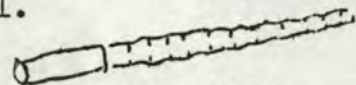
Next take a bright steel block or a smooth anvil and hammer the opposite end of the piece of wire. Beating the silver will harden it to the point where it will become brittle and it could crack. To overcome this physical property the metal must be annealed. Annealing is the act of softening the metal with heat. Place the wire on a charcoal block, turn the heat of a torch (I find the smallest size Propane torch the easiest to handle) on to the metal and heat to a cherry red color. Pick up the hot wire with tongs and quench in water or let air cool. The repeated hammering and annealing will give you a flat top for your ring.

(cont.)

2. Adjustable Ring

When you have stretched and thinned the one end of the wire to your satisfaction, you are ready to shape the wire into a circle. This is done by bending first with a pliers and then tapping in into a smooth circle shape on a ring mandrel.

At all times make every effort to keep the silver smooth and unmarred. Scratches and dents can be taken out, of course, but they just make that much more work. The top of your ring could be decorated with silver wire or silver balls soldered on in a design or you could use a stone mounted in a bezel. I will follow with instructions for putting a stone on your ring. With this you will have mastered all of the elementary steps of jewelry making using silver wire and silver sheet.



Select a small flat bottomed stone which you would like to have on your ring. Take a strip of silver bezel wire, fit it around your stone LOOSELY and cut it off. Next file the cut edges of the bezel pieces so they will fit EXACTLY. Pull the bezel together with binding wire (oxidized fine wire). If the bezel wire is of a heavy gauge, sometimes by pressing the ends of the circle past each other you will set up enough tension so the bezel will hold tightly without binding. Flux the joint with a brush which has been dipped in the flux. Flux is a mixture of borax and water. A commercial flux such as Sparex is very good to use. Then pick up small pieces of medium silver solder with your flux brush and place them on the inside of the seam to be joined. The bezel will need to be placed on the charcoal block. Throw heat of the torch on the silver and heat until the solder flows. This is the part of this business which is coy and fickle. Let the torch gradually heat all parts of the silver piece except the place which you are anxious to join. Play the heat gently over the silver and when all is thoroughly heated except the joint, it is then time to directly play the heat on the silver solder. When the solder has flowed, pick up your bezel with copper tongs and drop into your pickle. The pickle is a mixture of one part sulphuric acid to about 10 (ten) parts of water. Then drop into clear water to rinse off the acid. You are now ready to mount the bezel on the flattened top of your ring.

Bind the bezel to the top of the ring with binding wire. Some filing may be necessary here so the bottom of the bezel will fit the ring top exactly. Place supported ring (you could use pins or small nails for support) on your charcoal block. Flux the seams of join. Place small snippets of soft solder with your fluxed brush around the seam. Notice that I said soft solder. You will run less chance of the first soldered seam opening if you use a faster flowing solder with each succeeding soldering job. Heat the heavy wire ring first again before you throw the heat to melt the solder on the join. Let solder flow and then pickle and rinse. Remove binding wire and then finish the ring. With rather fine emery paper remove scratches and dents. Polish off the emery paper scratches with tripoli on felt, leather or an old tooth brush. Finally bring to a high bright sheen with red jewelers rouge. SET THE STONE in the bezel. With a "pusher" gently work in the silver from the opposite sides until it forms a close fitting frame around your stone. GOOD LUCK AND FUN IN YOUR PROJECT.



by Joni Stash

ROCK POLISHING (It's Fun!)

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. 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, etc. etc. But remember, this hobby of rock working is a new one to us 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.

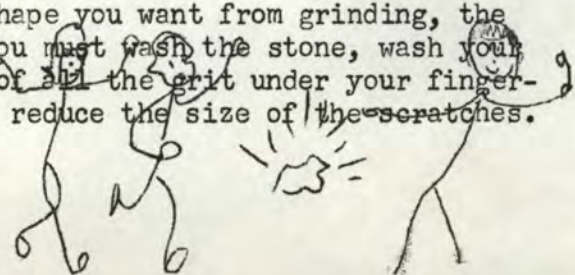
Now first of all we need a stick: a dop stick, to secure the stone we have decided to work on. This can be a short length of dowel, a short piece of a round pencil, a nail, or what have you. It needs to be round to rotate easily. Then dopping wax, sealing wax with shellac added to it, is needed. But 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 lose 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 coarse 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 quite 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 gotten rid of all the grit under your fingernails. The objective in sanding is to reduce the size of the scratches.

(continued)



The scratches will be coarse 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. T 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), pellow (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 into 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."

jewelry FROM native wood

"Chief" Morton

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. Buttons from clothes can be attractively made, also. 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 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 themselves to wood--hearts, tear-drops, clovers, ovals and circles, squares, diamonds, etc.

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 enhance the 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 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 sheen in the wood similar to that found in beautiful pieces of hand-rubbed furniture so prized by our colonial craftsmen.

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.

(cont.)

2. Jewelry from Native Wood

A bit of caution in the use of the abrasives-- too 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 the pendant is being worn, it can be rubbed to keep it glowing.

A tiny 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.

TECC KUM KOO

If with pleasure you see viewing you work
a man is doing,
If you like him or you love him, tell him now!
Don't withhold your approbation till the reason
makes oration,
and he lies with snowy lilies o'er his brow;
For no matter how you shout it, he won't really
care about it,
He won't know how many tear-drops you have shed.
If you think some praise is due him,
Now's the time to slip it to him,
For he cannot read his tombstone when he's dead.

More than love and more than money,
Is the content, kind and sunny,
And the hearty, warm approval of a friend;
For it gives to life a savor, makes you richer,
stronger, braver--
Gives you heart and hope and courage to the end.
If he earns your praise, bestow it;
If you like him, let him know it;
Let the word of true encouragement be said,
Do not wait till life is over and he's underneath
the clover,
For he cannot read his tombstone when he's dead.

-- "Daddy" Silverwood, Los Angeles, 1934

ACTIONS, NOT WORDS, ARE THE
TRUE MARK OF THE ATTACHMENT
OF FRIENDS." Geo. Washington

Remembrance is the sweetest flower
Of all the world's refulming,
For love both sows it, Sun or Shower,
and friendship keeps it blooming.

--Clinton Bingham

COPPER ENAMELING

Leila Steckelberg

Copper enameling is one of the oldest crafts known to men. Exquisite jewelry has been found in ancient tombs in Egypt. Jewelry with a beauty far beyond anything we moderns have been able to create.

BASIC STEPS of Enameling on Copper

1. Clean the copper with very fine steel wool. (000)
2. Brush a covering coat of Copper Scale-Off or Smear-On on the front of the piece to be enameled. Allow to dry thoroughly. Drying is a MUST if they are to do the job of absorbing oxidation which forms on copper during firing. (This protector is applied on the back side before each subsequent firing when only one side of the copper is enameled.)
3. Counter enamel. Brush copper Prep-O or 7001 oil on the BACK of the copper piece, sieve on the powdered glass with an 80-mesh sieve to about the thickness of a postcard, starting around the outside edge or the powdered glass will pile up too thick in the center. Place on a trivet and place in a kiln which has been preheated to 1450 or 1500. When melted and glossy, but not quite smooth (similar to orange peel), remove from kiln and allow to cool. The reason for counter enameling is that enameling both sides of the copper will prevent rapid temperature changes from popping off some of the enamel after your piece is finished.
4. When cool enough to handle with bare hands, remove Scale-Off or Smear-On by touching the edge of the piece. It will drop off in a sheet, removing all fire scale.
5. File all of the oxidation from the edges of your piece. If this is not done between each firing, pieces will pop off and come down on top of your work (making black spots) during the next firing.
6. Repeat step 3 on the right side or front of your piece. It is not necessary to apply Scale-Off again since the back is now protected with the enamel and will not burn.
7. Repeat step 5.
8. Apply a light coat of Prep-O to the enameled face of the piece, and sieve on a second coat of enamel, except that all coats after the first should be fired until JUST glossy and smooth instead of like orange peel. DO NOT FIRE YET: instead, choose one of the decorating ideas described below:

DECORATING IDEAS:

LUMP AND THREAD ENAMEL

Place a few small lumps and/or threads on this unfired coat of enamel-- put them in a kiln and fire until (cont.)

2. Copper Enameling

(cont.) lumps, threads, and sieved-on coat of enamel all fuse together and smooth down. (lumps and threads are enamel before it has been ground to 80 mesh for sieving.) Remove from kiln and repeat step 5.

STENCILING.

Start with steps 1 through 8. Using a sheet of thin paper, a bit larger than the copper piece being enameled, cut a stencil (or pattern) from the paper, lay the paper over the copper piece, sieve a contrasting color of enamel through the cut out portion, remove the paper carefully and fire the piece. Trees, stars, birds, and faces in profile are fun for this one.

SGRAFFITO

This is an Italian word which means, literally, "scraping away" or scratching through. Start this piece with steps 1 through 8. This time, be sure enamel used for second coat is of a contrasting color. Before firing, use a sharp tool to scratch through the unfired top coat to the base coat in any design you may choose. Fire until smooth. Roosters, fish and bold geometric designs are especially attractive for sgraffito.

SLUSH (Also known as Crackle)

This is finely ground enamel in liquid form suspended in a clay base. Start with steps 1 through 7. Stir well and brush on liquid slush fairly heavy. Allow to dry thoroughly, then fire. Slush will "shrink" or crackle, showing the base coat through. Slush works best when applied over a base of transparent enamel on a concave or convex surface.

SOLDERING

Soldering is NOT a chore when done as follows: Place one drop of soldering fluid on back of copper piece; place one small piece of flattened soft solder right on the drop of fluid; set finding on top of fluid and solder clamp the whole thing together with self-clamping tweezers. You may hold this over small kiln or over gas flame or use a small torch to melt the fuse solder.

When solder has fused, cool piece slightly, then drop in metal cleaner for a minute or two, rinse in clear water and dry. To finish, rub exposed copper with white rouge to polish (a soft cloth will do a good job) then lacquer.

When counter enameling, be sure to leave a small spot of copper exposed in the center of the back of the piece for soldering. Solder will bond metal ONLY to metal. You may brush away a bit of enamel before firing-- or apply one drop of Scale-Off to the center of the back and allow to dry, then sieve on enamel. When fired, the Scale-Off drops away leaving a small, clean spot for soldering.

COPPER WIRE BRACELET OR NECKLACE

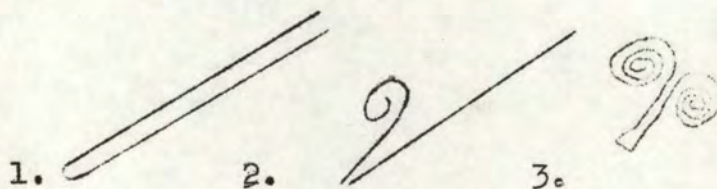
Leila Steckelberg

MATERIALS AND EQUIPMENT

1. No. 18 or 20 copper wire, preferably lacquered.
2. Pointed nose pliers.
3. Snips or scissors for cutting wire.

Wire is cut into 7" lengths. Twenty to twenty-four links are required for a bracelet.

Diagrammatically the links are constructed as follows:



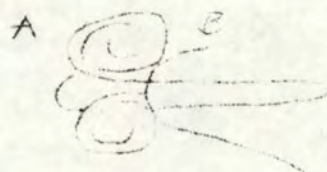
SUGGESTIONS:

- a. Bring all links to stage 3 before bending the hook.
- b. Grip the wire firmly when bending the coils-- it prevents slipping and marring the lacquered finish.
- c. To start a coil, hold the tip of the wire firmly with the pliers and bend the wire around the nose of the pliers rather than turning the pliers.

After the bracelet has been assembled, the "hook" link is attached.



"hook" link B must be attached to bracelet A before further bending can be done.



Ends are coiled inward to conform with bracelet coils.



Hook is then bent upward to prevent irritation of wrist.

These bracelets, necklaces, and matching earrings are sometimes called Egyptian because a similar kind of jewelry was made of wire in Egypt about 2,000 B.C. Each bracelet or necklace (cont.)

2. Coiled-Wire Jewelry (cont.)

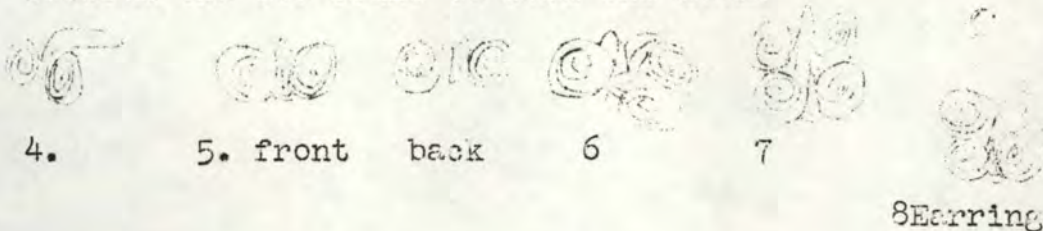
consists of a series of sections equal to the desired length of the finished piece. Each section is formed as follows:

Bend a loop in the center of each piece of wire with the long nosed pliers and then make the concentric circles in each end of each piece, winding to the outside. It is a good idea to make a full-sized drawing of one section to serve as a guide since each section must be identical.

When all the sections are made, place each one on top of several layers of newspaper and pound it with a small wooden mallet or the heel of a shoe, (Do not use a metal hammer, since it will mark the wire,) to flatten and stiffen it if desired.

Using the pliers, bend down the loop of each section until it forms a right angle, move about 1/8" and make another right angle and then push the loop down toward the coils with your fingers. The sections are then linked together by inserting the loop of one section down through the loop of another section. Pinch the loop of the section you have added until it is flat against the first section.

When you have joined enough sections to make the piece the desired length, add a hook to one end and a jump ring to the opposite end. The hook is best made by a coiled section similar to the other sections, but with a much longer length of wire between the two coils to form the hook.



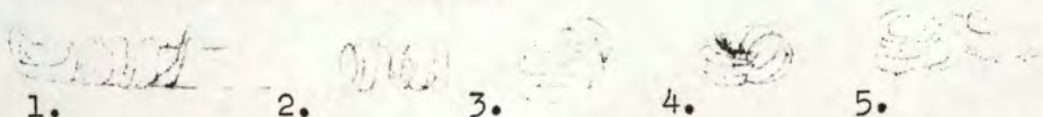
SPIRAL COIL JEWELRY

This is one of the easiest kinds of coiled-wire jewelry to make. Use 16 or 18 gauge copper wire.

The wire is wound around a pencil, coils close together. When most of the pencil is covered, remove the coiled wire and cut it into short sections. Each section contains four complete rounds or circles of the wire. To cut the wire easily, bend each section away from the rest of the coil.

For a bracelet, about 22 sections will be needed. When these have all been coiled and cut, they are joined together by the end of one section being passed down through the center of another section and then wound through the other one by turning it around and around. When the bracelet is long enough, make a jump ring of 14 gauge wire and insert it through one of the end sections.

A necklace is made in exactly the same way, but is much longer. Earrings are made by cementing one or more four-circle sections to earring backs.



PLASTIC CRAFT

Jean Stephens
Malta, Montana

If you'd like to preserve that lucky 4-leaf clover, those small gems you found, a pretty picture, or a blue-tailed skink--use plastic. Make it into a key chain, tie clip, earrings, necklace, bracelet, paper weight or what ever may suit your fancy.

This craft may be used with older youth, besides adults, but it is not the ideal craft for children under 14 years. You may end up doing it all yourself.

Materials for this craft may be found in any handcraft book--- American Handcraft (a Tandy Leather outfit) or Gagner's Handcrafts. Part of my supplies were purchased at the Great Falls (Montana) Northern School Supply Wholesale house.

For this, you'll need the plastic or ceramic (more expensive but better to work with) molds, the casting plastic, the hardener (or catalyst), some items to embed in it, jewelry items (key chains, necklace and bracelet chains, ear ring backings, jump rings, etc.) epoxy glue, a drill, files, and something to mix the plastic in and with.

Here's the process:

1. Use about a dozen drops of the hardener with about a nutcup full of casting plastic and mix with a toothpick.
2. Pour this mixture into the desired forms so they have 1/8" layer--not full. This will fill about 12 of the smaller molds. Use less proportion according to the number of molds to be filled.) Let this set until the consistency of jello--about 1/2 hour.
3. Put in the initials, glitter, pressed and dried flowers or ferns, stones, pictures, etc. Use a toothpick to press down so there are no air bubbles or to arrange design in the desired position. Put these in upside down.
4. Pour in another layer and let "gel" (30 min.)
5. If a colored backing is desired, mix a liquid or powdered paint with the plastic before pouring on the last layer.
6. After this has completely hardened or set (is no longer sticky) put the molds in a pan of boiling water for about 3-5 minutes.
7. Remove this from the boiling water with tongs or pliers and dip in real cold water. After a few min. they should pop out with a little help from your fingers. If they don't come out readily, wait a minute and try again or repeat the hot water process.
8. Use a file or sandpaper to smooth off the edges. Don't scratch the front as the scratches will be permanent and "fog up" the design.
9. At this point drill a hole for jump rings for the key chains, or use the epoxy glue to attach the jewelry pieces.

Note: The mountainous areas and dryer areas cause differences in the hardening of the plastic. A moist atmosphere requires more hardener. If animals, insects, or plants are embedded they should be dried to remove all moisture. Flowers may be put into cornstarch to remove moisture and still preserve the shape. If they are not dried, the specimen will eventually shrink away from the plastic inside, causing a silver cast and will be unable to be seen by the viewer.

