

# THE GREAT STATE OF RECREATION



APRIL 7-13  
~ 1979 ~

CAMP SEELEY...CRESTLINE, CALIF.  
REDWOOD RECREATION LEADERSHIP LABORATORY, INC.

REDWOOD RECREATION LEADERSHIP LABORATORY, INC.  
Camp Seely, Crestline, Calif. April 7-13, 1979

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Dennis Billings  
Vince Corsaro  
David Eisenberg  
Paul Ferreira  
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We arrived as strangers a week ago. Today, we leave friends, filled and uplifted with the Rec Lab Spirit. We are delighted you could share in this special week and be part of the "Great State of Recreation." Go forth and spread the Rec Lab word and bring others to share in the special week.

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To help supplement your recreational program with the "Recreation Leaders Handbook", contact Tim Hunt. Books are available currently and will be either mailed or shipped by parcel post.

REDWOOD REC LAB RESOURCE BOOK

Table of Contents

BLUE SECTION

History of Redwood Rec Lab  
Rec Lab Roster  
Team Photo Outline  
Team Photo Identification  
Rec Lab Birthdays and Families

SECTION A (Beginning of Buff paper)

Leadership

Ideas Sharing

Puppets

Daydreaming

Meal Time Fun

Tournaments

SECTION B (First Divider)

Games

Songs

Dancing

SECTION C (Second Divider)

Costumes

Crafts

Outdoor Education

Outdoor Skills

SECTION D (Third divider)

Campfires

Parties

Ceremonies

## HISTORY OF RECREATION LABORATORIES submitted by Jim Slakey

The recreation laboratory idea was born some 42 years ago in Michigan at Walden Woods, where a group of recreation leaders, disappointed in the non-arrival of a lecturer because of a snow storm, decided to carry on their meeting by exchanging ideas and experiences and practicing and developing recreation methods and ideas for their own groups.

They spent several days together before the roads were cleared for them. At the end, in analyzing what they had done, they decided that their method had been so effective in the sharing of information, ideas, and the techniques that had been useful in their work, that they decided to hold another meeting. Their enthusiasm for this "laboratory" method was so great and contagious that others heard about it. Applications came from many people who wished to share this experience with them.

In several years time, the group had grown so large the originators felt that its maximum usefulness and effectiveness could be obtained only in small groups that could be quickly integrated into sharing situations in lab. Consequently, they agreed to break up and form other laboratories entirely separate except in inspiration from the parent group. Some of these labs made great progress while others were less successful.

One of the labs originating in this process was Camp Idhuhapi which later became the Northland Recreation Leaders Laboratory. This, in turn, was the inspiration for others, one of which was formed by a group principally from the Dakotas and Montana. This lab, organized in 1946, has its site in the Black Hills of South Dakota, and is held in the fall, usually the end of September. The Black Hills Lab drew its registrants from an ever-enthusiasm that many of its members returned home determined to bring a similar experience to greater numbers of people in their area by establishing other labs. Such was the foundation of Chatcolab in northern Idaho in 1949 established in the Northwest- held in May at Heyburn State Park on Lake Chatcolet; and the Longhorn Recreation Lab, which was soon after organized in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan, called the Great Lakes Lab and indirectly influenced the establishment of a lab in Main, the Downeast Rec. Lab.

In 1955, a group of three California people came to Cantco Lab in Idaho, and became so enthused with the idea that they determined to set up a similar organization in California. They were Mary Regan, Kay Hayes, and Carl Downing; and their efforts over a three-year period finally culminated in the starting of Redwood Rec Lab.

In May, 1956, the topmost section of the Chatcolab candle, which represented sharing was presented to Mary, Kay, and Carl for the beginning of the new lab. A committee was formed in 1955 and the members met at Camp Sylvester (Stanislaus County 4-H Camp) on November 12-13, 1955. A second meeting was held in

San Bernardino on June 1, 1956, where the dates of October 7-13, 1956, was set for the first Redwood Recreation Laboratory to be held at Camp O-ONGA in Southern California. This lab was cancelled one week before scheduled to start due to inadequate registration.

Mary Regan and Emily Ronsee returned to Chatcolab in May, 1957, bringing their section of the candle with them. It was placed back in the Chatcolab candle and again presented to Mary and Emily at the closing of lab. They came back to California more determined than ever for Redwood Rec. Lab. to become a reality. And so it did! Jones Gulch, south of San Francisco, was the first location for Redwood Rec Lab in April, 1958; the sharing section of the Chatcolab candle became the base of our Redwood candle with a real redwood trunk. Chatcolabbers Walt and Sally Schroeder, and Leila Steckelberg came down to help the new lab off to a flying start. There were 43 labbers including staff and resource that year.

In April, 1959, the second lab was held at Mendocino Woodlands, eight miles inland from Mendocino City, with 50 people attending. Not even an Asian Flu epidemic and a "fast" trip down a very narrow, rough, and crooked mountain road late at night because of a broken collar bone dampened the enthusiasm of those attending.

The first two labs were held in the Redwoods, but in 1960 the decision was made to hold the lab at Old Oak Youth camp. It was also in 1960 when a free will offering was taken to purchase a beautiful piece of gold bearing quartz which Ken Hoach presented to the Chatcolab board in May (to be placed in the new recreation hall fireplace) in appreciation for all the moral and financial help and support that they had given this lab. It was also this year that the tradition of planting a redwood tree each year started. The two trees just south of the amphitheatre at Old Oak were the first two planted.

Again, in 1961 the lab was cancelled because of inadequate registration and the decision was made to change the date to fall. 1962, 1963, 1964, 1965, 1966, and 1967 were held at this time. Then it was decided that the lab was held during Easter vacation; the enrollment could then be filled by more youth so lab was changed back to the spring. This has proven to be a wise decision indicated by well over 100 labbers this year. Various locations have been used since 1965 also:

- 1958-- (April)-- Jones Gulch south of San Francisco
- 1959-- (April)-- Mendocino Woodlands, Mendocino
- 1960-- (March)-- Old Oak Youth Camp, Columbia
- 1961-- Cancelled
- 1962--1965 (November)-- Old Oak Youth Camp
- 1966-67-- (November)-- Camp Pinecrest, San Bernardino
- 1968-- (April)-- Camp Green Meadows, Fish camp near Yosemite
- 1969--(April)-- Camp Stevens, Julian near San Diego

## History of Rec Lab (Cont.)

- 1970-- (march)-- Camp Gaines, beside Lake Sequoia, 5 miles west of the Kings Canyon-Sequoia National Parks
- 1971-- (April)-- Old Oak Youth Camp
- 1972-- (March)-- Old Oak Youth Camp
- 1973-- (March)-- Old Oak Youth Camp
- 0 1974-- (March)-- Camp Stevens, Julian
- 1974--(March)-- Old Oak Youth Camp
- 1975-- (April)-- Camp Kennolyn, Santa Cruz
- 1975-- (December)-- Camp Osceola, San Bernardino
- 1976-78-- (April)-- Clear Creek Youth Center, Carson City, Nev.
- 1979-- (April)-- Camp Seely, Crestline (San Bernardino)

Redwood Recreation Laboratory offers a unique opportunity for all those involved in recreation of all types, whether on an amateur or professional basis. Its uniqueness stems from the extent of complete involvement of the individual in the imaginative planning and sharing of all aspects of the recreation program. An atmosphere is created for discovering within oneself the latent abilities that ones normal environment never uncovers. In this discovery, anyone can become a better man or woman, a more efficient leader. The wide opportunity to gain manual skills and training experiences, though of lasting value, shall be considered secondary to the foregoing.

Thus, these basic objectives were formulated 20 years ago and still hold today:

"Participants in Redwood Rec Lab have the opportunity to uncover, utilize, and share these talents in themselves which are perhaps laying dormant by:

1. Getting to know intimately, by working together, others similarly involved in working with people;
2. Encouraging participation in trying-out situations;
3. Sharing recreational experiences and skills with both amateurs and professionals;
4. Discovering creative recreational possibilities.

The basic idea which brought so much enthusiasm out of so many people can be expressed in one word-- SHARE. The learning at lab has never been by or for specialists. It has been an effort to stimulate and enthuse by exposure to methods and ideas. Stress has been placed upon learning by participation and encouragement. The sharing of duties was encouraged whenever possible by having the lab in a camp setting where duties and problems made practical application of chore sharing a necessity. Leaders have been chosen very often, not as true experts in their fields, but rather as guides to help other leaders on their way.

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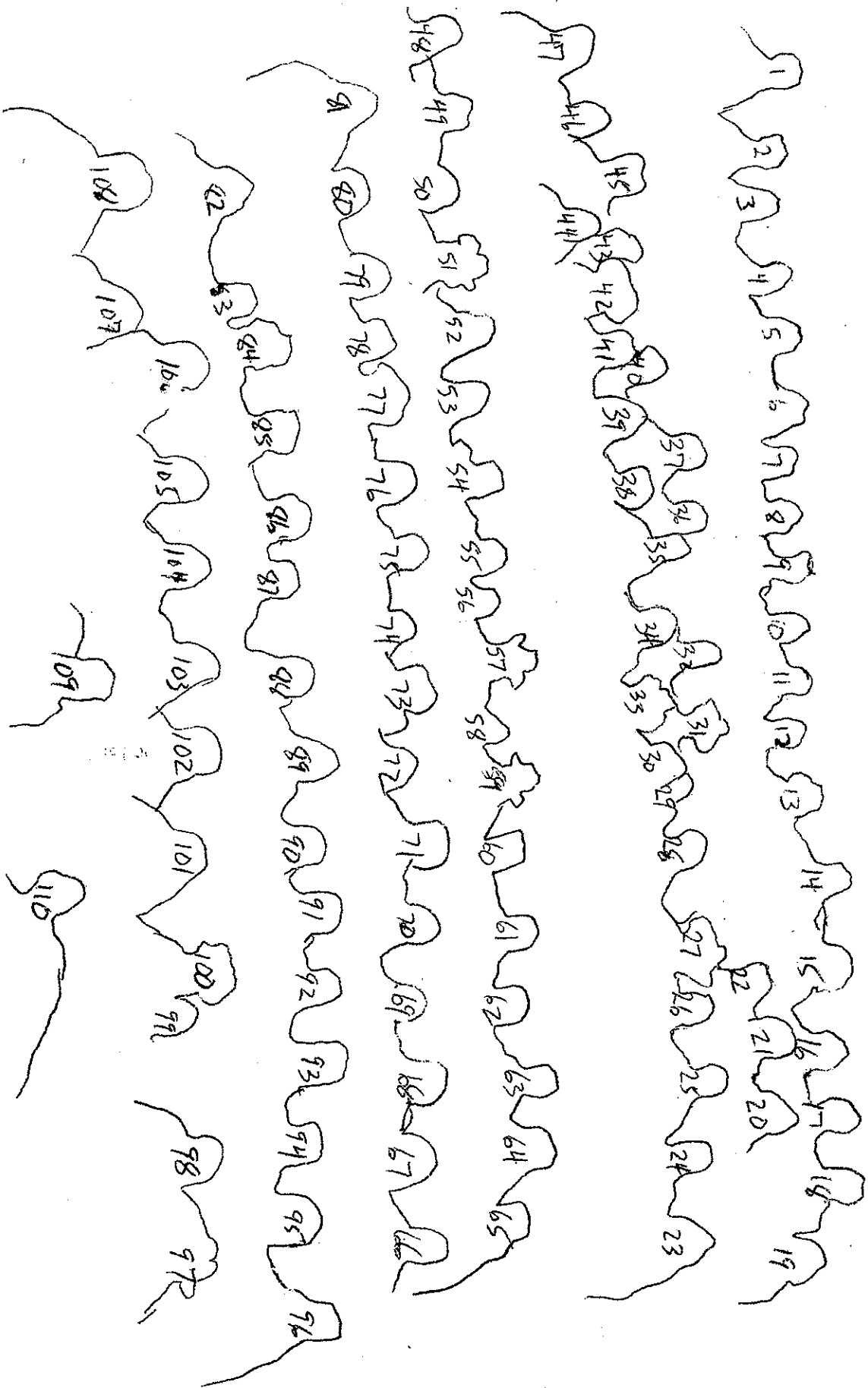
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107. Margie Mariani
108. Dan Hughes
109. Dennis Billings
110. Grant Fontana

REC LAB BIRTHDAYS AND FAMILIES

1--Vaqueros 2--Banditos 3--Trappers 4--Padres and Nuns 5--Muleteers 6--Soldiers  
7--Ranchers 8--49ers 9--Colonists 10--Indians 11--Explorers

JANUARY (FAMILY)

1--Mary Betchart (11)  
2--Jim Brown (7)  
4--Ruth Mayoral (5)  
29--Ludwig Betchart (11)  
29--Suzy Ellis ( )  
30--Coleen Shade (8)

FEBRUARY

1--Lynn Rundell (11)  
2--Kris Belland (1)  
11--Marie Raetz (3)  
12--Jose Campos (9)  
23--Ray Anderson (5)  
23--Debbie Dick (4)

MARCH

4--Robin Smith (1)  
5--Doug Kramer (1)  
11--Rick Esquerro (1)  
11--Tim Hunt ( )  
13--Pam Lyon (4)  
18--Tom Raynor (4)  
20--Shawn Grainger (2)  
24--Gigi Borchard (11)  
24--Sharon Worthington (6)  
28--Celeste Ferreira (4)  
30--Ricky Anderson (5)  
30--Vance Carsaro (1)  
30--Sharon Miller (11)

APRIL

3--Lynn Saslow (2)  
3--Sherry Keefe (1)  
8--Giovanna Bezzoli (7)  
14--Dale Birch (5)  
14--Lisa Erikson (2)  
14--Grant Fontan (3)  
16--Lori Elston (3)  
23--Ken Robertson (8)  
26--Kevin Kjelstrom (8)

MAY

4--Eva Ekesbo (1)  
7--Terry Brown (10)  
13--Meg Lindley (8)  
14--Diane Kruse (7)  
18--Timo Hamalainen (6)  
23--Norma Aquino (6)  
27--Petra Isermann (2)  
29--Linda Kramer (1)

JUNE

4--Paul Ferriera (11)  
4--Beth Fisher (9)  
4--Paula McConihe (8)  
14--Bernice Gross (3)  
25--Terry Newton (6)  
29--Margie Mariani (10)  
5--Scott Emery (7)  
8--Steve Petker (11)  
9--Karen Stewart (2)

JULY

2--Arramay Rogers (8)  
9--Becky Simpson (8)  
10--Karl Merten (2)  
15--Michelle Clark (10)  
17--Joan Donnelly (5)  
17--Tami Kephart (4)  
20--Hannie van Valzen  
29--Helgard S. Wood (7)  
31--Alicia Robertson (4)

AUGUST

2--Dave Bartlett (6)  
4--Karl Scarborough (10)  
6--Rich Joyce (5)  
7--Nancy Ellis  
14--Raeann Rammell (1)  
21--Donna Hunt (6)  
26--Kathy Brown (8)  
25--Dennis Billings (4)  
30--Jan Hunt (10)

SEPTEMBER

1--Linda Woolard (9)  
1--Hans Younce (4)  
8--Barbara Epp (3)  
8--Linda Richard (9)  
10--Jim Slakey  
11--Joyce Gonzalez (10)  
11--Terry Angulo (10)  
15--Kristy Mason (11)  
19--Jeff Tilton (9)  
20--Eric Rehn (11)  
21--Jean Koski (7)  
24--Antti Merilainen (7)  
28--Neil Olson (3)

OCTOBER

3--Cindy Lehr (9)  
6--Stephanie Clements (1)  
16--Bradley Ill (11)  
20--Jan Clark (6)

OCTOBER (Cont )

21--Kathleen Ohero (9)  
23--Henning Schulz-Rinne (10)  
29--Alan Geier (6)  
30--Julie Fisher (10)  
31--Bill Dunbar (3)

NOVEMBER

7--Katie Niemeyer (1)  
9--Louis Raynor (5)  
12--Jim Michaelis (4)  
17--Patty Burchell (11)  
20--Troy Broddrick (7)  
27--Sheri Brantingham (4)

DECEMBER

1--Betty Gail Hunt (4)  
2--Michele Wood (8)  
12--David Eisenberg (11)  
12--Paul Deming (6)  
13--Robin Morrison (5)  
13--Gail Bonelli (10)  
15--Rae Harn (9)  
24--Bill Ziegler (3)  
26--Erja Ihamaski (7)  
27--Dan Hughes (6)  
28--Manolet Lago (8)  
31--Christy Cantrell (1)

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This is the last page being typed for the 1979 Rec Lab Resource Book. The Book staff would like to thank all of those who helped out and hope that it may be of help in all of your future recreation endeavors. See you next year!

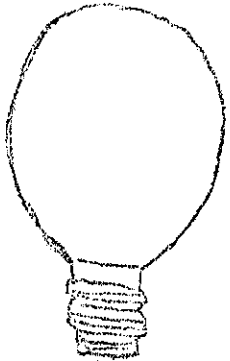
Vince  
Gail  
Terry  
Brad

SECTION A



# LEADERSHIP

Idea Sharing

A simple line drawing of a lightbulb, symbolizing an idea.

▫ Puppets = Daydreaming =  
Meal Time Fun  
Tournament

LEADERSHIP

"How to use a microphone" --Rae Harn

Purpose: To get everyone's adrenalin pumping!

Start by saying that everyone should learn to use a microphone. That it is merely a tool to use in a situation-- and that hopefully everyone will have a chance to learn.

Then pause, and say that at the end of the program you are going to choose someone from the audience to come up and say a few words over the microphone. Choose a number (38) and say that you are going to count at random while pointing to people in the audience. The 38th person will be the chosen one.

Start counting (and pointing), slow the pace down and point at people from every part of the room. Strive for eye contact. Watch everyone start to squirm in their seats!

On about number 32, pause and ask, "Are the palms of your hands wet?" "Is your heart pounding?" "Do you have butterflies in your stomach?"

Explain that this is just the adrenalin pumping through the system and is nothing more than stage fright.

Nervousness is nature's way of preparing the body to meet an emergency. It sensitizes each one of your senses so that we can respond faster, perform better, and concentrate more intensely.

It's a perfectly normal emotion and is as natural as breathing. The most important thing to remember is that we can make it work for us. It makes us sharp-- puts us on our toes.

Then explain that it was only an exercise and if called upon to get up in front-- don't let it get you down-- just go to it!!

"Experience in Group Dynamics" --Betty Gail Hunt

Equipment needed:

- a) walnuts (15-20) per group color (i.e., 20 black numbered, 20 red)
- b) bandanas or blindfolds (for each person)
- c) chairs (optional)
- d) paper and pencil for group aide

Process:

- 1) Participants gather in a group (don't make a suggestion on how the group should organize itself).
- 2) Each person puts on a blindfold
- 3) Hand out one walnut each
- 4) Save a "group" walnut to pass around later
- 5) Group aide should record name and walnut number

Task:

Become acquainted with individual's walnut and be able to pick it out of the 15-20 other individual walnuts.

- 1) Use all available senses to become acquainted with walnut
- 2) Allow 7-10 minutes (don't wait too long--gets boring)
- 3) Collect all walnuts. Keep the two groups separate
- 4) Pass around group walnut-- encourage communication--allow 7-10 min.
- 5) Pass out all walnuts to group--allow 10-15 minutes to find individual's walnut.

6) Group aide should check to make sure for number/name match

Discuss feelings, organizational strategy, leadership techniques, qualities of a leader by aide. Also observations from the group.

## "A phone Conversation" --Lynn Saslow

A phone conversation took place between Lynn and her friend Ray. Ray is blind. Lynn has no disability. Ray said he'd gone to the beach that day and he didn't invite Lynn because he was afraid she'd feel out of place and different because his beach pals were all disabled. Lynn, however, felt excluded and disappointed... "just because I'm normal doesn't mean I'm wierd and wouldn't want to go the beach..." They shared their feelings openly, honestly and immediately about the situation and about their friendship.

Lynn's leadership sessions will deal with interpersonal relationships and communications between all people, regardless of their varying interests or abilities. We will work on awareness of feelings and learning to deal with our own and those of others in interpersonal situations.

## "How do you feel..." --Lynn Saslow

We met across the Golden Gate Bridge to discuss warm fuzzies, cold pricklies, and some ways to make our interactions with others more personal, sensitive and aware. After reading the "warm fuzzy" story, we passed out and discussed the following feeling situations:

1. You are a quiet, shy person and find it difficult to talk to people. How do you feel spending your time alone?
2. You are with your friends at the park. They all start to drink beer. You refuse to drink and they start making fun of you. How do you feel?
3. You are a fat, slow kid and no one wants you on the baseball team/ How do you feel?
4. You are known at the park and school as a "burnout." Everyone stays away from you because they are scared of you and their parents told them to stay away from you because you would be a bad influence. How do you feel when you try to make friends?
5. You go to the eye doctor and have your eyes dilated for a checkup. You have a luncheon appointment with some influential business associates afterwards, but you can't focus on them because of the bright light. How do you feel.
6. All your friends went to the beach but they didn't tell you. How do you feel when you find out?
7. You recently had an injury accident from which your recuperation was a slow process. Your friends plan an exciting, active weekend to which you are invited. You'd love to go but you know you couldn't keep pace. How do you feel?
8. You are in the third grade and you really want to go on a Recreation Department trip but your parents can't afford to pay for your trip. You watch at the park as all of your friends load the bus, and you wait until the bus takes off. How do you feel?
9. You are walking along the beach with two other people who are obviously interested in each other and are physically together holding hands or arm in arm. How do you feel?

"How do you feel..." (Cont.)

10. You feel like your favorite friend likes someone else better than you. How do you feel?

11. You have made plans with someone really important to you-- a new crush? and you wait at the place agreed to meet until you realize this person stood you up. How do you feel?

12. You are ten years old and have just joined a new youth group. When you go for the first time, you realize that everyone knows everyone else and you don't know where to go, what to do or whom to talk to. How do you feel?

13 You have been invited to dinner at a close friend's house and you show up in your everyday t-shirt and jeans. When you arrive you realize that this is a party, and everyone else is dressed up and looks very sharp. How do you feel?

In our discussion about these situations, we shared the cold prickly feelings of being excluded, embarrassed, different, out of place, snubbed, lonely, awkward and being a newcomer to a group. We also discussed how as leaders labbers and "warm fuzzy" people, we need to be aware of the varying feelings of others and learn how to sensitively relate to them. For instance, we discussed how we tend to judge people based on one dominant characteristic (i.e., drinking or doping a lot), yet in reality people have a variety of combinations of different interests and abilities. Having an interest or ability in one area does not necessarily imply anything about the person's other interests or abilities. We need to begin relating to the holistic, sensitive and feeling individual!

"Effective Supervising Practices" --Jim Slakey

Jim Slakey shared with the group a variety of ideas regarding effective supervising practices.

One concept is to assign work projects in the order of priority:

A--highest priority; must be done

B--should get done quite soon.

C--would be nice to get done; but not necessary

List these down and place deadlines on the work.

Also, the director or manager must be careful not to take all the good projects and leave the less interesting or enjoyable projects to the next in command. The employee feels a resentment for the boss because he/she gets stuck with the not-so-pleasant tasks. The director needs to take on some of these other projects.

Supervisor or Superworker--

If someone is absent from work, do you as a supervisor do the work or have you trained someone else to help out?

What percent of supervisor's time is spent supervising? 10, 50, 100%?

It's important to delegate authority and get away from the concept, "it's easier and quicker to do it myself." We must give other people a chance, some will fail but it is never that devastating or irreversible.

Effective Supervising Practives (Cont.)When you promote in an emergency--

If you have someone in mind for a particular position and at the last minute the person rejects the offer and you must promote a less qualified individual, what steps should you take to reaffirm your decision?

- 1) Nurture the ego
- 2) Offer every resource available
- 3) Encourage others to take an interest
- 4) Don't brush aside weak points
- 5) Promote team spirit

Assessing skills in you Operation--

Find out who does what, special skills may not be evident by you. Someone might just possess skills you need. That practice encourages full utilization of employee and certainly builds self-esteem and confidence.

Can't get to it, plenty to do now--

When are you most productive?

Do you push yourself? Do others see what you are doing?

Are demands reasonable?

People do good when they know it will be recognized.

How do you get others to follow?

- 1) fairness
- 2) Courtesy
- 3) Example

"Mental Health" --Jim Slakev

Jim presented a tape recording of a session on mental health by Dr. Murrey Banks. The highlights of the tape are as follows:

There are four things that make us do what we do. These four 'wants' are:

- 1) I want to live and be healthy
- 2) I want a feeling of importance
- 3) I want someone to love me
- 4) I want a little variety.

Ten questions to determine how well adjusted you are. Answering these questions will show whether or not you know how to live with yourself.

- 1) Are you happy?
- 2) Do you have zest for living?
- 3) Are you socially adjusted?
- 4) Do you have unity and balance?
- 5) Can you live with each problem in your life as it arises?
- 6) Do you have incite into your own conduct?
- 7) Do you have a confidential relationship with someone?
- 8) Do you have a sense of the ridiculous?
- 9) Are you engaged in satisfying work?
- 10) Do you know how to worry effectively?

"Time" --Rae Harp

Parkinson's Law: "Work will expand to fill the time available for its completion."

It would be better to ask ourselves, "Can I do this more quickly?" Yes--often we can.

#### DO THE HARDEST PART FIRST.

Putting it off and worrying about it slows you down. Do it while you're fresh; don't wait until you're tired and pushed for time. Once the hard part is finished, you'll find you breeze through the rest.

#### SAVE THE BEST FOR LAST

It makes you more efficient in that you're looking forward to that part.

#### PROMISE YOURSELF A TREAT IF YOU FINISH IN THE TIME YOU'RE ALLOWED.

Set your deadline and finish on time.

#### ARE YOU UNDER THE CONTROL OF YOUR HABITS?

Procrastination or lack of alertness is the greatest single factor that reduces your output. At moments you are acting habitually is a moment you are not free to manage our time.

To overcome this:

- 1) Change your routine
- 2) Cultivate interests centered around observation.
- 3) Set a time each day to practice something new.

You'll clear the cobwebs from your mind and you'll see more, hear more, remember more and do more.

#### LEARN TO KEEP A LIST

By writing down a list of "Have to" and "Should do" you can keep close track of what is to be done. Check off each item completed. You may find some things carried over to list after list. These things may not really be important to you and it would be better to discard them and change your priorities.

Remember--Time marches on. There is nothing you can say or do that is going to stop it or expand it. There are twenty-four hours every day and that's all! It's all up to you-- YOU CAN CONTROL YOUR TIME OR YOU CAN LET TIME CONTROL YOU.

Christopher Morley said, "There is only one success--to be able to spend your life in your own way."

We can do this if we learn to control our time.

"More Time" --Tuesday, Rae Harn

A man is not bigger than his thoughts. Your attitude determines your actions --both toward others and toward yourself. The wrong attitude will definitely ruin all of your chances for happiness. Your attitude is a true indicator of your personality.

A happy person is one with a pleasing personality. Your mind inspires or builds your body by 'its' thoughts. Your mental attitude not only controls to a great degree your physical health, but it also controls 100% of your attitude towards others.

To have a friend --be a friend. You are no bigger than your thoughts. First impressions are often lasting impressions. Ralph Waldo Emerson said, "What you are thunders so loud, I cannot hear what you say."

What makes a leader? A man is a leader to the degree that:

- 1) He has a following, and,
- 2) his following is voluntary, and,
- 3) he demonstrated to people the best method of getting what they want,
- 4) he is the best man in the use of this method.

People see a leader as a model. They continue to give loyalty to a leader only so long as he keeps proving without doubt that he is the man to look up to and follow.

The needs of the 'led' determine the eligibility of a man for leadership.

Friends in leadership have changed. A man was once followed because he was rich and successful. Now we follow because a man has exceptional originality and can express it in terms that people can understand. The man with the original ideas leads regardless of seniority, position, wealth, or training.

How do we express ourselves clearly? Since everyone thinks in terms of his own self-interest, you must express ideas and suggestions in terms of the self-interests of the receiver. Clarity is essential to get understanding. We tend to see things not as they are but as we are.

William Jennings Bryan said, "You cannot make people understand a subject unless you understand that subject yourself. The more clearly you have a subject in mind, the more clearly you can present that subject to the minds of theirs." Note that he said the same thing in sentences, but in different words.

Picturesque words, easy to understand, aid clarity, logical arrangement orderly development and expressing yourself in terms of the interests of your listener are aids to clear expression.

Why do we communicate?

- 1) to inform
- 2) to entertain
- 3) to influence the thinking of others.

A breakdown in communication can be caused by your voice and mannerisms. A monotone is boring. Use of vulgarism and cliches can turn people off to what you are saying.

"By their words and acts, ye shall know them," works in reverse-  
"By your words and acts they shall know you."

Time (Cont.)

## TO CONTROL A GABBY TELEPHONE FRIEND...

Hang up on yourself in the middle of a sentence. The person on the other end of the line will think you've been cut off. After all--who could hang up the phone while they are still talking?!

When talking to a small group of people and you want to get their attention early, tell them that if they have any questions to please NOT raise their hands. Explain that while you are speaking you will be looking from one to the other keeping eye contact. If they have a questions all they have to do to signal this is to close their eyes when you make eye contact. You will then call on the for their question.

Think about it!!

--Rae

## "Roll-a-Role" --Lynn Saslow

We played a game called roll-a-role" which is structured to practice talking to and problem solving with others. Participants are assigned a role, a place where the interaction takes place, and a situation to discuss. We decided that it takes practice, patience, and above all a willingness to listen and try to open yourself up to someone in order to effectively interact with the person.

## "Effective Leaders" --Lynn Saslow

What makes us effective leaders? (and effective human beings!) is to a large extent the way in which we interact with others. Effective interpersonal skills are an important component in the make-up of a sensitive and loving person and effective leader. In this session we discussed some elements of interpersonal dynamics: Attending, listening, self-disclosure, respect, empathy, confrontation, and immediacy.

We discussed the importance of proper body presence, eye contact, open stance, facing towards the other person, and being relaxed. We did an exercise in which we broke in to triads. One partner assumed an appropriate "attending" position and one did not. The partners carried on a conversation, then they switched attending roles and repeated the conversation. It felt unanimously more flattering to have the partner in physical attendance.

We discussed listening by breaking into triads and having partners take turn paraphrasing what each other had said. It takes a lot of energy to concentrate and focus on listening to someone with no mind-distractings, Try it sometime!!

We talked about self-disclosure and the importance of sharing part of oneself with another in an interpersonal relationship. Although it feels good to share honestly and openly with someone, we often don't do it much. We used the "Ungame" cards to share personal feelings during the session. The "Ungame" provides a safe, structured and fun way to discuss oneself with one's friends.

"Interpersonal Style" --submitted by Lynn Saslow, written by G. Egan

The term 'interpersonal style' is central to the definition of the goals of the laboratory in human relations described here, it is a term that must come alive for you. Interpersonal style may be defined as

your characteristic ways of thinking and feeling about and interacting with other people together with your interpersonal skills (and lack of skills) and your characteristic successes and failures in your human relationships.

But this definition is still not concrete and usable enough. Since interpersonal relationships are complex, it is very difficult to present a neat categorization of the dimensions of interpersonal style. However, you can make the concept of your own interpersonal style more concrete for yourself by considering the categories below and by asking yourself the questions within these categories. You will soon discover that the categories listed are not exhaustive (there are many ways in which you can look at your interpersonal style) and that they overlap (a sign of the complexity of human inter-relating). Still, if you do ask yourself these questions, you will get a much more concrete feeling for the term "interpersonal style" and, better yet, you will begin to get some feeling for your own interpersonal style.

Extensiveness. How extensive is my interpersonal life? How much of my day is spent with people? Do I seek out opportunities for being with people? Do I have many friends and acquaintances or few? Are my contacts with others planned or left up to chance? Is my life too crowded with people. Are there too few people in my life? Do I prefer smaller gatherings or larger groups? Do I have a need for quiet time away from people? Am I outgoing or introverted or somewhere inbetween?

Needs and Wants. What are my interpersonal needs and wants? How do I express them? Directly? Indirectly? Do I like to be challenged? Complimented? Reassured? Left alone? Treated like a child? Like a parent? Do I like to be responsible and assertive? Do I want others to control me? With what kind of people do I associate? Do I want others to control me? Are they like me? By what criteria do I choose my friends and acquaintances: chance, intelligence, physical attractiveness, good naturedness, values, social position?

Caring. How caring am I in my interactions with others? Do others know I care? Is it obvious in my behavior? Do I sometimes wonder whether I care at all? Do I take others for granted? Who really cares for me? How do I show care? How is care shown to me? In what ways am I self-centered? Am I a generous person? How do I express my generosity?

Competence. What are my interpersonal skills? Am I good at communicating understanding to others? Am I appropriately warm? Do I communicate to others that I respect them? Am I my real self when I am with others--that is, do I communicate genuineness? Am I open, willing to talk about myself appropriately? Can I challenge others and invite them to explore their behavior without being accusatory or punitive? How effective am I in exploring my relationships directly with others? What skills do I want to acquire? How well do I meet strangers? Am I awkward, embarrassed, resentful? Or enthusiastic, poised, confident?

Interpersonal Style (Cont.)

Emotions. What do I do with my emotions in interpersonal situations? Do I swallow them? Or some of them? Do I wear my emotions on my sleeve? Is it easy for others to judge what I am feeling? Am I moody? To what extent am I ruled by emotions? How do I make my emotions public? How do I feel about being emotional in interpersonal situations? How perceptive am I of the emotional states of others? How do I react to others when they are emotional? What emotions do I do when others keep their emotions to themselves?

Intimacy. How intensive is my interpersonal life? Do I actively pursue intimacy with others. Do I encourage others to get close to me? If so, how? Are there people with whom I would like to be more intimate? Are there people who will not allow me to be intimate with them? What does intimacy mean for me? Do I see that there are a variety of ways of being intimate with others. What kind of people are attracted to me? What forms of intimacy do I find most rewarding? Most threatening?

Rejection and Alienation. Is loneliness ever a problem for me? If so, how do I handle it? Do others see me as lonely at times? If so, how do they react to me? What do I do when I see are lonely? Am I easily threatened by others? How do I react when I am threatened? What threatens me in interpersonal situations? Have I experienced rejection? How do I handle being ignored or left out or rejected? Do I ignore or reject others? How do I handle the problem of not wanting to relate to people who want to relate to me?

Interpersonal Influence. What demands do I place on my friends and/or acquaintances? Am I manipulative in my dealings with others? If so, with whom and how? Do others try to manipulate me? Who and how? What demands do my friends place on me? Do I tell others explicitly what I expect from them, or do I assume that they know what I want? Do I see that giving and receiving can under certain conditions be proper and growthful in my interpersonal life? If so, under what conditions? Am I either dominant or submissive in my relationships to others? When and under what conditions?

Mutuality. Do I allow for give and take in my relationships with others? Am I authoritarian or parental? Am I democratic? Am I laissez faire? Am I willing to compensate or compromise? Do I take responsibility for what happens in my relationships, or do I "let things take their course"? Do I encourage mutuality in decision making? Do I encourage dialogue? Do I expect to be treated as an equal? Do my relationships involve mutual responsibilities?

Work Relationships. How do I get along in my work relationships? Do I treat people at work as people or roles? Do I assert myself with my superiors (including teachers)? Am I understanding with my subordinates? Do I have prejudices toward people in certain "inferior" roles? Am I overpersonal at work? Am I a loner at work?

Values. What are my principle interpersonal values? Caring? Self-interest? Solid work relationships? How open to interpersonal growth am I? What am I willing to risk with others? In what areas am I not willing to take risks. Do I allow ambiguity and uncertainty in my interpersonal life? Am I tolerant of other whose opinions differ from mine? What are my prejudices?

Interpersonal Style (Cont.)

Am I willing to change my own values, beliefs, and behaviors when, in my dealings with others, it seems appropriate to do so? How rigid or flexible am I in my relationships with people? Do I seek out ways to grow with others? Do I share my values with others? Can I put my interpersonal relationships into perspective by putting them into wider contexts of work, world conditions, and so on?

Egan, G. Interpersonal Living, A skills/Contract Approach to Human Relations Training in groups, Monterey, CA., Brooks/Cole Publishing Co., 1976

other references used in Lynn's sessions:

- Cowtails and Cobras, a book by Project Adventure, available from the New Games Found  
Interpersonal Living, a book by Gerard Egan (California: Wadsworth Publ. Co. 1976)  
Reaching Out, a book by David Johnson (New Jersey, Prentice-Hall, 1972)  
 "The Ungame" and Roll-a-Role", games put out by "The Ungame", available in Toy and Game stores  
A Warm Fuzzy Tale, a book by Claude Steiner (Sacramento, Jalmer Press, 1977),

## DUAL LEADERSHIP

A contrasting approach to leadership than the typically used "Great Man" is the dual-leadership approach. In dual leadership, key roles are shared by two persons. The task leader (often the committee chairman, as designated by someone or some group in authority) moves the group toward its goal. This person is rarely the best liked, since he is concentrating on pushing the group toward its task. Another term for this leader is task specialist or instrumental leader.

While the task specialist pushes the group forward, tensions often arise. The role of the social-emotional specialist is to keep the group together and people feeling fine. The expressive (social-emotional) leader tends to crack jokes, be conscious of people's feelings and generally concentrates on keeping the group functioning as a group.

The roles are complementary and both are necessary. Some direction toward task is absolutely necessary. The very emphasis on task creates the need for the expressive leader. Leaders, whose positions are formalized by a company or group, invariably tend to evolve in task specialists. The demands of the company and the necessity of keeping production levels on schedule, force a task orientation. In this case, the social-emotional leader will evolve from within the workers.

To test this theory and to watch it work, try one of the exercises in the "Recreation Leaders Handbook" on group task solving. The NASA exercise or similar exercises should produce the desired effect. Be sure not to designate formal leaders within the group, so both types will emerge. To test this, you might use a group with a formal leader and one without. The dual leadership theory is expressed in a book by Robert Bales and Philip Slater of Harvard University, who developed it through working with test groups.

IDEAS SHARING  
by Jean Koski and many others!!

Idea sharing gives the labbers a chance to share any talent or idea they would like. Quick ideas will be shared at the general sessions while more lengthy explanations will be scheduled during the day.

The initial idea that was shared was a demonstration of how to talk "chicken". One begins a slow quiet clucking sound and builds gradually up to a loud squawking sound, flapping wings (hands tucked in armpits)--wildly!!

Sunday Morning Inspiration --Jim Slakcy

The "Sisters of Mercy" started the morning program by singing "Rise and Shine" (See song section). Reverend Rec Lab was introduced. The theme of his talk was enthusiasm, which was defined as a strong excitement of feeling-- to be inspired. "Nothing great was ever accomplished without enthusiasm", a common phrase, was discussed by the Reverend.

Rec Lab is a tool which labbers use to help stimulate inner feelings. Enthusiasm can be outward in its expression or can be handled equally well by passive inward expression. The "Sisters of Mercy" returned and sang "Somebody touched Me".

Reverend Rec Lab returned and concluded by stating that many ideas will be coming forth this week at lab which will cause us to become inspired. The way we deal with the ideas and the people whoshared the ideas will determine our degree of enjoyment this week.

Monday Morning General Session --Jean Koski

The ancient nun from the mountains has come to the camp to share her visions that have come to her on a stone tablet.

The New Ten Commandments

1. Thou shalt remember to participate in atleast one ceremony, campfire, and party during the week.
2. Thou shalt get to sessions on time.
3. Thou shalt pay tribute to the cooks.
4. Thou shalt not be gluttinous and consume more food than needed.
5. Thou shalt meet a minimum of 3 new labbers this week.
6. Thou shalt write up activities for thy book.
7. Thou shalt remember to take a shower.
8. Thou shalt give a minimum of 5 E-hugs a day.
9. Thou shalt not participate in heathen like activities in unoccupied cabins. After 10:00pm heathen like activities (card playing, games, etc) shalt be confined to the lodge.
10. Thou shalt enjoy thyselfes!

Puppets by Ray Anderson

Creating the heads of puppets will delight both young and old, for no shape or feature is so well known to us as the human face. Do not be too fussy or fearful in your first efforts, and don't be timid. A bold attempt is bound to meet with success. If you have started out to create a policeman, this does not necessarily mean that you will end up with one. A pair of wire framed glasses will turn him into a strict looking high school teacher in a twinkling of an eye. The names of what we make is in any case the last act of creation.

The head is made from a styrofoam ball about 3 inches in diameter. Insert a cardboard tube of a size sufficient to admit the index finger up to the middle joint. Make this from a piece of cardboard rolled into a tube and fastened with a strip of tape. The bottom end of this tube will serve as the throat of our puppet into which we insert the index finger when performing. After the head is shaped, add chin, nose, mouth, eyes and ears. This is done using a compound called Celluclay. Or make your own compound by tearing newspaper into 1" strips and soak them in hot water. Let them soak long enough for them to shred easily. Once the compound has been well ground up, squeeze it out well. While the paper is soaking, prepare a thick paste, made with cooked starch. Mix a small amount of this paste into the compound in order to obtain a modeling mixture which is not too wet and shapes easily.

After the features are put on the head, paste over it with pieces of white wrapping tissue. As more and more tissue is pasted on, the head should take shape and the surfaces become smooth. Forms that project rather far out such as long noses, large ears, or horns should be attached with the help of wooden pegs or matchsticks. After the head has started to dry, we can add still more tissue to make the face even smoother if desired.

The head should be painted with a skin tone paint. When that is dry, the features such as eyes, lips, eyebrows and cheeks can be painted. The hair is made from yarn and should be pinned and glued to the head.

Puppet costumes are designed for effectiveness at a distance. Use brightly colored materials in contrasting colors. The length of the costume is approximately 4". When cutting the costume, the back should be about 1" wider than the front. The opening at top must be wide enough to admit the neck. The openings in the hands are made from pieces of felt and sewn together like mittens. The finished costume is attached to the head with string and glue.

Puppets (Cont.)

The culmination of the puppet-making sessions was the presentation of "Tom Thumb". The Story is as follows...

One evening, many long years ago, a poor old countryman and his wife sat by the fire in their small cottage in the forest. "How lonely we are good wife. Here we sit by ourselves, getting old, and not one child to make us happy."

"Yes, I miss their bright laughter around the house, dear husband. How I have wished for a child. Even if he were no bigger than my thumb, I would still love him dearly."

The woman's wish came true and she had a little boy called Tom who was healthy and strong in every way, but he never grew any bigger than his mother's thumb. No matter how much food they gave Tom, he never grew any bigger.

"I'm so happy that our wish came true, dear husband. Small as he is, I will love him very much. Let's call him Tom Thumb." Many years went by and he became a very clever fellow. He had twinkling, merry eyes and was always happy and smiling.

One day, Tom's father was getting ready to cut wood. "I must leave now, but I do not have time to harness the horse and drive him into the woods."

"Oh, Father, let me do it for you!"

"You, Tom? How? You are no bigger than the horse's hoof!"

"I can do it, Father. Please let me try!"

"All right, Tom, you may try it. Just this once." And the father strode off, whistling a merry tune.

Tom called his mother. "Please, Mother, come and harness the horse, I must take the cart out to father in the woods."

"Tome, how can you?!"

"Please, Mother, I will show you!"

His mother harnessed the animal even though she did not really believe that Tom could drive the horse.

"Now, put me in the horse's ear."

His mother did as he asked and Tom yelled. "Giddi-yup, Rex!" and the horse started to go. His mother was very surprised to see Tom guiding his horse down the road, telling him when to turn left and when to turn right. She watched him until he was out of sight.

Just then two men came along. They saw a horse and a cart without a driver, and heard a voice that seemed to come from the horse's head. "That's strange, a talking horse and a wagon without a driver. Let's follow it and see where it belongs," said one of the men.

Finally, the horse and cart pulled up along-side Tom's father, who was just as surprised as his mother had been.

"Whoa, Rex!" Well here we are, Father. I did it! Please take me down," called Tom.

The father lifted Tom out of the horse's ear and set him on top of his lunch basket. The two men were amazed at the little fellow.

"Say, old man, we will give you six pieces of gold for the boy."

"He's not for sale. He is my own boy and means more to me than all the gold in the world."

Puppets (Cont.)

But Tom Thumb who heard what was happening, quickly climbed up his father's shirt and whispered in his ear, "Take the money father. Don't worry, I'll be back soon."

So his father gave Tom to the men and slipped six pieces of gold into his pocket.

The men went on their way with Tom sitting comfortably on the hat of one of the men where he had a nice view of the countryside. After a while, they sat down to rest. When the man put his hat on the ground, Tom ran away and hid in a mousehole.

"My, it's dark in here, I wish I had a candle," he thought.. The men tried to find Tom, but when they could not, continued with their journey. Tom crawled out of the mousehole.

Later, he found an empty snail shell and decided to sleep there for the night, but before he could fall asleep, he heard two other men pass by. One said to the other, "I wonder how we could get the rich minister's gold."

"I know how!" cried Tom.

The men were startled to hear a voice from nowhere.

"What is this!"

They stopped and listened. Tom spoke again. "Take me with you, and I will show you how to get the gold."

"Where are you?"

"Look on the ground, see, here I am."

"It's a little elf!" They lifted Tom up.

"What is your plan?" "I will slip through the iron bars of the minister's house and unlock the door from the inside." They agreed and went to the minister's house.

Everyone inside was asleep. Tom slipped in between the iron bars of the window. Then he yelled at the top of his voice. "Where is the door I must unlock?" This scared the robbers. "Shh! Be quiet, you'll wake the whole house." But Tom pretended not to hear, and yelled, "Where is the door? How can you steal the gold if I don't let you in?" "Be quiet you bad boy!"

The maid who was sleeping in the next room heard Tom yelling and came out with a lantern and a stick. The robbers became frightened and ran away. The maid searched the room but could not find anyone because Tom was hiding behind the leg of a chair.

After she left, Tom slipped out of the house and ran into the barn. He was very tired. He found a warm, soft pile of hay, curled up and soon fell fast asleep.

The next morning, the maid came to feed the cows. She picked up an armful of hay, which happened to be the very heap Tom was sleeping in. Suddenly, he was in the mouth of the cow and slid right into the stomach!

"Someone forgot to put windows in this room. My it's dark!" More and more hay kept coming down and soon Tom had no room to move. Tom yelled, "Stop! Don't give me anymore hay!"

The maid, at that moment, was milking the cow and when she heard Tom's voice from inside the cow, she was so scared that she fell off her stool and spilled the milk. She ran as fast as she could to the minister.

Puppets (Cont.)

"Parson, Parson, the cow is talking!"

"My good woman, don't be silly." But he went to the barn anyway and there he heard Tom yelling inside the cow, "Don't give me anymore hay!" The minister thought that the cow was bewitched and ordered that she be killed. Helpers killed and skinned the cow and threw the stomach away with Tom still inside.

Tom squeezed through the hay toward the stomach opening, but just as he stuck his head out, along came a big, hungry wolf who swallowed the whole stomach with Tom inside.

Tom did not lose his courage. He cried from inside the wolf, "Mr. Wolf! I can show you where there's more food than you can eat."

"What kind of food?"

"There's a house about a mile down the road. You can crawl through the drain into the kitchen and there you will find cakes, meats, drinks, everything." Tom did not say that the house was his own. The wolf went there that night. He ate and drank all he could, but when he tried to leave, he was too fat to get through the drain.

Tom started shouting, "Father, Mother, help me!"

"Be quiet, you'll wake up everybody."

"I don't care, I want to get out. Father, Mother, help! help!"

Tom's parents ran into the kitchen, but the wolf frightened them.

"Father, the wolf has swallowed me!"

"Our child is home, but we must rescue him. How can we?!"

"Father, pull his tail! Pull his tail!"

They cornered the wolf, pulled his tail and the wolf let out such a yell that he spat Tom right out. The frightened wolf ran away and never returned.

"Tom, where have you been?"

"Oh, I've been in a mousehole, a snail's shell, a cow's stomach, a wolf's insides and now I'm tired of traveling."

His parent hugged him and cried, "You dear, brave, boy! We will not part with you again, not for all the gold in the world."

And so they fed him and put new clothes on him. The family was together again and they lived happily ever after.

THE END

Tuesday Morning General Session

Tug O' War  
submitted by Beth Fisher

I will not play at tug o' war,  
I'd rather play at hug o' war  
Where everyone hugs, instead of tugs  
Where everyone giggles and rolls on the rug,  
Where everyone kisses and everyone grins  
and everyone cuddles and everyone wins!

Quick Draw  
submitted by Paul Ferreira

Two (or more?) people face each other with their hands behind their backs. At the count of three, they draw out their hands with any number of fingers showing the first person to call out the total number of fingers is the winner.

You Tell On Yourself  
submitted by Cindy Lehr

You tell on yourself by the friends you seek,  
By the very manner in which you speak.  
By the way you employ your leisure time,  
By the use you make of collar and dime.

You tell what you are by the things you wear,  
By the spirit in which your burdens bear,  
By the kind of things at which you laugh,  
By the records you play on your phonograph.

You tell what you are by the way you walk,  
By the things of which you delight to talk,  
By the manner in which you bear defeat,  
By so simple a thing as how you eat.

By the books you choose from a well-filled shelf:  
In these ways and more you tell on yourself.  
So there's really no particle of sense  
In an effort to keep up a false pretense.

You tell on yourself!

Nose Bag Dramatics

This is a great activity to get people involved and in creative moods. Fill ten brown bags with 5 different items in each bag. Separate participants into groups of 5. Give each group a bag and give them 3 minutes to make up a skit using each item in the bag. Have each group perform their skit. You will be surprised at how different each skit will be. Save bags and items for future use.

submitted by Gail Bonelli

Tuesday Morning General Session cont.

Choo-Choo Train  
submitted by Robin Morrison

1. 4 or 5 people make a train by placing their hands on each others hips in a straight line.
2. Send 5 or 6 or ? out of the room.
3. The train begins to move around sounding like a choo-ahoo train.
4. Call one person back into the room.
5. Starting with the first person pass E Hugs down the line until the new person is reached--then you slap them. It will really surprise them.
6. Repeat the process bringing 1 person into the room at a time, slapping only the new person.

To An Old Camper  
submitted by Lynn Saslow

You may think, my dear, when you grow quite old  
 You have left camp days behind,  
 But I know the scent of wood smoke  
 Will always call to mind  
 Little fires at twilight  
 And trails, you used to find.

You may think some day you have quite grown up,  
 And feel so worldly wise,  
 But suddenly from out of the past  
 A vision will arise,  
 Of merry folk with brown, bare knees  
 And laughter in their eyes.

You may live in a house built to your taste  
 In the nicest part of town,  
 But some day for your old camp togs  
 You'd change your latest gown,  
 And trade it all for a balsam bed  
 Where the stars all night look down.

You may find yourself grown wealthy,--  
 Have all that gold can buy,  
 But you'd toss aside a fortune  
 For days'neath an open sky,  
 With sunlight on blue water  
 And white clouds sailing high.

For once you have been a camper  
 Then something has come to stay  
 Deep in your heart forever  
 Which nothing can take away,  
 And heaven can only be heaven  
 With a camp in which to play.

Tuesday Morning General Session cont.

Wang-Ho

submitted by David Eisenberg

A way to fairly divide that last goodie on your table--or a chore that no one cares for. The way it works is you yell Wang-Ho and on the Ho, each person puts out one hand with 1, 2, 3, 4, 5, or no fingers showing. All the fingers are counted up and then starting from 1 point count around and the person where the number ends gets the goodie, or badie, as the case may be. (For example the total number of fingers is 27--count around the group and number 27 is the winner). This game is good for kids because you aren't playing favorite and they appreciate the fairness of it.

Arm Shortening

submitted by Alan Geier

Stand and fully extend arm so that outstretched fingers barely touch wall (or another person's back). Then, without moving your position, pump your arm vigorously up at the elbow several times. Extend your arm again and you will see that it has shrunk!! (This is no trick--merely a temporary contraction of the arm muscle)

Easter Bunny

submitted by Donna Hunt

Materials: Pipe cleaners                      Styrofoam ball  
Wiggle eyes                                  Hershey kiss

Procedure: 1. Make head.  
2. Make hole in bottom of head.  
3. Place head on candy kiss.



Present Game

submitted by Gail Bonelli

This is a non-verbal game. Have group get into a circle formation. This game will spark creativity and involvement within a group. Begin game with leader going into center of circle and pantomime he is opening a large box (present). Have him look into box surprised and take out a bird (pantomime by holding finger out for bird to perch on and stroking birds back with other hand). Leader then enters circle and passes the bird to the next person. This person has the option to keep this image or make a new one. To make a new image, destroy the bird image by smashing hands together, then form new image with hands, and pass it on to the next person. Continue around the circle so everyone has a chance to pantomime. This game gives the participants the feeling of giving and receiving presents--at an extremely low cost!

Guided Day Dreams  
submitted by David Eisenberg

The purpose of this activity is to allow people to relax and make full use of their imagination. This description is intended as suggestions--each leader has his/her own style that makes every presentation unique and valuable. The setting can be indoors or outdoors--whatever the location the people should be comfortable. An outdoor site should be free of rocks and sticks--etc. If inside people can bring sleeping bag or beach towels to lie on. The room or outdoor site should be a quiet place--without noises from other groups or interruptions from people entering the room.