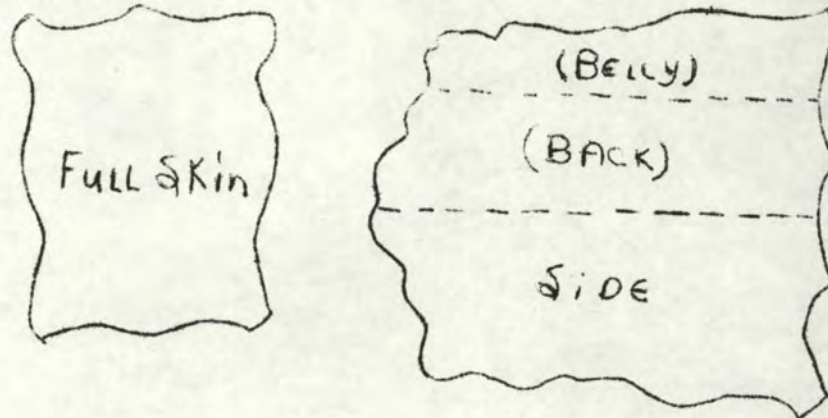
Working with our hands gives us relaxation and contentment. Leathercraft is a challenging hobby. It does contain work, but it is a pleasure as you become more skilled. Useful articles are always a welcome gift and a satisfaction to give as they are a part of you.

Some may hesitate to start because they feel the initial outlay for tools would be prohibitive. Actually the tools used are dependent on the individual workman's ideas. Probably best for the beginner is a basic set which contains all essential tools, a very good book of instruction and a few small practice articles.

I will try to list some general information and hints which may be useful to you:

Chrome or chemically tanned leather will not tool. For hand tooling or carving a vegetable tanned leather ~~isn't~~ should be kept away from water immediately.

Leather is usually sold by the square foot or skin. In buying leather a skin is a full calf hide. A side is one half a full skin. A belly is the lower part of a side. A back is the select part of a side and has less waste, therefore will run a little higher per square foot.



To avoid confusion, leather merchants are now using ounces (oz.) to designate weight. An oz. is 1/64" in thickness. For billfolds, coin purses, etc. 3 to 5 oz. is a good weight. For heavier articles such as note books, brief cases, belts, bags 6/7 or 7/8 oz. Don't worry about a few imperfections on the leather. A lot of the scars and marks can be tooled out if you place your pattern so the tooled area will be over the scars. The use of dye will also cover many marks and scratches.

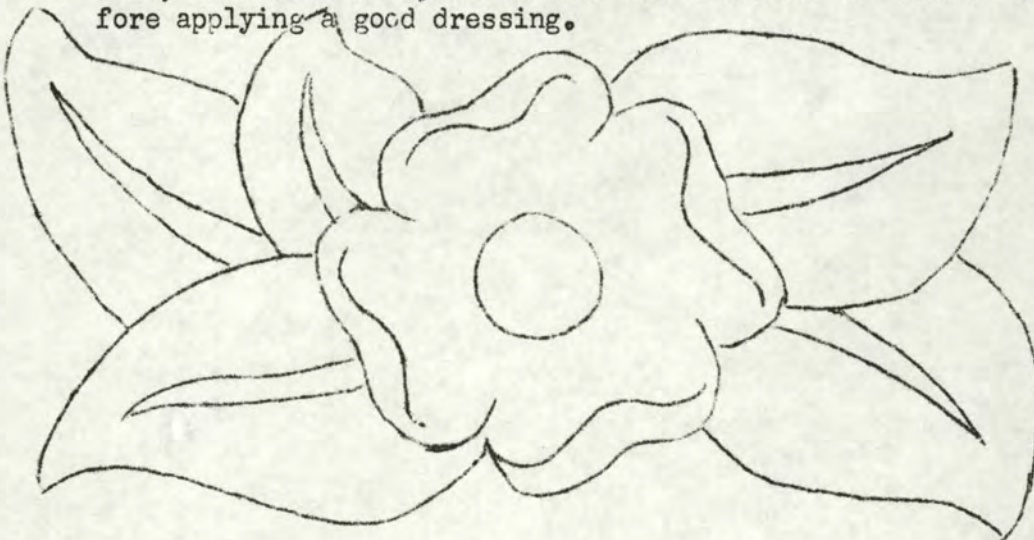
HOW TO CARVE A KEY CASE

Virgie Kennon

1. Dampen your leather on both sides evenly. Your leather must be kept properly moistened, so when it dries out, wet it again.
2. Tape your tracing pattern over the key case. Be sure the pattern is centered. Trace over the tracing lines with a pencil or stylus. If using a plastic pattern rub it with a modeling tool.
3. With your swivel knife make all of the outline cuts. Never cut into an intersecting line. For best results always keep your swivel knife sharp.
4. Hold your mallet loosely and use a wrist motion to strike the tool with the mallet.
5. Background if backgrounding is desired.
6. Bevel all lines.
7. Add decorative stamps with different camouflage tools, the veiners, seeders and shaders. Last add your ornamental cuts as desired to bring out the design.
8. Many small mistakes or rough edges can be smoothed out with a modeling tool.

notice a square end.

9. Lace, then if soiled, clean with 10% solution of oxalic acid before applying a good dressing.



Leather articles, properly cared for actually become more beautiful with age.

I buy my materials from the Tandy Leather Co. Their managers are always glad to assist you with any of your leather problems either in person or by writing.



BE THE BEST OF WHATEVER YOU ARE

If you can't be a pine on the top of the hill,
Be a shrub in the valley-- but be
The best little shrub at the side of the rill;
Be a bush if you can't be a tree.

We can't all be captains, some have to be crew,
There's something for all of us here;
There's work to be done and we've g~~ot~~ got to do
Our part on the way that's sincere.

If you can't be a highway, then just be a trail
If you can't be a sun, be a star;
It isn't by size that you win or you fail...
Be the BEST of whatever you are.

DEMONSTRATIONS

NOTEBOOK DIVIDERS

Art has become the province of all people. We are encouraged to explore freely in many art media, using a variety of subjects and methods for expression. This year, we have attempted to introduce you to a few quick and easy techniques of paper art through our notebook dividers.

We hope you may find program cover suggestions, gift wrapping paper ideas or just the pleasure of creating a lovely design from using these art techniques.

The Dividers were used for these sections:

Nature pictures	-	Out-of-Doors
Gadget printing	-	Table Fun
Ink blot	-	Music
Drinking Straw painting	-	Stuff'n Nonsense
Crayon-watercolor	-	(not used)
Crayo		
Crayon dripping	-	Demonstration
Finger paint	-	Crafts
Spatter paints	-	Games
String painting	-	Inspiration

NATURE PICTURES

Ironing pieces of flat nature between sheets of wax paper. On several layers of newspaper put your sheet of waxed paper. Arrange your dried or fresh greens that have been flattened, place another sheet on top and press with medium temperature iron. Experiment with best temperature for your iron.

Other things can be pressed between the sheets, crayon scrapings added for color.

GADGET PRINTING

Materials:

1. Construction paper, butcher paper or tissue paper.
2. Tempera paint.
3. Brush or sponge
4. Gadgets such as kitchen utensils, screen, string, pencil, screws, vegetables (onions, etc.)

Procedure:

1. Obtain paper, desired colors of paint, and the gadgets you wish to use.
2. By use of a brush or sponge apply paint to gadget and press on paper..
3. When project is completed--allow to dry.

Variations:

1. This project could be used on top of finger painting or spatter painting.
2. It could also be combined with plasticene or potato printing.
3. One can use any number of gadgets and colors they wish to make a very attractive design.

INK BLOT

MATERIALS: Paper, ink

Mthod: Drop spots of ink on paper.
Crease paper down the center and press
out paint.
Open paper
Add more spots if desired.

Makes an interesting, balanced design for programs,
placques, invitations, etc.

DRINKING STRAW PAINTING

MATERIALS:

Art Paper or Construction Paper
(white or colored)
Tempera Paints or Ink
Drinking straws
Paint Brush

METHOD:

Place a few drops of the paint or
ink on the paper. Hold the straw
at an angle just above the drops
of paint and blow. Turn the
paper as you blow to "feather"
out the paint into fine lines.
You can highlight it with spatters
of another color of tempera paint
if you wish.

VARIATION:

For a different effect, wash the
paper (with watercolors) in a soft
rainbow. Then blow the design on
as above.

USES:

Pictures, notebook covers, cards.

CRAYON - WATERCOLOR PAINTING

MATERIAL:

Art Paper or Construction Paper
(white or colored)

Watercolor Paints (or Tempera paints)

Paint Brush

HOW TO DO:

With a wax crayon (or crayons) draw a design on the paper. Or, by first laying the paper on a textured surface before drawing with the crayon you can make a pattern in the crayon drawing itself.

"Wash" the paper with watercolor (or tempera paint).

The water color will tint the paper where the crayon is not covering it.

Experiment with different colors to find interesting effects.

USES:

Notebook or program covers, pictures.

CRAYON DRIPPING

MATERIALS NEEDED:

Broken crayon pieces (with paper peeled off)

candles

match

tempera

brushes

paper

Hold candle almost vertical, melt tip of crayon and flip onto paper.

Drips may suggest figure which can be enlarged with tempera. Cover table!

1. Starch and soapflake fingerpaint

$\frac{1}{2}$ cup linit starch
 $1\frac{1}{2}$ cups boiling water
 1 cup soapflakes (not soap powder)
 1 tablespoon glycerine (optional - makes it smoother)
 Coloring (food)

Method:

Mix starch with enough cold water to make smooth paste. Add boiling water and cook until glossy. Stir in soap flakes while mixture is warm. When cool, add glycerine and coloring (powder paint, poster paint, or vegetable coloring.) Mixture can be kept for a week if placed in jar with a tight lid.

2. Cornstarch fingerpaint

8 parts water
 1 part cornstarch
 Coloring

Method:

Bring water to boil (colored slightly darker than desired paint.) Dissolve cornstarch and stir two together. Bring water to boil again. Cooled paint will be slightly thicker.

3. Wallpaper paste fingerpaint

3 parts water
 1 part paste flour
 Coloring

Method:

Stir flour into water, add coloring. (Wallpaper paste can be bought at low cost in wallpaper stores or department stores.)

Some children enjoy the different touch sensation when $1\frac{1}{2}$ cups of salt is added to any of these three recipes.

For young children, the homemade paint is much less expensive and just as satisfactory. For older children, the greater brilliance of color of the

commercial product and its lesser tendency to flake off the paper when dry, may make use of the commercial paint more satisfying.

Paper:

Can use Shaw fingerpainting paper, butcher paper, or any other paper with a high glaze, such as a washable shelf paper. Paper should be completely wet when used, and smoothed out on a table top. The hands should be wet beforehand, then redampened as often as necessary.

If no paper is available, a piece of oil cloth stretched over a table top and securely fastened makes a satisfactory surface, although the "picture" cannot be preserved. When a painting has dried it can be pressed on the wrong side and hung or mounted. Shellacking it in addition helps to keep the paint from flaking off.

Spatter Paints

Materials:

Paper, flowers, stiff tooth brush, ink, piece of wire screening, or old comb.

Directions:

Press the flower, leaf, or other design, so it will lie flat. Lay it on white paper or cards. Dip a stiff tooth brush in ink and by rubbing the brush over a piece of wire screening spatter the ink over the paper. The finer the spray the more delicate work you can do, so you will want to try different inks and various meshes of screening. The leaf will stand out in silhouette against the spattered background. Work with colored paper and paint, if you desire.

* * * * *

STRING PAINTING

Equipment - Hard, twisted string. Not too thin poster paint or powdered Tempera and equal part water. Construction paper.

1. Paint should not be too thin. String may be about 12" long. 2. Dip string in paint, and squeeze it between your fingers to remove excess paint. 4. Flop string on construction paper, circling it around any way you choose. Be sure to bring one end out to the edge of the paper. Fold paper over, or cover with another piece of construction paper. Put a magazine on top. Press one hand down on the magazine and at the same time pull the string out from between the papers.

COCOANUT SHELL

Beautiful jewelry, buttons, etc. may be made from cocoanut shell with very little expense. Your tools are a coping saw, a rasp, files, and several sizes of sandpaper.

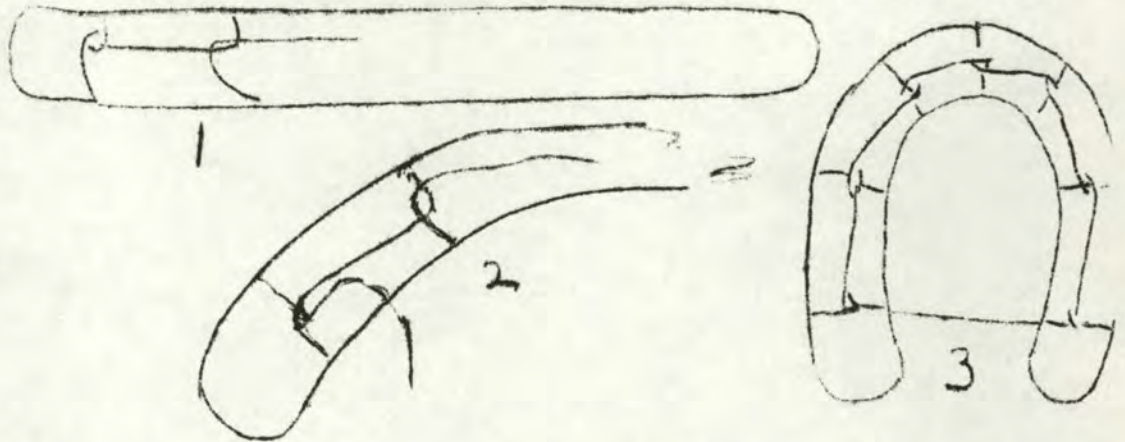
Draw the outline of the button on the inside of the shell and cut out with the saw. You need not be too accurate in cutting because your files will round the edges quickly. Using the rasp, take off the coarse outer layer on the outside of the shell. Do not use the rasp too long on the shell or you will have grooves that you will not be able to get out again. Use the files to shape the button top and edges; sand until very smooth. The smoother it is the shinier your button will be. Drill holes in the buttons before sanding so there will be no rough edges. Finish by waxing. Free form designs for your jewelry and buttons are especially interesting. Be creative; half shells may be used for handling baskets and string holders.

Use hair ornaments for patterns for buttons and buckles that match.



HOW TO TIE A SLEEPING BAG

Roll sleeping bag lengthwise. Have a small rope or nylon cord at least $1\frac{1}{2}$ times length of sleeping bag. 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. Do 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.



"EYE OF GOD" DECORATIONS

One simple green Swi straw "Eye of God" is shown on the front cover ("Ojo de Dios," from the Huichol Indians of Mexico), and pictured here is an adaptation using three sticks for the frame. The eye usually is made with two crossed sticks and the traditional one consists of five eyes--a center large eye (made the first year of a child's birth), with four more smaller eyes added at the ends of sticks, one a year until the child is five.

Swi straw is a perfect choice for making the eye because dust does not cling as it does to yarn and its translucent quality makes it a delight when seen hanging against a window.

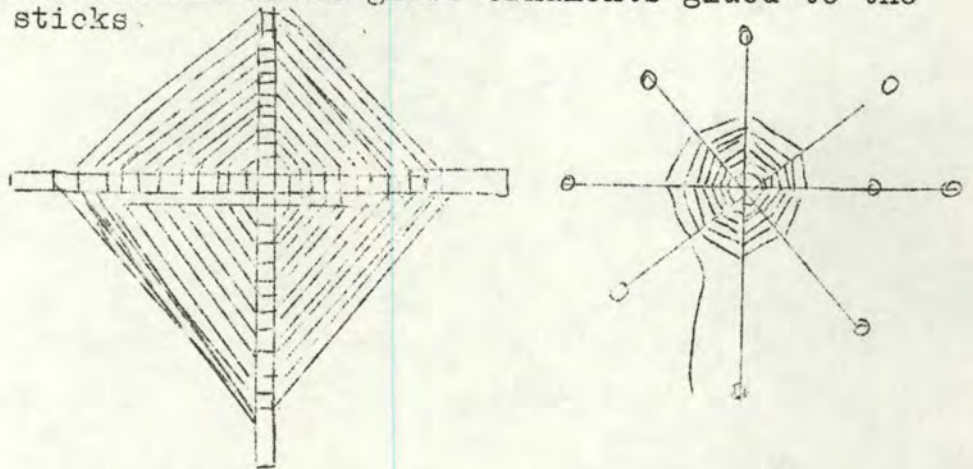
Use $\frac{3}{16}$ " dowels, cross the sticks and tie the Swi straw around at the cross. If you wish, the sticks can be notched at the crosspoint and glued for a snugger fit. Wrap over and under each stick, working out from the crosspoint.

To keep the wrapping firm, run a line of white glue along each arm, a little at a time, and wrap over it. If you wish spaces between the strands, wrap around each stick twice as you go. Make knots on the reverse of the

"EYE OF GOD" DECORATIONS (CONT'D)

form and wrap over the knots to cover. To finish the ends of the sticks, wet the Swistraw and wrap tightly to cover, glue ends and hold with clothespins until dry. Pompoms or tassels may be added to the ends of the sticks if desired.

The hexagonal eye shown here uses 1/8" sticks (larger ones would make the center crosspoint too bulky unless the dowels were notched). Wrapping procedure is the same, and the pictured decoration has small glass ornaments glued to the ends of the sticks.



NEWSPAPER FLOWERS

(Demonstration - Jean Bevan)

These unique flowers are very easy and inexpensive to make. The materials needed are an old newspaper, crepe paper, and a stiff wire. (A pound of wire costs 30¢ and makes at least 50 flowers).

The first step in making these flowers is to cut the strips of newspaper and crepe paper. Two strips of an open newspaper 1" wide, and enough crepe paper also 1" wide to make the core one inch in diameter are needed to make the core. Next the petals are put on. This strip of newspaper is 2½" wide with cuts 1 3/4" deep and 1/8" apart. Now cut a wire about 1 foot long and bend the end of it about 1/4 inch. Put the wire through the core with the bent end holding the flower. Cut about a 7" x 2" strip of crepe paper. Put this around the core and twist the excess below the core and around the wire. Now wrap the wire with a 1" wide crepe paper strip.

After this is done cut slits into another 1" wide strip of paper 5/8" deep and 1/4" apart. Wind this around the crepe paper-covered wire. This can be wound quite far apart so as to give the effect of leaves.

There is only one thing left to do--that is to spread open the petals. The flower is now ready to be set into a vase.

DECORATIVE CANDLES

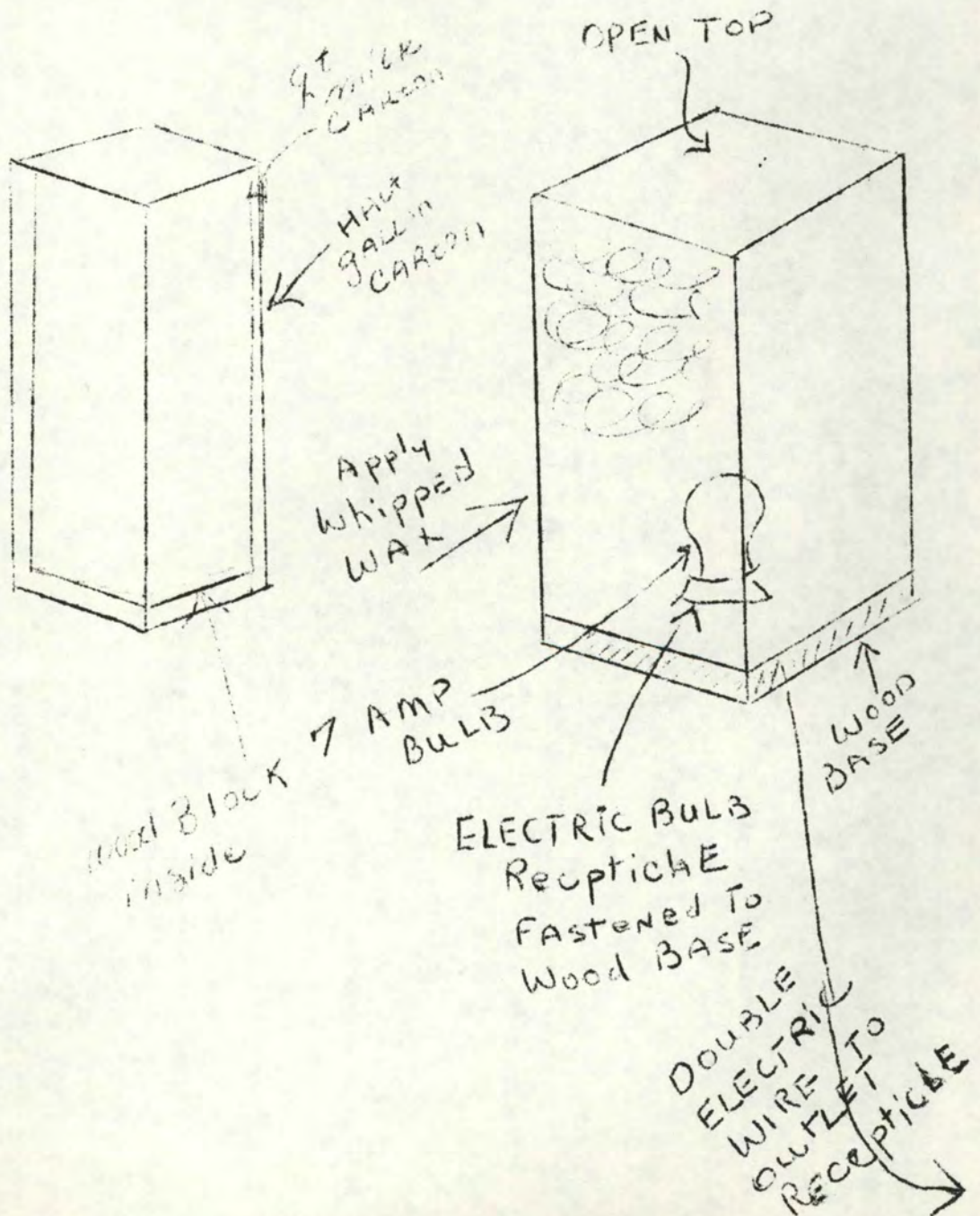
Ernestine Vickery

Get 1 1-quart and 1 1/2 gallon milk carton. Put ice in quart size, then center the quart size carton in the 1/2 gallon carton with a pin to hold in place.

Pour melted wax into the 2-quart carton while holding top of inside carton closed with pliers. Set to cool.

Remove cartons, leaving shells.

Decorate by whipping wax to consistency of cream or glossy or until it is fluffy like divinity. Dab with a fork onto candle, one side at a time.



CRAFTS DISPLAYS

Mabel Franklin

Wishing Well was made from one pound coffee can,
2 pieces of plywood--4" x 6" for the roof and
9" square. Sticks were used for the upright
and a piece of coat hanger for the handle.
When assembled, cover with rocks and Elmer's glue.

Tissue Doll, Powder Doll and Easter Eggs are crocheted
with fingerling yarn.

Reed placques were put together and made with dry ar-
rangements of fruit.

Match cross takes one box of matches, cardboard and glue.

Egg carton tree takes 3 egg cartons, glue, paint and
inch Christmas balls.

CALLIGRAPHY CAPERS

Various paths led interested and curious labbers to the
lakeshore for Special Interest time on Thursday. Marge Bevan assured
us we need not be real artists to enjoy this new method of water
coloring.

Just relax, says Marge, and as you look about you really enjoy
the scenery, the flowers, or trees. Look closely, maybe you'll even
need to squint a little, and you will note differing shades of color,
and shadows. Next, decide on just how much of the scene before you
will be in your painting. If you have a tendency to wander and try
to include too much in your picture, take a cardboard and make a
little "peek hole" and paint just what you can see through it. Or,
you may just form a little square with your fingers if no cardboard
is handy.

Materials need not be expensive to have
fun with calligraphy. First, we wet a paper
towel then started in with water colors,
aluminum pie plates making very handy palets.
After the background colors were applied with
brushes, we dipped grass stems into India ink
and added highlights as our fancy dictated.



FUN!

And some very amazing pictures!

" A CHEERFUL HEART MAKES ITS OWN BLUE SKY. "

PARCHMENT CARDS AND STATIONERY

Helen Hume

Materials needed:

Stationery that can be folded once in the center to fit envelope.
corrugated card board
wax paper
Elmers glue
thumb tacks
dark crayon
Kleenex
non-tarnish glitter
metal edged ruler or cutting edge from wax paper box
newspaper
iron (electric)

Method:

1. Draw a pattern of the stationery, including the center fold, on the cardboard with dark crayon.
2. Lay a piece of wax paper over the pattern and secure with four thumb tacks at corners.
3. Arrange any fresh flowers, flat dry arrangements, or cut out pictures from old cards, sticker seals, sequins, or similar metallic cutouts, on half of the stationery. (If cutouts are used they should be glued down to the wax paper to keep them from moving.)
4. Cover the entire arrangement with a single thickness of Kleenex and tack down.
5. With a soft paint brush dab the entire surface with a mixture of 1/2 glue and 1/2 water.
6. Sprinkle lightly with non-tarnishing glitter and set aside to dry.
7. Using the cutting edge tear stationery out along the black outline.
8. Press with a hot iron between several pieces of newspaper and fold in half while soft and hot.
9. Insert your stationery.

Many things can be made in this way. Lamp shades may be made by using rice paper or white locker wrapping paper and overlapping the Kleenex a bit.

Card tallies, enclosure cards, place cards, Christmas cards, and even place mats may be made by this method.

Use your imagination and have fun!!!

Materials needed:

- pencils with new erasers
- single edged razor blades
- red, blue, green, yellow food coloring
- small square of red, green, blue, yellow felt
or
- 4 small squares of white felt
- 4 aspirin boxes
- stationery to stamp

Cut your design into the eraser. It will leave your design raised, with the outside area cut away.

Cut the felt to fit the small aspirin box to be used as a stamp pad. The aspirin box can be closed for a clean way of putting it away 'til next time. The food coloring will fade if used on off-colored felt.

After making your flowers you will find a very damp Kleenex makes a good thing to use to wipe away your last colored ink. Dab in one color and then onto the Kleenex and you are ready for another color. The stems can be drawn in with colored pencils or ink.



Circles from paper punch to trim stationery

apples. What happened to the last one??

several ladybugs "extras" drawn by colored inks

yellow chicks

pink rabbits

fish in a stream

Birds or squirrels-- feather snips for tails.

Black spiders gold ink eyes web inked in corner of page

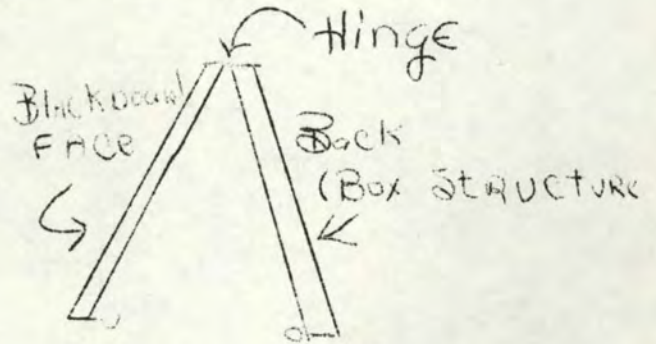
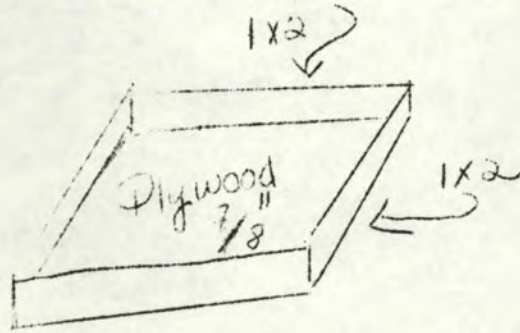
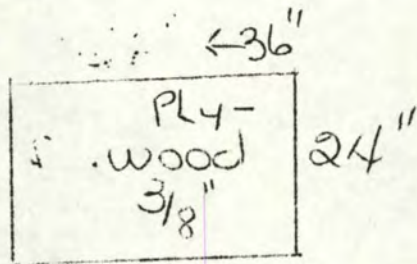
palw blue birds

cows and a moon between them

cats on a fence watching moon

Mice

Idea from Leila Steckelberg

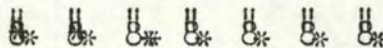


Materials needed:

- 2 pieces of 3/8 inch plywood 24x36 inches
- 2 pieces of 1x2 inch pine 36 inches long
- 2 pieces of 1x2 inch pine about 22½ inches long.

DIRECTIONS FOR ASSEMBLING:

1. Take one piece of 3/8 inch plywood 24x36 inches and nail to the 1x2 material to make a box-like structure.
2. Hinge the other piece of 3/8"plywood to one end of the box structure (on the end piece of the 1x2).
3. Put a hook and eye or other cabinet hardware on the opposite end of the hinged area to hold blackboard together in a compact unit when transporting.
4. Paint the single piece of plywood with green blackboard paint.
5. Attach a handle (cabinet hardware) to one side of the blackboard for carrying.



Scatter seeds of FRIENDSHIP and of charity...
and for each good seed you cast you'll reap
abundantly...Sow in love and when the golden
days depart...Gather sheaves of happiness...
the harvests of the heart. Patience Strong



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 woul. and it drives out the blues,
And finally thrills through and through.
It is just a sweet memory that chants the refrain:
I'm glad I touch shoulders with you!"



by
Joni Hash

ROUND and SQUARE DANCING

Dwight E. Palmer

Much good material has been prepared by other people concerning the "Business of Square Dance Calling", and the "One Night Stand" program.

For those interested in teaching and calling these activities, the following two articles will be helpful and of interest.

For a description of the basic movements of Square Dancing, write for a copy for 15¢ from Sets in Order
462 No. Robertson Blvd.
Los Angeles 48, California

Following the two articles a few dances will be described that will be examples of the kind of dances done at Lab or that can be taught at one-night-stand programs. HAPPY DANCING!

If you have trouble getting records try:

Edwards Record Service
PO Box 194
Park Ridge, Illinois

THIS BUSINESS OF SQUARE DANCE CALLING

By Mac McKenzie
Beulah, N. Dak.

Where do you start? When can you get started square dance calling? These are questions that have been asked me on numerous occasions. All of these questions are not nearly as important as WHY did I start. I started because I like people, I like fun, I like laughter, I like companionship, and I like dancing. Unless you like all of these, the where, how and when are really inconsequential.

The real "kick" from calling comes in the ability to kindle the fire of fun. This is the fire that will melt down the cares of the day, the barriers of individuality and burn up the tally of age. It is the "kick" one gets from sparking this fire of fun that keeps one keenly interested in the activity.

But now lets get on with this:

Where do I start? The answer is simple -- one record, a phonograph, an empty room, a clock full of time and a true desire to succeed. There are no "naturals" in this business. True, there may be a few inherent differences in the ability to carry a tune, or a certain sense of rhythm, but beyond this point it is practice, pure and simple.

How did I start? Start with something easy. Something simple called properly is ten times better than something sort of tough called poorly. I'd say pick something that has lots of repetition to ease the tension that you may feel in your first attempt at calling. Maybe the simple mixer, "Oh Johnny" is one of the best examples of a place to start, another would be "Solomon Levi" square.

Besides the practicing of the call itself, be sure to practice the "WALK THROUGH" and the "TALK THROUGH" or the explanation of the execution of what is being danced. The "talk through" business is really important -- if you

can stay on the stage and "talk through" you'll stay in command. If you have to leave the stage -- you're in trouble -- not in command. I can't emphasize this enough. Right here is where many, many callers stumble.

When do I start? Simple -- right now. The sooner the better. I can promise you an experience that cannot be equalled in any other form of recreation. Well, that briefly takes care of why, how, when and where, but there is more.

First, let's get back to the caller -- especially if he is to call square dances as well as some of the traditional mixers. A caller, to be successful, has to know how to square dance. In fact, his situation can be compared to that of a chemistry teacher -- certainly the chemistry teacher must have a sound background of chemistry before embarking into a career as a chemistry instructor. Thus the square dance caller should be a square d

Square dance calls are divided into singing and patter calls. The singing calls are delivered from a familiar tune. There are hundreds of them, ranging from such old and familiar tunes as "The Trail of the Lonesome Pine" "Itsy, Bitsy, Teeny Weeny Yellow Polka Dot Bikini". Singing calls would take no more than just the ability to sing -- if the dance could be understood just by singing. But there is more to it than that. A singing call must be practiced so singing becomes an audible, rhythmical, melodious command. The singing call winds up being a hybridization of cuing, chanting and singing. One thing I might say right here -- don't concentrate on making the singing call sound pretty -- concentrate on command and clarity.

The patter call is more difficult. Here again there is no substitute for practice. I think that the music that you use in practicing is important. It is important from the standpoint of voice preservation, in other words the music should be comfortable. The music should inspire you and complement the call. The music will also be important to the dancers. They will expect a variety and you should accommodate them.

There are hundreds of hoedowns available for your patter calling. I think that beginning callers would do well to start with a record that has a good strong beat, the real "toe tapping" kind. I would suggest "Choctaw" on a Green label, or "Devil Jumped Up" on a Sets in Order label as starters. These may not fit your particular needs so keep looking, try others, you will find some that you like. You should practice with records with a fiddle lead, a banjo lead and a piano lead. You should practice with records of different speeds, mix them up. You'll find that music can be one of your greatest assets.

Hoedown music is made up of a definite series of phrases. These phrases are each composed of four beats of music. Put four of these four beat phrases together and you have a 16 beat "hunk" of music that typifies the heart of every hoedown. You should be able to count with the music 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16. You should be able to note a stronger beat on 1, 5, 9, and 13, with beat No. 1 the strongest of all.

To start with beginners would do well to sit down with a good strong beat hoedown and count with the music. Count to yourself, over and over -- just the needle across the record and see how fast you can correctly identify and pick up the count. You should practice counting out loud in a natural calling volume. Eventually your voice will develop a "built in" count.

This built in rhythm is important.

Mimicry is a wonderful tool. in this business. There are many patter ca put on a record. You could do well to pick up a few to listen to, and w which you could practice your timing and command. I would suggest lister ing to real masters like Ed Gilmore, Johnny LeClair, or Don Armstrong if you're going to do a little copying. Copying in this business is not co sidered cheating at all.

Remember, though, sooner or later you are going to have to develop a tec nique of your own - so let mimicry be a teaching tool but not a crutch.