The person should be in a position so that his/her voice can be heard by all without having to raise their voice. An important part of the exercise is having the cooperation as those in the group. If a group member cannot participate, it would be best for that person to leave, the illusion that is being created is very fragile, it can be easily disturbed. A good way to start off is to have stretching exercises. These can be either standing up laying down. Integrating breathing with the stretching and fantasy is an integral part of the day dream. Take people thru several inhalations and exhalations, holding the in breath. The leader should have his/her eyes closed as they talk to join in the mood of the group. This also helps slow the talk down which is important. After breathing you can stretch and do relaxation in rhythm to the breathing. Tell the people they will be tensing and relaxing different parts of their bodies, one part at a time. An easy way to do this is starting at the feet and going up to the head. The leader says breath in, tense... hold it then as you blow your the breath, let yourself relax. Suggest that the tension in their muscles can be imagined like steam. Each time they exhale and relax they are flowing steam, tension out of their bodies. For the day dream itself the leader wants to strike a balance between being too specific and shutting down people's imagination and being too vague, so no good mental pictures are formed.

Guided Day Dream--Trip Through The Rainbow

Have people take several deep long breaths. Have them imagine the surface they are laying on is a carpet. Let them imagine what it looks like. Carpet rises slowly off the ground. The roof lifts off the building and they rise above it. Visualize the surroundings they fly away towards the ocean--then up towards the sun. A rainbow is around the sun-- Take each color in turn i.e. yellow, orange, red, green, blue, violet. Let people imagine things in that color, tastes, people, situations, that come to mind, when the persons are thinking of the color. As a leader use your own imagination to create, to suggest, use free association, if you have an idea, try it out, its part of the fun. You can be very specific in the images, for example imagine a huge rose with petals ten feet across, beautiful, red and smelling wonderful, or you can let the people use more of their imagination. ( Now you're in the yellow, think of yellow things Take the people out of the rainbow back across the ocean, back to camp and resettle them back down onto the ground. As you

( continued, Guided Day Dreams )

As the leader pay attention to your choice of words when you have the people traveling on their carpets. For example if you wanted to have the people imagine they were flying over the whole state of California, you would want to guide them city by city and place by place so everyone arrives at the same time and some folks aren't way ahead or way behind in the images.

Another Guided Day Dream could be titled, Who You Always Wanted To Be. This day dream would start out with the same preparation as the first. Once people are relaxed, ask them to imagine a street which they know, visualize it, the shops, the houses, the people, walk down the street, enter a building, go into a back room, inside is a chest, open the chest, inside is a piece of clothing, an outfit of what you have always wanted to be. ( ballerina, cowboy, pirate) You put on the outfit, and it is a perfect fit. You look in a mirror in the room and your face is different. This worries you. You decide to go to the place where your parents live in the hope that they will know who you are. They don't know you and ask you to leave. You are very upset. Then you think of someone who would always know who you are. You go find that person and you tell them something that only you and that other person would know. After you tell them this thing they recognize you and know who you really are. You now have the people retrace their steps back to the shop and replace the clothes. They become themselves and leave. It is nice to have time afterwards to let people share who they were, how they felt and other thoughts.

### Wake-Up Club

submitted by Dennis Billings

- Good morning folks,
- Wait Gorge, what makes you think it's good?
- Well Humphry, it shore seems like a good morning to me.
- There's nothing good about morning, or death, or graveyards, or bad colds or coffins, or bitch you Aries.
- I'm not an Aries, I'm a Cancer.
- Oh? Are you malignant? Should you be removed?
- No, but we're dying fast and this script should be buried.
- And now for the weather. Hi clouds and Hi pressure, moving in? call Bekins. And now a word from our sponser.
- Friends, is your car screaming wash me please? If you're Mr. Common Sense you won't believe me when I tell you that I have an envelope here that will wash your car while you're driving home from work. No friends, no nicks and cuts like with the Austrian self-sharpening razor blades, no over heating like with the tropical dish. Yes friends, a money back guarantee if you're not completely satisfied. Just send 19.95 and your first born male child to: 111 Main St., Anytown, USA 12345

Wake-Up Club cont.

-And now to our man in the creek, take it away Gorge.

-Thank you Humphry. Folks, I have to admit--I'm troubled. My experience and creek sense tell me there's something fishy going on down here. I porpoisely came here to pier into the situation Humphry, boat of us know that's no ship. So, just for the halibit, let's pond-er this matter.

-Gorge, you suck.

-Shore humpback but don't get crabby. I don't have an enemy in the world and I can see the relevance of this problem, canoe?

-Abalone Gorge. I can't. Someone should seal you up.

-Whale, okay, back to you Humphry.

-It's time again for the update on all current events happening at the present time. Currently, there are many events happening which are extremely crucial to observe when examining the overall picture of the current event scene. Several of these events, though some are not as topical as others, must be considered individually or as separate units making up a whole. Holistically speaking, or looking at the whole picture, these separate event units are again, extremely important when examining the overall current event scene.

-Excuse me Humphry, I lost you back at currently.

-Never mind.

-O.K. And now for 20 minutes of constantly interrupted music.

Leadership Hints  
submitted by Jim Michaels

When giving speeches in public, or anytime you are leading something, you will never get rid of the butterflies. But with practice, you will get them to fly in formation.

submitted by Jose Campos

When at a 4-H business meeting and the members are noisy, have the Sgt. at Arms write their names down and have the noisy people bring refreshments to the next meeting. This should help the meeting go more smoothly and more quietly.

submitted by Moose Birch

When the organization of young leaders are a problem, use a format for them to follow:

Session No.

Goals

Objectives

Example continued on next page

## Leadership Techniques cony.

Example:

Activities	Objective	Material	Instruction	Time
Bible story Acts 1 6-11	To acquaint children with the pentecost story.	Bibles or storybook	Explain the main idea	10 minutes

For ideas on names for programs, use the movie rental book. These books can be found in any public library. Very good for a rainy day.

Wake-Up Club  
submitted by Dennis Billings  
(Wednesday morning)

-From Seely creek to your favorite asteroid a happy hi! This is Gorge Fishback with Humphry Dumpty with the 7:00 report. Today we have a special feature on Health from Eric Hemerroid.

Thank you Eric!

. And now for the sports with Humphry.

-Today's predicted scores;

Doug and Raeann  
Grant and Giaanna  
Brad and Becky

Oh excuse me, I have a late report...make that Brad and Karen at 2 to 1 odds.

Other sports events today include a gas station orienteering tournament in San Bernadino. Participants are required to have their own compass. And now for the weather.....

-Weather the whether be cold or weather the whether be hot. Whatever the whether, they whethered the whether weather they liked it or not!

Hi clouds! Hi pressure! Low Humidity moving in.....  
Need a match? How about your breath and a buffalo fart.

PAUSE

Need another match? How about your Gorge's face and Scabby's hemerroids.

PAUSE

And now for a special report direct from Carson Pass. Take it away Humphry.....

- Thank you Gorge, I'm down here live where our Rec Labbers from Poland are gathering for this morning hike to the horizon. Labbers hope to reach the horizon before the Low clouds move in.

-Oh! Moving in? Need a match? How about your nose and an elephant zit!

-OK, back here at Carson Pass, excitement is mounting. And so are the Labbers. Short pants and long pants can be heard everywhere. Oh! There's a little Nip in the air.

-Oh who invited him?

-That's all from Carson Pass--back to you Gorge.....

Wake-Up Club cont.

-Thank you Humphry, and now from our entertainment department here's a review of tonight's talent show!! The show opened with the first act. The third act was exceptionally well done. The audience was blown away but whether be cold..... This has been the 7:00 report with Gorge Fishback and Humphrey Dumpty. Thank you, and have a good yesterday. And remember, you're only as funny as the people that listen to you are stupid, that is, the wit of the sender and the intellect of the receiver must match.

-Oh, you need a match?

\* MORE IDEAS \*

Fund Raising  
submitted by Diane Kruse

Fund Raising--Why not have an ice tea booth. The cost is minimum. People get tired of sweetened drinks and there are many people who can't have sugar.

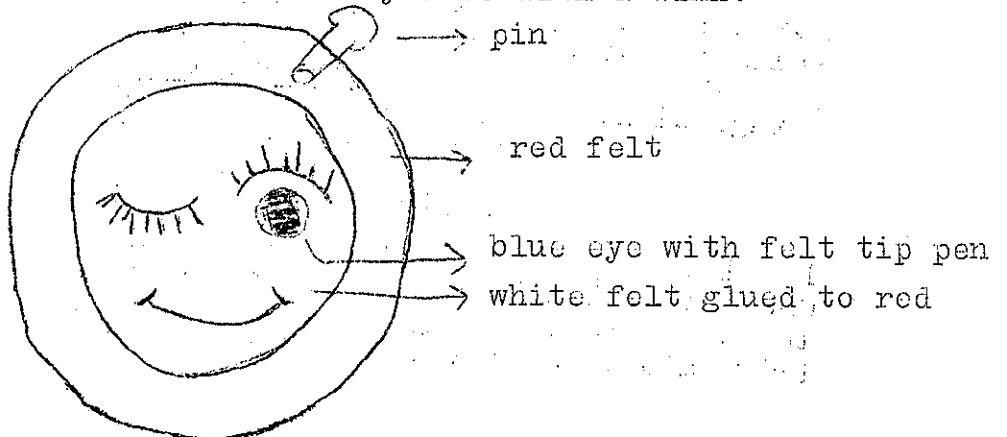
The Blob  
submitted by Coleen Shade & Rick Ezquerrl

Two designated people start with arms around shoulders. They blob around (walk) picking up people to join the Blob. They do this by engulfing people in the center. Teh people, after being circled by the Blob, then join the Blob and engulf others. You end up with everyone in a line, or circle, with their arms around each other and from there you can go into some songs or other games.

Felt Awards  
submitted by San Joaquin Co.

Many novel and inexpensive patches can be made from pieces of felt, glued together and marked with felt or nylon tipped pens. They can be very useful for awards in games and contests. The patch shown was presented to all of this years lab participants by the San Joaquin Co. delegates. This years lab group was such a happy one we decided to make a smiley face with a wink.

black eye &  
mouth markings  
done with nylon  
tip pen



MORE IDEAS

This is Your Life  
submitted by Jim Brown

A fun pastime for youngsters and adults alike in a camp situation etc. can be making the story of someones life in a book form. three pieces of paper folded in half and stapled together at the fold makes a book with 10 inside pages. On the outside front cover write "THIS IS YOUR LIFE" leaving space for someones name. People can decide who's life they want to depict or the choice can be done by drawing names. List the inside 10 pages in order:

- |               |                    |
|---------------|--------------------|
| 1. Baby photo | 6. Family portrait |
| 2. First love | 7. Hobby           |
| 3. First date | 8. Home            |
| 4. Mate       | 9. Occupation      |
| 5. Family car | 10. Epitagh        |

A collection of old magazines is needed. Types with many photos are best. Then with scissors and a little imagination a wonderful time can be had.

The Knee Hug!!  
SUBMITTED BY Ricky Anderson

Run up to your favorite person, throw both arms around their knees and hug generously!!

Indian Recipes  
submitted by Linda Richard

American Indian Food and Lore 150 Authentic Recipes by Carolyn Niethammer. Great resource of indian recipes, and lore for leaf interested in doing original native cooking with their youth. This book is fun and educational as well as appetizing old and new ways of using native herbs.

Mexican Salsa  
submitted by Linda Richard

Put a little spice in your cooking by making a tasty mexican salsa to put over those special dishes.

Linda's Salsa

- ingrediant's:
- 1 Can stewed tomatoes
  - 3 Jalapeno Chiles (From a can of jalapenos)
  - 1/2 medium onion
  - Garlic salt to taste

In blender put stewed tomatoes, jalapenos, onion and garlic. Chop and salsa is ready to enhance the flavor of that taco, tostada, steak or eggs. Place in mason jar and store in refrigerator. Will keep for two weeks if it lasts that long.

MEAL TIME FUN  
submitted by Dennis Billings

INTRODUCTION

Before, during, and/or after a meal it is fun to have some crazy activity in order to get the energy flowing again. These activities can be used to get to know people, create an atmosphere, kill time, make an announcement, break a routine, psych. people for a big future activity, or just to use some creative energy. The main idea is that it be fun and exciting. During the week we will discuss and plan different meal time activities for breakfast, lunch, and dinner.

Sunday Night

As people entered the dining hall they were instructed to sit at the table labeled with the month in which they were born. This was down to mix people up so they could meet new people... and so that we could cleverly discover who might have a birthday during Rec Lab (oh, how sneaky). Prior to dinner, two rather clumsy Rec Labbers made off with all the camp's silverware. Thus, dinner that evening (spagetti) was eaten without the aid of any proper eating utensils. Oh, what a mess!! After dinner, some of our fellow accomplices lead the group in "On Top of Spagetti" and "Get Your Fingers Out of Your Mouth."

ON TOP OF SPAGETTI  
(To the tune "On Top of Ol' Smokey")

On top of spagetti, all covered with cheese.  
I lost my poor meatball, when somebody sneezed.  
It rolled off the table, and onto the floor.  
And then my poor meatball, It rolled out the door.  
It rolled in the garden, and under a bush.  
And then my poor meatball, was nothing but mush.

TAKE YOUR FINGER OUT OF YOUR MOUTH

Take your finger out of your mouth, I want a kiss from you.  
Take your finger out of your mouth, you know your onerdue.  
Candy kisses are sweet you see, but wait till you get a kiss from me.  
So take your finger out of your mouth, I want a kiss from you,  
A little smack will do, I want a kiss from you,...let's osculate!!

Song Leaders: Sheri Brantingham  
Lori Elston  
Raeann Rammell  
Sharon Miller

**P.S.** Due to hostilities beyond our control, we (the infamous Meal Time Fun Committee) decided that in order to save our own lives and protect the welfare of those who depend on us, to offer a means by which each table might gain the use of silver. Each table was asked to create a song. The songs weren't too hot--either was our idea.

MONDAY'S LUNCH

## Musical Lunch:

Labbers were allowed to sit where they chose. It was then explained that beginning with Grace, everything that is normally spoken should be sung. It was also pointed-out that the napkins were flat, the knives were sharp, and the food was natural. Finally it was explained that every table should think of a musical trivia question to stump our stupes--our committee of musical experts. Also, in his first appearance at Rec Lab, the infamous Alan Geier lead the group in "I like to eat apples and bananas."

I like to eat, I like to eat  
 I like to eat, eat apples and bananas  
 A lake tay ate, A lake tay ate  
 A lake tay ate, ate, Apples and banānaise  
 E leek tee eat, E Leek tee eat  
 E leek tee eat, eat eepels and be-knee-knees  
 I like tai ite, I like tai ite  
 I like tai ite, ite ipples and ba-nigh-nighs  
 O lōke toe oat, O lōke toe oat  
 O lōke toe oat, oat opals and ba-no-nose  
 U luke two ute, U luke two ute  
 U luke two ute, ute ūppels and ba-knu-knews  
 A lake tay ate, E leek tee eat  
 I like tai ite, ite opals and ba-knu-knews  
 I like to eat, I like to eat  
 I like to eat, eat apples and bananas.

TUESDAY DINNER

## "Thumper"

The object of this activity was to allow everyone to meet some more people. Each table was marked with various letters. People were asked to sit at that table designated with the first letter of their last name. Everyone was asked to know everyone's name for a game to be played after dinner. That game was a variation of Concentration called Thumper. A rythem is set with claps and finger snaps. You slap your thighs twice, clap your hands twice, snap the fingers--left hand then right hand. Thus it's slap,slap, clap, clap, snap, snap. To begin the game one person sets the rythem and then says th ir name as they snap their fingers (the fingers they have left) and someone else's name as they snap their right fingers (as opposed to their wrong fingers). That person must do the same as they snap their fingers next time around. Oh, what a fun game!!

We closed the meal with a rowsing round of "Hey Laudie" in this song each person makes up their own verses. (see song section) We asked every table to make up a verse about someone and for that person to stand as he/she was being sung about. We had some kind of fun.

Breakfast Club

Live.....from camp Seeley....It's Thursday Morning Live....

Braskfast Club Song (See song section)

Skit: The indian with a good memory--Shari

Song: B B Barbara (see song section)

Skit: Did You See It?--Alan and ray

Hunter #1: Did you see it?

Hunter #2: No, I missed it. How was it?

Hunter #1: It was a beaut.

(Repeat this dialoge three times, and after third time...

Hunter #2: (whispers to audience)..This time I'll tell  
him I saw it!

Hunter #1: Did you see it?

Hunter #2: Yes I saw it and it bas a beaut.

Hunter #1: Then why did you step in it?

Skit: Dog fight--sound eefects---Louie

Skit: Piano player in bondage---Alan and Dennis

Skit: Breakdast meal--Mary and lisa

Skit: Diane---Willing Rogers Monologue

SONG: Hunts I was Wappy (an old Spike Jones/Loodles Weaver routine)

oh, humts I was wappy, sap I was oncey, once I was happy  
but fow I'm norlorn, nor I'm fow now, nylons are free...  
Now I'm forlorn. Like an old goat... oh no, not a goat,  
That's an animal...Like an old coat that is teetered an  
tat, turnered and tee, taffeta toupee...ripped....Left  
in this wide world to sleep and to snore...to weep and  
to mourn...Betreened by a jade in her mean...Bemeaned  
by a trade for some jeans, Betrayed by a maid in her  
teens..Oh.. he floats by his hair...oh, not by his hair  
-- that would hurt. Speaking of hair, a man came up to  
me the other day and said, Dennis, your hair is getting  
thin and I said, Well, who wants fat hair. Hecksayschil  
ler!... He floats through the air with the aidest of  
grease..with the latest of fleas..with platefuls of  
cheese..with the birds and the bees..he can't miss.

He's the daring young mare...he's not a horse, that's  
silly-- he'd break his neck...he's the danning young  
fan..he's an awful old ham..he's a young fellow about  
my age..You know a man came up to me yesterday and said,  
Did you leave home? I said Yes, I left home. He said,  
Did you put the cat out and I said I didn't know it was  
on fire..Hecksayschiller!...His directions are axlw...  
His actions are horrible..he's very godd, all the girls  
he doth please but my wove he hath lolen astay..the dove  
in the hayloft away..I'm on the road to Mandilay..Did ya  
hear about the owl who married a goat..they had a hoote-  
nanny..He's the man on the flying trapeze!

SKIT: Banana/Bandana

SONGS: Kumbaya, Tarzan, Weenie

THE MORNING NEWS

Man

DEAR SCABBY

THE END

YUMMY RECIPESMexican Kisses

6c flo r  
 3/4 tls. baking soda  
 3/4 tsp. nutmeg  
 6 tsp. cinnamon  
 3c soft butter  
 6c sugar  
 6 eggs

Cream, butter, sugar until fluffy.  
 Add flour, soda, nutmeg, cinnamon. Mix well. Bake on ungreased cookie sheets.  
 Bake 400 -- 8 to 10 minutes Makes 2 doz.

Best Ever Cookies

1 cup chopped nuts  
 2 cups shortening  
 2 cups brown sugar (packed)  
 2 cups white sugar  
 4 eggs  
 2 tsp. vanilla  
 4 c ns old fashioned oatmeal  
 4 c ns flour  
 2 tsp. soda  
 pinch of salt  
 1 large bag of chocolate, chips, 12 oz.

Bake 350 12 to 15 min. Yields 8 1/2 doz.  
 Confection oven 325 for 12 minutes.

Snickerdoodle Cookies

1 lb butter  
 3 c ns sugar  
 4 eggs  
 5 1/2 cups flo r  
 2 tsp baking powder  
 2 tsp baking soda  
 1 tsp salt

1. Cream butter and sugar. Add eggs & mix well.
2. Blend dry ingredients and add to creamed mixture all at once. Mix at low speed until creamy, scoop with tablespoon and roll in mixture of sugar & cinnamon if desired. Bake at 350 for 12 to 15 mins. Makes approx 50 cookies

Shortbread Cookies

1 qt table fat  
 1 tsp salt  
 1 tsp lemon peel  
 1 tsp vanilla  
 3 cups Confectioners sugar  
 2 qt. flo r sifted

1. Cream together table fat, salt, lemon peel and vanilla.
2. Add sugar very gradually, beating until light and fluffy.
3. Add flour and mix until just blended with other ingredients. Chill dough. Roll out in 18 x 26 x 1" pan to 1/3" thickness. Cut in pan into 2" squares. Prick with fork and bake at 300 F (slow) for 20 to 25 min. Cookies should be a delicate brown

(VARIATIONS: Butter cookie: use 2 lb. granulated sugar in place of confectioners sugar. Omit lemon peel and use

1 1/2 T vanilla or lemon extract. Add 2 t. soda to flo r. Scoop onto oiled 18 x 26 x 1" pan with a No. 40 scoop for small cookies, a No. 24 scoop for giant cookies. Flatten slightly. Bake at 375 F (moderate) for 8 to 10 minutes. With blugur: Soak 1 cup blugur in 1 cup water overnight. Add to either recipe above.

MORE IDEAS

Cinquain Poetry

Cinquain Poetry  
submitted by Suzy Ellis

Cinquain Poetry: a five line poetry form from France ("cinq" means five), pronounced "sin-kane". Each line has a prescribed number of words or syllables.

Directions for basic form:

- Line one -one word that names an idea, a feeling, a thing.
- Line two -two words to describe it (what it looks like or feels like).
- Line three-three words which tell what it is doing, has done, or will do.
- Line four -four words telling how you feel about it, an observation on it, or its effect on other things. (can be a phrase or single words)
- Line five -One word which means the same as the word in line one, a synonym; or which refers to the title, relates through connotation; a word to "sum it all up".

Example:

Rec-Lab  
fun, exciting  
people, talent, sharing  
warm feeling of friendship  
together

Rec-Lab is  
submitted by Rae Harn

Rec-Lab is:

Where joy is multiplied and sorrow is divided.  
Where you can be silent and still be heard.  
Where you can be yourself and find out who you are.  
Where we share and love and grow.

Rae Harn's Favorite Quote:

"Don't put off til tomorrow what you can do today.  
After all, if you enjoy it today you can do it  
again tomorrow."                      -Ron Gaylord-

Gail Bonelli's Favorite Quote:

"Don't put off til tomorrow something which can be put off til  
the day after tomorrow."

\*\*\*\*\*

**\*\*MORE IDEAS\*\***

The Good Leader  
submitted by Rae Harn

A leader is best  
 When people barely know he exists.  
 Not so good  
 When people obey and reclaim him.  
 Worse when they dispise him.  
 But of a good leader  
 Who tells little,  
 When his day is done.  
 His aim fulfilled,  
 They will say,  
 "We did it ourselves."  
 -Leo Tse (C. 565 BC)

TOURNAMENTS

submitted by Vince Corsaro  
 and Brad Ill

Principles:

Tournaments should be designed to afford maximum participation by the people involved.

The tournemacnt director should carefully consider which type of tournament to use the most common are Round Robin, Elimination Tourneys, and Ladder challenges.

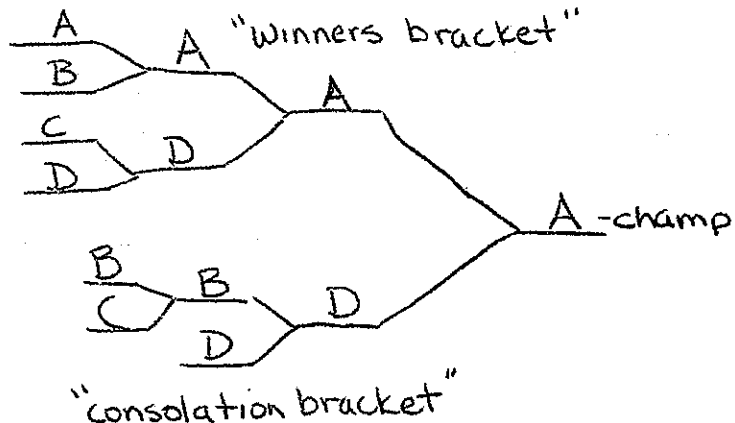
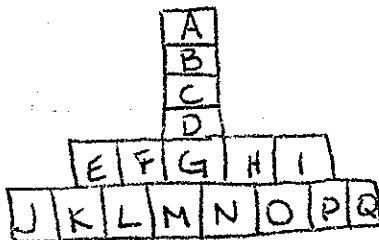
Length of the tournament, age, ability, timpcallotment, and facilities available should be considered in determining type of tournament.

Publicity is very important and should include complete lists of rules, entry procedures, times, etc.

The tournament committee must be sure to follow all rules equally and fairly; the committee should be prepared with all materials, equipment and supplies .

Some type of award or recognition should be given to the winners (sometimes, everyone can and should be a winner).

We divided into three groups and planned three tournaments: Backgammon (pyramid ladder challenge), Ping Pong (Double elimination), and Earthball Volleyball (Round Robin). Examples of these brackets follow:



Rules for these tourneys can be found in the "Rec Leaders Handbook."

SECTION B

GAMES

SONGS

Dancing



## GAMES

by Cindy Lehr

Games have a number of purposes in the recreation program. Most important, they are for fun. Games also develop physical fitness, motor skills and coordination. They also encourage sportsmanship, self-expression, teamwork, fellowship, and emotional satisfaction.

Games can be of many types: 1) Social mixers, get acquainted games, 2) singing games, 3) team or individual games, 4) active vs. quiet, 5) simple and spontaneous, vs. highly organized.

This week I have incorporated the concept of New Games, which is simply a style or philosophy of creative recreation which can be played spontaneously, anytime, and without equipment. New Games principles can enrich the repertoire of any recreation leader, and can be applied to a variety of other situations. New Games emphasizes self-awareness rather than superiority. People are most important--everyone plays together safely.

### LEADERSHIP TECHNIQUES

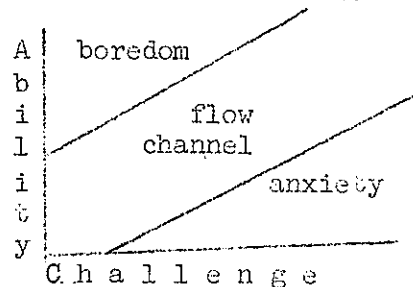
- 1) Be prepared. Know the game, make sure everyone can hear, give a clear explanation and demonstrate if necessary.
- 2) Invitation--Encourage people to play, but do not force those who would rather watch.
- 3) Teamwork--often a group of leaders will work together, alternating roles. Communication is important and experience helps.
- 4) Innovation--Variety helps to hold the group. Experiment with rules, let the group suggest changes. Don't be afraid to experiment.
- 5) Control--Enforce rules firmly to ensure fairness and safety. Consider hazards in the playing area, the sizes and abilities of players, Changing boundaries, rules, and equipment can make a game safer and more exciting.
- 6) Provide opportunity for all to participate. Those unwilling or unable to play can help referee, act as boundary makers, etc. Sometimes, you may want to divide smaller and larger people into two different playing groups.
- 7) Stop when the group is satisfied, but not yet bored with the game.