The art of patter calling fitting together the beats of the hoedown musi with step sequence of the square dance figure. All square dance figures are executed in a prescribed number of steps. Each step (a smooth, danc ing shuffle step) for each beat or count of music. Square dance basic booklets are available that will give you the steps needed to execute ea figure. Some callers will use a work sheet or phrase sheet similar to ti one illustrated below in studying and practicing calls. It can be used : either patter or singing calls. Here you can check the call and see tha the proper amounts of music are allowed for the execution of the call.

1 _____	2 _____	3 _____	4 _____
5 _____	6 _____	7 _____	8 _____
9 _____	10 _____	11 _____	12 _____
13 _____	14 _____	15 _____	16 _____

The cost of equipment for this type of recreation runs high. A 10-watt variable-speed phonograph is the smallest practical unit to plan on using. You can figure a 10-watt machine will cost about \$150.00. The wattage on units will vary from 5 to 100 watts, and the rule of thumb that we use for measuring the needs is to figure 1 watt per square. In other words, a 10-watt machine should be adequate for 10 squares of dancers. You can see wh this could be way off because of the differences in the acoustics of vario halls. There are many models of record players to choose from. Four make that are prominent are the Califone, Newcomb, Bogan and Hilton.

A good microphone is a must. A poor quality microphone is one of the chie causes of lack of clarity. A good microphone will cost around \$50.00 and worth every bit of it as far as results are concerned.

Most phonographs today have a variable speed control. This is a great ass in teaching and a big assist in learning to call. Beginners have trouble breath control and wording so a little slower speed is a big help. One wo of caution here - a change in speed will also change the key of the music.

Some machines will have separate tone controls for music and voice. Use lots of treble on your voice - it won't sound so pretty, but you'll be hear All machines have a volume control. They can be used to advantage. Vary volume for emphasis in your calling.

Some halls have lousy acoustics. They were probably built for everything : dancing. Set your machine so your speakers will be pointed in one directio

They should be placed about the height of a piano. In fact, a piano makes an ideal base for your speaker. If the conditions are really tough take the front off the piano, place your speaker in front of it. The stringed back of the piano gives an added boost to your sound system.

Reference materials for this type of recreation are plentiful. There have been numerous books written on square dancing and round dancing and there are more being added all the time. There are also magazines to keep one posted on the square and round dance field. Of all the publications I would suggest "Sets in Order" as one of the best. The yearly subscription is \$3.70, address shown above.

One of the more challenging fields of this business is the assembly of good simple material, easily taught, easily learned and easily retained. This is a big challenge and just because a dance or mixer sounds simple does not necessarily mean that it is easy to teach or easy to "cue" or "call". This is the area the trade refers to as "one night stands". It is in this area of the whole square dance field where there is hope of clinging to a bit of our true American heritage and culture. It is here where square dancing is found to be cooperative -- not competitive. It is here, especially when working with youth, where the great good in social growth and personality development can be accomplished with a simple command of "all join hands". It is here in the field of "one night stands" that the caller's ability is truly tested. Tested are his knowledge, his friendliness, his sense of humor, his patience and tolerance, his poise, his enthusiasm and sincerity, his dependability and above all, his true desire for fundamental fellowship.

Excerpts from CALLING FOR THE NON-DANCER
by Paul Hartman

The one-night stand is the most challenging affair that any caller can conduct, and one, which, if handled properly, can bring to the caller and to the square dance movement the greatest of benefits. Every year hundreds of callers are approached to call a square dance for a group of people who have never square danced before, but who have heard that it can be a lot of fun. Usually such groups are PTA, church, citizens, social or business organizations. Most of the people who attend these dances will think that the most important thing about square dancing is to hop, skip, jump, clap hands, yell, and be noisy and as unruly as possible. There is more to calling this type of dance correctly than one can imagine. Let's look at some of the points involved in doing one-night stands.

The worst thing that a caller could do is to try and prove to the people attending that he can call a complicated dance. People who attend a one-night stand do not care about the caller's ability to call things they cannot do. They came to dance. And dancing to them is moving their feet to the rhythm of the music. The caller introduces a new element: vocal directions. But these directions must be of the type that the people who do not square dance can understand. The caller must remember that the people did not attend the dance to be taught for twenty to thirty minutes at a time how to do a movement such as "Scratch My Back with A Once-and-a-half-Twist". The use of plain everyday language is preferred by most people.

Many people who do not square dance, for some unexplained reason will find themselves at a one-night stand when they didn't intend to come in the first place. Once they are there, they "dare" the caller to entertain them. In

most cases they will say, "Oh, you go ahead; I'll watch first." The caller should not permit this to happen. He should get everybody up and in to the dance when he first begins. As a matter of fact, he should wait until at least the majority, if not all, of the people expected have arrived before he starts. A few minutes wait won't hurt anyone and the caller will not have to explain two or three times the position of couple number one, two, three etc.

Before he starts to do any calling, the caller should have the following points in mind. He should be sure his voice can be heard and understood (he shouldn't expect people to understand something muttered into a muffled microphone) he should ENUNCIATE clearly, using everyday language; he should not teach more than 30 seconds at a time except when the large circle has been broken in to squares and it is necessary to identify couples, partners, etc., and even then the caller should be able to explain these terms within a short time; he should keep it simple -- the simpler the better; he should prove to them that they can square dance and not that he can call; and he should use songs that people know so they can hum along as they dance. Split-second timing is not required. Most non-dancers welcome a two-to-four beat wait for proper reaction time (nobody is chasing the caller and no one expects him to wind up with a surprise left allemande.)

A caller needs to use only two square dance terms to call a successful one-night stand. He must explain how to "swing" and how to "promenade". In addition to that, he must designate the number of each couple and he must make certain that everyone knows where to find his or her partner. Beyond that, everyday language must suffice. The time-consuming and confusing explanations of such items as allemande left, do-sa-do, grand-right-and-left will be a detraction rather than an asset to the evening's enjoyment. The use of the do-pa-so's and square thru's is unforgivable. The caller who insists on the use of such material merely proves that he does not know how to call for one-night stands. Every caller should be able to devise simple dances which do not require the use of square dance terminology. What could be simpler than to have the four ladies walk into the middle and back; then to the center, girls, stay there back to back--sunny-side out; men face to the right (allow four beats for reaction) and promenade, just walk around the square in single file; pass mother by and swing the next; keep her and promenade this lady around the ring; all the gents bring a new lady to their home place as they have this new lady for their new partner. Repeat this dance four times through and everyone will have their original partners back. The entire dance can be varied by everyone circling to the left and then to the right, then swinging their partners and promenading around the ring. This same sequence could also be used as an introduction and ending. The caller will notice that after the second time through the dance, he will no longer need to be very concerned about allowing a few beats here and there for reaction time, providing he calls the same thing four times through. The above figure is one of literally hundreds of simple sequences that any caller can devise at any moment. The use of patter should make this effort a snap. Singing calls will need a bit more preparation. But even with singing calls, any caller who has truly earned the title should have relatively little difficulty in fitting this type of simple pattern to the musical phrase of his favorite singing call record.

Breaks in between tips should be longer than those encountered at regular square dances. People attending one-night stands are not as used to the physical effort as are those who have been dancing one or two nights each week for one or more years. During these breaks, the caller can put on rou

Calling for the Non-Dancer cont'd

dance records so that people can enjoy dancing a waltz or fox-trot. But h again the use of familiar tunes that have been recorded for rounds would be preferred because the familiar tunes will recall pleasant memories and tend to make the crowd more receptive to square dancing even while they are taking a rest. One pit-fall should be avoided here--don't try to please everyone; you will not be able to do so anyway and you'll wind up playing twist music, rock'n roll or the cha-cha all night long. Here the caller must use discretion because frequently the caller will get a request to play something special and the requestor is really a show-off who is interested in personal aggrandizement and not the benefit of the majority of the group. The same thing applies to the fellow who comes up to the caller and says, "Do you know how to do the Texas Star?" or "How about calling the Virginia Reel?" Usually the show-off has no idea of what he has requested. He is simply showing off in front of his friends. The wise caller will accept the suggestions with appreciation and a smile and then go on and call his program of real simple dances the way he had planned them originally. Every caller should, of course, be open to any constructive suggestion; he might, in this way, pick up things of great benefit to him in future one-night stands.

The average 2½ hr., one-night stand will use up about five tips. Any caller worth his PA system should be able to construct five simple singing calls and five simple patter figures. The caller should remember that at this type of dance repetition is not necessarily a draw-back. The caller should, however, guard against excessive repetition, even at one-night stands. Good judgement here is very important.

Every caller should know that anyone who can carry a tune and has a sense of rhythm, can pick up a sheet of calls -- be they singers or patter -- commit these words to memory just as they are written, and call a reasonably good dance that most square dancers will enjoy. But it takes a real artist in calling, a fellow who really knows what he is doing as a caller, to direct a group of people without the use of an "idiot sheet", simply by using everyday language. To do this successfully is difficult. Yet, it can be learned; there is a wealth of material on this subject available through normal square dance publication outlets. It does take an effort to learn but no caller should refuse to try. If every caller in the United States did five one-night stands per year so well that he persuaded five couples from each one of the dances to sign up for a beginners' class, just think how rapid the growth of the entire square dance movement could become.

The
FIRST
STEP
is SELF
CONFIDENCE



Getting people to take part in musical games and folk dances often creates a problem. Here are a few suggestions from the group that participated:

1. Have all people sitting around the hall join hands while still sitting in their chairs. Then have them all stand up and move the ring out to the floor or move the chairs back.
2. Pick out one boy or one girl, and when the music starts see who can get the longest line of people by picking up the members of the opposite sex while going around the room. The boys at the end of the line pick up girls, and the girls pick up the boys, thus alternating boys and girls. In large crowds, use more than one boy and girl to start with.
3. Have one couple promenade and when the music stops they separate and each one gets another partner from the sidelines and promenades. Each time the music stops the partners who are promenading get new partners.
4. Grand March.
5. Musical arches. Have the crowd in one single circle around the floor. One couple makes an arch and with the boy standing on the inside of the ring and the girl on the outside, the group marches under the arch. When the music stops, the person caught goes to the center of the ring. When a member of the opposite sex is caught, they make an arch and stand at another part of the ring. Each time a boy and a girl are caught, another arch is formed. In large crowds more than one arch can be used to start the game.
6. Have the boys circle in one part of the room, the girls in another. Have enough objects, in duplicate, so that each one has one. Give one to each boy and the opposite to the girls. When the music starts they pass the objects around. When the music stops, they keep the object they have and match it up with the opposite. Those having like objects are partners.
7. Concentric circles. Have the boys in one circle facing in. The girls are in another circle around them. Each circle starts marching in opposite directions when the music starts. When it stops, the girls put their hands on the boys' shoulders ahead of her.
8. Other ideas like shoes, belts, ties, etc., may be used by having the man take it off, and then the girls locate the owner when the signal is given.



ROUNDS

WALKING & WHISTLIN' MIXER

Record: Columbia 4-40991
Position: Semi Closed
Footwork: Opposite

Part A:

FWD, 2, 3, BRUSH; FWD, 2, 3, BRUSH:
(walk fwd three running steps and brush)
ROCK, -- 2, --, 3, --, 4, --;
(a staggering wobble step. Starting with left foot, L R L R)

Part B:

SIDE, CLOSE CROSS, --; SIDE, CLOSE, CROSS, --;
TURN AWAY, ** 2, --3, --, 4, --; TO A NEW PARTNER
REPEAT PART B TO ANOTHER NEW PARTNER.

WHITE SILVER SANDS

Record: Decca 9-30363
Position: Promenade pos. facing LOD. Lady on man's right.
Inside hands joined.
Footwork: Opposite, begin with outside foot.

WALK, 2, 3, 4; (LOD)
BACK UP, 2, 3, 4
(Turn alone, rejoin inside hands, and back up 4 steps in LOD)
WALK FWD, 2, 3, 4 (RLOD)
BACK UP, 2, 3, 4; (as above in RLOD)
BALANCE AWAY, AND TOGETHER, AND AWAY, AND TOGETHER
TURN, 2, 3, 4; (turn away from partner to a new partner)
BALANCE DOWN THE LINE AND UP THE LINE (Join both hands in a
butterfly pos. with new partner, balance in LOD, then in
RLOD, and then start dance over with this new partner.)

LEFT FOOTERS ONE-STEP

Record: Windsor 4605
Position: Semi Closed, facing in LOD
Footwork: Opposite - starting with outside foot.

CALL:

WALK, 2, 3, 4 (face); SIDE, CLOSE, SIDE, CLOSE:
REPEAT: WALK, 2, 3, 4 (face); SIDE CLOSE, SIDE, CLOSE:
BACK IN, 2, 3, 4; SIDE, CLOSE, SIDE, CLOSE:
WALK OUT, 2, 3, 4; SIDE, CLOSE, SIDE, CLOSE: (side car);
BACKWARD, 2, 3, 4 (face); SIDE, CLOSE, SIDE, CLOSE: (banjo);
FWD, 2, 3, 4 (face) SIDE, CLOSE, SIDE, CLOSE:
WALK, 2, TURN, POINT, WALK, 2, TURN, POINT:
TWO STEP FWD, TWO STEP BWD: TWIRL, 2, 3, 4. (to semi closed)

^{ROUNDS}
I MISS ME SWISS

Record: Old Timer 8101

Position: Couples in circle facing LOD with lady on man's right

Footwork: Opposite. Directions for the man.

WALK, 2, 3, 4; UP A STEP AND BACK

(Starting with left foot walk fwd four steps. Step fwd left and close right. Step back right and close left.)

WALK, 2, 3, 4; UP A STEP AND BACK:

(Repeat as above.)

STEP, BEHIND, STEP, SWING: STEP, BEHIND, STEP, SWING:

(Face partner and join both hands. Grapevine three steps and swing to left and repeat to right.)

TWO STEP, TWO STEP: WALK, 2, 3, 4:

(In open dance position do two two-steps. Break and man walks fwd to a new partner.)

MANNING'S MIXER

Record: Grenn 14010

Position: Open, facing LOD

Footwork: Opposite throughout-direction for man

WALK, 2, 3, 4; VINE, 2, 3, 4; WALK, 2, 3, 4; VINE, 2, 3, 4;
(In open position facing LOD with hands joined and starting M's L foot and W's R foot walk fwd four steps; face partner and step to the side in LOD on L foot, cross R behind L, step to L on L in LOD, cross R in front of L to end in open position facing LOD; repeat measure 1 and 2;

WALK, 2, 3, 4; BACKAWAY, 2, 3, 4; DO SA DO, 2, 3, 4; 5, 6, 7, 8; (In open position walk fwd four steps turning on the fourth step to face partner; back away from partner...M toward center of hall and W toward wall; in eight steps do so do with the person to the left of your original partner (this means that everyone moves to his own right);

BALANCE FWD, CLOSE, BACK CLOSE; STAR LEFT, 2, 3, 4;
BALANCE FWD, CLOSE, BACK CLOSE; STAR LEFT, 2, 3, 4;
(Take butterfly position joining L hands with original partner and R hands with the person with whom you did the do sa do completing the circle as in Alamo Style.... elbows should be bent and palms of hands should be touching with fingers pointing up.... step fwd on L, close R to L, step back on L close R to L; with original partner turn a L hand star half way around in four steps and again complete the circle by joining R hands. Repeat turning L hand star with original partner.

RIGHT & LEFT GRAND, 2, 3, 4; 5, 6, 7, 8: SWING THE 5TH GAL YOU MEET: (Beginning with the R hand of the girl with whom you did the do sa do do a right & left grand in the WRONG DIRECTION this takes eight steps; swing with the 5th girl you meet, put her on your right side in open position and face LOD TO REPEAT THE DANCE.

SINGING SQUARES

CLIMBING UP THE GOLDEN STAIRS

Record: Folk Dancer No. 1517

CALL:

IT'S A LEFT HAND 'ROUND YOUR CORNER, RIGHT ELBOW SWING
YOUR PARTNER --SING: "CLIMBING UP DE GOLDEN STAIRS."
THEN LEFT AND 'ROUND YOUR CORNER, TWO HAND SWING YOUR
PARTNER -- SING: "CLIMBING UP DE GOLDEN STAIRS."
NOW RIGHT HAND 'ROUND YOUR CORNER, LEFT ELBOW SWING YOUR
PARTNER -- SING: "CLIMBING UP DE GOLDEN STAIRS."
NOW DO A DO YOUR CORNER BOYS -- SEE SAW BEHIND YOUR OWN
SING: "CLIMBING UP DE GOLDEN STAIRS."
SWING YOUR CORNER LADY BOYS -- THEN PROMENADE THE SQUARE
LET'S SING THAT CRAZY SONG AGAIN -- "CLIMBING UP DE
GOLDEN STAIRS."

GRAND SQUARE WITH "WHEELS"

Record: "Wheels" Dot 16174
Position: Regular Square Dance

CALL:

SIDES FACE -- GRAND SQUARE (cued 4 beats before start of dance)
WALK, 2, 3, TURN:
WALK, 2, 3, TURN:
WALK, 2, 3, TURN:
WALK, 2, 3, REVERSE:
WALK, 2, 3, TURN
WALK, 2, 3, TURN
WALK, 2, 3, TURN

LADIES CHAIN THREE QUARTERS (cued during last 4 beats of Grand
Square) (Ladies make right hand star in center, walk fwd past
two positions or 3/4 of the way around the square to the
original right hand position)

TURN AROUND (Courtesy turn)

PROMENADE HOME (New partner resulting from the 3/4 chain-
promenade around the set - don't swing at home.)

Dance thru four times.

Directions for Grand Square taken from Sets in Order Basic Movements:

A simultaneous movement wherein the sides are doing one move-
ment and the heads are doing another. The action for the
heads is to move forward into the square (4 steps), turn a
quarter to face partner and back away to the side of the square
(4 steps). Facing the opposite, back away to the corner of the
square (4 steps) and then turn to face partner and walk to
home (4 steps). Do not turn. (total to here; 16 steps)
From this point the action is reversed. Heads back away from
their partners (4 steps), turn a quarter and walk forward to
opposite (4 steps). Turn a quarter and walk forward into the
center toward partner (4 steps). Turn a quarter to face
opposite and back up to home (total: 32 steps). While the
head couples are doing the first 16 steps the sides start by
facing their partners to back away & do second 16 steps. Com-
pleting this, sides do first 16 steps while heads do last 16.

HURRY, HURRY, HURRY!!!!

Record: Windsor 4105-B

INTRO:

ALLEMANDE LEFT YOUR CORNER, GRAND RIGHT & LEFT YOU GO
DO SI DO YOUR PARTNER WHEN YOU MEET HER, PROMENADE HER HOME.

FIGURE:

FIRST OLD COUPLE OUT TO THE RIGHT, CIRCLE YOUR HANDS AROUND:
LEAVE HER THERE: GO ON TO THE NEXT & CIRCLE 3 HANDS 'ROUND:
TAKE THAT COUPLE ON WITH YOU & CIRCLE 2 HANDS 'ROUND
NOW THE GENT GOES OVER AND JOINS THE LINE OF THREE.
CHAIN THE GIRLS ACROSS THE SET, BUT DON'T RETURN
TURN & CHAIN THEM DOWN THE LINE, SAY, WATCH THEM CHURN:
CHAIN THE GIRLS ACROSS THE SET, DON'T LET THEM BURN
NOW CHAIN THE LINE & SWING YOUR PARTNER HOME.

CHORUS:

Repeat Intro. for chorus.

Repeat for Second, Third, and Fourth couples, with
chorus in between.

JUST BECAUSE

Record: Windsor 7144

OPENER, MIDDLE BREAK & CLOSER:

WALK ALL AROUND YOUR CORNER, SHE'S THE GAL FROM ARKANSAS
SEE-SAW ROUND YOUR PARTNERS - GENTS STAR RIGHT AROUND THAT HALL
AND WHEN YOU MEET YOUR CORNER, DO A LEFT ALLEMANDE
NOW WALK AROUND THAT CIRCLE WITH A RIGHT & LEFT GRAND
WHEN YOU MEET YOUR HONEY, DO A SO-SA-DO
STEP RIGHT UP AND SWING HER HIGH AND LOW
THEN PROMENADE THAT RING, THROW BACK YOUR HEADS AND SING
(ALL SING) "BECAUSE JUST BECAUSE."

FIGURE:

WELL THE TWO HEAD (SIDE) LADIES CHAIN RIGHT ON OVER
SAME TWO LADIES CHAIN BACK AGAIN
SIDE (HEAD) TWO LADIES CHAIN RIGHT ON OVER
SAME TWO LADIES CHAIN BACK AGAIN
ALLEMANDE LEFT YOUR CORNERS, ALLEMANDE RIGHT YOUR PARTNERS
GO BACK AND SWING THAT SWEET CORNER GAL
THEN PROMENADE THAT CORNER, BOYS, SHOUT AND SING WITH JOY,
(ALL SING) "BECAUSE JUST BECAUSE."

SEQUENCE:

Repeat figure for head ladies. Opener. Repeat figure for
side ladies. Ending.

PATTER CALLS - SQUARES

TEXAS STAR

LADIES TO THE CENTER & BACK TO THE BAR
GENTS TO THE CENTER, FORM A RIGHT HAND STAR
IT'S A RIGHT HAND STAR AND HOW DE DO - HEY, BACK BY THE
LEFT AND HOW ARE YOU?
MEET YOUR PRETTY GIRL PASS HER BY, PICK UP THE NEXT ONE ON THE SLY
NOW JUST TURN THAT STAR HALF ABOUT, THE GIRLS GO IN AND THE
MEN BACK OUT
TURN THAT TEXAS STAR AGAIN - THE MEN GO IN & THE GIRLS BACK OUT
TURN THAT TEXAS STAR ABOUT - NOW THE GIRLS GO IN WITH A FULL
TURN AROUND - TURN THAT TEXAS STAR AGAIN, NOW THE MEN GO IN
WITH A FULL TURN AROUND - BREAK THAT STAR AND EVERYBODY SWING
NOW PROMENADE EIGHT GO AROUND THE RING
BREAK THAT RING AND EVERYBODY SWING - NOW ALLEMANDE LEFT JUST ONE
AND YOU PROMENADE AROUND WITH THE GIRL YOU SWUNG

HAMBO (Swedish Dance)

Record: Any Hambo tune. Here are two to consider:
1. Down and Up Hambo - Morrison Record Co., Seattle, Wash.
2. The Little Hambo - Folkraft 1048

Ladies Hambo Step

Left, Left (hop), Right
Left, left (hop), Right
Left, Left (hop), Right
Left, Left, (hop), Right
Left, Left (hop), Right

Men's Hambo Step

Right, Left, Left(hop))
Right, Left, Left(hop)
Right, Left, Left(hop)
Right, Left, Left(hop)
Right, Left, Left(hop)

Dance Formation: Couples side by side
Start on men's left foot and ladies right
(outside feet)

Figure:

1. Step on outside foot, swing the right (waltz step)
2. Step back on inside foot, swing the left (waltz step)
3. On outside feet again, partners do one three-step waltz step, ending by facing partner. Men put both hands on partners waist and ladies put both hands on men's shoulders.
4. Do the hambo step 5 times thru and repeat entire dance as long as desired.

NINE PIN SQUARE

Introductory call

Call:

First and third gent circle the nine pin,
First gent swing the nine pin, go back home and swing
your own
Second gent swing the nine pin, etc.
Third gent swing, etc.
Fourth gent swing, etc.

All four ladies circle nine pin.
The nine pin join those four and circle five.
Everybody swing the nearest thing.
Allemande left and a grand right and left.
Promenade home.
Repeat for
 second and fourth
 third and first
 fourth and second.

ERSKO KOLO

Record: Folk Dancer MH 3020

Formation: Open or closed Kolo (circle), hands joined and held down at sides. In part I be sure to keep facing straight toward center. The Schottische-like steps in Part II are very free.

Part I (Slow) Step L ft to L. Then R. foot behind L foot for 16 steps.
Repeat moving R with R and L behind R foot for 16 steps.

Part II (Fast) Turn to face full R: Run R-L-R-hop (a kind of schottische step), moving CCW.
Meas. 1-2 Bring L knee up quite high on hop.

3-4 Without turning around, run L-R-L-hop backward (moving CW), turning on hop to face center.

5-6 Run R-L-R-hop into center.

7-8 Run L-R-L-hop backward into place.

9-16 Same as measures 1 - 8.

Leila Steckelberg.

CONTRE DANCES

SLAUNCH TO DONEGAL--

Recordr Wihh83r - 4483

- - - -, ALLEMAND LEFT YOUR CORNER (called on last 4 counts of Intro)
 - - - -, GO HOME AND SWING YOUR OWN
 - - - -, SLANT LEFT, A RIGHT AND LEFT THRU
 - - STRAIGHT ACROSS, NEW TWO, RIGHT AND LEFT THRU
 - - -, - - THE LADIES CHAIN
 - - - -, - - CHAIN 'EM BACK
 - - - -, - - STAR LEFT
 - * * * -, - - STAR RIGHT
- TURN THE STAR TO DONEGAL, THEN CORNERS ALLEMAND

Allemand left corners, swing partners, do a right and left thru with the couple diagonally ("slauchwise") to the left in the circle or line. Do a right and left thru with the new couple directly opposite. Opposite ladies chain across circles or lines then chain back to partner. Opposite couples make a left hand star and walk 8 steps CW, then change to a right hand star and walk 8 steps CCW back to starting position, ready to repeat the dance.

SINGING CALLS:

ALLEMANDE LEFT YOUR CORNERS, GO HOME AND SWING YOUR OWN
SWING YOUR GIRL, THEN SLANT TO THE LEFT - DO A RIGHT AND LEFT THRU
TO THE LEFT YOU GO, THEN STRAIGHT ACROSS - DO A RIGHT AND LEFT THRU
TAKE YOUR TIME, TURN 'EM THERE, THEN THE LADIES CHAIN

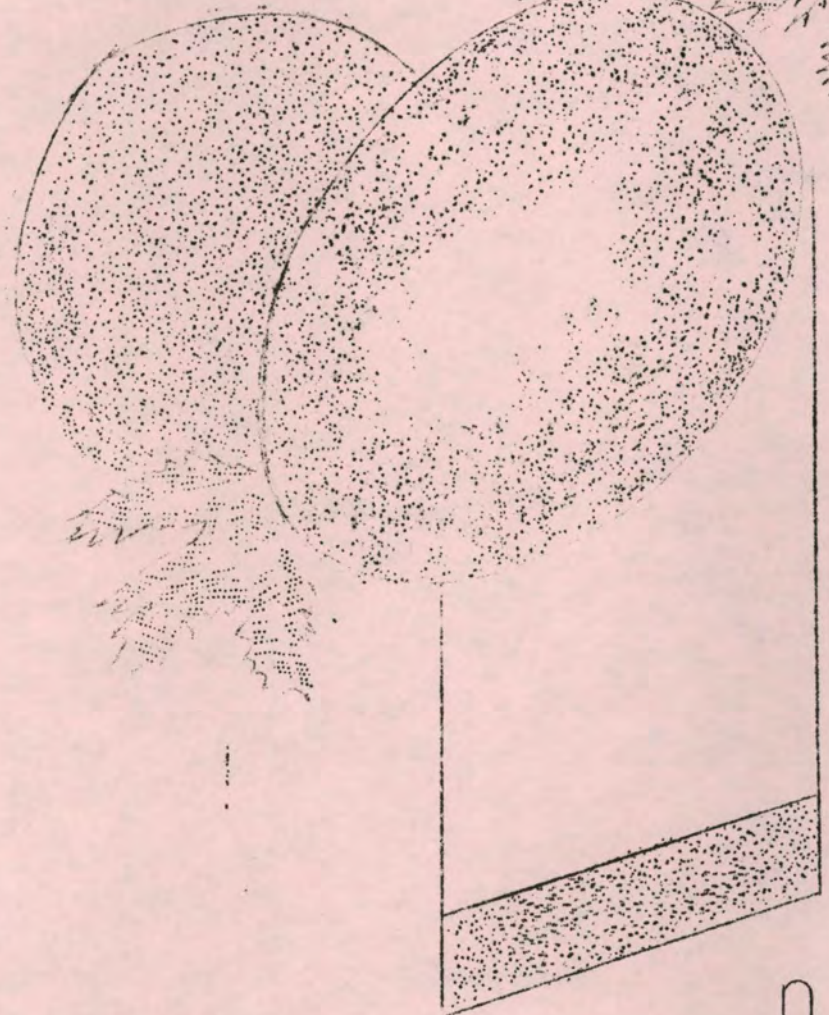
SHE'S NOT YOURS, WHAT A SHAME, CHAIN HER BACK AGAIN
KEEP IN STEP WITH THE PIPER'S BAND, STAR WITH THE OLD LEFT HAND
AROUND YOU MILL AND AROUND YOU WHEEL, COME BACK WITH RIGHT HANDS ALL
TURN THE STAR, GO HOME AGAIN - BACK TO DONEGAL

Note: This dance may be done as a circle dance or as a contra "line" dance. If done as a circle dance, the formation is two large circles of couples around the hall with each circle having equal number of couples; one circle facing the center and the other circle facing the wall, opposite couples facing each other. All couples active throughout the dance. If the dance is done as a contra, the formation is two lines of equal number of couples, opposite couples facing each other. The gent of the couple on the left end of each line and the lady on the right end of each line are inactive during the first command of "Allemand Left Your Corner" and both partners of the couple on the left end of each line are inactive during the third command, "Slant To The Left, a Right and Left Thru".

~~~~~  
S What is lovely never dies,  
But passes into other liveliness,  
Stardust, or seafoam,  
Flower or winged air. S

Aldrich

~~~~~

NEW FRIENDS AND OLD FRIENDS

Make New friends, but keep the Old
Those are silver, these are gold,
New-made friendships, like new wine,
Age will mellow and refine.
Friendships that have stood the test;
Time and change--are surely best;
Brow may wrinkle, hair grow gray,
Friendship never knows decay.
For 'mid old friends, alas! may die,
New friends must their place supply.
Cherish friendship in your breast--
New is good, but old is best;
Make new friends, but keep the old;
Those are silver, these are gold.

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PARTY PLANNING

Parties are individual things and depend much upon the leader and the group. The test of a good party is not in how much money was spent or the decorations, but in how much fun everyone had.

The spirit of the party is what counts and the spirit is built up through planning of suitable games and activities for the group invited. Successful parties bring happiness to the group and leader.

Several factors make a successful party, such as:

1. Party leader must understand and sincerely like people.
2. Party leader realizes that people like different things. A party should have a variety of types of activities. People who play together, share together, sing together, know each other better.
3. Party leader must have faith in the games and activities planned. He must also know well these activities and be able to present them with enthusiasm.
4. Party leader believes that through his efforts people will find more understanding and tolerance by sharing together.
5. Party leader has respect for dignity of individuals.

Games should be stimulating, entertaining and challenging. Things to remember in planning a party.

1. Plan with a theme in mind.
2. Consider the age group.
3. Plan to organize into couples, foursome, teams, etc.
4. Never put a player on the spot.
5. Allow time for free play or socializing.
6. Vary the program content.

Games could be:

Competitive
Team games
Drama games
Musical activities
Dancing
Brain teasers
Refreshments

<<->> <<->> <<->> <<->> <<->> <<->> <<->> <<->> <<->>

To be a friend a man should remember
that we are human magnets; that like
attracts like, and that what we give
we get.

Wilferd A. Peterson.

<<->> <<->> <<->> <<->> <<->> <<->> <<->>

SUNDAY NIGHT PARTY

"Gay Notes" - that's what was flying around the Recreation Hall at Sunday night's party. The whole thing started out with a real "BANG!" at supper when a fantastic "name" band, led by Marty, marched through the "Chow House" inviting everyone to the party.

Finally, the anticipated moment arrived when everyone rushed into the party only to be greeted by Donna, Little Bill, Marcia, and a piece of a broken record on which was drawn an original picture depicting the title of one of the great classics - like: "The Old Oaken Bucket," "Row, Row Your Boat," "Red Sails in the Sunset," "I'm An Old Cowhand," "Down in the Valley," "On Top of Old Smokey," and "Working on the Railroad." After finding the other pieces of the record, we heard first releases of the great classics.

Then Doug led us in an activity called musical chairs - without chairs. To say the least it was quite interesting, especially our family histories! Wit and music (?) were in great abundance in the Rec Hall and "Gay Notes" the pre-dominant sound, thanks to Marie, Doug, Genie, Marty, John, Marcia, Donna and Little Bill. And we can't forget the Shoo Fly, Skating Away and Working on the Railroad led by Mary Lea Bailey!

EVALUATION

Group #2 evaluated Sunday evening's recreation - decided the broken record fun could have been continued longer. We realized the planning group had a special problem in that many of us had not attended Chatcolab and were hesitant as to what to do.

We had been assigned the task of planning the Monday night party. After ideas were thrown back and forth we came up with an evening of "Indian Games for the White Man". We would announce at dinner anyone having costume material to come dressed Indian fashion.

Marie conducted our meeting. Julie was to see to the Bone Game. Linda and Melva would make the tags for dividing into groups. Staffan would explain forming into groups and Warren would take it from there. The slips had been handed participants as they came in the door; then they formed their groups for progressing from one game to the next. Games were:

- | | | |
|----|--------------|--------------|
| 1. | Limmi Sticks | Dining Hall |
| 2. | Pammawonga | New Rec Hall |
| 3. | Eskimo Y Yo | Old Rec Hall |
| 4. | Bone Game | Teepee |

Following the games everyone would return to the Rec Hall. The transition from party to ceremony time was to be carried out with the Patty Cake Polka.

MONDAY NIGHT PARTY

The party was carried out in the above fashion with few exceptions and some additions.

Someone forgot to mention wearing costumes for dinner. We brought attention to the party by a "scalping" at dinnertime, followed by the announcement.

Each game was for a 15 minute period which could have been longer in most instances. At the end of the 15 minutes, Warren went from group to group beating the drum. Julie Also used drums in directing the Bone Game.

EVALUATION

Tuesday morning group discussion Committee:

Vicki Lynn Seidel
Marie Gjersee
Jim O'Brien
Marie Ott
Mimi Bonine
"Chief"-Howard Morton
Mary Lea Bailey
Staffan Aberg
Grace Henderson
Norma Noraker
Opal Hoofnagle

The committee started the discussion by evaluating the ceremony and party held Monday. The group decided that everyone enjoyed the party and ceremony but a few improvements could have been made. Some of the suggestions made were as follows: Some of us felt that more time should have been allotted for certain games. We decided that the only way to allot the correct amount of time was to practice the games before the actual party. Some of the committee members, on the other hand, decided that the short time created an interest because many were practicing the games the next day.

It was felt that Refreshments should have been better planned so everyone didn't just come in and sit.

Purpose of party: See that everyone had fun.

Relax!
Make Friends!
Play!
Smile!