### QUALITIES OF A GAME LEADER

- 1) Sense of humor--sets others at ease.
- 2) Enthusiasm--fun is contagious
- 3) Sensitivity--Awareness of the interests, abilities, and energy level of the group.
- 4) Openness--Willingness to take risks and admit mistakes.

THE "FLOW" IN FUN

The re-creation of plays comes from total concentration on the here-and-now. Play is an escape from all worries, pressures, and distraction s outside of the present time and space. Fun runs on play energy. Activities should be suited to the fluctuating energy level.



The object in monitoring the "flow" in fun is to keep challenge equal to ability, in order to stay within the flow channel. By incorporating the capacity for many ability levels into the game, the "flow channel can be widened.

\* \*\*\*\*\*GAMES\*\*\*\*\*GAMES\*\*\*\*\*GAMES\*\*\*\*\*GAMES\*\*\*\*\*GAMES\*\*\*\*\*GAMES\*\*\*\*\*GAMES\*\*\*\*\*GAMES\*

INDIAN GAMES --submitted by Paul Ferreira (presented in Monday Idea Sharing)

These two games were among many played by various groups of North American Indians. The first, called "Guessing Bones", can be made using pieces of deer bones or sticks that are short enough to be concealed in a closed hand. Collect four sticks, or bones, all the same length. Mark two of the sticks with bands of color around the middle. To play the game, two players hold one marked and one unmarked stick. They put one in each hand behind their backs and then hold their four closed hands out in front of them. To guess where the marked bones are, the guesser makes one of four hand signals. Hand held out and vertical indicates the middle two hands. Hands held out and flat indicates the outside pair of hands. Hand held with thumb to the left indicates the right hand of each player. Hand held with the thumb to the right indicates the players left hands.

Another popular game is the "String and Bead" game. You need a bead string on a continuous piece (loop) of string or twine. 10-20 players hold onto the loops in the circle with an "it" player in the middle. As the players on the string pass the bead around, they are singing "HAY-A ONE, NAY-A-ONE, NAY-A, NAY-A, NAY-A, Ho, HO,HO." As the bead is going around, the "it" player has his eyes closed. When the song ends, the "it" person tries to find the bead by picking one person who they think has it.

Whether they are right or wrong, have the person who ends up with the bead exchange places with the "it" person.

PRUEY --submitted by Henning Scholz-Rinne

Active, mixer game  
12-40 participants  
Anyone over 7 years

Everybody closes their eyes, except for one "Pruey". Wandering around, the players ask each other "Pruey?" and respond with the same if asked. The "Pruey" does not answer the question. As soon as a "blind-player" finds the "Pruey", he joins the "Pruey" at its end and opens his eyes. The game is over when everyone is a link in the chain...

MOLECULES (OR MINGLE) --submitted by Henning Schulz-Rinne

Medium-Active, mixer game  
 10-50 players  
 All ages

Imagine yourself as an atom floating around in space. Suddenly a new physical condition occurs. The leader shouts a number between 2 and 8 (depending on the number of atoms) and only molecules with the specified number of atoms survive. An atom that can't join a molecule, is left out of the game. After a couple chemical reactions, only the most stable molecules will remain!

ELBOW TAG --submitted by Henning Schulz-Rinne

Active Game  
 15-40 people  
 All ages

One person is "it" like in a regular tag game. The space can be limited to speed up the game. The only safe spot is with another person, back-to-back, elbows locked. To make the game more interesting, no one may couple with the same person twice and each connection is safe for only 3 seconds.

GROUP JUGGLING

Medium-active  
 8-15 people  
 Equipment: 3 or 4 light, medium sized balls

Stand in a circle. This game requires group cooperation, and is good to start off with. Starting with one ball, toss it across the circle from one player to another. Add additional balls while maintaining control and coordination.

CAR AND DRIVER

Semi-active  
 10 or more people

Pair off, one person as the car, the other as driver. Driver stands behind car and both must agree upon operation of starter, steering, horn and brake. Car has eyes closed and hands in front of chest as a bumper.

BACK TO BACK (Sounds very similar to Elbow tag above)

Active  
 10 or more people

Players stand in couples with both elbows hooked, backs together. "It" tries to catch any unhooked players, who must separate after a count of three. Variation to end the game: All players caught remain "it".

COOKIE MACHINE

semi-active  
30 or more players

Trust game, no equipment. Players stand in two rows facing each other, with arms extended from the elbow and alternating in order to form a platform. One person lies on his back at the opening of the "oven". Others "bounce the cookie" to the other end of the oven.

CATCH THE DRAGON'S TAIL

Active  
10 or more  
1 bandana per dragon

Players form dragons of 4-8 players each by holding arms around the waist of the person just ahead. The last player has tail tucked into waist of pants. Each dragon head person tries to pull out the tail of the other dragons.

CATERPILLAR RELAY

Semi-active  
10 or more players

Players form a line, each holding the ankles of the person ahead of him. Caterpillars race to destination and return.

HUG TAG

Active  
10 or more players

No equipment--"it" can carry an object for identification. In order to be safe, players must hug each other. Limit of each hug is count of 3. Variation: Hug in groups of 3 or 4.

HUMAN SPRING

Quiet  
Any number can play

Trust game. Players pair off and face each other. One player "falls" into other with hands out in front of him; the other player springs the "faller" back.

DUCKS AND COWS

Semi-active, group divider, mixer  
Any number can play

Players close their eyes and raise an arm. Leader whispers the name of an animal to each person (ducks, cows, chickens, etc.) With eyes still closed, players make their animal sounds and find the rest of their group.

ELECTRICITY

Quiet  
6 or more players

Players form a circle standing or sitting, and holding hands. Game begins by passing a squeeze, the electricity, around the circle. Another squeeze is passed around the other direction. Vocal sounds are added.

Variation: drop hands and pass body motions around.

BRITISH BULLDOG

Active  
15-30 players

Players form two teams. Two "safety" lines are drawn about 15 yards apart. Each team form behind it's line. "It" calls out "BRITISH BULLDOG" and players run to opposite side. "It" tries to catch a person and hold him off the ground long enough to say, "one, two, three, British Bulldog." If he succeeds, that person joins the leader in the center. "it" players can plan and gang up on one person if necessary. Game proceeds until everyone is caught. This game has a tendency to get very rough. Warn players to be careful, or stop the game before any one is hurt.

FOXES AND SQUIRRELS

Quiet  
6 or more players  
3 objects ~~2~~ alike

Players sit or stand in a circle. Pass foxes (2 alike balls) around circle. Squirrel can jump across circle. Object is for foxes to catch squirrel and for squirrels to escape foxes. Players can take "sides"--with either one.

VAMPIRE

Semi-Active  
10 or more

Players stand in a group with eyes closed. One person, the vampire, who also has eyes closed attacks the "mortals" by grabbing them and screaming. A person attacked by a vampire also becomes a vampire. When two vampires attack each other, both become mortals.

PARACHUTE PLAY

Semi-active  
10-25 players  
need a parachute!

Paul Ferreira led parachute games--although these are not new, they have been popularized by the New Games movement. A parachute requires concentration and a great deal of group coordination, cooperation and teamwork. Players are evenly spaced around the parachute holding the reinforced seams.

MMUSHROOM

Lift parachute overhead, form a cloud, and bring it down. Next, do the same, but step underneath and bring it to the ground behind people, who sit down. Then rock back and forth to get the "ameoba effect."

ROLL A BALL

Place a small ball on the parachute and roll it around the edge by lifting and lowering the edge by sections. Try to keep the ball on the chute. Variation: Use an earthball

POPCORN

Shake the parachute to toss a ball in the air.

Another game is begun by numbering off around a circle. Leader calls out two numbers (or more). These players run under the chute before it comes down on top of them. Players can also number off by colors or different words, birthday months, etc. For total chaos, call "everyone!"

With everyone seated on the ground and rippling the chute, 2 or 3 players with shoes off sit or lie on the parachute for an interesting sensation.

BLOB --submitted by Kris Belland

Semi-active mixer  
10-50

A few people lock arms and begin to say, "BOLB" and engulf other people. This can lead to forming a large circle, small bolbs of 10 (or any number), or other size groups for singing or games.

CAPTURE THE FLAG --submitted by Katie Niemeyer

Active, outdoors or indoors large group game  
two flags needed one red and one blue

Divide into two equal teams, red and blue (or other names). Each team is given a "flag" and they hide it on their side of the playing area. Each team chooses a captain and guards for flag.

Capture the Flag (Cont.)

This game is usually played at night so flashlights are needed. The object of the game is to capture the flag! To do so, you can capture people by shining the flashlight at the person and calling out their name and what team they're on (red or blue). Once captured, take them to prison, which is usually located in the center of the playing field. The only way to get out of prison is to be tagged by one of your own team members who have snuck in. You can set a time limit on this game and if no one has won, the game is a draw.

ANIMAL GAME

Social Mixer Game  
Large groups  
Any Age

Pick 5-10 animals depending on the size of the group. Give each person one name of an animal. Get people to mingle making sounds of animal. People form groups with others making the same sound.

CIRCLE OF FRIENDSHIP

Social mixer game  
large groups  
can be adapted to any age

Pair up into couples. Make a circle with one partner inside facing their other partners who are facing in. The leader tells the group a type of handshake to do, or hug (i.e., a business handshake or an E-hug). After this, the leader tells groups to move in opposite directions. When the leader says stop, each person has a new partner and they can do another handshake, hug, or other activity.

FOREIGN BASEBALL

Active Sports lead-in game  
Any number of players  
Equipment: Softball and bat (gloves optional)

There are two bases: a home plate and second base (second base should be a large square). After the pitch, the batter may hit the ball anywhere within given boundaries (there are no foul balls) and runs to second base (not a straight line necessarily--there are no base lines). When the runner reaches second base he must stay there, because if he leaves he cannot return to it, as in baseball, but rather he must run to home plate. There is no direct route to home plate so he can get there any way he can. A team can place as many players as it wants on second base, so long as there is one player left to take his turn at bat. The object is to get to second base and return to home to score a run. However, if a player gets to second base and does not feel safe to come home, he should stay there. Outs are made on fly balls, if all players are caught on second base, or if tagged out. There are no force outs.

HOT SEAT --submitted by Robin Smith

Mixer game  
 good for small groups  
 any age

Use to get to know members of a small group. Works best on the first day. The group sits on the floor. Choose one person to sit on the "hot Seat". The person on the hot seat is asked questions from the group. The person on the hot seat has the option to answer the question or to pass.

ADAPTING GAMES

A good way to build spirit in camp or party situation is to fit games and other activities to a theme. For example, the game "A-what" can be adapted to a Muppets theme by passing two of the muppets characters. This game can also be played with young children by passing pictures of the objects being used.

The difficulty or safety of a game can be adjusted, for example, by using a different sized ball, by widening or narrowing boundaries. When planning games for handicapped people, it is important to remember what they can do, not what they cannot do. Games for all people need to be fitted to their natural range of activities and abilities, whether they be large or small, young or old, etc. For example a guide string could be helpful for blind players in a relay race.

A crazy track meet is a fun event at a camp. It incorporates creative events, such as paper airplane contest, stray javelin throw, longest feet (totalled among several team members etc. This type of event de-emphasizes specific skills and allows young and older kids to compete together.

ZOOM-ZORCH

Quiet Game  
 5-10 people  
 Teens and adults

The zoom is a ball of energy which is passed from one player to the next by eye contact and saying the word "zoom". The zoom can be reversed in direction by saying "zorch". A zoom with a head-fake is "Mafigliano". A zorch with a head fake is "Igrorential Lenki". In either case, simply look the wrong firection and say the word. If a person get confused, he can look at anyone and say "hog wash". That person then has the zoom and can start it in either direction.

Book Crew:

Faster than a speeding spit-wade,  
 More powerful than a cup of koolaid,  
 Able to leap the tallest mimeograph in one skip,  
 and ready...willing...and anxious to take a UNION BREAK

## SONGS

President Ulysses S. Grant was once asked if he like to sing. He replied: "I only know two songs. One is 'Yankee Doodle' and the other isn't." Fortunately, not too many people share Grant's response to music. Most people enjoy singing. And well they should. Singing is one of the oldest and most universal forms of human expression. Whether to soothe, to praise, to mourn, or to celebrate, songs have been sung in every corner of the world since the dawn of man.

And there is some very special quality about the feeling of singing together with a group of people. You can be loud and rowdy; you can be gentle and hauntingly beautiful. In both cases, you are sharing in the rreation of a unified, focused sound. Igor Stravinsky, the great Russian composer, once called music the "game of notes." I think he had the right idea. We don't "work" the piano, we "play" it. Music is meant to have fun with.

### POINTS TO REMEMBER WHEN LEADING SONGS

1. Get the group's attention. Whether your "audience" be 20 or 120, make sure they are listening to you before you start. Speak in a loud clear voice. Relax and move around so that you're speaking to everyone.
2. If possible, create an interest in learning the song by linking it to something that the whole group can relate to. For example, if you're going to sing "Peanut Butter", you might want to start out by asking, "How many of you out there like peanut butter sandwiches?" Chances are you'll get a rousing response of "I do! Me too!" Now that you've generated that spark of interest, you'll be on your way to a successful song. If you can't think of anything to say, it never hurts to say "This is one of my favorite songs.".....
3. Be alive, alert, awake and enthusiastic. If you don't have a good time (or at least look like you're having a good time!) up there, your audience won't either, and your songleading experience will probable be flat. If, on the other hand, you put some energy into it, people will take note and, measure for measure, you'll be sharp on any staff. Don't fret just be natural!
4. Even if it seems that most of the group knows the song already, it's always a good idea to review the words before singing. Camp songs especially often go through strange transformations from place to place, and your song that "everybody knows already" may come out in five different versions. So a quick run-through of the words never hurts.
5. Common misconception: you have to have a good voice to lead group singing. Wrong! You don't even have to sing loud. Your main objective is to create the enthusiasm and to start the song at a singable pitch. This isn't as

(cont. Points to remember when leading songs)

- hard as it sounds. Sing the song once to yourself beforehand. Where does it feel comfortable to you? We humans have a fairly consistent range of singable notes, so chances are that the rest of the group, will sing without strain. If you still feel uncomfortable with this aspect of song-leading, buy a pitch pipe (the circular kind). Most songs work best starting out at D above middle C or thereabouts.
6. When the song is over, give your group a hand (No, not to cover their mouths with! But to congratulate them!). It doesn't need to sound like the Mormon Tabernacle Choir. The important thing is that everyone participates and has a good time.

\* \* \*

"INTELLECTUAL VERSIONS OF COMMON SONGS"

Three Myopic Rodents

Three myopic rodents, three myopic rodents.  
Observe how they perambulate, observe how they perambulate.  
They all circumnavigated the agriculturalists spouse  
Who excised their extremities with a carving utensil.  
Have you ever observed such a phenomenon in your existence  
As three myopic rodents.

Propel, Propel, Propel your Craft

Propel, Propel, Propel, Propel your Craft  
Flacidly down the liquid solution  
Ecstatically, ecstatically, ecstatically, ecstatically  
Existence is but an illusion.

Mary Possessed a Diminutive Cud-Chewing Mammal

Mary possessed a diminutive cud-chewing mammal,  
diminutive cud-chewing mammal, diminutive cud-chewing mammal  
Whose outer covering was blanched like frozen crystalline H<sub>2</sub>O  
vapor.

\* \* \*

The Alligator Song

The alligator is my friend, He could be your friend too.  
If only you would understand, that he's got feelings too.  
The alligator laughs and sings, He never sings the blues.  
You'd like him much more as a friend, than wearing him as shoes  
Alligator, Alligator\*\*\*\* (not to be confused with "Alan Geier!")  
Could be your friend, could be your friend, could be your friend  
too. (on this last line, singers should curl their index  
finger and bend their heads slightly)

\*\*\*\*these two words may be shouted or sung operatic style,  
a la "The Hallelujah Chorus".

\* \* \*

SONGS submitted by Davie Eisenberg  
song session lead by Dennis

Way up in the Sky (hands over head)  
way up in the sky, the little birds fly (Arms under armpits)  
while down in the nest (hands cradled) the little birds rest (head resting on hands)  
with a wing on the left (arm under armpit) and a wing on the right (right arm under armpit)  
the little birds sleep all thru the night (head resting on hands together)

Shhhhhhhhhhhhhhh you'll wake the damn birds!!!!!!! (fingers to lips)  
The bright sun comes up, the dew falls away (hands over head, hands dribbling motion)  
good mornign, godmornign the little birds say (hands over head)  
John Jacob Jingleheimer shmitt  
John Jacob Jingleheimer shmitt, that's my name too  
whenever I go out, the people always shout,  
there goes John Jacob Jingleheimer shmitt  
# # #

WORM SONG

nobody likes me, everybody hates me  
I'am gonna eat some worms

Chorus

long thin slimy ones, short fat juicy ones

wussy worms

there crunchy on the outside, goey on the inside

ooh how they wiggle and squirm

Chorus

first you bite their heads off

then you suck their guts out, ohhh how they wiggle and squirm

chorus

down goes the first one, down goes the second one

ohhh how they wiggle and squirm

chorus

every body likes me nobody hates me

why did I eat those worms?

chorus

up comes the first one, up comes the second one

ohhh how they wiggle and squirm

# # #

This is an activity song--touch the parts of your body as you sing that part.

Head and shoulders, knees and toes

knees and toes

head and shoulders, knees and toes

knees and toes

and eyes and ears and mouth and nose

head and shoulders, knees and toes

knees and toes

Also, the lazy person's version:

Head and shoulders, waist & hips

waist and hips

head and shoulders, waist & hips

WAIST and hips

and eyes and ears and mouth and

hips

Head and shoulders, waist & hips

Waist and hips

The tempo increases as the song is repeated.

SONGS"Dewey" - morning

Dewey was the grass on the early morn of May  
 Dewey was the admiral at Manila Bay  
 Dewey were her eyes as she bid her love adieu  
 Do we love each other I should say we do. (Hug each other)

Motions 1. Pat grass  
 2. Salute  
 3. Tears  
 4. Hug

# # #

Morning Song

I'am alive, alert, awake, enthusiastic (clap)  
 I'am alive, alert, awake, enthusiastic (clap)  
 I'am alive, alert, awake-I'am awake, alert, alive  
 I'am alive, alert, awake, enthusiastic.

The song is repeated faster and faster.  
 # # #

Tarzan of the Apes!!

I like bananas, coconuts and grapes (clap-clap)  
 Coconuts and grapes (clap-clap)  
 Coconuts and grapes (clap-clap)  
 I like bananas, coconuts and grapes  
 that why they call me  
 TARZAN OF THE APES!!!

As the song is repeated it is sung softer and softer and "Tarzan of the Apes"  
 is sung louder and louder to the point of whispering the song and screaming  
 the last line.

# # #

Morning Has Broken (Cat Stevens) Singing and guitar.

                  c  g      g                  I  C  
 Morning has/broken/ like the first/ morn/-ing/  
 C                  Em  Am  C  
 Black- bird has/ Spo-/ken/like the first/  
 G          C                  I  
 Bird/ /Praise for the/sing-/ing/  
 C                  Am  G  C  
 Praise for the/ morn-/ing/ praise for them/  
 C          I  G                  C  
 Spring-/ing/ fresh from the/ word./

SONGS

Words to "My tall Silk Hat"  
every line repeated, motions added

One day, as I was riding on the subway-  
My tall silk hat, it looked like that! (tall hat)  
I sat I down upon the seat beside me-  
My tall silk hat, it looked like that!  
A big fat lady came and sat upon it-  
My tall silk hat, it looked like that! (smashed teeny weeny hat)  
Christopher Columbus what do you think of that?  
A big fat lady sat upon my hat-  
My hat-she broke and that's no joke-my hat-she broke and that's no joke  
Christopher Columbus-what do you think of that?  
\* \* \*

JOHNNY APPLESEED

The lord is good to me  
and so I thank the lord  
For giving me the things I need, the sun and rain and applesced  
The Lord is good to me  
For every seed I sow, I know a tree will grow  
And there will be one for everyone to see  
Oh, the lord is good to me  
\* \* \*

JUNE IS BUSTING OUT ALL OVER

June is busting out all over  
All over the meadow and the hill  
Buds are bustin' out of bushes  
And the rompin river pushes every little wheel  
That wheels beside the mill.

June is busting out all over  
The feeling is getting so intense  
That the young Virginia creeper has been hugging the B-jeeper  
Out of every morning glory on the fence  
Because it's June! June! June! June!  
Just because it's June. . June. . June!!!  
\* \* \*

"SHAVING CREAM"

My father he works in the sewer  
He works everyday in the grit, grit, grit  
And when he comes home in the evening  
His face is all covered with sh---aving cream,

Shave everyday, and you'll always be clean  
Shave everyday with shaving cream,

My grandmother died in the bathtub

(cont. "shaving cream")

she died of a terrible fit, fit, fit  
According to her last wishes  
She wished to be buried in sh---aving cream.

Shave everyday.....

The baby fell out of the window  
We thought he was going to hit, hit, hit,  
But fortunately for the baby  
He fell in a bucket of sh---aving cream.

Shave everyday and you'll always be clean  
" " " with shaving cream.

\* \* \*

### "SUFFOCATION"

Suffocation, the game is suffocation  
" " " we love to play

First you take a garden hose  
then you stick it up your nose  
Turn it on then your gone  
Weeeeeeee!

Suffocation the game is suffocation  
" " " we love to play

First you take a plastic bag  
Then you stick your head inside  
Go to bed wake up dead  
Weeeeeee.....

Suffocation the game is suffocation  
" " " we love to play

First you take a swimmers pool  
Then you jump in like a fool  
Way down there, there's no air  
Weeeee.....

Suffocation.....Chorus

\* \* \*

### "SISTER SUZI"

Here's to sister Suzi, sister Suzi, sister Suzi  
Here's to sister Suzi, she's with us tonight  
She's happy; she's jolly; she's with it by golly  
Here's to sister Suzi she's with us tonight  
So drink chugalus, drink chugalus, drink chugalus, drink,

Second round substitute Brother Slakey

\* \* \*

### "HERE'S TO YOU"

Here's to you and here's to me, In hopes we never disagree  
But if we ever disagree, to Rec. with you and here's to me!

SONGSDo your Ears Hang Low?

Age group -- All ages

Do your ears hang low?  
Do they wobble to and fro?

Can you tie them in a knot?  
Can you tie them in a bow?

Can you throw them over your shoulders  
Like a continental soldier?

Do your ears hang low?

(This is a good song to sing three times, getting faster each time.)

\* \* \*

I like to Eat

I like to eat, I like to eat, I like to eat eight apples and  
bananas.

A Lake ta ate, A lake ta ate, A lake ta ate ate apples and  
bananas.

E leek tee eat, E leek tee eat, E leek tee eat eat EEples  
eend baneenees.

I like ti ite, I like ti ite, I like ti ite ite Ipples Ind  
baninis.

O loke to oat, O loke to oat, O loke to oat oat Opples ond  
banonos.

U luke tu ute, U luke tu ute, U luke tu ute ute Upples Und  
banunus.

\* \* \*

Had A Little Dogage group--geared for younger kids,  
but adults have fun with it.

(stick left arm out for a tail and bunch the fingers of the  
right hand up for fleas)

Had a little dog, skinny as a rail, He had fleas all over his  
tail.

Everytime the tail went flop, The fleas on the bottom all  
hopped on top.

For fun, sing three time, --- the first time...LOW...the  
second time...MEDIUM...WAY UP HIGH (like little fleas) on  
the third time.

\* \* \*

Peanut Butterage group--geared for younger kids, but  
older kids love it too

REFRAIN: Peanut, peanut butter  
Peanut, peanut butter

Motions  
(both arms high to the  
left then low to the  
right, vaudeville style)

Tip  
Copyright  
1950  
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(cont. Peanut Butter)

First you take the peanuts and you (pound one fist on the  
Crunch 'em, crunch em. (repeat) other)

REFRAIN

Then you take the grapes and you (link fingers and knock  
Squish 'em, squish 'em. (repeat) palms together)

REFRAIN

Then you take the bread and you (slap your upturned left  
Spread it, spread it. (repeat) palm-the "bread"-with  
your right hand)

REFRAIN

Then you take the sandwich and you (use your imagination!)  
Eat it, eat it. (repeat)

REFRAIN\*\*\*\*

\*\*\*Important Notes: For the sake of realism, sing this last  
refrain as if your mouth were full of peanut butter.

\*

\*

\*

Chicken and Hens- action song

Who stole the chickens and the hens? x2  
Who stole the chickens and who stole the hens?  
Oh, who stole the chickens and the hens?

First time- Action is a patti-cake

Second time- Place right elbow in partner's left palm, then  
switch, placing your left elbow in the partners right palm  
(continue to switch in rhythm to verse)

Third time\* Extend left palm. Form a pincher with the right  
hand. Take feed from the partners palm with right hand  
and feed your own mouth. (continue to switch as in the  
second verse)

\*

\*

\*

Waddily-acha, Waddily acha, doodley do

Waddily-acha, Waddily acha, doodley do x2  
Simplest thing there isn't much to it  
All you gotta do is doodley do-it  
I love it so, where ever I go  
It's doodley, doodley do.

Hand motions with both hands

1. Slap thighs
2. Clap twice
3. Right hand over left twice
4. Left hand over right twice
5. Touch right finger tips to nose
6. Left finger tips to nose
7. Left right hand
8. Left left hand

repeat entire process

\*

\*

\*

SONGSWhile I was

Key of E, Chords E A B

x3 While I was \*singing somebody touched me,

Must have been the hand of my lord.

\* can use other words like praying, sleeping, laughing.  
Make-up own verses or have audience do so.

\*

\*

\*

## Monday campfire song

Friendship1) Friendship is a shin<sup>C</sup> thing<sup>AM</sup>A steady<sup>F</sup> beam of light<sup>G7</sup>A lantern on a lonely<sup>C</sup> street<sup>AM</sup>A song<sup>F</sup> far in the night<sup>G7</sup>A smile, the touch of a loving<sup>AM</sup> handAn outpost on a hill<sup>G7</sup>And oh, a happy<sup>C</sup> little child<sup>AM</sup>Bringing home a daffodil<sup>F</sup>

2) Friendship is a binding tie of one soul to another.

A tender, gentle relationship, A child to a father and  
mother.Raindrops sparkling on an autumn leaf, Quiet moments on  
a hill

And oh, a happy little child, Bringing home a daffodil.