Hilltop Track Meet
(Tuesday)

Groups one and two were responsible for the Hilltop Party and Ceremony and managed to keep everyone up there busy with materials at hand. A Track Meet was called, the track was perfect and the officials were fair BUT the competitors were sort of out of condition.

It all started with families holding pep assemblies to choose their cheerleaders and a cheer or two to encourage their membersto win for the good old alma mater.

Did you ever hear a Chatingale chatting on a hilltop? -- sounds more like a nest of crows or were they osprey?

Anyway, their cheer went something like this with cheerleaders Christina, Karen, and Vernon leading:

Chatingales - Chatingales

Watch our team
We're going to bat.
We always win -
We'll win at Chat.
Chatingale - Chatingale
Caw - Caw - Caw.

Cho and Oktar set the cliffs on fire with their:

Cheer, red, Cheer
We're the best family here
Cheer, red, Cheer
We're the best family here
Cheer, red, Cheer
We're the best family here
There will be a hot time
On the old cliffs tonight.

(The reds won the Javlin throw after seesawing with the yellow, purple and blue teams and after Vicki managed to duck the hail of javlins coming at her from all directions at times).

The 9/4's may be introverted but their yell meant business - or did it?

Cheerleader - Lois Redman

You gotta f-i-g-h-t
You gotta g-o g-o g-o.
You gotta fight team - go team
Yeah Team!!

The Sharp Family were in good condition when it came to yelling but their show during competition reflected TVitis.

Let's go sharps
Let's get on the ball
Let's show them
Who's the best of all.
With spirit and loyalty
We'll go on to victory.

Violetts are a friendly lot and out here at Chat they are no exception.. Their yelling and related activities were impressive but so was their Fi Firewalk.....

1. Look down a tin can,
Shinny up a tree!
Violetts! Violetts!
One, two, three!
2. Wrap your head in aluminum foil!
Rub your stomach with camphorated oil!
(sing) Yeah! Yeah! Yeah!
"I wanna hold your hand!"
Yeah!

The Green Troll Singers were short winded both in their yeall and in their stamina on the track:

Green Grow the Rushes Ho
Ho! Ho! Ho!

The Sweet Sixteenths saved their energy for the work at hand -- it worked too! They won the Shotput - could have been the result of Doc polishing his rock!

Cheerleader: Liana Mountain

(follow cheerleader, repeat after her)

With an S- W- E- E- T
S- I- X- T- E- E- N

The Chatco Blues meant business and Karen really put the old fight into her team with: They were way out front in the Three Legged Race followed by the Green TrollSingers.

Cheerleader: Karen Vaughn

We are the Chat Chat Chat Chatco Blues
And we don't intend to lose,
Ra- Ra- Ra Ra Ra
BLUES

The Purple family, being all-time losers, were blindfolded and led over the burning coals of the campfire (pine cones). The Javlines were marshmallows stix and the Shotput were rounded rocks (of course some smart alecks used smaller rocks than those handed them but it was getting dark and perhaps they couldn't tell the difference).

Grace Henderson

Wednesday Night Party

Ahoy!

ShipBoard the S.S. Sink Knot---

Committee: Karen, Barb, John, Goldie, Genie, Dwight F.,
Dorothy and Leila

Buildup: Posters placed early in day. At dinner time there was a mermaid hunt --- two sailors looking through telescopes. A mermaid in costume (an old curtain) appeared in the background. Announcements were made to wear costume or be placed in the brig.

Plans: Guests were to be placed in six crews for games by writing the names of the crew on the bottom of the paper plates which were placed upside down so it wouldn't be missed.

Party: Before cast off sailor hats were made by each person upon arrival aboard ship from newspaper. A cast-off game was played by everyone joining hands and going around the hall and out one door and back in another door until everyone completed making their hats.

Pass the Hat: Everyone joined in a promenade circle with hats on head and on the count of one you took the hat off the head to the left and placed on your head, at the count of two you took the hat from the right. Numbers were called faster as the game progressed and as each participant lost his hat he is out of the game. The game was played until all hats were off.

Dance: Around the Deck Polka (Patty Cake Polka) followed. Seasick pills (marshmallows) were prescribed.

Games: "Elephant, Rhinoceros and Rabbit", "Artist Quiz" and "Fish" were played by crews, with two crews to the game with a leader to each group. Each crew moving to a new game group each time until all crews had played all games.

Dance: Overboard Square (Grand Square) was next dance, followed by Walk the Plank Reel (Virginia Reel)

Following the dances, some water type songs were sung.

Warren Bailey told and illustrated a story about a Little Boy Who Ran Away From Home using newspaper to make different hats to illustrate where the little boy went on his journey.

The party ended with a Seasick Schottische (Bunny Hop)

Lunch was served aboard ship - seaweed punch and sea biscuits, which were cupcakes and Kool-Aid.

Everything kept rolling.

THURSDAY PARTY

Committee: Marie G.
Alura D.
Ivan B
Marcia
Liane
Irene
Mimi
Angelo
Mary

In planning Thursday night's party, we began by evaluating Thesday night's party, the track meet at Indian Cliffs too.

Time was the major element and the track events took time to organize and time to execute and it was hard to get everyone's turn worked in - in the amount of time we had. Being held outdoors, the organizers had trouble being heard. Safety could have been considered a bit more, too. The ceremony - a song fest - could have had more direct leadership and a central theme. In fact, it was felt that it was so informal and unannounced that it didn't seem like a ceremony at all. The committee felt, in evaluating the party, that everyone would benefit if in planning future parties, the above points be considered more carefully and fully. Of course, with the busy schedule here at Chat, time again becomes a problem and our planning committees find themselves running out of the time necessary for complete planning.

The party planned for Thursday was a "Treasure Hunt". It was held after the first part of the Tribal Council ceremony and we assembled at the Rec Hall. A grand promenade divided us into four groups and each group was handed a map and the first directions to follow. The groups were separated according to colors - gold, light blue, white and pink - and away they went. Three times more directions were found and each group finally reached its "treasure" - at Treasure Island (near tracks); at Little BoPeep's Farm (near girls' shelters); at Never-Never Land (near Teepee) and at Hamlin (near well). Here each group was told to prepare a skit according to the theme of their fairytale and following the goals we are trying to attain at Chat and then report back to Rec Hall. This was done in fast order and again we all found ourselves at the Rec Hall. Treasure Island group performed a pantomime showing the many activities at Chat; Little BoPeep group had a shepherd who was unable to find his sheep and in lying down to rest, he dreamed of the bridge all who come to Chat must try to cross and how they do this; Never-Never Land group had a rock hunt, polished the rocks, and then unselfishly gave their rocks to everyone there in a spirit of fellowship and friendship; Hamlin group didn't follow the Pied Piper into the river but went back to their homes, taking with them the skills and lessons learned at Chat.

The party was different and a bit serious, but fun, too! Following the skits, we had two lively square dances, refreshments of punch and "pieces of eight" and then back to the Teepee for the rest of the Tribal Council ceremony.

Irene Bullard.

FRIDAY NIGHT PARTY

"Come one, come all"
Was the call
To the swinging
Country barn dance
Friday night at eight
Of course"

To get acquainted Rodeo Bingo was played (see Game section). We decided that before the week was over, it would be a good idea to learn everyone's last name, their work, and interests.

The rodeo Bingo game was used to start the evening's activities as we always have some stragglers that must not know how to tell time. But I guess the game committee had some problems too. The time just didn't go as far as they would have liked it to.

Included in the evenings activities were dances--- the All-American Barn Dance and There'll Be a Hot Time In the Old Barn Tonight (better known as All-American Promenade and There'll Be a Hot Time in the Old Town Tonight). The Butterfly (or Horsefly Waltz) dance was used especially for the extra girls at Chat. In this dance each boy chose two girls for his partners----how lucky could any fellow get?

Next came the debut of the now famous "Chatcolab Sournotes". Leader Chuck Voss on the clarinet was joined by "Little Bill" Headrick on the harmonica; Doug M., John G., and Norma N. drums; Staffan and Sandy on guitars; and Jean B., flute. Their first number was a medley as a matter of fact it was an original arrangement.

Once the Sournotes rendered their excellent music, they were joined by the Country Chorus. Since the chorus and band had been unable to practice together it was a great surprise to everyone that we could start and end together! Quite an accomplishment don't you think? Of course, we weren't quite so lucky the second time. It seems one of the instruments in the band developed some kind of a malfunction. To this day we are not sure whether this was due to the instrument or the player.

Closing the party was a special song "We're on the Upward Trail". What better song to get us prepared for a short trek to the lake for the ceremony.

The country ladies and gents who planned then carried out the program. They were: Donna C., Mabel F., Marie G., Mike H., Marie Mc., Carolyn S., and Ruth Ann F.

A real country barn dance wouldn't be right without a little atmosphere. To make the Friday party just right we used hay from a nearby farm and an original painting.

People with imagination and original ideas are all it takes for an evening of fun. Why don't you try it sometime?

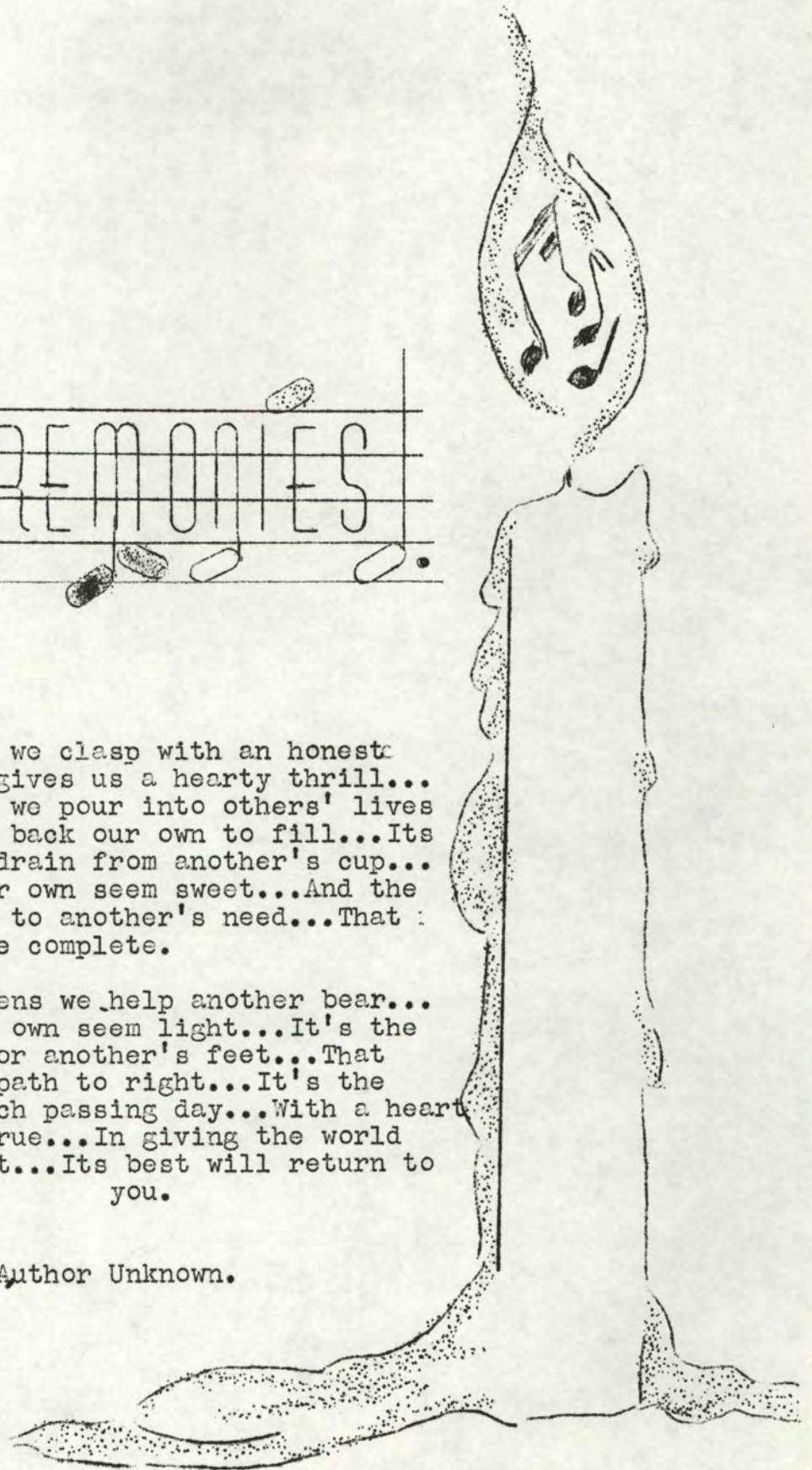
Submitted by R A T.



It's the hand we clasp with an honest grasp...That gives us a hearty thrill...
It's the good we pour into others' lives ...That comes back our own to fill...Its
the dregs we drain from another's cup... That makes our own seem sweet...And the
hours we give to another's need...That : makes our life complete.

It's the burdens we help another bear... That make our own seem light...It's the
danger seen for another's feet...That shows us the path to right...It's the
good we do each passing day...With a heart sincere and true...In giving the world
your very best...Its best will return to you.

Author Unknown.



CEREMONIES

Lois Redman

Did you ever watch the campfire
When the wood has fallen low,
And the ashes start to whiten
'Round the embers' crimson glow,

When the night sounds all around you
Making silence doubly sweet,
And a full moon high above you
That the spell may be complete?

Tell me, were you ever nearer
To the land of heart's desire,
Than when you sat there thinking
With your face turned toward the fire?

--R.L. Stevenson



Well planned camp ceremonies are as much a part of a balanced camp program as crafts and recreation. Camp ceremonies developed by a committee, tribe, or group are usually more impressive and will give more opportunity for the development of campers. Traditional ceremonies, however, are often expected and may well be a part of the ceremony program. Age and experience of the camp group will need to be considered in choosing the number and type of ceremonies for a particular camp.

A camp ceremony is intended to leave a thought, an idea, or at least an impression.

PURPOSE

The purpose of a camp ceremony can be many-faceted. Rather than just having a ceremony as a set part of the schedule, we suggest thought should be given to the purposes which the ceremony is intended to serve. Perhaps the most common purpose of a camp ceremony is to provide a quieting period to make a transition between active games or recreation and the time for lights out. It can be a training aid to help campers achieve a deeper meaning from the camping experience. They may serve a very useful purpose in highlighting ideals and philosophy.

IDEAS come from almost everywhere.

Ideas are everywhere. Most camps have a theme for the week or day, or an evening party which will offer a ceremony suggestion. Countries, famous people, holidays, poems, songs, stories, occupations (newspaper etc.) all offer excellent possibilities. A brainstorming session of your planning or camp committee is almost sure to provide sources of inspiration.

(cont.)

Ceremonies 2.

PHYSICAL CONSIDERATIONS

Physical arrangements must be taken into account before a final decision can be made in planning a particular ceremony. If you plan to have your presentation outdoors, you should consider the weather. Will it be too cold, too wet, or too windy. (or too dry for a campfire)

If the group is to remain for any length of time at one place, there should be a place for them to sit. Adequate room and seating must also be provided for indoor programs.

If you are using objects or mechanical equipment for symbolizing a ceremony, have a run-through ahead of time in the area where you plan to hold the ceremony.

PLANNING THE CEREMONY

Planning and some rehearsal are essential even for the traditional ceremony. If you are developing a ceremony, one must be sure the plan will fit the time available for development, talent of the group, and equipment on hand.

In using the ceremony as an activity for the development of the boy or girl, we feel it highly desirable that each camper have the opportunity to participate at least once during a camp experience. Not all can be used for speaking parts nor would everyone desire this role, but there are many other roles such as making the fire, making visuals of all types, or the operation of mechanical visuals during the ceremony.

In camps with older members daily volunteers with wide participation urged is suggested as a method of getting participants. With young camp groups assigned tribes or living groups to specific ceremony task may be a more satisfactory method of establishing the committee to be in charge. Camp counselors can be of great value to the camp staff person in charge of ceremonies if they have had prior training during their counselor orientation.

When the final ceremony plan is settled, it is important that each participant clearly understands his part. Rehearsal is the surest way to insure proper sequence and timing when coordinated action is called for. A smooth performance will assist the audience in gaining the deep seated meaning of the ceremony rather than thinking about the performance of the ceremony participants.

We wish to give credit for much of the following material to MARY FRANCES and BILL BUNNING from their publication, CEREMONIES WITH THE BUNNINGS.

Symbols-- Symbols play a most valuable role in performance of a ceremony. By use of symbols, speakers can express their ideas and make abstract conceptions take on vivid reality. Objects can be used to represent such virtues as courage, faith and helpfulness.

Continued

Ceremonies 3.

Vocalization-- There are perhaps some ceremonials where lights, props, and wordless action can portray the intended idea, however, most ceremonials will require speaking parts to set the stage and express intended ideas. The amount of speaking will vary, but generally a brief choice of words spoken from within the individual will generate the greatest amount of feeling. All too often, parts for the traditional ceremony are handed to the speaker who will read the part rather than vocalize the part with his or her own ideas or feelings. The speaker is not attempting to completely cover the subject, rather he is reaching into the hearts and emotions of the hearers.

Lights and fires-- Since most ceremonies are in the evenings, lights of all types are a great aid in creating the desired effect. Campfires are a tradition with all forms of camping and indoors the fireplace is also an effective focus of attention. Candles lend themselves to many uses (next page)

JUST BROWSING

If we work with marble, it will perish.
If we work upon brass, time will efface it.
If we rear temples, they will crumble into dust.
If we work upon men's immortal minds,
If we imbue them with high principles,
With the just fear of God and love of their
fellow man,
We engrave on those tablets something which no
time can efface.
And which will brighten all eternity.

This is our job-- to brighten the way,
through enlightening the minds of
our fellow man.

--Daniel Webster.

POEM

Tree so beautiful,
Tree so green,
Have you been helpful?
Have you been seen?
Do you know what I know,
Or do you know more?
Do you still grow,
Or are you old and worn?

(Coeur d'Alene HS paper)

There's a time to get, and a time
to give...And a time to throw away...
There's a time to do a kindly deed...And
that time is today...There's a time
to sing and a time to mourn...A time
for joy and sorrow...There's a time
to love, but the time to hate...Might
better be tomorrow...There's a time
to work and play...But the time to
speak an evil thought...Passed by us
yesterday. Author unknown.

"A FRIEND IS A PRESENT YOU GIVE YOURSELF"
Robert Louis Stevenson.

3. (cont.)

in providing a warm glow of light. Candle stubs can be burned in tin cans to give a mysterious light.

For marking paths or for carrying in a procession, you will find "luminarios" or "faralitos" convenient and beautiful. These are brown paper bags, tops turned down for a bit of stiffening, with a couple of inches of sand in the bottom. Short candles are bedded in the sand, and the light they shed through the paper bag is soft and mellow. Used to outline the path of a procession, to mark the steps of a building, or to be held by campers in a circle, they are very impressive.

Lanterns can be improvised from fairly large tin cans, by anyone proficient with tin snips or a heavy knife. Cut a window in the side of the can (with a pop bottle opener) for the light to shine through, and in the bottom make two crossed gashes-- an "X" -- which will enable you to fold up the metal for a most satisfactory candle holder.

Campfire A camp is not complete without an outdoor campfire. Most camps will have an area. The circle needs to be large enough for the fire and your campfire activities, and provide some type of seating so all can see or hear.

Tree Planting--"The planting of a tree can be one of the most impressive symbols of a camping experience. The tree itself has many attributes that parallel our own, and the act of planting it bespeaks our love of natural things, our appreciation of our camp, and our faith in what we are doing. If you find it possible to plant a tree that will make your campsite more beautiful, by all means build a ceremony around it."

Shadow Graph-- A white sheet stretched tight in front of your stage area with a light a few feet behind will be all the equipment necessary for a shadowgraph presentation. Light can be provided by an electric light bulb, flashlight, lantern, or a group of candles. There should be no light in front of the lights for the actors. Cardboard outlines can also be used.

Slides-- Don't overlook the possibility of using slides in ceremonies for setting the theme or depicting certain ideas.

Lights on Water-- If you have a lake, stream or swimming pool, floating candles, or light on the water from a boat can make an impressive sight. Candles in paper cups, paper plates, or on small pieces of wood will float and if you wish can be placed in the water from a boat as it is rowed along with a choral group singing an appropriate song. Songs and poems coming across the water along with the spectacle of lighting could make almost an entire ceremony. A dock running out from shore could be used with luminarios along the side reflecting into the water.

Campfire on Water-- A float can be made from logs with a pre-laid fire could be slowly pulled to shore. (cont.)

4.

Plenty of dry tinder should be placed above the water line to insure a fast start. After the fire is laid a dry news--paper spread over the fire material would keep heavy dew from reaching the tinder, until time to light the fire.

Friendship Circle-- "When you want your group in a circle, it is a good idea to have a brief game of some sort that will call for holding hands. Then you can lead the line through a few simple patterns and into a circle.

In the circle, each person can hold hands with his neighbor on either side. Or he can cross hands in front of himself and give his right hand to the person on his left. Still another way is to stretch his arms past his immediate neighbor and hold hands with the second person in either direction.

Should the group be too large for one circle, you can form a double concentric ring. If you prefer you can use a heart shape or other formation for the group. If your camp has an emblem, this might be formed of candles or wind-lights as a focal point in the center of the ring."

Processions-- Processions can be effective as part of a ceremony, especially in movement of the group in an orderly fashion from recreation hall or previous campfire program to site of the evening ceremony. Torches along the trail, or given to group leaders can be used to light the way. Luminarios or candles placed in tin cans are other possibilities.

Songs-- Songs are an intimate part of most ceremonials. They should be chosen to add to the central theme, but if the entire group is to sing, they must be songs everyone will know. If you wish to use special songs, a choral group could practice before hand on songs not generally known by the group. Musical instruments can also be used on occasion.

Many camp committees like to have a traditional opening and closing ceremony. They can be used to set the stage for the camp experiences. They can also be used to help campers have about new experiences before they depart for home.

Camp philosophy, objectives, theme, or even camp rules can be brought to sharp focus through an opening ceremony

Each campfire lights anew
The flame of friendship true
The joys we've had in knowing you
Will last our whole life through.

(Song from booklet
"Oregon Sings" and some others.

"There is a great deal of unmapped country within us."

sunday
night ceremony

Committee: Vern Burlison Doc Stephens Lois Redmond
 Alura Dodd Marge Bevan Elaine Robetto
 Charlie Scribner Jim Beasley Miriam Beasley
 Angelo Rovetto Mike Hoffman

"Chatcolab Spirit"

The group left the new recreation hall singing "Tell Me Why". As they entered the old recreation hall each person was given a candle. All stood in a large circle.

Jim: Welcome to Chat. Tonight we want you to learn about Chatcolab history and its spirit.

Verne: Chatcolab came into being as part of a movement that stemmed from American people having an increasing amount of leisure time following World War I. As working hours shortened, travel became easier and communications improved, people had more opportunity to do more things that added to living enjoyment. Leaders who sought to help individuals and groups find constructive and satisfying leisure time activities found need to improve their own abilities.

One of the first efforts to provide effective training for recreation leaders was the Recreation Institute at Walden Woods, Michigan. Out of this, in 1935, developed the Northland Recreation Laboratory at Loretto, Minnesota. Then a group who attended Northland Recreation Laboratory established the Black Hills Recreation Laboratory at Nemo, South Dakota. And, 17 years ago this spring Chatcolab was born through the efforts of a group who attended Black Hills.

The philosophy that was agreed upon by the pioneers of the Northland Recreation Laboratory has carried down to today and is still basic at Chat:

*This is a sharing camp, with no distinction between resource people (or teachers) and labbers.

*This lab is a fellowship separated from any sponsoring organization and is self-perpetuating through a process of democracy.

*The goals are to enrich all life and not merely to add skills and information.

*Uniformity among the campers is never sought, rather it is the practice to invite people with diverse vocations.

*Those who come to this lab assume cooperation in complete sharing as a way of life.

Chatcolab, or the Northwest Leadership Laboratory, has always been held here at Camp Hayburn. It serves four states for the most part; Montana, Idaho, Oregon, and Washington, but some people from other states attend every year. The lab is planned each year by an elected board or committee of nine members that serve 3-year staggered terms. Three new members are elected each year.

Charlie: ("Historical Notes" by Ninea Stanko) The older buildings here were constructed in 1934 as a CCC camp; the messhall, the old Rec hall, barracks #4, the office, and bathhouse. After their occupancy by the CCC was ended the Heyburn Camp Association, a group consisting of the County Agents from several counties in northern Idaho and eastern Washington leased the site from the state for outing facilities for 4-H groups. When Chatcolab was organized they applied for and were granted a week before the 4-H clubs needed it. The old buildings were designed for only three years use originally so considerable maintenance was required to keep them in condition for use, or at least somewhere near that condition. Due to the short time lease it was not felt that more than the barest of maintenance was justified.

Then, 8 years ago the law was changed to make possible a 7-year lease with renewal clause. This made the future of the camp for our use secure. The counties concerned built the newer small barracks (names engraved), razed several of the most dilapidated of the old buildings. The Board, including the Committee of Chatcolab, promoted and moved the present recreation hall -- Shanabrook? -- from the Diamond National Company at their logging camp east of Bovill. Volunteer labor, chiefly County Agents and those others whom they could inveigle, erected it.

The camp is presently used by 10 County 4-H encampments, Chatcolab, a western Forestry Training camp, one church group, and a sort of summer retreat for part of the faculty of the University of Idaho.

Locally there are some interesting natural and historical points. In 1843 Father Point erected St. Joseph's Mission on the foothill on the north side of the river almost directly east of our camp. This was the first church erected in Idaho. It was located at an ancient Indian encampment and on a much used trail between the Tensed area and the upper Coeur d'Alene River. Late high water made the fathers dissatisfied with this location.

Therefore, in 1846 they moved to the site of the Cataldo Mission, just off Highway 10 and slightly west of the village of the same name, under the direction of Father Nicolous Plant. This is easily accessible and very much worth the effort and time needed for a visit. The huge timbers, moved in and erected by manpower alone, are rather awesome. Small poles were inserted between them. Grass was woven between these; then a coating of mud was applied. Excellent finger prints of these old workers are still plainly visible. In 1877 the Mission was again moved to the present site at DeSmet, but a week-long summer encampment is still held each summer at the old site.

In 1858 Captain John Mullen started to build a military road from Walla Walla to Fort Benton, Montana. His road came down the point just beyond the village of Chatcolet. Traces of this old way can still be seen. He crossed the outlet to Lake Chatcolet which he called Poun Lake then followed up the south bank of the St. Joe River to the site of old St. Joseph's Mission. Here he built a ferry of sorts, then took a route to the Coeur d'Alene River which is closely approximated by State Highway 3. This route was troubled by high water for considerable periods so in 1863 the good captain constructed a route through the present city of Coeur d'Alene, thence eastward near the present route of Highway 10. He camped during the July 4th period just east of the Fourth of July Summit (as now called). Near his camp the date, July 4, 1863, was carved on a white pine tree and this is still legible. The tree itself was twisted off in a windstorm some years ago but the base remains, protected by an iron fence.

The sharp peak to the east was a popular hunting and berrying camp for the Sciuomi (Coeur d'Alene tribe), probably venerated by them as is today by those who dwell under its spell. Just beyond and slightly to the north is a rock-slide on which a number of stone monuments have been erected. Some of these still remain in good condition. They are of interest because of a custom of the Sciuomi. When the boys reached or approached young manhood they were stripped of all clothing and other gear except a knife. They were required to make their way from the encampment, wherever it might be, to this mountain, erect a suitable momento, have a dream, and return to their home, living from their own resources during the entire journey. Upon their return they reported to the elders on the monument they had placed. On the fall hunt these elders inspected the marker, and if it was found to be satisfactory they were admitted to warrior status. They reported their dream to the Medicine Man who interpreted it from various omens and talismen, then bestowed upon them a name.

Directly west of the camp, on a trail that leads up the water-course, in the talus slopes will be seen some mounds and depressions that are conjectured to have been made for use as concealment when the Sciuomi were watching for game to approach. Certainly they were mad made. Farther along the trail climbs to a plateau known locally as Indian Cliffs, from which a gorgeous view of the valley is obtained. The trail reaches the road again just toward camp from the railroad.

While we were up on the cliffs we could hardly help noting one of the remarkable phenomena of the St. Joe River - "The River That Runs Through the Lake" (Robert Ripley). Here the river flows for several miles between banks that are several feet high--dry enough for a road most of the year. A very fine view of this is afforded from any overlook on the way to St. Maries, some half a mile east of the railroad underpass.

Jim: (Lights Chatcolab Candle) Chat Spirit is represented tonight by a 6 pointed star.

1. Alura--Music

A feeling of togetherness can be expressed quickly in a group, especially when you know the words. Music is universal. Songs from other countries makes those cultures closer to us and we to them and widens our horizon. We will use music a lot

this year as our theme is--The Music of Friendship."

2. Angelo--Friendship
The growth of mutual acceptance from the seeds of thoughts exchanged.
3. Marge--Sharing
We have each come to Chat for our own personal growth. We've also come to Chat to share of ourselves and of our talents. Through sharing we know that what we give will come back to each one manyfold.
4. Doc--Ideas
Ideas are impersonal. They belong to no one. They are no good unless they are used. Share your ideas.
5. Lois--Knowledge
All of us have come to Chat to learn. Increased knowledge is our goal. But how will this be accomplished. If I asked one of you to take a flashlight and go to the lake and find a pan I left on the campfire you'd be pretty silly if you never turned the flashlight on, wouldn't you? You must turn the light on. This will be true of you this week at Chat--you must turn on your mind and participate. Someone has said--
He who learns from himself is wise,
He who learns from others is happy,
He who learns from neither is stupid.
You can learn from yourself and others. Increased knowledge, not just about crafts and skills, but increased knowledge about yourself and others is our goal.
6. Mike--Humor
Humor is the mutual sharing of people's high spirits.

Each person then dipped their candle in the way which represented the six ideas of Chat, then left the circle singing "Sing Your Way Home."

A CANDLE IN THE NIGHT
Mary Stover Wine

So very many people
Are like a candle in the night.
Their gentle noiseless beauty
Is like a steady burning light.

Though they be short and tiny
Or shapely tapers tall and fair,
Around them beams a radiance
That brightens life and steals

They do not sense the darkness
Because their self-effacing glow
Encircles them with beauty
That shines alike on friend or foe.

our care.

And so I watch the candles
That banish darkness in the night,
Though they be short and tiny
Or tapers tall with flames of light.

MONDAY NIGHT CEREMONY

Monday night ceremony was brought together by fours down the path by song to the lake. Two songs were sung by the group at the campfire. Ceremony was theme of music and nature. This land is your land, this land is my land. Is this not true? The beauties and music of nature have been put on earth by God for us to enjoy but the preservation of nature is partially up to us. Nature is so evident to us that we seem to be not only blind to beauty of nature, but more often the sound of nature. Nature is beautiful in sound as well as sight. Let's pause a few moments to listen to the sounds of nature which we hear tonight. - pause - - Like all of us, nature can express herself through music.

As you can hear, her music is the sound of the wind through the trees, rustling of the leaves, the water hitting the shore and the frequent splash of a fish jumping. Other familiar sounds of music are the buzzing of the mosquitoes and croak of the frogs. There are many others.

Songs following were: "All Thru the Night," and "I Love the Mountains," ending with the poem:

Out in the Fields

The little cares that fretted me
I lost them today
Among the fields above the seas,
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 snow-clad mountains
Among the tall green pines
By Lake Chatcolab and the St. Joe River that winds
Joy and happiness are ours this day
Because God above planned it this way.

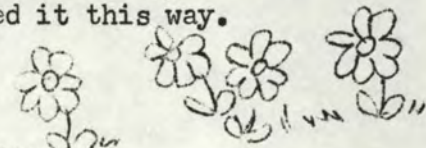
Evaluation of Monday night Ceremony:

Announce ceremonies at lake so everyone can have coats and flashlights.

Difficult to sing while walking.

The mood was created, but the ceremony was rather short.

Would have enjoyed maybe apples after ceremony and then if anyone wanted to remain, they could.



WEDNESDAY NIGHT CEREMONY

After the party, Ivan had the group line up in two's following Jim and Marge. We sang Marching to Pretoria as we walked to the open field. Forming a friendship circle, by holding hands of the person next to the person beside us, we sang Peace of the River.

Angelo gave his talk on the balance of nature.

Nature's peaceful struggle for balance

Earthquakes

The falling rain

The downward flowing streams

The tornadoes

The Force of Gravity

of the earth

of the moon

of the stars

all blend into the tranquility of

the lakes

the seas

the mountains

the plains

THE PEACE WITHIN EACH OF US.

Don and Doug soloed on the verses while the group sang the chorus of "EveryTimeIIFeel the Spiritt."

Don explained the theme of the ceremony. "From the long distant past, man has slowly emerged into concious awareness seeking light to illumine his inner darkness. It has been a long journey. Along the way we can recall the Stone Hinge with the moon shining on the stone pillars as we have it at Chat tonight. Then, as at Chat now, man is still seeking meaning, still emerging, still seeking light on his journey."

Marcia, Liane and Alura represented the Divided spirits of light as they did a simple interpretation dance while the group hummed Kum Ba Yah. To close the program the group sang the first verse of America the Beautiful, then while they hummed the next three verses, Marge, Irene and Jim each read verses accompanied by the humming. Then the group sang the first verse again to close the ceremony.

THURSDAY NIGHT CEREMONY

The ceremony was in two parts - before and after the party.

An Indian Council Circle was the setting. All labbers assembled by tribes.

The order of activities was as follows:

Opening of the Council Fire

Smoking of the Peace Pipe

Laws of the Council Circle

no light other than the fire

absolute silence

Lighting the Council Fire

Tribe songs

Left the council circle for hunting grounds (Party)

Returned to Council Circle after the Hunt

Welcome to Great Chief from far Northland

Group Singing

Story Telling

Closing the Council Circle

Singing around the Campfire.

The ceremony was planned to fit into the party that was planned--therefore it had two parts. It was also planned that it would not be completely serious in nature.

Yellow Reducing Tribe - Chief: Yellow Feather

N~~o~~w the moon shines tonight on Yellow Reducing
The breezes sighing, the night Bird crying
For afar neath the s tars her brave is sleeping
While Reducing's weeping, her heart away.

Purple Tribe - Chief: Buckshot and his Purple Beebees

V is for the Victory that our tribe's won
I is for the Island full of game
O is for the Owls that gives us wisdom
L is for the Lake across the Plain
E is for the Excellence of our group
T is for the Totem in our tribe
Put them all together, they spell Violets,
The best darn tribe in Chat-co-lab.

Orange Fast Tribe - Chief: Silverhair

We are orange men old and quaint
In our feathers and war paint
Pow wow, pow wow
We're the men of Chatcolab
We are the orange men
Feathers in our head men
Down among the dead men
Pow Wow.