3) Friendship is a happy thought, a warmth in your heart  
Friends are those who understand, Friends will never part  
Two people very much in love, In a life that is never still  
And oh, a happy little child, Bringing home a daffodil4) Rec Lab is a special place, A place where friendships grow  
A sharing caring loving space, Anyone who's been there knows  
And when you leave this place for home, Spread its spirit  
and good will,And oh, a happy little child, Bringing home a daffodil  
(repeat last line)

\*

\*

\*

Hevenu Shalom (from Israel)Hevenu Shalom<sup>Dm</sup> a'leychem, Hevenu Shalom<sup>Gm</sup> a'leychemHevenu Sha<sup>A7</sup>-alom a' leychem<sup>Dm</sup>, Hevenu Sha<sup>A7</sup>lom, Shalom, Shaloma'leychem<sup>Dm</sup>

\*

\*

\*

SONGS

## WEENIE MAN (original version)

I know a weenie man, he owns a weenie stand,  
 He sells me everything from hot dogs on down (da da da)  
 Some day I'll share his life, I'll be his weenie wife,  
 Oh, how I love that weenie man, HOT DOG!  
 Weenie, weenie, weenie on a bun, bun, bun, and mustard too,  
 Weenie, weenie, weenie, on a bun, bun, bun, and mustard too,  
 A pickle, dash of relish, slice of onion or maybe two will fix  
 Us something to lunch on, something to munch on, it's true --  
HOT DOG!

## WEENIE MAN (50's version)

I, I, I know a weenie man,  
F  
 He owns a weenie stand.  
Dm G C  
 He sells me everything from hot dogs on down.  
C  
 Some-Some-Someday I'll share his life,  
F  
 I'll be his weenie wife, C  
Dm  
 Oh how I love that weenie man.  
C F  
 (girls) Weenie, weenie, weenie man, weenie man, weenie man,  
Dm G C  
weenie man, weenie man.  
 (guys-- at the same time) Buns, buns, buns, buns, buns, buns....)  
 REPEAT

## TARZAN THE APE (50's style)

C Am F G7  
 I like bananas, cocoanuts and grapes  
C Am F G7  
 I like bananas, cocoanuts and grapes  
C Am F G7  
 I like bananas, cocoanuts and grapes,  
C Am  
 That's why (echo) that's why they call me (echo) they call me  
F G7  
 Tarzan, tarzan, tarzan (snap, snap), tarzan the ape.

## KOOKABURRA -- a round from Australia

Kookaburra sits on the old gum tree  
 Merry, merry king of the bush is he,  
 Laugh, Kookaburra, laugh, kookaburra,  
 Gay your life must be.

SONGS

Kumbaya

Kumbaya my lord, kumbaya<sup>F C</sup>, Kumbaya<sup>Em</sup> my lord, Kumbaya<sup>F G</sup>.

Kumbaya my lord, Kumbaya<sup>F C</sup>, Oh lord, Kumbaya<sup>Dm C G7 C</sup>.

2. //Someone's crying Lord, Kumbaya.//

3. //Someone's praying Lord, Kumbaya.//

4. //Someone's singing Lord, Kumbaya.//

\* \* \*

Flee Fly

Flee.....flee

flee fly.....flee fly.

flee fly flow.....repeat

wista.....r.

sing=Oh, no no no no bawista.....r.

sing=Innimmn dessa minni ooaah.....r.

singor say= Eeebilly oh-ten, boat-ten bo, bo, baditen daten schh

\* \* \*

Music Concert

Chorus....das is der music concert ender Faterland?  
repeat

leader starts and then comes to one table and says:

Ich spel the (name of musical instument)

Example: drums- pat stomach and head saying ompa, ompa,  
ompa um pa pa x2.

bagpipes- hold nose and tap throat

viola- play imaginery viola, vio vio vio la x2

trambone- play imaginary trambone, brap, brap, brap

trumpet- play imaginery trumpet, tat, tata, tat etc.

piano-play imaginary peano, plink, plink, plink etc.

After a table gets an instument, they play their tune, then the chorus then a new table gets an instument they play their tune. Repeat in sequences until all the tables have been named and played there songs.

Then as a finale, the conductor says Ich spel the orchestra raises hands for the dramatic effect, and has the entire orchestra play.

\* \* \*

Friends

Friends are nothing till they sing together

Fill in:

They must sing the whole day

love

They must sing the night away

shave

They must sing todether, they must sing.

care

live

Final Verse: Friends are nothing till they part  
from each other

laugh

There will be teardrops in their eyes  
when they finally realize

There was love between, there was love.

SONGS

CRAWDAD SONG by Pete Seegar

You get <sup>C</sup> a line, I'll get a pole, honey (echo) honey--  
 You get a line, I'll get a pole, babe (echo) babe --  
 You get <sup>C</sup> a line, I'll get a pole, we'll <sup>F7</sup> all go down to the crawdad  
<sup>C</sup> <sup>G7</sup> <sup>C</sup> <sup>G7</sup> <sup>c</sup> hole,  
 Honey, sugar baby mine YAHOO!

What ya gonna do when the pond runs dry, honey, honey--  
 What ya gonna do when the pond runs dry, babe, babe---  
 What ya gonna do when the pond runs dry,  
 Sit on the bank and watch the crawdads die, honey, sugar baby  
 mine YAHOO!

Heard the duck say to the drake, honey, honey--  
 Heard the duck say to the drake, babe, babe--  
 Heard the duck say to the drake,  
 There ain't no crawdads in this lake, honey, sugar baby mine  
 YAHOO!

Yonder comes a man with a pack on his bak, honey, honey--  
 Yonder comes a man with a pack on his back, babe, babe--  
 Yonder comes a man with a pack on his back  
 Got all them crawdads in his sack, honey, sugar baby mine,  
 YAHOO!

Man fell down and broke his sack, honey, honey--  
 Man fell down and broke his sack, babe, babe--  
 Man fell down and broke his sack,  
 See all them crawdads crawling back, honey, sugar baby mine,  
 YAHOO!

(REPEAT the first verse)

HEAD &amp; SHOULDERS, BABY, 1-2-3 -- sing this song allegro con funk

Head & shoulders, baby, 1-2-3 (patty-cake).  
 Head & shoulders, baby, 1-2-3  
 Head & shoulders, head & shoulders, head & shoulders, baby 1-2-3

Knees & toes, baby, 1-2-3 (patty-cake on the 1-2-3-)  
 Knees & toes, baby, 1-2-3,  
 Knees & toes, knees & toes, knees & toes, baby 1-2-3

Shake your hips, baby, 1-2-3,  
 Shake your hips, baby, 1-2-3,  
 Shake your hips, shake your hips, shake your hips, baby 1-2-3

(etc.....make up body motions as you go along)

S.S.

Song (to the tune of 3 blind mice)

Three visually handicapped rodents, three visually handicapped rodents.

Observe how they proceed, observe how they proceed.  
They all chase after the agricultural worker's spouse.  
Who severs their appendages with a cutting impliment.  
Have you ever observed such a spectecal in all your existance,  
as three visually handicapped rodents.

\* \* \*

Songs-Monday Night CampfireWinds are Blowin' Cindy Lehr

Chorus: The winds are blowin' and rains are fallin'  
and joy is filling the air  
Troubles and sorrows are gone forever  
and songs abound everywhere

1. We're all together now, making friends that will last  
sing and be happy now, for time goes so fast.
2. We'll often think of you when clouds hide the sun  
Good friends while we are here, so sing and have fun.

\* \* \*

You Old Fool Lynn Saslow and Cindy Lehr

This is an Irish beer drinking song sung in two parts, between a husband and wife.

1. Husband: I came home the other night as drunk as I could  
be, I saw a horse in the stable where my horse  
ought to be.  
I said to my wife, my pretty little wife, "Explain  
this thing to me:  
What's this horse doing in the stable where  
my horse ought to be?
2. Wife: You old fool, you darn fool, Can't you plain-  
ly see,  
It's nothing but a milk cow my mother gave to me!  
Husband: Well, I've travelled this wide world over  
a thousand miles or more,  
But a saddle and bridle on a milk cow  
I've never did see before.
2. H: Hat on hatrack  
W: Chamber pot  
H: J.B. stetson chamber pot
3. H: Some pants upon the chair  
W: Dish rag  
H: Cuffs and a zipper on a dishrag.

SONGSMichael

Michael row the boat ashore  
 Halleluja  
 Michael row the boat ashore  
 Halleluja.

Sister help to trim the sail  
 Halleluja  
 Sister help to trim the sail  
 Halleluja. (chorus)

The river Jordan is chilly and cold  
 Halleluja  
 Chills the body, but not the soul  
 Halleluja. (chorus)

The river is deep and the river is wide  
 Halleluja  
 Milk and honey on the other side  
 Halleluja (chorus)

\*

\*

\*

B.V.D.'S      Lori and Sheri

She had 'em, She wore 'em  
 She had a pair of B.V.D.'S  
 repeat

Matches, matches, M\*A-T-C-H-E-S  
 repeat

She struck 'em on the grass and sometimes she even struck him  
 on her --hmmmmmm

She had 'em she wore 'em she had a pair of B.V.D.'S One  
 more time!

She had a pair of B.V.D.'S without the back flap! She had  
 a pair of B.V.D.'S!

\*

\*

\*

Fried Ham      Lori and Sheri

Fried ham, fried ham cheese and bologna after the macaroni  
 we'll have onions and pickles and pretzels and then we'll  
 have some more fried ham  
 Fried ham, fried ham.

Second verse same as first English accent whole lot worse  
 3rd verse- jive accent  
 4th verse- baby accent  
 5th verse- hic accent

\*

\*

\*

Old Mother Leary

Late last night when we were all in bed  
 Mrs. O'leary left the lantern in the shed.  
 And when the cow kicked it over she winked her eye and said  
 It'll be a hot time- in the old town tonight  
 FIRE FIRE FIRE (audience shouts fire fire fire)



SONGS

We closed the meal with a rowing round of "Hey Lawdie".  
In this song each person can make up their own verses. The  
chorus goes:

everyone: Hey laudie, laudie, laudie  
          Hey laudie, laudie, low  
          Hey laudie, laudie, laudie  
          Hey laudie, laudie, low

verse: I know a guy whose name is Bill

everyone: Hey laudie, laudie, low

verse: We have heard he's sittin' on the window Still

everyone: Hey laudie, laudie low

\*

\*

\*

Hole in the bucket

(put name)

There's a hole in the bucket Dear Alan dear Alan,

There's a hole in the bucket Dear Alan, a hole.

(the next team creates a verse to answer)

Then fill it dear Dennis (put name) dear Dennis, Dear Dennis

Then fill it dear Dennis, Dear Dennis fill it.

Ad nauseum or until one team cannot come up with an  
answering verse.

\*

\*

\*

Friendship Runs (to the tune of 'Happiness Runs')

Friendship runs in a circular motion,

Just like a little boat upon the sea,

You can be a friend any-time, any-where,

You can be a friend if you let yourself be.

Round:

1. Ba, Ba, Ba ba ba ba ba, Ba, Ba, Ba ba ba ba.

repeat

2. Friendship runs, friendship ru-uns, friendship runs,  
friendship runs. (repeat)

The love in your heart wasn't put there to stay,  
Love isn't Love til you give it away.

Submitted by: Louis A. Raynor

\*

\*

\*

SONGSHark to The Chimes (grace)

Hark to The Chimes  
 Come bow your head  
 We thank thee Lord  
 For this good bread

submitted by Cindy Lehr

Little Cottage In The Woods

Little Cottage In The Woods  
 Little man by the window stood  
 Saw a rabbit hopping by  
 As frightened as can be.  
 "Help me, Help me, Help me," he said  
 Or the hunter will shoot me dead  
 Come little rabbit, come with me  
 How happy we will be.

use large motions with each line. Then drop a line each time  
 you sing the song. Use very small motions for lines not sung.

submitted by Meg Lindley

"Brother John"German

Brüder Jacob, Brüder Jacob  
 schläfst Du noch, schläfst Du noch  
 Hörst Du nicht die Glocke,  
 Hörst Du nicht die Glocke  
 ding, ding, dong  
 ding, ding, dong

by Petra Isermann

Spanish

Fray Felipe, Fray Felipe  
 Duermes tu? Duermes tu?  
 Toca la camara, toca la camara  
 Tan tan tan  
 Tan tan tan

by Cindy Lehr

French

Frère Jaque, Frère Jaque  
 dormes-rous, dormes-rous  
 Sonne le matine  
 Sonne le matine  
 ding, ding, dong  
 ding, ding, dong

by Petra Isermann

Swedish

Brödor Jacob  
 Brödor Jacob  
 Sover du? Sover du?  
 Hör du klöckan ringer?  
 Hör du klöckan ringer?  
 Ding, ding, dong  
 Ding, ding, dong

by Eva Ekesho

There's a hole in the bucket

There's a hole in the bucket  
 Dear name dear name  
 There's a hole in the bucket  
 Dear name, a hole  
 (The next team creates a verse to answer)  
 Then fill it dear name  
 Dear name, dear name  
 Dear name, fill it.

By Alan Geier and Dennis Billings

SONGS

JOHN JACOB JINGLEHEIMER SMITH (that's my name, too!)

John Jacob Jingleheimer Smith, that's my name too.  
Whenever I go out, the people ~~always~~ shout,  
"There goes John Jacob Jingleheimer Smith."  
Da da da da da da da

(sing three times, getting softer on the verse and louder on  
the Dada da da da da da da)

BOOM BOOM AIN'T IT GREAT TO BE CRAZY

(clap on each boom)

Boom boom ain't it great to be crazy,  
Boom boom ain't it great to be nuts like you (point to someone  
crazy -- that shouldn't be hard)

Silly and foolish all day long,  
Boom boom ain't it great to be crazy.

(between each refrain, see who can come up with a four line  
crazy poem, such as:

Took myself to a picture show  
Sat right down in the very first row  
Wrapped my arms around my waist,  
got so fresh I slapped my face!....

OR

Aman bought a pair of combination underwear,  
Wore 'em for forty-nine months without a tear,  
Forty nine months without hesitation,  
Couldn't get 'em off cuz he lost the combi-  
nation!..etc.)

PEACE LIKE A RIVER (this old spiritual makes for a great quiet song)

<sup>F</sup> I've got peace like a river, <sup>Bb</sup> I've got peace like a river, <sup>F</sup>

<sup>C7</sup> I've got peace like a river in my soul.

<sup>F</sup> I've got peace like a river, <sup>Bb</sup> I've got peace like a river, <sup>F</sup>

<sup>C7</sup> I've got peace like a river in my soul (in my soul)

I've got joy like a fountain.....

I've got love like an ocean.....

(the 4th time put them together like this: I've got peace like a  
river, I've got joy like a fountain, I've got love like an  
ocean in my soul.....)

OLD BANJO

I u-da-lused to ha-da-lave an o-da-lold banjo-da-lo that  
 re-de-lested on my knee-da-lee-dalee,  
 But no-da-low the stri-da-lings are bro-da-loken and it's no-da-lo  
 more u-da-luse to me-da-lee-da-lee.

I too-da-look it to-da-loo the ba-da-lanjo sho-da-lop to see-da-lee  
 what he-da-lee could do-da-loo-da-loo,  
 He sa-da-laid the stri-da-lings were bro-da-loken a-da-land it's  
 no-da-lo more u-da-luse to you-da-loo-da-loo.

LITTLE TOMMY TINKER (this makes a great round, dividing in two  
 or four)

Little Tommy Tinker sat on a clinker and he began to cry  
 Ma! Ma!\*\*\*, Poor little innocent guy.

\*\*\*on each cry of Ma! -- stand up and throw your hands up in the air)

GREEN AND YELLER (this is a dialogue between mother and son)

Mother: What did you do in the woods all day, Henry, my son?  
 What did you do in the woods all day, my honeybun.

Henry: Ate, dear mother, ate, dear mother,  
 Mother, be quick, I'm gonna be sick and lay me down to die.

Mother: What did you eat in the woods all day, Henry, my son?  
 What did you eat in the woods all day, my honeybun?

Henry: Snakes, dear mothee, snakes, dear mother,  
 Mother be quick, I'm gonna be sick and lay me down to die.

Mother: What color were them snakes, Henry, my son?  
 What color were them snakes, my honeybun.

Henry: Green and yeller, green and yeller,  
 Mother be quick, I'm gonna be sick and lay me down to die.

Mother: Them snakes were eels, Henry, my son,  
 Them snakes were eels, my honeybun.

Henry: (as if barfing) Uugh!, dear mother, Uurgmph! dear mother,  
 Mother be quick, I'm gonna be sick, and lay me down to die.

Mother: What color flowers do you want, Henry, my son,  
 What color flowers do you want, my honeybun?

Henry: Green and yeller, green and yeller,  
 Mother, be quick, I'm gonna be sick and lay me down to did.

SONGSWhere have all the Flowers Gone?

1. Where have all the flowers gone?  
Long time passing.  
Where have all the flowers gone?  
Long time ago.  
Where have all the flowers gone?  
Gone to young girls everyone.  
When will they ever Learn? When will they ever learn?
2. Where have all the young girls gone?  
Gone to young men everyone.
3. Where have all the young men gone?  
Gone to soldiers everyone.
4. Where have all the soldiers gone?  
Gone to graveyards everyone.
5. Where have all the graveyards gone?  
Gone to flowers everyone.

\*

\*

\*

Water Spirit Song

Chorus: <sup>D</sup>Wichi ti ti hemo rabi, <sup>Cm</sup>o wah nika, o wah nika

<sup>Em</sup>Hey hey hey hey <sup>A7</sup>no-o ah (repeat)

<sup>D</sup>Water spirits dancing prancing around <sup>Cmaj7</sup>my head, <sup>Em</sup>makes me  
feel that <sup>A7</sup>I'am not dead.

Then Chorus

Water spirits dancing prancing around my eyes <sup>Em</sup>makes me feel  
that I'am alive.

Chorus again

!\*  
!

\*

\*

The Breakfast Song

We are the breakfast club, a sneaky bunch are we,  
We're in and out of everything from the bushes to the trees,  
We'll give you all the news details,  
and things that you should know,  
Like what is happening at Rec. Lab.  
And going on below.

\*

\*.\*

\*

SONGSA Gift of Song

1. A <sup>D(G)</sup> gift of <sup>A7(D)</sup> song is a <sup>G(C)</sup> gift of <sup>D(G)</sup> love

Though how this <sup>G(C)</sup> is, I <sup>A7(D7)</sup> can <sup>D(G)</sup> not say.

But who <sup>A7(D)</sup> receives a <sup>G(C)</sup> gift of <sup>D(G)</sup> love

Must send it <sup>G(C)</sup> freely <sup>A7(D7)</sup> on <sup>D(G)</sup> its way.

Chorus: As I <sup>A</sup> receive, <sup>A7</sup> so <sup>D7</sup> let me <sup>D</sup> give,

And live with <sup>Bm</sup> joy <sup>Em</sup> my <sup>A7</sup> whole <sup>E7</sup> life <sup>A7</sup> through. <sup>D7</sup>

A <sup>Em7</sup> gift of <sup>Am</sup> song <sup>A7</sup> is a <sup>D7</sup> gift of <sup>DG</sup> love

Here comes the <sup>G</sup> gift of <sup>C</sup> song <sup>A7</sup> for <sup>D7</sup> you. <sup>D</sup>

2. A <sup>DG</sup> gift of <sup>A7</sup> song <sup>D</sup> is a <sup>G</sup> gift of <sup>C</sup> love <sup>D</sup>

It falls to <sup>G</sup> earth we <sup>C</sup> know <sup>A7</sup> not <sup>D7</sup> where. <sup>D</sup>

And who <sup>A7</sup> receives a <sup>G</sup> gift of <sup>C</sup> love <sup>D</sup>

It follows then <sup>G</sup> that he <sup>C</sup> must <sup>A7</sup> share. <sup>D7</sup> <sup>D</sup>

Chorus once again.

\*

\*

\*

For Baby (for Bobbie)

I'll <sup>C</sup> walk in the <sup>F</sup> rain by your <sup>C</sup> side.

I'll <sup>F</sup> cling to the <sup>G</sup> warmth of your <sup>C</sup> hand

I'll <sup>F</sup> do anything <sup>G7</sup> to help you <sup>C</sup> understand <sup>G7</sup> <sup>Am</sup>

I'll <sup>C</sup> love you <sup>F</sup> more than <sup>G7</sup> anybody <sup>G</sup> can <sup>C</sup>

And the <sup>F</sup> wind will <sup>G7</sup> whisper your <sup>C</sup> name to me

Little <sup>F</sup> birds will <sup>G7</sup> sing <sup>C</sup> along in time.

The <sup>F</sup> leaves will <sup>G7</sup> bow down when you <sup>C</sup> walk by <sup>F</sup>

and <sup>C</sup> morning <sup>F</sup> bells <sup>G7</sup> will <sup>C</sup> chime

I'll be there when you're feeling down

To kiss away the tears that you cry

I'll share with you all the happiness I've found

A reflection of the love in your eyes

And I'll sing you the songs of the rainbow,

Whisper of the joy that is mine

The leaves will bow down when you walk by

And morning bells will chime.

Pass it on

- 1.) It only takes a spark to get a fire going, and soon all those  
around can warm up to it's glowing.  
That's how it is with God's love, Once you experience it  
You spread his love to everyone, you want to pass it on.
- 2.) What a wonderous time is spring, when all the trees are budding.  
The birds begin to sing, the flowers start their blooming.  
That's how it is with God's love, once you've experienced it.  
You want to sing, it's fresh like spring.
- 3.) I wish for you my friend, this happiness that I've found  
You can depend on it, it matters not where you're bound  
I'll shout it from a mountain top, "GOD LOVES YOU"  
I want my world to know, The lord of love has come to me,  
I want to pass it on.

\* \* \*

Las Mananitas

- 1.) Esteas son las mananitas que cantaba el Rey David  
Pero no eran tan bonitas como las cantan aqui  
Suel sereno de la esquina me quisiera hacer faior  
de a pagar su linternita mientras que pasa mi amor  
Despierta, mi bien, despáerta, mira que ya amanecio  
Ya los pajarillos cantan la hina ya se metro

\* \* \*

Song- Ceremony-Thursday night

I circle around.

" " "

the boundaries of the earth

Wearing my long-wing feathers as I fly

" " " " " " "

Repeat song over again.

\* \* \*

Each Campfire Lights a New

Each campfire lights a new

The flame of friendship true.

The joy we've had in knowing you

Will last our whole life through

And as the embers die away

We wish that we might ever stay

But since we cannot have our way

We'll come again someother day.

\* \* \*

DANCING  
by Ray Anderson

The dances presented here were done in dancing session, ceremonies and parties held throughout the week. Good luck and have fun with them!

JIFFY MIXER Windsor 4684-8 ( record)

Partners in a circle, men with backs toward center facing their partners. Men's left, Lady's right-- heel toe, heel toe, step close step, in line of direction. Men's right, Lady's left-- heel toe heel toe, step close step in reverse line of direction. Chug back and clap four times. Everyone walk to new partner on left.

OH JOHNNY Folkraft 1037

This is a singing call for either squares or one large circle with couples facing center. The circle formation makes this a good mixer.

(Call) "Oh, you all join hands and circle the ring"

Circle moves clockwise

"Stop where you are and you give her a swing"

Gents swing partners

"Now swing that girl behind you"

Swing corner girl

"Go back home and swing your own if you have time"

swing with partners

"Allemande left with your corner girl"

Allemande left with corner

"Do-Sa 'Round your own"

Do-sa-do (sashay) around partner

"Now you all run away with your sweet corner maid"

Promenade counterclockwise with corner lady for new partner

"Singing, Oh, Johnny, Dh, Johnny, Oh!"

Repeat call to end of recorded music

FJASKERN Aqua Viking V 200

Fjaskern is pronounced 'FYESS-kehrn'. It is a simple mixer that appeals to beginners and old timers as the music progresses from a very slow pace to almost too fast; thus it may appropriately be called in English "Hurry-Scurry".

Position: Couple, inside hands joined, held shoulder height, outside hands on hips with fingers forward, thumbs back.

Formation: Double circle, couples facing line of direction

Steps: Walk, run

Fjaskern (Cont.)

Directions for dance! (Note: Directions are same for men and women)

Forward and back:

1) Beginning left, take sixteen walking steps, moving forward in line of direction. As music accelerates, these walking steps will become running steps.

2) Turn toward partner to face reverse line of direction and join inside hands, free hands on hips. Take sixteen walking steps, moving forward in reverse line of direction.

Kick and Change places:

3) Face partner, man's back to center of circle, hands on own hips. Beginning left, step left in place and kick right foot out, step right in place and kick left foot out.

4) Clap own hands (ct. 1) and partners change places with four running steps, moving clockwise, always facing each other.

5) Repeat action of measures above to return to original position (3 & 4)

6) Repeat action of # 3, 4, and 5. Man then moves forward to next lady for a new partner.

Repeat dance from beginning with new partner.

MAYIM Folkraft 1108

Formation: Single circle, hands joined and held down.

Steps: Grapevine (tscherkessia), run.

Directions: (Same for both man and woman)

Grapevine:

Moving clockwise, cross right in front of left (ct. 1), step left to side (ct. 2), cross right behind left (ct. 3), step left to side with a light springy step, accenting step (ct. 4). Repeat three times.

To Center and Back:

Beginning right, move to center with four running steps. Leap slightly bending the knees on the first step. Lift joined hands gradually above heads as dancers move to center. Beginning right, repeat, moving away from center. Lower joined hands gradually down to sides. Repeat all of "Center and Back"

Run, Toe, Touch, Clap:

Beginning right, move clockwise with three running steps (cts. 1-2), turn to face center, weight remains on right (ct. 4)

Hop on right and touch left across front to right side (ct. 1), hop on right, to ch left side (ct. 3), hop on right, touch left in front to right side (ct. 3), hop on right, touch left to side (ct. 4).

Repeat action of above paragraph.

Continued...

Mayim (Cont.)

Hop on left, touch right in front to left side and clap hands directly in front of arms length (ct. 1), hop on left, touch right to side and swing arms out to sides shoulder high (ct. 2), hop on left, touch right in front to left side and clap hands directly in front at arm's length (ct. 3), hop on left, touch right to side and swing arms out to sides shoulder high (ct. 4)

Repeat above paragraph

Mayim is a Jewish Folk tune. Translated, Mayim means "Water". The dance movements express joy of finding water in arid land and emulate the motion of waves as they break upon the shore. The dance originated in a "Kibbutz" on the shores of Galilee.

PLJESKAVAC KOLO Folkraft 1548X45

Pljeskavac, a Serbian folk dance, is a quick, easy, and charming introduction to the Kolo.

Formation: Broken circle, joined hands held down.

Steps: Walk, stamp.

Directions for the dance: NOTE: Directions are same for both man and lady.

Walk, Step in Place:

Beginning right, take two walking steps (slow, slow) diagonally forward. Circle moves counterclockwise.

Face center. Beginning right, take three steps (quick, quick, quick) in place.

Beginning left, take two walking steps backward (slow, slow).

Beginning left, take three steps (quick, quick, quick) in place.

Repeat.