Grey Feet Tribe - Chief: Cow Pow

Chatingales are a very strong tribe
Courageous, strong, true and tried
They live at Chat for a week in May
Play all night and work all day.

Green Tribe - Catahtuchee - Chief: Bad

It's green, green, green, they say
For the green Troll singer tribe
The Emeralds are our family gem
and let us now describe.

We like to sing and folk dance too
At good ole Chatcolab
If there's something we're not able to do
At least we take a stab.

E is for our energy
M the moments we treasure
E is for enthusiasm
R is radiance forever
A - admiration we bestow
L - love we have forever
D's a dandy time at Chat
The Emerald outshines the other's!

Blue Tribe - Chief: Sam Eagle

Song: Accompanied by Jim O'Brien on drum
In a Chant Rhythm.

We are the tribe called Blue Eagles
Please don't confuse us with Seagulls
We are so graceful and grand
In fact, we're the best in the land!

Red Tribe - Chief: Big Medicine

Abjaya Tribe
Princess Oteta Gee A
Song: (Chant) - Chant to a Medicine Dance

Brown Tribe - Chief: Falling Rock

Brown nose tribe
Down by the water fall lives the brave brown tribe.
Friendly little tribe are we who stand out from the rest
We're on our way to Chatcolab to do our very best.
Ugh Ugh --- hoo - hoo --- Off we go.

FRIDAY CEREMONY

At the close of the party labbers wended their way down an illuminated pathway to the lakeshore, led by Donna. Illuminairies were made by placing candles in paper sacks partially filled with dirt.

A choir -- Marsha Jorgensen, Jean B., Mary Lea B., Marie G. Marty E., Jerry F., Alura D., and Lois R.--sang "Friendship Song" and "Canoe Round" as the canoe was rowed out from shore by Jim Beasley.

As Doc Stephens lit the candles and Sandra Stillings placed them on the water Gen K. told us to think of each candle as a light on a ship--the lights of --

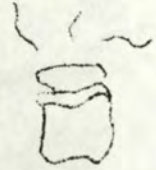
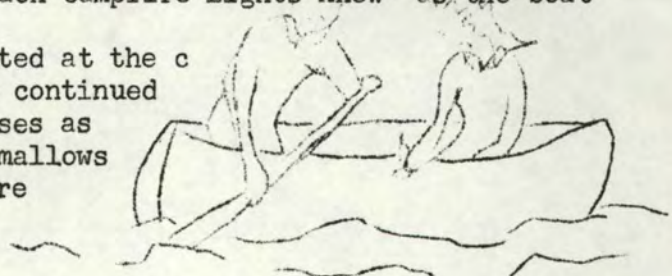
Committee:

Gen Kenelty
Ruth Wesley
Jean Bevan
Ernestine Vickery
Miriam Beasley
Lois Redman
Jim Beasley
Sandra Stillings
Doc Stephens
Mike Hoffman
Hazel Beeman

Leadership
Statesmanship
Fellowship
Craftmanship
Ownership
Citizenship
Kinship
Partnership
Penmanship
Relationship
Companionship
Marksmanship
Crewmanship
Stewardship

"Little Ships" and "White Sails" were sung by the Choir as the candles floated to shore. The group joined in singing "Michael row the Boat Ashore" and "Each Campfire Lights Anew" as the boat came to dock.

Marshmallows were toasted at the c campfire and the group continued singing favorite choruses as S'Mores (toasted marshmallows in graham crackers) were sampled.



CLOSING CEREMONY - Saturday

Group standing in front of "Old Rec. Hall"

Center step is used as a stage.

Chorus: Standing on end step
Song: Whippoorwill Round (Page 57)

Bill Headrick reviewed highlights of the week at Chatcolab and recognized all for their special participation.

Vern Burlison announced new board members and the 1966 Chat Board Officers.

Leila Steckelberg presented to the old and new Chat board chairman the first copies of the 1965 Chat notebook.

The group then entered the old recreation hall.

Chorus sang: "Sweet the Evening Air" as the group assembled in large circle. (page 54)

Matty Emerick served as leader and presented closing though. The six candles representing parts of Chat were used again, the same six persons lighting them.

The chorus sang Dona Mobis Pacem as everyone lighted their candles. (Page 3)

Taps were sung and played to close the ceremony.
(Taps played by Chuck Voss and Jean Stephen)

Chorus Members:

Miriam Beasley

Julie Moses

Marie Gjersee

Elaine Rovetto

Dwight Wales

Jean Bevan

Lois Redman

Mary Lea Bailey

Hazel Beeman

Doc Stephens

Vern Burlison

Gerry Fenn

Alura Dodd

Boldie and Ivan Brose had to leave before ceremony was presented.

Don Dodd



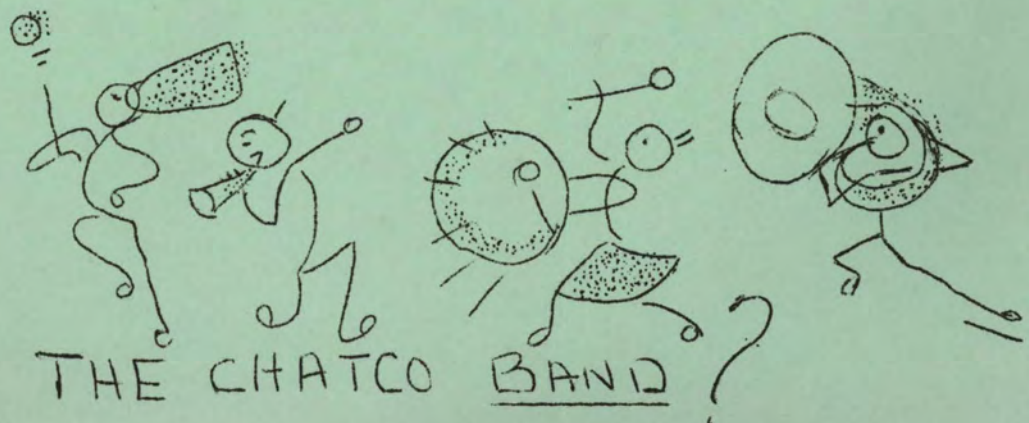
Stuff and Nonsense

Oh the blessing it is to have a friend to whom we can speak fearlessly on any subject; one with whom one's deepest as well as one's most foolish thoughts come out simply and safely.

Oh, the comfort, the inexpressible comfort of feeling safe with a person, having neither to weigh thoughts nor measure words, but pouring them all right out just as they come, chaff and grain together, certain that a faithful hand will take and sift them, keep what is worth keeping and then, with breath of kindness, blow the rest away.

Author Unknown.

**"BE IN STYLE"
WEAR**



CUPCAKE
(A Story)

Grace Henderson

All donkeys have personalities but our little donkey takes the cake.

She came to us as a two year old and we have given her TLC these past six years. She lives in a pasture next to our yard. She shares it with no one except the boys who fish the creek that tumbles through plus one muskrat that has taken up residence.

Our CupCake loves people, camping, apple peelings, strawberries, watermelon, pop, pancakes, candy bars, etc., etc., etc.

Characteristics include braying at the stroke of midnite, braying at our daughter's friends the first few times they come, nipping me in the seat of the pants if I pick strawberries without giving her any, letting children ride but trying to cause boys to slide off into the creek, etc., etc., etc.

CupCake is a friend to the elk hunters who take her into camp each fall. She willingly carries out an elk (that has been bored out) without complaint. She never brushes a pack off even if it means getting down on her knees to avoid a particular branch that might damage her pack. She follows whoever is in the lead without deviation even when not being led. Needless to say no elk hunter arrives in that camp without candy bars and treats for CupCake.

Did you ever see a donkey drink pop? Well, they can and do when given the chance. They, like ourselves, tip it up and down it goes! With her love of table scraps our donkey is almost a walking barbage can and very handy when camping out. (had there been anything left on Indian Cliffs the other nite she might have enjoyed that trip).

She is the first to know and sound an alarm if a stray dog, person, etc. should happen along during the nite frequently awakening the family dog.

CupCake has many friends including our IFYE from Poland, Henryka Zurek, who shared strawberries and many a friendly chat with her.

On Easter Sunday our lady, CupCake, sports an Easter bonnet. She wears it all day and provides many a smile to people driving by.

She has heard people comment that donkeys are temperamental but she doesn't believe it. The only time she gives given an ounce of trouble is when she is removed from being the center of attention. This she does not like. She though she had found donkey heaven for sure the day she participated in a parade!

CupCake is a sympathetic listener-having just the ears for it & will even nod her head when spoken to.

A great love affair has developed between our family and our little pet. We think everyone needs a CupCake!

GOOD MORNING ONE AND ALL!! You ARE awake and sparkling-- or at least you should be on such a lovely sunshining morning! How could you be otherwise?

THOUGHT FOR THE DAY Dept.:

John Ciardi said in a lecture; "Much is said about the 'Courage of our convictions'". I submit, why not the courage of our confusions?

Chatcolab is under way and so are the riffs and puzzlements. Dwight Wales arrival -- still unexplained with several red flags-- one with a white ruffle. (He tells us they came from the hardware store???)

Leila being late for breakfast two mornings in a row! The second morning with word that she had already been up for two hours-- even has witnesses! Must not be hungry that early.

Several trips to town have brought trippers back with the sad and woeful tale that they had forgotten an item or two... Everyone will be glad to see Don Dodd's store set up! Can't be too soon.

Some people seem to feel that watches are good bait for catching fish--why else would a watch be in the cold, cold lake? What some girls won't do to catch fish! Or is it a they're after?

Even the electricity didn't cooperate on the cool, Monday morning. Actually it was a repair job on the flag pole which cut off the lights and heat in camp and made for the need of active relay games for warming us up. Mary Lea and Warren took care of us right well. The flag pole is up, electricity was restored before lunch, lunch was on time. All's well that ends well. Or has it? Report has it that flag pole and rope have been restored to working order-- but now no flag?? Has anybody seen the flag? Dwight, how about it, are you hiding it? You wouldn't believe it but this blurb even has a sponsor. Oh sponsor, let's hear from you...

AD MAN: Little Bill:

DO YOU HAVE THAT RUN DOWN FEELING WHEN YOU GET HIT BY A TRUCK? HMMMMMMMM? DOES YOUR BREAKFAST CEREAL JUMP UP AND SNAP AT YOU WHEN YOU POUR MILK ON IT? HMMMMMMMM?
IF YOU DO AND IT DOES, TRY OATMEAL. OATMEAL IS GUARANTEED TO LIE QUIETLY IN THE BOWL WHILE YOU EAT IT. OATMEAL WILL NOT ONLY LIE QUIETLY IN THE BOWL BUT WILL BE QUIET IN YOUR STOMACH LIKE AN OLD SOGGY MESS. SOOOOO.. REMEMBER, KIDDIES, HAVE MOM GET YOU SOME OATMEAL TODAY.

Miriam: Thank you, Bill.

ORCHIDS AND AWARDS DEPARTMENT!

Some fitting award--perhaps an old shoe with a hole-- or a bandaid for a blister should go to MIKE HOFFMAN for having HIKED the longest distance to come to Chat in 1965!

Mike arrived from Columbia Falls, Montana, at the Coeur d'Alene bus depot at 1:30 A.M. Sunday, and hit the road. That was a mighty long 40 miles!! That boy really wanted to come join this gang.
(continued on next page)

©. TUESDAY MORNING BLURB

Farthest from home in actual miles, are Mary Lea and Warren Bailey from Delaware, Ohio. Yes, Doc, there really is a city as well as a state by the name of Delaware. Runner up awards should go to Marie McKinzie and Dwight Palmer who hail from North Dakota.

DEPARTMENT OF THANKS.

First to Marge and her capable kitchen assistants, Al and Donna for the delicious meals. Guess we are all doomed to gaining weight! this is certainly a pleasant way to do so. (In the company of many like-minded friends!!) Thanks too, to the patience of all crafts instructors, song leaders, games and dance people for understanding density, double left feet, monotones, etc. these first days at Chat. Give us time. We'll learn, by gum!

Here's word from another sponsor. (You didn't think it possible did you?)

LADIES: DO YOU HAVE TROUBLE WITH YOUR HAIR? YOU MUST, OR YOU WOULDN'T HAVE TO TIE IT UP AND FUSS WITH IT FOR AN HOUR EACH DAY. WE HAVE THE PERFECT SOLUTION FOR YOUR HAIR. A SCIENTIFIC FORMULA CALLED SPRAY-MESS. IF YOU USE SPRAY-MESS, YOUR HAIR WILL DO WHAT IT WANTS TO DO AND NOT WHAT YOU WANT IT TO. BESIDES THAT, IF YOU ARE HAVING A HARD TIME CATCHING A MAN, YOU CAN USE SPRAY-MESS AND WHEN THAT MAN OF YOUR DREAMS RUNS HIS FINGERS THROUGH YOUR HAIR, WE GUARANTEE HE WILL BE STUCK TO YOU FOR LIFE.

THINGS NOT TO MISS dept.

Charlie's early morning breakfasts on the lake! A dozen hard souls braved the cold dewy morning on Monday, and 14 went down this morning. Every one will tell you it's an event you simply should not miss.

Mary Lea and Warren's games sessions! REAL FUN! Games you can take to your groups back home.

Reports have it that the discussion groups have been "right lively, and if you don't go, you will be missing out."

Dwight Palmer's dance sessions should be a must during the week.

Genie and Vern's Nature Walks are worth those footsteps... especially if you aren't a native of this fair state.

Gerry Fenn and Alura's spirited song leading and their lovely voices should be a memory long enjoyed.

Then, of course, the PARTIES!

REMEMBER-- IT TAKES ONLY 8 FACIAL MUSCLES TO SMILE, BUT 27 TO FROWN. Don't strain yourselves.

Rain that falls in the springtime
is like the handclasp of a friend.

THU

THURSDAY MORNING BLAB FROM CHATCOLAB

Blisters? New muscles? Sore backs?

Result of the little walk to Indian Cliffs?

Of course, even these minor maladies were soon forgotten when food and song were presented under the beautiful, clear skies at Indian Cliffs. Thanks for the serenading, Steffan!

If you didn't see it on the hike to the cliffs yesterday, you missed a once in a lifetime chance-- Marty actually wore SHOES!

Indian Cliffs wasn't the only place that had excitement Tuesday night. It seems that our heroes Chief and Doc extinguished a forest fire. Nice work guys!

But Chief and Doc can't take all of the credit--we must keep faith in our girls who sounded the alarm.

Hey, Little Bill! What's this about service in bed? Reports have it that a female brought a cup to you while you were in bed late last nite. What would your wife say?

Where'd Doc sneak off to last nite? The father of many babies should be back tonite.

Hey, ladies. What's this about people being late for the boat trip & then having to be personally picked up?

Anyone for a stomach ache after eating too much of last night's barbequed goat--in disguise--followed by a rollicking sea journey?

Gee, I wonder how many people will be polishing garnets during discussion group today?

Wonder what was said to cause all the "blushing" ar around Chat. I can see blushing faces but blushing legs? Maybe it was another cause? Flash! Chief has just informed me that the formal initiation of the Cardinal Puff Society will be held tomorrow nite following the ceremony. How do you know if you are included? The Wahoo stick qualifies you.

Another flash from Chief: individual or group tutoring upon request will be given for those of us who haven't mastered the "Lover's Yoke" as yet. Also instruction on making the "Norwegian Skyhook" will be given to us today.

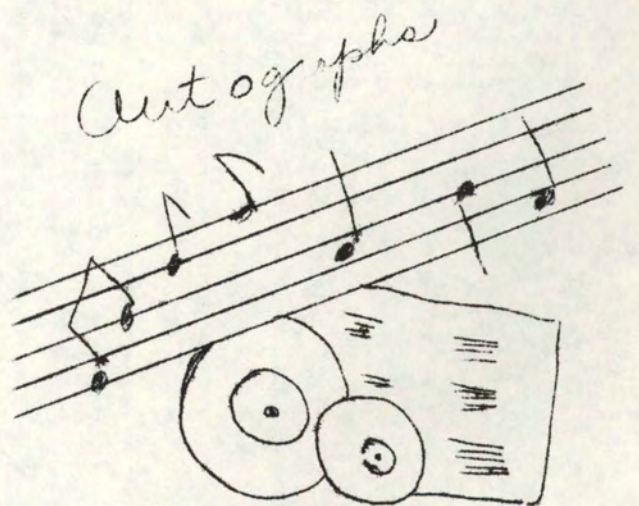
Any announcements?????

the music of friendship





BUDDIES!



Leavin' the Old and Greetin' the New

It's kind o' tough t' have t' leave
So many folks you've learned t' know,
And have 'em grip yer hand an' tell
How much they hate t' see you go!
It's kind o' tough t' say goodbye
To friends you've seen day after day---
It's hard t' break the happy bonds
O' comradship an' move away.

But say! It's been great t' find new friends,
Jus' waitin' fer a chance t' show
How glad they are t' have you come!
It's great t' know that folks
Are just about the same
No matter where you chance t' roam
And if you let 'em have their way
You'll soon be feelin' right at home.

So it's a fond farewell, good friends;
May God be mighty good t' you!
Across the miles an' down the years
You'll find my friendship always true.
And now we turn with eager hearts
T' meet whatever life extends--
T' greet the folks that welcome me,
And try t' make them ALL my FRIENDS.

(Borrowed from a poem by Lawrence Hawthorne)



always smiling

Barefoot yet

Dwight Wales