Stamps and Claps:

Face center. Beginning right, take two walking steps (slow, slow) toward center. Stamp three times right, left, right (quick, quick, quick)

Beginning left, take two walking steps (slow, slow) backward, away from center. Clap hands three times (quick, quick, quick).

Beginning right, repeat stamps and claps.

Note: Each walking step is done with a bounce and tremble of the entire body. The leader may use a skip step instead of a walking step. Dancers follow the leader and use the skip step too.

Spontaneous Kolo shouts (Veselo...hoopat svp--hup, hup, hup, tss, tss, tss, ... or ceceya) add to the interest of the dance.

BUNNY HOP Capitol 6026

Formation: Single file (conga line), hands placed on waist or shoulders of person ahead.

Directions for mixer: NOTE: same for men and ladies.

Hop right, touch left heel out to side. Hop right, touch left toe to near right. Repeat.

Beginning with hop on left, repeat action above.

Jump forward (slow), jump backward (slow), take three jumps forward (quick, quick, quick).

NOTE: Leader leads line in any direction around room.

HOKEY POKEY Capitol 6026

The Hokey Pokey is a modern adaptation of Looby Lou. The dance became very popular in England during WWII and since that time has enjoyed wide popularity in this form in the United States. The action sequence on several records with calls varies slightly from the one given here. The tune is simple and may easily be done without musical accompaniment. The leader may sing the call for the group or have them sing and perform the action.

Formation: Single circle, individuals face center, or single circle couples facing center, lady to right of partner.

Directions for mixer:

(Call) "You put your right foot in"  
place foot forward into circle.

"You put your right foot out"  
Place foot back away from circle

"You put your right foot in"

"And you shake it all about"  
Shake foot toward center of circle.

"You do the Hokey Pokey"  
Place palms together above head and rumba hips.

"And you turn yo rself around"  
Individuals shake arms above head and turn around. If couples, man turns lady on left once and a half right elbow and progresses one position clockwise.

"That's what it's all about"  
Clap hands four times.

Repeat the above call substituting the following parts of the body: left foot, right arm, left arm, right elbow, head, right hip, whole self, back side.

Hokey Pokey (Cont.)

Ending: "You do the Hokey Pokey"

"You do the Hokey Pokey"

Raise arms above head and lower arms and head in a bowing motion.

"You do the Hokey Pokey"

Kneel on both knees and raise arms above head and lower arms in a bowing motion.

"That's what it's all about"

Slap the floor six times.

PATTY CAKE POLKA Windsor 4624

Position: Partners face, two hands joined.

Formation: Double circle, man's back to center.

Directions for mixer: NOTE: Directions are for man; lady's part reversed.

Heel Toe Polka and Slide:

Beginning left, place left heel to left, place left toe to right instep.  
Repeat.

Take four slides in the line of direction.

Beginning right, repeat the action above, moving in reverse line of direction.

Claps:

Clap own hands, clap partner's right hand.

Clap own hands, clap partner's left hand.

Clap own hands, clap partner's hands (both).

Clap own hands slap own knees.

Hook right elbows and walk around partner and back to place.

Man moves forward in line of direction to new partner. Lady spins clockwise twice, as she moves in reverse line of direction to new partner.

TENNESSEE WIG-WALK MIXER Decca 28846

Formation: Single circle, partners facing, men face counterclockwise, ladies face clockwise, right hands joined.

Directions for mixer: NOTE: Directions are same for man and lady.

Touch Cross, Touch Out, and Grapevine:

Beginning left, touch left toe in front of right, touch left toe to the left side, step left behind right, step right to the side right, bring left to right and take weight on left.

Repeat, beginning right.

Tennessee Wig Walk Mixer (Cont.)

Turn, Walk, Walk, Brush:

Partners join right hands (forearm grasp preferred), turn one full turn, beginning left, walk, walk, walk; brush, walk, walk, brush.

Men Progress CCW, Ladies CW:

Beginning left, shuffle three small quick steps and hold slightly on fourth count, and repeat to new partner. Men progress forward in line of direction, ladies progress forward in reverse line of direction to meet new partner.

MOHAWK INDIAN RAIN DANCE --submitted by Sherry K. (performed Monday Ceremony)

Basic Step: Alternating feet, toes, heel, toe, heel

Arm movement: spreading of the seeds (out sweeping motion)

Can be a circle dance or a folloe-the-leader dance. To be done around a campfire.

GOOD OLD DAYS; smash records-s2010

Partners standing next to each other. Starts right foot. (1) Right foot, Point out to side-bring together. Left foot-point to side bring together. click heels twice, walk four steps starting right. (2) Repeat (1) above (3) Step forward right and kick out left, step back left and kick right back, repeat (3) above. Repeat (1), one more time, girls turning back to a new partner.

PATA PATA Record Reprise 0606

Formation: Dancers in lines or couples facing partner.

Directions:

Extend Right foot to Right side, and bring it back to place. Repeat the above movement starting with left foot.

Pivot on heels, opening toes. Pivot on toes, opening heels. Pivot on toes, closing heels. Pivot on heels, closing toes.

Raise right knee toward chest, replace. Repeat.

Stand on Right foot. Kick left foot and make a quarter turn to right, stepping left, right, left.

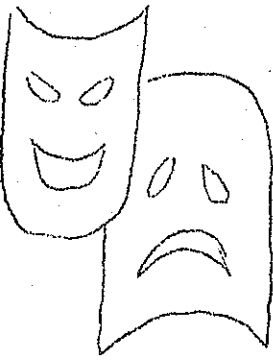
Repeat all of the dance steps three or four times, making a full turn in four quarters.

\*\*\*\*\*

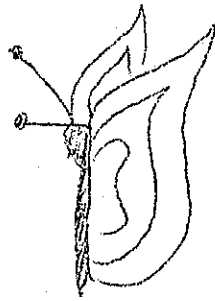
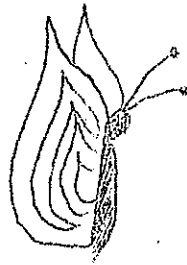
The first foundation of friendship is not the power of conferring benefits, but the equality with which they are received, and may be returned.

Funius

SECTION C

Costumes 

r  
a  
d  
i  
c  
a  
l



Outdoor  
Education &  
Skills

COSTUMING SESSION1. Collecting items

- a. Odds and ends around the house
- b. Neighbors and friends
- c. Thrift shops
- d. Salvage sales

2. Basic black

- a. Body suits, tights, trousers, shirts, sweaters, hats.
- b. With accessories, the following costumes are available:  
Villain, witch, spook, monster, vampire, bat, crow, domino, dancer, butler, maid, formal attire, umpire.

## 3. Tie costume into theme - (we shall pick Christmas theme for demonstration):

- a. Games- Domino- black body suit, tights and boots, domino front and back panel (painted cardboard tied at the shoulder) a wig to help change identity, black derby. Come up with your own game idea.
- b. Animals-Reindeer-(Rudolph)- brown body suit, tights and boots, bells tied to ankles and wrists, red felt collar and bells, wig to help change identity, antlers (made of painted cardboard held in place with elastic and red felt headband, red nose. Pick your animal character.
- c. Christmas packages-purple body suit and tights, white boots, Christmas wrapped box with colorful bow. Cut out to fit over torso, wig. Design your own package.
- d. Toys-windup doll-Raggedy Ann-colorful long dress, apron red mop wig, bow, rosy cheeks with lots of freckles. Make a large windup key and attach to back with belt. Unlimited toy ideas are available.

4. Mix and match-use a variety of items to make up a costume-

- a. Gay nineties swim suit-knee length pajama bottoms, long-sleeve top, overlay with colorful scoop necked sunsuit shorts, and a tank top, etc. Hair covering (shower cap) and umbrella a must for the ladies.
- b. Large size man or woman's clothing, stuffed with various materials, can be effectively used to make costumes and disguise identification.
- c. Use a variety of clothing odds and ends, wigs, hats, eyes glasses, pipes, mustaches, makeup and jewelry. Your imagination is your only limit.

## 5. Face masks are the most easily made from folded paper, can be very effective to portray a character. Decoration can be done with crayons, paint, string and yarn, glue, glitter, scraps of felt, etc. Some samples follow:

MAKE\*UP AND COSTUMING

Jim and Kathy Brown

Directions for Applying Make-up to Face

1. Put on a head scarf, to keep paint out of hair.
2. Apply cold cream sparingly to face. Wipe off with kleenex (some will remain on face.)
3. For a mime face make an oval thin black line around the face.
4. Fill in with white make-up using a make-up sponge or your finger.
5. When making designs on face sketch first with eyebrow pencil or something similar to give guide lines. Fill outlined areas with colors using brushes. To emphasize design use eyeliner to go over outline. (Eyeliner is available in different colors.)
6. Use baby powder to set make-up. It gives makeup a glossy look. However, do not use powder near mouth. It has enough oil needed to give mouth elasticity. Apply powder with a cotton puff. Sprinkle powder in hand, dab cotton in palm, apply lightly to face.
7. For total effect add costume of baggy pants, wigs, etc.
8. To remove makeup; use cold cream. Apply in generous amounts, rub off face in downward strokes with cotton ball or tissue. Apply cold cream to face several times to remove extra makeup that may stay in pores, and wash face if necessary to prevent face from drying out. Some colors like red or black may be a little more difficult to remove, may require extra work to remove from face.

Makeup comes in a variety of forms-paste (grease and water base), liquid, stick, etc. It also comes in a variety of prices, from dime store to the professional stage variety. For small children, colored soap, crayons are available that wash off easily because they are made of soap.

GREASEPAINT (made at home)

Faces you make mostly with stuff from your kitchen. Makeup you concoct yourself as well as eyebrow pencil and lipstick. Homemade grease paint has a white shortening base to which you add cornstarch, flour, glycerine and drops of food coloring to get color you want, or spoonfuls of cocoa for the brown tones. The inventor of all this is Irene Corey, who is make-up artist and costume designer in Dallas, Texas.

COSTUMES--To add to the made up face:

1. Collecting Items

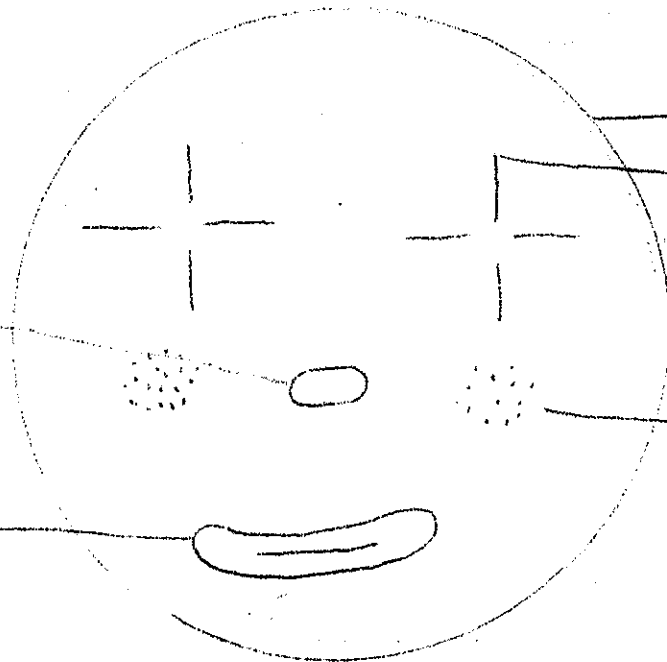
a. odds and ends	c. thrift shops
b. neighbors and friends	d. salvage sales
2. Basic Black.
  - a. body suits, tights, trousers, shirts, sweaters, hats
  - b. with accessories, the following costumes are available: villain, witch, spook, monster, vampire, bat, dancer, crow, domino, butler, maid, formal attire, umpire.
  - c. Tie costume into a theme or if there is no theme, something appropriate.

# Sample Face

H

Blue Dot  
Nose

Red  
Mouth



BLACK Line

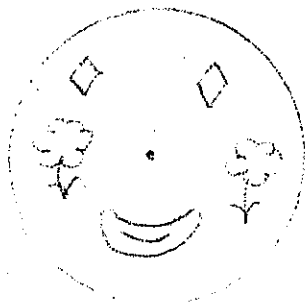
Green Star  
Eyes

Blue Dot  
Checks

Peetty Face

No White

Card



BLUE

GREEN

BLACK

RED

BLACK

RED

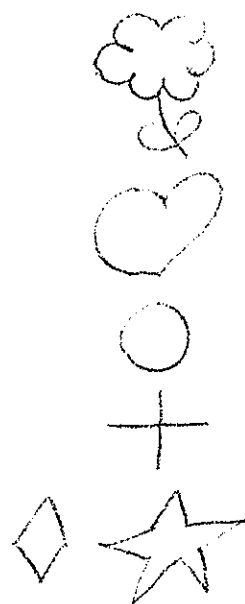
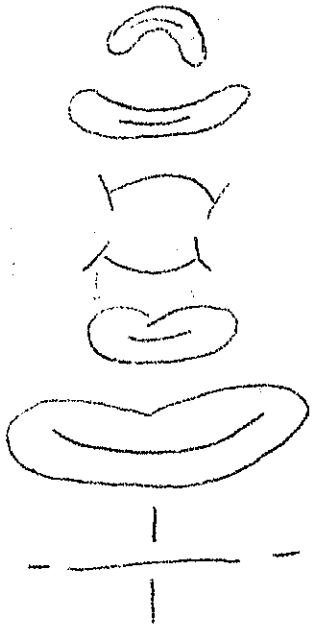
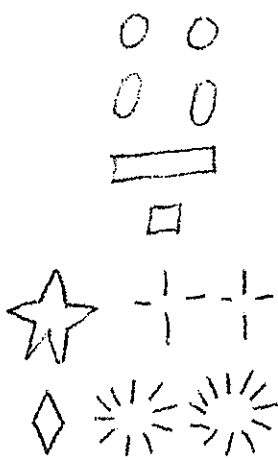
DESIGNS

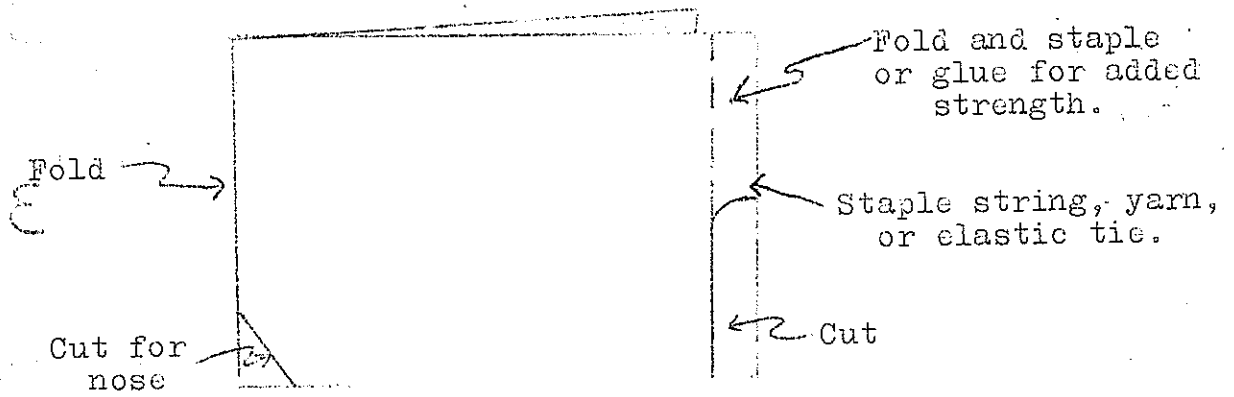
H  
Eyes

Nose

Mouth

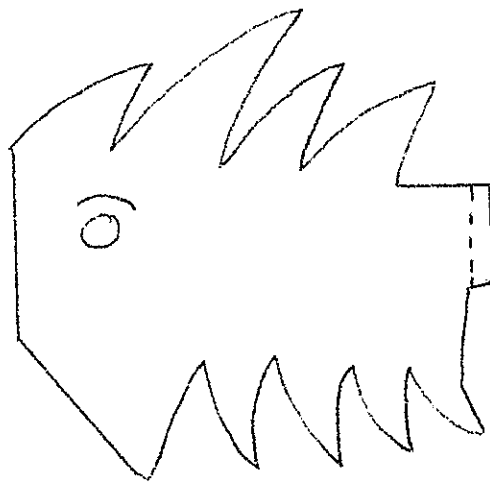
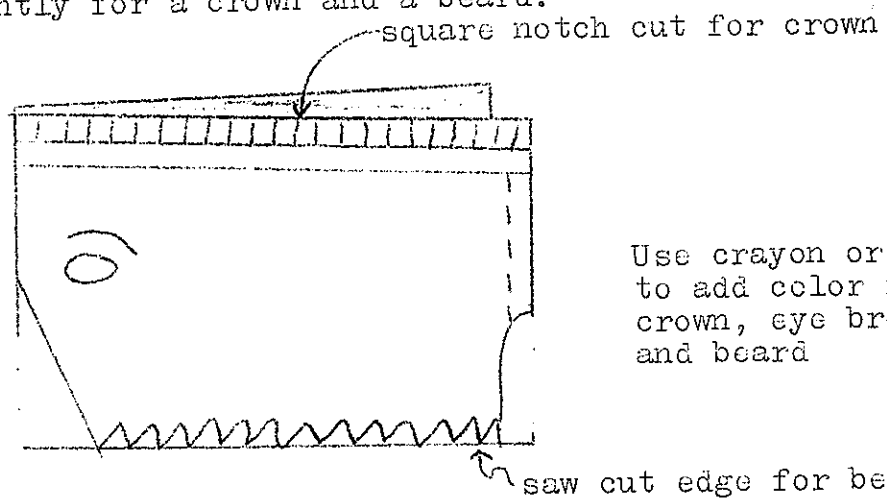
Cheeks or  
Forehead





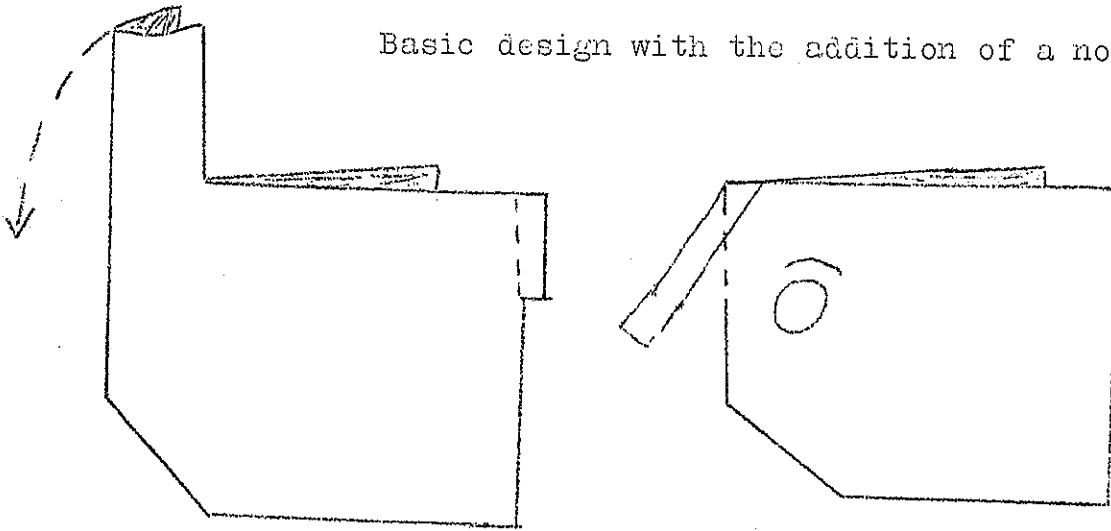
### THE BASIC SIMPLE MASK

Cut differently for a crown and a beard:

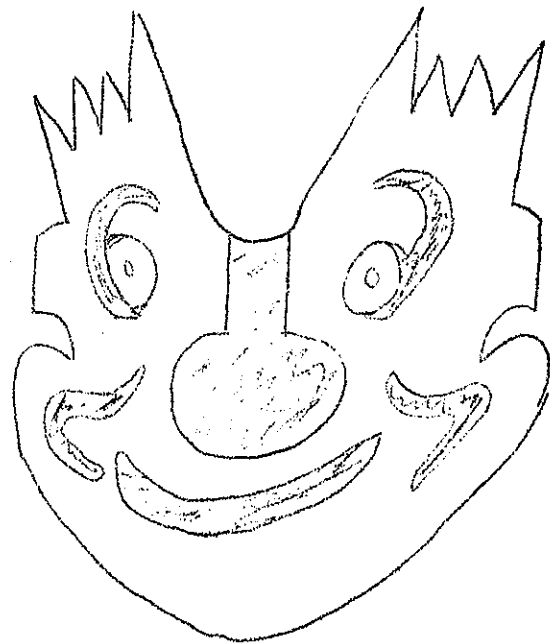
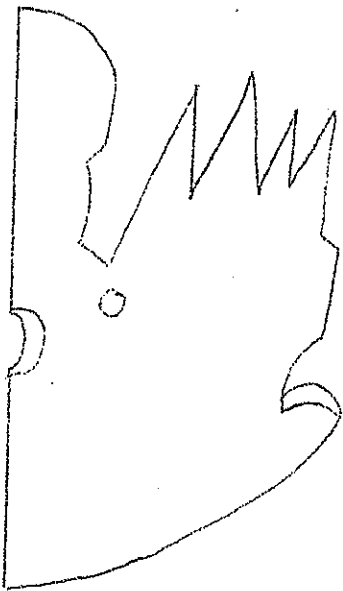


Cut different design to portray a fish or a bird

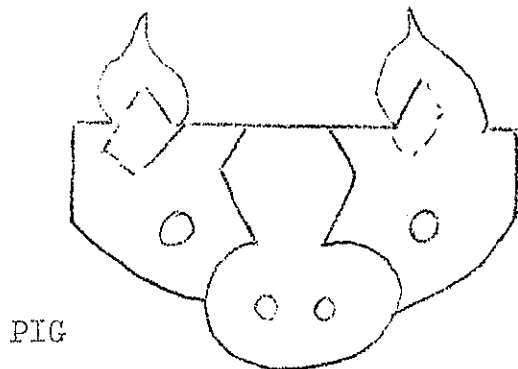
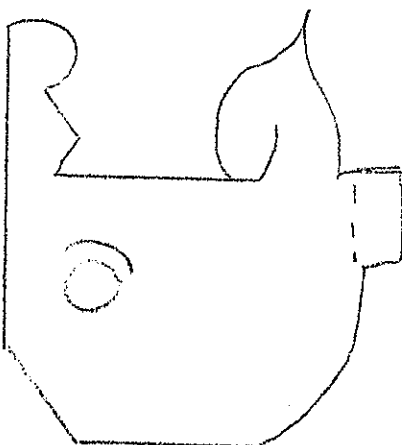
Basic design with the addition of a nose.



Clown with a round nose.....



Now lets add an ear.....basic design.



PIG

Cut solid line on ear, rotate to dashed line, glue or staple to cup ear.

CRAFTS  
submitted by Bernice Gross

PAPER MAKINGMaterials needed:

1. Old newspapers or paperbags..
2. Wooden frame or stretcher bars.
3. Plastic window screening.
4. Tub or large pan.
5. Sponge.
6. Handi-wipes.
7. Blender.
8. Pail with water.

Instructions:

1. Tear up newspaper or paper bags into pieces approximately 3"x5" and put into pail of water to soak over night.
2. Put together stretcher bars approximately 8"x10" and stretch screening around them and staple in place.
3. Put about 10 pieces of pre-soaked paper into a blender filled 3/4 with water and blend for about 15 seconds.
4. Pour blended paper into tub about 1/4 filled with water.
5. Repeat Step 3 about 10 more times. NOW you are ready to pull your first piece of paper.
6. Take frame between two hands screen side up agitate water and dip frame down into water and pull up slowly.
7. Lay handi-wipe carefully on screen. Place sponge on top of handi-wipe and use to draw out excess water. Sponge out as needed to pull out water.
8. Flip screen over onto dryong surface. Drying surface can be a piece of wood which will create a smooth surface. Or you can place the paper on a textured surface. The paper will take on the texture of what ever material it is dried on.
9. When paper is completely dry it will peel very easily off the drying surface.

TIN FOIL PAINTINGSMATERIALS NEEDED:

1. Cardboard cut about 5 x 7.
2. Tin Foil
3. Pencils
4. Clear nail polish
5. Cheap brushes
6. Food coloring
7. Nail polish remover.

Procedure:

1. Cover cardboard with tin foil and tape to the back.
2. Draw a picture or design with pencil on the foil.
3. Mix desired colors of paint. Pour clear nail polish into plastic or tin containers add food coloring to color and stir well.

TIN FOIL PAINTING CONT.

4. Paint sparingly onto tin foil.
5. Clean brushes with nail polish remover.
6. You can also make them smaller and paint both sides for Christmas ornaments or mobiles.

FORTUNE COOKIESMaterials needed:

1/2 Cup melted butter	1/8 t. salt
3 egg whites	1 Cup flour
3/4 Cup sugar	1 t. instant tea powder
1/4 teaspoon vanilla	2 T. water

Also needed: empty egg cartons  
strips of paper 1/2"x5"  
pens

Procedure:

Prior to baking cookies you must write your own fortunes to be placed inside the cookies. Melt butter, put egg whites, sugar and salt in bowl. Add one at a time: vanilla, flour, tea, water, and melted butter. Chill 30 minutes.

-Preheat oven to 350°

Grease cookie sheet and drop rounded teaspoon and spread with back of spoon until it is a flat circle about 3" across. Bake 3 to 5 minutes or until golden brown. Then immediately take off cookie sheet with spatula. Place fortune on cookie and fold cookie in half and then pull corners together. Put in egg carton to cool and hold shape. It is very important to cook only two cookies at one time because they cool quickly and will not fold.

SACHET BAGMaterials needed:

Dried flowers & plants  
See through fabric or netting  
Needle and thread  
Scissors  
Ribbon

Procedure:

If you plan to collect your own flowers, collect them on a dry day at least 1-2 days after it has rained. the best time is in the morning after the dew has dried but before the sun is high enough to have dried out the flowers oils--about 8-10 am. Collect 3 times as many as you think you'll need because their weight decreases to a third after they have dried completely. Pick off the petals, discard any brown parts of the petals and all the green parts of the plant. Dry the flowers as quickly as possible on cheese cloth covered frames or on cheesecloth stretched between two chairs. You can dry them indoors or outdoors in warm, dry secluded spots free from drafts and out of the sun. You can also gather your own green herbs to add to your sachet. The value of the green leafy scents is that they are permanent, while flower scents seem impermanent.

Sachet Bag Recipes cont.

Leaf odors have to be coaxed out of the leaf by bruising and touching. To collect them, cut annuals to the ground and perennials about halfway down. Pick off the decayed leaves and rinse lightly to remove soil. Tie them up in small bunches and hang them in a warm, dry airy place, from rafters or above the stove. Label each bunch before drying.

Another ingredient to collect and dry is citrus fruit peels. When you use lemons, limes or oranges, take the peel, scrape off the white part, and dry it in a warm spot or in the oven.

Now that your flowers and herbs are dry, dry, dry. If they aren't they will mold and ruin your sachet. If you don't have flowers in your area that you can pick you can go to a herb store and buy your dried ingredients by the ounce, for about 40¢ an ounce.

Here are some nice recipes that you can either get at an herb store or dry your own:

Sachet Jene I

- 4 oz. rose petals
- 4 oz. lavender
- 1 oz. powdered iris root
- $\frac{1}{4}$  oz. powdered allspice
- $\frac{1}{4}$  oz. powdered clove
- $\frac{1}{4}$  oz. powdered cinammon
- $\frac{1}{4}$  oz. powdered tonka bean
- some whole crushed cardomom
- some whole powdered coriander
- some orange peel

Ummm Orange Scent II

- 4 oz. finely cut orange peel
- 1 oz. orange buds
- $\frac{1}{4}$  oz. powdered cinnamon
- $\frac{1}{2}$  oz. mint leaves
- 1 oz. finely cut orange leaf
- 2 drops oil of bergamot
- $\frac{1}{2}$  of a grated nutmeg
- $\frac{1}{2}$  oz. powdered benzoin or storax
- 1 oz. powdered orris
- $\frac{1}{4}$  oz. crushed corriander
- 2 oz. finely cut lemon peel

Ummmm Orange Scent I

- 8 oz. orange peel
- 4 oz. lemon peel
- 2 oz. orange peels
- 2 oz. orris root
- 4 drops oil of bergamot
- 1 oz. lemon leaves
- 1 oz. spearmint
- 1 oz. benzoin or storax
- $\frac{1}{2}$  oz. cinnamon
- $\frac{1}{2}$  oz. nutmeg
- $\frac{1}{2}$  oz corriander

Rose Sachet

- 4 oz. rose buds
- $\frac{1}{4}$  oz. tonka bean
- $\frac{1}{4}$  oz. cardomom
- 2 oz. lavender
- 2 oz. orris root
- 1 oz. crushed corriander
- $\frac{1}{4}$  oz. oil of rose

Sachet Lemon Verbena

- 8 oz. lemon peel
- 4 oz. lemon verbana
- 1 oz. lemon grass
- 2 oz. lemon balm
- 2 oz. clary sage
- 1 oz. thyme
- $\frac{1}{2}$  oz. oil of bergamot
- $\frac{1}{4}$  oz. oil of lemon verbena

SACHET BAG

- Materials needed:
- Dried flowers and plants
  - see through fabric or netting
  - needle and thread
  - scissors
  - ribbon

Sachet bags (Cont.)

Mix all dry ingredients together in a glass or enamel bowl--using a wooden spoon. Then add all the liquids and stir well. Try mixing and matching scents together and make your own recipes, or if necessary, omit some items but not the orris root or storax because they act as a preservative. If you are collecting your own flowers you can add a little cheap domestic perfume instead of the "oil of the flower".

Now cut two rectangular shapes out of a sheer fabric and sew 3 sides together leaving some fabric between your sewing and the bottom edge to make a fringe. Fill the bag half full and tie the top of the bag closed with a ribbon.

POPCORN PAINTINGMaterials needed:

- |                        |                       |
|------------------------|-----------------------|
| 1. Pencils             | 6. Paper cups         |
| 2. White drawing paper | 7. Food coloring      |
| 3. Cooking oil         | 8. Spoon              |
| 4. Popping corn        | 9. Paper towels       |
| 5. Pot with lid        | 10. Liquid white glue |

Procedure:

1. Draw a simple design on a sheet of paper.
2. Have Mom or Dad (?) pop some popcorn for you so you don't burn your fingers. (Good advice Bernice!)
3. Fill cups with water and add different food coloring to each one.
4. Add a few popped kernels into each of the colors.
5. Stir the kernels once and quickly remove them from the cups with a spoon. Place them on a paper towel to dry.
6. Let the colored popped corn dry completely.
7. Fill in an area of your design with liquid white glue. Place one one of the colors.
8. Glue and fill in all of the areas of your design using a different colored corn for each area.
9. Let the popcorn painting dry overnight.

CRYSTAL GARDEN --from Snips and Snails and Walnut Whales  
by Phylliss Fiorotta

Natural crystals were formed when the earth cooled down millions of years ago. Now they can be grown in your own home! One of the main ingredients for this project is salt, which is itself a crystal. If you look at it under a microscope, salt crystals look like diamonds. You will find this project very exciting as you watch the crystals grow larger day by day.

Materials Needed:

- 1) 6 charcoal briquets or any porous rocks.
- 2) Disposable aluminum pie or pasty tin.
- 3) Measuring cup.
- 4) Salt.
- 5) Liquid Bluing.
- 6) Ammonia.
- 7) Jar with lid.
- 8) Food coloring in 4 colors.

Crystal Garden (cont.)Procedure:

1. Place 6 charcoal briquets in the aluminum pie tins.
2. Measure 1/4 cup of salt, bluing, and ammonia and pour all ingredients into a coffee can or jar. Mix them together.
3. Squeeze or sprinkle different food colors onto four of the briquets, one color for each briquet. Squeeze or sprinkle all four colors onto the fifth briquet. The remaining briquet is not to be colored.
4. Pour salt mixture evenly over briquets.
5. Place the tin in a warm place.
6. The crystals will start to grow in a very short time.
7. Mix the same solution of salt, bluing, and ammonia in the can or jar and cap tightly.
8. Add some of the solution over the garden every two days to keep it growing.

NATURAL DYES

The dyes described are for wool only. You can use wool that is prespun into skeins or you can spin your own wool first.

Materials needed for Mordant:

- 1 lb. wool
- 1/2 cup alum
- 1/4 cup cream of tartar
- 2 gallon enamel pot

Dissolve alum and cream of tartar in 2 gallons of water. Bring to a boil. Place wetted wool into solution and boil gently for 30 minutes. Remove from heat and hang to dry. Do not rinse with cold water as this will cause the wool to felt.

Recipes for Dyes:Spinach:

Chop two bunches of spinach and place in pot with water to cover. Boil 30 minutes. Strain and discard spinach. Add cold water to solution to make 1 gallon of dye bath. Bring to boil. Add dampened mordanted wool. Boil gently for 1 hour, rinse with warm water--NOT COLD. Hang to dry.

Parsely:

Chop 2 bunches parsely, cover with water and boil for 1 hour. Strain and discard parsely. Add cold water to make 1 gallon. Boil gently for 1 hour. Rinse well with warm water. Hang to dry.

Cocobola Wood Bark:

Boil 3/4 cup wood chips in water for 45 minutes. Add cold water to make 1 gallon. Strain and discard bark. Bring to boil, add dampened wool and gently boil for 1 hour. Rinse well with warm water and hang to dry.

Onion:

Slice 5 whole large onions without peeling, cover with water and soak overnight. Boil the next day for 1 hour. Strain, and discard

Natural Dyes cont.

## Onion cont.

the onions. Add cold water to make 2 gallons and bring to a boil. Add the dampened wool and boil gently for 1 hour. Rinse with warm water and hang to dry.

BLOCK PRINTING

Materials needed:

1. Styrofoam meat trays.
2. Pencils.
3. Large 2" brush.
4. Tempera paint.
5. White paper.

## Procedure:

1. Cut the center out of the meat and discard the rim.
2. Draw a picture on smooth side of the styrofoam, making an indentation.
3. Using large brush quickly cover entire surface of styrofoam with tempera paint.
4. Place piece of paper on top of styrofoam and rub the palm of your hand across the paper.
5. Peel paper off and let dry.
6. Repeat steps 3 through 5 as many times as desired.
7. Was styrofoam for future use.

LIFE MASKS

## Materials needed:

- |                             |             |
|-----------------------------|-------------|
| 1. Plaster-saturated fabric | 4. Scissors |
| 2. Petroleum jelly          | 5. towels   |
| 3. Bowl of water            |             |

Of the many ways to capture a likeness of the human face, one of the most satisfactory, regardless of your talent, is to make a mask right on your model's face. Here we've borrowed a mask-making method that professional artists use. It's both effective and easy to do. You use a material called fabric impregnated with plaster of Paris; it's sold at most art and hobby stores in 3-inch-wide rolls, five to a box. One roll, more enough for a mask, costs less than \$1. The fabric is dipped in water, then pressed against the face to form a light, quickly hardening shell. The end result can be a mask to display, decorate, or wear; or use it as a mold for a plaster casting.

## Procedure:

Making a mask...it takes about 15 minutes.

1. Secure hair away from face. Rub petroleum jelly all over face and under chin (and on beard and mustache, but expect a few pulled hairs.)
2. Cut fabric pieces to necessary length and width, one at a time, as the mask progress. Dip each in water briefly, then drain for a second on a towel.
3. Form an outline of the face placing plaster strips across the forehead, under the chin, and down both sides of the face. Make at least two layers thick for strength. Smooth plaster surface by rubbing with fingertips.

Life Masks cont.

4. Fill in face around eyes and mouth, leaving nostrils open. Again, smooth out the plaster in fabric as you work. Snip fabric at nose bridge and nostrils to help conform to contours. Cover mouth, then eyes (triangular-shaped pieces work best here). However, if the finished mask is to be worn, trim fabric before applying to leave eye holes. (Always leave the nostrils uncovered so the model can breathe easily; you cover the mouth and eyes last to minimize the model's sense of being enclosed. We found children under 6 and claustrophobic persons to be unwilling subjects.)
5. When the last strips of fabric feel firm when tapped (in 3 or 4 minutes), pull mask from face, easing gently from forehead and sides, taking care not to widen or distort shape. Trim edge of mask with scissors if desired; cover nostril openings with fabric if mask will be used as a casting mold.
6. Let mask dry thoroughly (4 to 5 hours); then leave plain or paint.

TIE DYEING

Materials needed:

- |   |                              |
|---|------------------------------|
| 1. 100% cotton muslin                         | 8. Plastic bags              |
| 2. Needle and thread                          | 9. Procion dye               |
| 3. Scissors                                   | 10. Plain (not iodized) salt |
| 4. String                                     | 11. Washing soda             |
| 5. Seeds, beans--garbonzo, popcorn, r e seeds | 12. Measuring spoons         |
| 6. Rubberbands                                | 13. Measuring cup            |
| 7. Plastic bucket                             | 14. Glass jars               |

Procedure:

1. Cut muslin into pieces about 1" x 1".
2. Fold and tie or pleat as described in session.
3. Tie securely.
4. Soak overnight in water.
5. Now you are ready to dye.

Short Method Dyebath--Procion Dyes ( $\frac{1}{2}$  hour)

Table for 1 lb. cloth: approx. 3 yards of 36" wide medium weight cloth.

Shade	Dyestuff	Salt
Pale	$\frac{3}{8}$ t.	$4\frac{1}{2}$ T.
Medium	$\frac{3}{4}$ t.	9 T.
Heavy	$1\frac{1}{2}$ -3 t. (or more)	$13\frac{1}{2}$ t.

1. Paste dye with a small amount of water.
2. Add enough hot water (140°F--hot tap water) to dissolve the dye completely (approx. 1 cup of hot water to each t. dye)
3. Mix dye solution with water at 100° F (around body temp) in the dye vessel (  $1\frac{1}{4}$  gallons water to 1 lb. cloth). Stir. Add plain salt (refer to table). Stir.
4. Place wetted out fabric in dye bath. Dye for 15 minutes stirring occasionally.

Tie Dyeing cont.

5. Dissolve 3 T. washing soda in a small amount of warm water and add to dye bath, stir thoroughly. Dye 15 minutes, stirring occasionally.
6. Wring out excess dye, seal cloth in a plastic bag for two hours (optional).
7. Boil fabric for 15 minutes using 3 gallons water with Lux (or any real soap). Rinse and dry.

### THE NATURE WALK

"At 2:00pm today, the naturalist will lead a walk to the apple orchard to watch the bees collect pollen." Many of you, while on vacation have seen such notices posted on the Visitor's Center bulletin board at the park you visited. Did you know that the subject of a nature walk, in this case bees, is but a small part of what the naturalist must be aware of to lead a successful walk? Actually, you do not have to know much about nature to lead a good walk. Just as long as what you do know, you know well enough to discuss it intelligently with the people on your walk. Or tell them that you'll help them find the answer by referring them to good source books. But really, anyone can lead an enjoyable walk, because nature walks should be just that: a walk to see nature!

Here are some good tips:

1-- Prepare: pre-walk your trail. Know the route, terrain, length, time and grade. All these factors must be balanced to give an interesting but not tiring walk. Find interesting points to stop at on the trail but don't be held to them if other things come up. Check the trail for hazards.

2-- Prepare: Plan for your group. Try to keep the group size to about 12 or 15. There will be times that you'll get more, so be prepared and make use of helpers. Plan for the age group you'll be working with. If it's kids, don't talk down to them. If you get a family group, aim inbetween.

3-- Prepare: Lay down the rules. Such as; no one passes the leader, no collecting, stay on the trail, keep noise down, etc. Tell them, "Whatever you pick up, you have to eat." And, "Remember how wide a deer trail is?"

4-- Prepare: Prepare your group. Let them know what you'll be doing and what you'll be seeing and where you'll be going. But don't tell them everything-- keep some surprises. Most importantly, tell them the purpose of your walk.

And while on the walk, here are some other tips:

1. Always stay in the lead except when stopping to talk about something, then have all gather around. If you're limited by a narrow trail, try to position yourself in the middle.

2. Keep their attention towards you. Do not have them look behind themselves.

3. Keep their backs to the sun when you stop. The sun should be in your eyes!

4. Don't stop too often. Try to have most of your information in the first half of the walk so the last half of the walk can be for pleasure.

5. End your walk before you get to your true ending place. This way they won't scatter on you while your trying to put across your closing points.

6. Something novel you might try during your walk is to "salt" the trail beforehand with interesting things or carrying some objects in your pockets, especially if its an off season.

The best way to learn how to lead walks is to get out and try it! Trial and error has always been one of the best ways to learn.

### OTHER WALKS

#### --The mini-walk:

To some animals and plants; a rock, log, or mound of dirt could be their entire world. It is just as enjoyable to explore one rock or log for an hour as it can be to climb the steepest hillside. To lead a mini-walk, find a spot near, or on, an interesting rock or log. Concentrate on it by getting close. Look under, around and through all the cracks and crevices. Poke around a little! It's not as important to know what it is you see as it is to just be observing! What's happening there? Enjoy the thrill of discovery.

#### --The blind walk:

Many of you have already tried this activity. In one way it's a game. But in another, it's a discovery tool. It's been well documented that blind people have developed greater sensitivity with their other senses. And so through this activity, we'll see how well our other senses are working and use them to explore. On a blind walk, one person wears a blindfold or mask to completely cover the eyes. Another person acts as the "blind" persons guide. The blind walk has two goals: one is to learn to put complete trust in your guide and the other is to make yourself more aware of your surroundings by sharpening your senses.

First, allow your guide to lead you by hand to explore your surroundings. As you become more relaxed, walk on your own. Try these things: walk a straight line, run a short distance, find the sun. For the guide, remember this: as you're leading your "blind" partner, you have to perceive for two people. Watch for low limbs, fallen logs, rocks, etc. Remember to switch after about 20 minutes.

#### --Leaderless walk:

This style has worked well as a change of pace for groups that have been on many, many walks. Let the lead switch from person to person every ten minutes or so. The new leader can choose any direction or subject. But be prepared to walk a lot and get some pretty tricky questions!

Most of all on any walk, remember that the facts are not as important as the observing of what's going on. At one time, a nature walk used to be a "This and that" walk, where plants and animals were identified, but you never really learned about the relationships that existed between them.

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More and more, naturalists are leading walks that teach about environmental relationships and concepts, and stress identification less. Concept is becoming more important than information.

Here are some sources for teaching materials:

U.S. Department of the Interior, Washington, D.C.

U.S. Library of Congress, Washington D.C.

Outdoor Biological Instructional Strategies, Lawrence Hall of Science, University of California, Berkeley, CA

### THE SHORT SUBJECT

All nature subjects have one good point. And using this one point you can present a good nature story. Some points to remember when selecting and preparing a short nature subject:

1) the information you choose to present should create a curiosity in your audience to investigate further.

2) The subject should somehow relate to their daily lives; for example--you eat eggs but do you know the parts of an egg?

3) Present the short subject in an attention grabbing way.

4) Questioning technique is one of the best ways to increase learning.

5) The short subject works best as part of a program and with small groups.

### INTERPRETATION THROUGH HISTORICAL CHARACTER

Assuming the costume and character of another person is often a successful gimmick to use in getting a point across or to convey a message that will be impressed on the audience's mind. Most all subjects have historical personages connected to them. Think of the great people associated with electricity, art, science, nature, etc. The medium of acting captures interest so information can be given and curiosity aroused.

In preparing a character, research should be thorough. Research deeply and completely into the personal history of your character, the costume, accent, and political times of the era. If possible, read the diary of your character. Find photographs or paintings. If the character is a recent one, interview people that may have known your character. Try to make your costume real and authentic, but I have found that meticulous detail is not needed. Most of all--practice!! For a few moments each day, live your character. You will be better able to portray your character this way.

Night Walk

Here in California, north of the equator, we have 5 major star constellations that are always visible throughout the night and year. These are called Northern Circumpolar (if this is spelled wrong, blame it on Jean!) Constellations. The name is derived from the fact that these 5 groups of twinkling stars, rotate around the north star polaries. They are- Ursa major (Big Bear), Ursa minor (little bear), Draw (Dragon), Iephus (King) and Carsiopeo (Queen). Each season there are other groups of constellations that appear in this night only. This lab they were- Gemini, Aries, Virgo, Sagittarius, the Swan and the Seven Sisters.

Sketch or Come To Your Senses Walk

- I. Trust or blind partners walk
- II. Be a camera
- III. Translate textures into rubbings
- IV. Quick sketches: 1 minute and 5 minutes
- V. Quiet drawing, sketching or rubbings-free choice & expression.

Alternatives and other suggestions

1. Emphasize form and function (more active mode) leaf veins, ie the insides of plants or other natural forms use x-ray vision while you draw.
2. Emphasize light and shadow, contrast and the effect of sunshine (in active mode can discuss energy sources etc.) or just enjoy the sunshine.
3. Use sketching to design "new Natural forms". Be creative in using specialized adaptations for these new energy and water saving creations.
4. Look for patterns and currents of movement and change, perhaps start with a rubbing and let forms emerge as they suggest themselves to you.
5. Sketch an area from a different creatures perspective, perhaps describe it through a poem or prose, and share it with the group.
6. Sketch the object or scene you have chosen to draw as it would appear in a different season. Use accurate observations (ie riverbed rocks, deciduous trees, etc.) If not too sure, try the foggy season.

(short)  
"A DOZEN CONCEPTS. . . FOR ENVIRONMENTAL EDUCATION"

As you may have noticed, NATURE STUDY now is subtitled "A Journal for the advancement of Environmental Education." It is our belief that environmental education should have certain concepts as its objectives. The following concepts should be considered as goals in the development of programs in indoor/outdoor education. No relative degree of importance is indicated by the order in which they are listed.

1. Man is able to damage and destroy the environment and its ability to sustain life. We possess enormous capacity for such destruction through machines and sources of energy only recently invented. We do not know the long-range impact of these activities on the natural environment--evidence indicates that many of our actions may have long-range bad effects.
2. Man is a product of the natural world, and is adapted to it. This adaptation is controlled and perpetuated by thousands of almost unchanging genes. This means that the world environment must be sustained essentially in its natural (ie., precivilization) state or we, along with most other creatures, will succumb.
3. Man depends on the biological organisms with which he shares this planet for his own health and well-being.
4. Man is himself a biological organism, and his basic bodily needs are the same as for most other creatures.
5. The natural world is extremely complex. Like any complex organism or machine, there are many interacting parts and all parts are interdependent. All parts of the system must function properly or the whole system suffers. (The analogy with the human body, or with our community social structure, works well here.)
6. The proper functioning of one's body, or of the natural world (the ecosystem), depends on the fitness of the structures which make them up. This is easily seen in our own bodies, but may be hard to see in the ecosystem, where the functional parts are difficult to define and harder to analyze.
7. All things in nature must be cycled, so that they can be used over and over again. Some elements are cycled rapidly--carbon, water, oxygen, nitrogen. Others more slowly, through geologic processes--minerals deposited, uplifted, eroded. The materials of the earth are in limited quantities, and must be used again and again. Wastes of human activities must be salvaged and reused if future generations are to have the necessities of life.
8. Diversity is a necessity in the living world. The survival of any species will be in part dependent on the variations which it contains within itself. Man, in his ignorance or for selfish reasons, tends to simplify the world in which he lives, through monoculture of plants and animals, extinction of whole species, and destruction of specialized habitats (such as wetlands).
9. All living things have a right to exist in suitable habitats. Mankind's ability to change the face of the earth must be carefully exercised. Too drastic change is not only detrimental biologically, but may be indefensible morally.

NATURE GAMES

Games are used to re-enforce the learning of environmental concepts. Here are two fun activities to teach and important concept.

Rattlers

This game is used to teach one aspect of the concepts of preditor/prey relationships. You'll need two cans with rocks inside and two masks, or bandanas. Two people are selected to be the preditor and the prey. They can be a fox and squirrel or any other pair. With the masks on, the fox rattles his can and the squirrel must answer with a rattle. The fox has five rattles tries to catch the squirrel. If the fox is succesful, he lives another day, and if the squirrel eludes the fox, the squirrel lives another day. The rest of the group has the responsibility to keep the pair safe from bumping into hazardous objects.

Electricity (Variation)

This variation of Electricity can be used to teach the preditor/prey relationships. The group stands in a circle holding hands. The leader passes a squeeze in one direction to test the circuit. The next squeeze can be called a fox and the group tries to send the fox around the circle as quick as possible. Now to start the game, a "fox " squeeze is passed in one direction and a "squirrel" squeeze is passed in the other. The first squeeze to return to the leader is the animal that is successful and survives another day.

An Indoor/Outdoor Game

Designed to show any group how predator/prey relationships work on to show how animals recognize their own species. Divide your group into pairs and give each team two noise makers with the same noise. Then pick an extra person to be the predator and give him an unusual noise maker (i.e. cowbell). Then all the "animals" are blindfolded and scattered around the area. Then the noises are make until you find your partner while the predator tries to capture the "prey animals". However a prey cannot be caught if he has found his partner. The game ends when the prey has all been caught or paired up.

Comments by Paul!!

This week, I enjoyed the company of many of you on several walks. There were morning wolks. Job's Hill hikes, hike to Heart Rock at the Falls, star walks and an aborted hike to Lake Gregory, alias Hiddle Lake. It's my hope that each of you that attended my sessions received a feeling for my interest in the environmental education field. If you are ever involved in a nature program. I hope you will find this years session and part years too, a help in planning your program.

Emu Pit preparation (Cont.)**Preparation:**

Dig a hole two or three times larger than the Dutch oven or the total size of the foil packages that will go into the pit. Remember that there should be room for rocks, and that the smaller packages of food should have two or three inches of coal between them.

Line the pit with flat rocks.

Build a fire in the pit and let it burn rapidly for at least an hour. The pit should be almost filled with coals and is now ready for the food to be placed in it.

**Foods:**

This is excellent for complete meals including roasts, ham or poultry; potatoes, corn on the cob, and other vegetables; and desserts which can be cooked in a Dutch oven or wrapped in foil.

Chickens or turkeys can be stuffed if desired. So that flavors can cook through the meats should be seasoned before wrapping in foil.

**Steps:**

Prepare foods for the pit while the fire is burning down by wrapping them several times in aluminum foil. Foods should always be placed on the shiny side of the foil and the drugstore wrap should be used for sealing food.

Remove the hot coals from the center of the pit and place them to the side of the pit. Do not spread the coals out any more than necessary because you will waste some of the heat.

Place each wrapped item in the pit according to the length of time they require for cooking. Each item needs to be completely covered with coals. Two packages which touch each other will not cook well. Items requiring a longer time for cooking should be placed near the bottom of the pit, whereas those requiring a shorter cooking time will cook more slowly near the top surface of the pit. A thin layer of dirt may be shoveled over the coals between two items of food to cut down the heat. It will take practice to cook well this way because temperatures and times will vary depending upon the type of wood used and the number of coals you have.

Cover coals in the pit with four to six inches of dirt. To make the coals emit hot steam, put wet burlap over the pit before covering the coals with dirt, or pour a can of water over the dirt. Also, a fire built over the pit would increase the temperature of the pit.

Allow meat about the size of a chicken to cook from three to three and one-half hours. Subtract or add time to this amount for smaller or larger items. Cut a large roast into smaller pieces to reduce cooking time.

When the allotted time is up, carefully remove the food from the pit with a shovel. Be careful not to pierce or cut into the food packages. You will need gloves to help remove the packages because they will be hot. For easy removal of large foil packages, wrap them with wire long enough to protrude to the top of the pit. This will assure location of the package when it is time to remove it and will prevent bringing the foil with the shovel.

FIRE BUILDING

The steps in teaching firebuilding as a skill are:

- A. Selection and preparation of the site
- B. Gathering the right kind of fuel
- C. The actual building and lighting of the fire
- D. Ways to tend the various kinds of fires.
- E. The proper extinguishing of the fire.

Fire Safety and Conservation:

A. Personal Safety

- 1) Always tie hair back (keep rubber bands in first aid kit)
- 2) Use hot pads and tongs to move a fire or food around.
- 3) Never use kerosene or gasoline for any reason.
- 4) Know First Aid for burns
- 5) Have an evacuation plan in case of forest fire.

B. Environmental safety:

- 1) Keep fires small--follow the indian way of seeing how small a fire you can build to get the job done.
- 2) Don't cut down trees or branches
- 3) Always check on use of down wood--don't collect in heavily used areas, even if o.k.
- 4) Never leave a fire unattended.
- 5) Always clear any firesite at least 3 feet in all directions from the fire.
- 6) Always check for overhead branches and underground roots.
- 7) Make sure fire is dead out and replace duff you cleared away before you leave site.
- 8) Always have firefighting equipment AT THE SITE--rake, shovel, pail of water and/or hose, brooms, etc.

What you need to build a fire:

A. Fire permit --required in many places. Always check

B. Firefighting equipment at the site

C. A place to build it:

- 1) A sheepherder stove or other contained fireplace
- 2) A fireplace (indoors)
- 3) A fire ring (cement or stones)
- 4) A barbeque grill
- 5) Under a hobo stove

D. Something to build it out of:

- 1) A woodpile, UPWIND --covered and dry
- 2) a. tinder (smaller than your little finger)
- b. kindling (smaller than your wrist)
- c. fuel (larger than your wrist)
- 2) Charcoal--kept covered and dry
- 3) Presto logs or similar man-made fuel--kept dry
- 4) Newspaper logs
- 5) Buddy burners--cardboard and paraffin (explain how to make)

E. Something to start it and keep it going even in rain:

- 1) Matches --waterproofed with paraffin or nail polish--kept in metal or plastic container.
- 2) Newspaper dipped in paraffin --knots or rolls

Fire building (Cont.)

- 3) Milk cartons or eggcartons filled with charcoal or sawdust with parafin poured over .
- 4) Charcoal in cupcake paper with parafin.
- 5) Old candle ends
- 6) Used buddy burner
- 7) Sterno

## What kind of fire to build:

- A. Start with a basic teepee fire (foundation or beginning fire).
  - 1) Fires need two basic things-- fuel and oxygen.
  - 2) Check wind direction
  - 3) Start with smallest (shavings, pine needles, etc.)
  - 4) "One match club"
  - 5) Blow gently if necessary.
- B. Add soft wood (pine, spruce, etc.) for a hot fast fire for boiling or frying.
- C. Build a criss-cross fire with hardwood (oak, eucalyptus, etc.) for coals (slow cooking with flame).
- D. Build a fire in a Shepherd stove:
  - 1) Make sure damper on flue is OPEN
  - 2) Remove cold ashes to ash can with shovel.
  - 3) Use softwood-- coals from hardwood aren't effective in a stove.

## Extinguishing a Fire:

- A. In a Shepherd stove:
  - 1) Close damper on flue with hotpad
  - 2) Close door and vent--fire will smother
  - 3) NEVER pour water in a shepherd stove--it warps and cracks the metal and rusts out the firepan--water and ash make lye!
- B. In a harbeque:
  - 1) Smother coals with a metal garbage can lid--coals can be re-used later
- C. An open fire:
  - 1) With shovel or rake, carefully stir coals, spreading out fire and breaking up large pieces of wood.
  - 2) Gently and carefully sprinkle fire with water--be careful of hot steam!!!
  - 3) Repeat stirring and sprinkling until fire is cool enough to hold your hand on.
- D. A grease fire:
  - 1) Keep a can of baking soda handy to the fire whenever oil or grease is being heated.
  - 2) Throw handfuls on the fire to smother it--NEVER USE WATER ON A GREASE FIRE .

Practice Firebuilding --divide by twos

NOTE: If lunch is to be cooked following this session, have trainees lay the proper fire for lunch and light it.

RECIPESHot Chocolate Mix

1 8qt. box powdered milk  
 1 16 oz. box instant chocolate  
 6 ozs. powdered cream substitute  
 2 C powdered sugar

Combine.

To prepare one cup of hot chocolate, use 3T mix and 1 C hot water.

Spiced Tea Mix

1 pk. Wylers Lemonade Mix (12 Oz.)  
 1 jar Tang (18 oz.)  
 1 C instant tea  
 $\frac{1}{2}$  C sugar  
 2 t cinnamon  
 1 t ginger  
 1 t cloves

Use 2 t. per cup of boiling water.

BISCUIT MIX

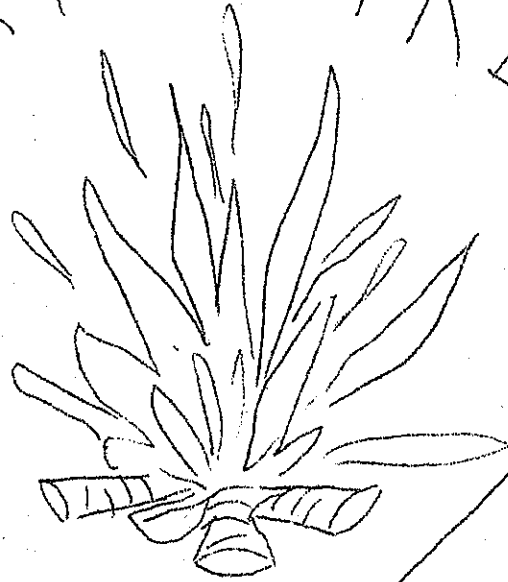
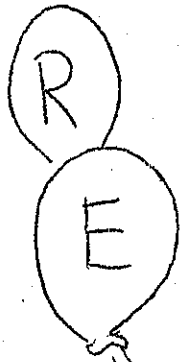
8 C sifted all-purpose flour  
 $1\frac{1}{2}$  C nonfat dry milk  
 1 T salt  
 $\frac{1}{4}$  C baking powder  
 $1\frac{1}{2}$  C shortening

Cut shortening into rest of ingredients. Store in a tightly covered container in a cool place. The mix will last several weeks. Makes 10 cups.

Hey good looking!  
 What you got cooking?  
 How about cooking  
 something up with me!!!!

SECTION D

CAMPFIRE



PARTY



CEREMONIES



CAMPFIRES

Campfires: Well, what exactly is a campfire? A campfire could be anything from a few songs with friends, to almost a three ring circus. But how do you go about putting one together? Well, there must be about a million and a half ways to do it but there are some basic guidelines to follow.

- I. Decide a mood for the campfire. Quiet, active, etc.
- II. Come up with a theme. A theme helps give you a starting point to work from and hold everything together through out the campfire.
- III. Now that you have a theme, come up with skits and/or songs that work with that theme. If you are working with a large group its usually best to break up into smaller groups to work on different songs and skits. Let each group work on its own but be sure to check their progress. Make sure they don't take too long, but allow enough time for ideas to develop.
- IV. After the ideas have been developed bring everyone back together and plan the order that they will be presented in. Write this down on a large sheet of paper so everyone will be able to see, and you can remember the order.
- V. Make sure everyone has enough time to rehearse, practice, get costumes, etc, together for the campfire.
- VI. Have the group meet together before the campfire. Be sure to allow enough time for set up, etc. Make sure everyone knows what they are supposed to do and when.
- VII. After the campfire try to evaluate the program to decide what worked will and what might have been done better. And be sure and get everything cleaned up.

SUNDAY NIGHT CAMPFIRE

Resource Person: Doug Kramer

"Wreck House" was based on "Rec'ers" experiences at Camp. (Sorority-Fraternity theme).

Skit: "Getting Here"

Tourists arrive expecting Palm Springs scenery only to find a run down camp with the early arrivals ready to "initiate" them.

Song: "We will Wreck You"

(From Queen) is sung to arrivals.

Skit: "Finding A Cabin"

Girl tourists are looking for cabin. They find one--- a boy's cabin. Girls try to decide whether to stay. They become silent. Angel and Devil debate. Girls stay.

Skit: "Rubber Biscuit"

Skit about camp food turns into food fight.

Song: "Shaving Cream" (see song section)

SUNDAY NIGHT CAMPFIRE cont.

- Skit: "Boxer Raid"  
5 guys taking a shower in one shower. Girls steal boxers.
- Song: "Boxer Raid"  
(see song section)
- Skit: "Toga"  
The 5 guys in the shower have togas on that can be pulled up. The guys become distressed. 1 guy decides they should take advantage of the situation and go out nude. Girls run on stage with togas on chanting "Toga, Toga, Toga", the shower curtain drops, the guys come out in togas. Turns into a toga party.
- Songs: "Here's To You"  
"Sister Suzi"(with chorus of "Brother Slakey")  
see song section for both songs
- Skit: "Brother Slakey"  
Brother Slakey breaks up the party. Rec'ers decide to leave.
- Song: "You'll Never Get To Heaven"  
(see song section)

The cast for this campfire included:

Louis	Becky	Tom	Raeann	Beth
Doug	Gigi	Michelle	Hans	Troy
Debbie	Kris	Sharon	Moose	Dan
	Paul	Sheri	Jeff	

MONDAY NIGHT CAMPFIRE

- Song: "While I Was" (see folk dancing)--J.G.
- Song: "Mrs. O'Leary's Cow"--Donna (see song section)
- Song: "The Boatmen"--Joyce (see song section)
- Skit: "She'll Be Coming Around The Mountain"--cast (see idea sharing)
- Trio: "Butterfly"--Jean, B.G., Eva (see song section)
- Skit: "Teamwork"--Erja, Bill, Hanni, Mary, Terry, Dave
- Solo: "Flee Fly"--Eva (see song section)
- Song: "You Old Fool"--Cindy, Lynn (see song section)
- Song: "Country Roads"--Wild Willy
- Skit: Rec-Lab Rainfall--Donna (see song section)
- Song: "Michael Row Your Boat" --Donna, Lynn (see song section)
- Song: "The Winds Are Blowing"--Cindy (see song section)
- Poem: "Camping"--Lyn (see idea sharing)
- Story: "Joggi"--Jean
- Song: "Friendship"--Cindy (see song section)
- Song: "Shalom"--Eva
- Song: Surprise performance--BettyGail
- CLOSING\*FINALE
- Finale: "Kum-ba-ya--the cast \*Note\* 3 rounds then cast will proceed outdoors.

BREAK-A-LEG!!!

TUESDAY AFTERNOON CAMPFIRE

## The Boob Tube

Skit: Used Car (chevy)--Linda  
 Song: Jack-a-lane (Father Abraham's Fitness--see songs)  
 Skit: No smoking  
 Skit: Liars Club  
 Skit: 60 Seconds  
 Skit: Chismbar (commercial)  
 Skit: The Young Doctors  
 Skit: American Express (commercial)  
 Skit: Space--Reject UFO--Julie, Robin, Patty (song-I'm a martian)  
 Skit: Reverend Tim  
 Skit: Threes company  
 Skit: 60 seconds  
 FINALE

WEDNESDAY NIGHT CAMPFIRE

## Variety Show

M.C.--Louis A. Raynor (accents of many countries used)  
 Theme--Little french restaurant called "Cafe Seele"

The lights were dim when the french waiters and waitresses seated everyone and served drinks (white and red wine, ie grape juice and lemonade.) The formally dressed master of ceremonies kept the flow between the acts running smoothly, and a behind the scenes organizer help made sure all participants were ready at the right time. Dessert and more wine were served halfway through the show. The mood was maintained by appropriate attire and attitude of the committee as well as piano music between acts.

## Acts:

- |                                 |                                      |
|---------------------------------|--------------------------------------|
| 1. Moldy Oldies                 | 10. Paul and Cindy                   |
| 2. Andrea Avon                  | 11. Mystics Grant and Allen          |
| 3. Lori Sings                   | 12. Conclusion of Grants Age contest |
| 4. The Tom and Rich Jugglers    | 13. Spoons by Ricky Ray Halfield     |
| 5. Two Wild and Crazy Guys      | 14. Jims Guitar Solo                 |
| 6. The James Slakey Story--Dave | 15. Richard and Alan Musicians       |
| 7. Betty Gail Operetto          | 16. Bizarre                          |
| 8. Old Mac Donald               | 17. Reporter (a skit)                |
| 9. Morrisson and Co.            | 18. Han's Juggler                    |
| 19. Vince and Brad Live         |                                      |

\*\*\*\*See next page for skits from the variety show\*\*\*\*\*

THURSDAY NIGHT CAMPFIRE

See Ceremony section

Campfire Skits and Acts

Jokes: submitted by Rick Ezquerro, Kris Belland

1. What did the boy say when his bike tire fell off?  
You picked a fine time to leave me loose wheeled.
2. Why did the stop light turn red?  
You would too if you had to change in the middle of an intersection.
3. Why did the bee buzz?  
You would too if someone stole you honey.
4. Why are Dolly Partons feet so small?  
Things don't grow well in the shade.
5. How did they choose the new Pope?  
They took a poll.
6. Did you hear about the first miracle the new Pope performed?  
He made a blind man crippled.
7. -Can you get in trouble for something you didn't do?  
-No  
-Good, because I didn't register yet.
8. What did Tarzan say when he saw the elephants coming over the hill with sunglasses on.  
The elephants are coming over the hill.  
What did Tarzan say when he saw the elephants coming over the hill with sunglasses on.  
Nothing, he didn't recognize them.
9. What do you get when you cross a dove with an eagle?  
The congressional Medal of Honor.
10. Hey I've got a joke that will make you look dumb....  
Oh, I see you already heard it!!!!

Skit submitted by Robin Morrison

REJECT UFO

It opens with Julie Fisher describing the different types of UFO's: a football, a frisbee, and an egg (raw egg--it was demonstrated how it flew). After that a trash can was dragged in containing a martians played by Robin Thompson. Patty Burchell described the space ship (trash can) and then we sang: I'm a martian.

I'm a martian, your a martian, we are martians all,  
and when we get together, we give our martian call.

Beep, Beep, Beep, Beep, Beep

\*\*\*\*\*

Friendship is an education. It draws the friend out of himself and all that is selfish and ignoble in him and leads him to life's higher levels of altruism and sacrifice. Many a man has been saved from a life of frivolity and emptiness to a career of noble service by finding at a critical hour the right kind of friend.

G.D. Prentice

PARTY PLANNING by Ken Robertson

- A. Questions to ask yourselves before hand.
1. What kind of group is this? (teenage, mixed, adult, etc.)
  2. What is the mood of this group? (excited, tired)
  3. What do we want to accomplish with our party?  
(get acquainted, liven up the group, relax, etc.)
  4. What kind of a party will accomplish this goal? (active, mixers, etc.)
  5. What theme can we use to carry out our objective?
  6. What kind of games and activities will help to carry out our objectives?
- B. Things to consider for party make-up.
1. Something for them to do as they arrive to keep them busy.
  2. An icebreaker.
  3. Games
  4. Equipment needed (record player, records, P.A. system, etc.)
  5. A planned ending.
- C. Areas that must be organized ahead of time.
1. Interest promotion (invitations, publicity)
  2. Atmosphere (decorations, costumes)
  3. Program (games, dances, entertainment)
  4. Refreshments
  5. Clean up
- D. Organizing the party committees.
1. Appoint general chairman
  2. Assign work committees
  3. Make up an order of events
  4. Prepare an organizational work sheet
  5. Break up into committees and plan individual parts (decorations, games, publicity, etc.)
  6. Meet again and iron out details.
  7. Have party
  8. Clean up

# # # #

Sunday night party:

A KIDS PARTY

1. Collection of Name Tags
2. Pass out Autograph Sheets
3. Play Autograph Hunt: Ages 10 and up.  
Using a list of 200 or more facts, example: Has blue eyes, etc., each person must find and get other people who fit the fact to autograph it. This gets people circulating and talking. Works well, when used with people who have not met.
4. Play Name tag: Ages 8 and up      Size: 15 or more  
Collect all of the name tags. Set the entire group in a circle and put name tags in the middle. Everyone picks a name tag (not their own) and tries to find that person. When you find that person grab their right arm.
5. Snail game: Ages: any age      Size of group: 15 or more. Large groups are better.

Get the entire group standing holding hands in one large circle. At one point break the circle. One person at the end will stand in the center.



A SUGGESTED PARTY COMMITTEE ORGANIZATION WORKSHEET

Place \_\_\_\_\_ Date \_\_\_\_\_ Time (start) \_\_\_\_\_ No. Expected (male) \_\_\_\_\_  
 Close \_\_\_\_\_ (Female) \_\_\_\_\_

Party Theme \_\_\_\_\_

General Chairman \_\_\_\_\_

Work Committees: (Each committee does its own clean-up.)

- \_\_\_\_\_ Interest promotion: (Invitation, posters build-up, etc.)
- \_\_\_\_\_ Atmosphere: (Decorations, costumes, facilities, etc.)
- \_\_\_\_\_ Program Events: (Games, dances, entertainment, leaders)
- \_\_\_\_\_ Refreshments:
- \_\_\_\_\_ Clean-up:

OTHER NOTES

<u>Time</u>	<u>Order of Events</u>	<u>led By</u>	<u>Materials</u>
1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____
3. _____	3. _____	3. _____	3. _____
4. _____	4. _____	4. _____	4. _____
5. _____	5. _____	5. _____	5. _____
6. _____	6. _____	6. _____	6. _____
7. _____	7. _____	7. _____	7. _____
8. _____	8. _____	8. _____	8. _____
9. _____	9. _____	9. _____	9. _____
10. _____	10. _____	10. _____	10. _____
11. _____	11. _____	11. _____	11. _____
12. _____	12. _____	12. _____	12. _____
13. _____	13. _____	13. _____	13. _____
14. _____	14. _____	14. _____	14. _____
15. _____	15. _____	15. _____	15. _____

The Morning After  
(A Suggested Evaluation Sheet)

Rating: 10 Excellent: 8 Good: 5 Average: 4 Mediocre;  
2 Uninteresting; 0 Negative effect.

GENERALLY SPEAKING:

Top Score 50

- Did everybody seem to have a good time? \_\_\_\_\_
- Was the theme practical for shaping a successful program & atmosphere? \_\_\_\_\_
- Was there plenty of opportunity for group expression & participation? \_\_\_\_\_
- Did the party move easily from one event to another to its climax? \_\_\_\_\_
- Did the work of the several committees dovetail? \_\_\_\_\_
- ADDITIONAL COMMENTS: \_\_\_\_\_ TOTAL: \_\_\_\_\_

ATMOSPHERE:

Top Score 40

- Was there something significant to do when people arrived? \_\_\_\_\_
- Did decorations, costumes, etc., help to create good atmosphere? \_\_\_\_\_
- Did the party beginning succeed in mixing & unifying the participants? \_\_\_\_\_
- Did everybody feel that they were included? \_\_\_\_\_
- ADDITIONAL COMMENTS: \_\_\_\_\_ TOTAL: \_\_\_\_\_

INTEREST PROMOTION:

Top Score 30

- Was the build-up unique and a curiosity arouser? \_\_\_\_\_
- Was there adequate build-up? (all things considered) \_\_\_\_\_
- Were the interest promoters in keeping with the theme? \_\_\_\_\_
- ADDITIONAL COMMENTS: \_\_\_\_\_ TOTAL: \_\_\_\_\_

PARTY PROGRAM:

Top Score 50

- Was the balance and variety in the program good? \_\_\_\_\_
- Was there enough partner changing and "mixing"? \_\_\_\_\_
- Was the order of events a good arrangement? \_\_\_\_\_
- Did the program taper off to a good sense of mellow fellowship? \_\_\_\_\_
- ADDITIONAL COMMENTS: \_\_\_\_\_ TOTAL: \_\_\_\_\_

LEADERSHIP:

Top Score 80

- Was the party chairman successfully inconspicuous to the group? \_\_\_\_\_
- Was there enough sharing of the leadership with the various events? \_\_\_\_\_
- Did each leader seem to be having fun himself? \_\_\_\_\_
- Were they successful in gaining group respect? \_\_\_\_\_
- Were they able to maintain control of the group? \_\_\_\_\_
- Did they adequately communicate directions? \_\_\_\_\_
- Did they have an experienced knowledge of their material? \_\_\_\_\_
- Did they have a good teaching technique? \_\_\_\_\_
- ADDITIONAL COMMENTS: \_\_\_\_\_ TOTAL: \_\_\_\_\_

PARTY PLANNING

(cont. Disco Dance)

Disco Name Game

As people came through the door, names of rock stars, record albums, rock groups were taped to their backs. Each person was to identify what was written on their back by asking yes or no questions of others.

Paper Charades Games

People were asked to break into groups of 5 and then to join with another group to form 10. Each new group was given a piece of butcher paper and two crayons and asked to pick out a runner who was sent to a central point. The runners were given the name of a song and sent back to their groups where without telling the group the name of the song, were to draw something on the paper so the group could identify it. The first group to identify the song would then stand up and sing it.

TUESDAY EVENING PARTY

THEME- Western (Great Western Hoedown)  
MOOD- Enthusiastic  
REASON- Have a good time-get acquainted  
WHEN- Tuesday night at 9:00 p.m.

ATMOSPHERE

Large paper sign on wall visible to people entering hall saying, "GREAT WESTERN HOEDOWN" Party committee dressed in western gear with bandanas around necks and with a silver badge. Hoedown music playing.

PROGRAM

As people entered the hall they were greeted by the party committee members to make them feel welcome. "Turkey in the straw" was being played to get everyone in a lively mood. Each person was given the name of a farm animal.

GROUPING

The lights were turned off and each person had to mingle in the center of the room making the noise of their particular form of animal. The object was to find other members of your particular group, when you did you joined hands. When this was accomplished the lights were turned back on.

FASHION SHOW

Two animal groups were joined together which resulted in 5 combined groups. Each had to pick someone to model. The remaining members made a fashionable outfit out of newspaper and a small amount of masking tape. Three minutes were given to make the outfits. The models then entered the stage area

Tuesday Evening Parties (cont)

thru an archway made by 2 boys standing apart. Judges decided the winner. A silver crown made of aluminum foil was given to the winner.

DANCING

Immediately "Turkey in the straw" music was started, and the boys lined up on one side of the room with the girls on the other. A grand march was done with couples being formed, then fours, then eights. The groups of eights were lined up for dancing.

VIRGINIA REEL

A virginia reel dance was done by a very excited, feet stomping group.

BUMP

The groups of eight were then formed into squares and a square dance called "Oh Johnnie Oh" 80 people did an excellent job in a small crowded space with little instruction and minimum mistakes.

PATTY CAKE POLKA

The groups then backed off, in pairs and made two circles on the floor. The mixer Patty Cake Polka was danced with the group so enthusiastic that the dance was performed a second time.

JIFFY MIXER

The same formation was held and a dance called the Jiffy Mixer was done. As it was 10:00 p.m. the formal party was terminated, Everyone adjourned to the dinning hall for snacks of gingerbread with whipped cream topping and hot chocolate.

PUBLICITY

At lunch a fair maiden was carried off by a bad man with the good guy failing to stop the kidnaping. At dinner the maiden was carried back into the dinning hall, with the bad man threatening all sorts of things before the girl was saved by the good guy.

Committee Members were-

Beth Fisher  
Becky Simpson  
Paula McConihe  
Kathy Brown  
Jim Brown  
Hannie van Velsen  
Pam Lyon

Petta Isermann  
Jim Michaelis  
Bill Zeiglvi  
Jose Campos  
Terry Brown  
Manolet Lago  
Eric Rehn

PARTY PLANNING

Teamwork Skit submitted by Terry Angulo

Characters- 5 persons

Materials needed- 1 coke, (unopened), glass, newspaper,  
small table

Setting- An empty stage with a small table located in center.

Monologue- As a group leader, we all know how important it is to have complete cooperation in fulfilling any task. Today, our group will demonstrate a team that works. We present "teamwork".

1st person- Enters and places coke on table and then exits.

2nd person- Enters-proceeds to table and places a glass next to coke.

3rd person- Enters and opens coke and exits.

4th person- Enters, acting very suspicious, he pours approx. 1 oz. of coke into glass and exits.

5th person- Enters reading newspaper. Walking slightly past the glass filled with coke, he notices the can, examines it, and takes a drink and exits.

AFTER A FEW SECONDS\*\*\*\*

6th person- Enters center stage and burps loudly and quickly, exits.

Rec. Labbers-- A chance to tell you all thanks for making this week, a week that I will remember the remainder of my life. Rec.-lab has given me many new friends and a feeling of warmth that could only be experienced by friendly and enthusiastic people. As time comes near when we say our last good-byes, I hope we can all spare a moment to think of all those "good guys" at Rec Lab '79.

Thanks again

Terry Angulo Imperial Co.

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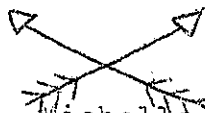
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Carnival Booths

Indians booth: Mojave Indians are native to the camp Seely area, so we are the Mojave tribe,

At our booth we make and displayed Indian tools (bow and arrow; tom tom) Indian costume (headdress and blankets), Indian food (popcorn and pumpkin seeds), Indian craft (rug making), Indian games (bone guessing), Indian rain dances and Indian story telling. Our sign is the crossed arrows of friendship:



Mojave Indians are: Michelle G., Lynn S., Henning, Margie M., Terry B., Terry A., Julie F., Carl S., Jan H.

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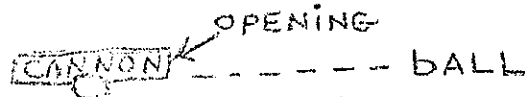
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(cont. Carnival Booths)

Load the Cannon

The object of this game is to make the ball in the cannon. (The can is covered with paper and has tires on it so that it will tilt up.)



Since the balls are made of rubber, it will bounce easily. By the Soldiers:

Norma Aquino	Jan Clark	Timo Fekka
Sharon Worthington	Dan Hughes	Hamelaimen
Celeste Ferreira	Raeann Rammell	
Donna Hunt	Dave Bartlett	

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49ers Gold Booth

Materials: Gold paint, mining pan (pie tin), sand, rocks, wheelbarrow, and water.

Rocks are painted to look like gold then placed in wheelbarrow with sand and water. Participants are given a mining pan to start looking for gold in the wheelbarrow. Booth is decorated with minerals and large gold rock.

The 49ers were: Ken, Coleen, Manolet, Meg, Kevin, Becky, Michele, Adamay, Kathy, Terry, Paula.

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Fiesta- Padres and Nuns

Blessing:

Buenos dias ninos mios, estamos hoy en la presenciados dominos nuestro

We are here to demonstrato our love for the life we have been blessed with. I would like to open this fiesta with a prayer. Please join me in this blessing.

Domino nuestro, we join as labbers in praise of you. In the espiritu of Rec. Labulus we must rememberannus that we are presentius to enjoy the gift' of domine nuestro. Not to fall into the temptaciones of heathen-like active-dades. We prayamus for guidancia in fulfilling your ten commandemientos. En nombre de Slakey, de Hunt, e espiritu de Rec Labulus, amen.

The Padre-Nun booth was a wine tasting held in the Mission's Cellar. Small holy grail-type were made out e of aluminum foil. Boy was it fun!!!

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THE FIESTA

The Fiesta opens with an arts and crafts fair. Everyone comes to the campfire area where the Priests and nuns family, blesses the fiesta. After the blessing everyone goes into the lodge where each of the eleven families have prepared booths. The booths represent the contribution their families mad to early California.

The following hour is spent outside with the following events taking place:

1. The Bull Fight

Here we have the bull(moose) and the matador (Celeste) and the Bandoria (Mary) imitating a Spanish bull fight.

2. The Cock Fight

Each family is represented by their fighting cock and trainer. The cocks are tossed into the ring two at a time in a fight to the death. (Each fighting cock has a balloon tied to one ankle and the other ankle is held up by one hand. They hop around on one foot and try to pop the others balloon.) The fights are held in tournament fashion in heats. The last cock wins.

3. The Muleteer Race

A course has been laid out with surveyors tape. Each team is represented by four mules (family members) and a muleteer. The mules are blindfolded and tied together with rope. The muleteer verbally while holding on the ropes behind tell the team where to go. Team are started in one minute intervals and are timed. The team with the shortest time wins.

\*\*\*(see previous page for other Fiesta booths)

Ranchers

Each person who came to the triple REC Ranch was branded upon entry into the cow pasture. In the pasture they were introduced to the great art of Cow Pie Tossing. They were awarded with A, B, and E hugs depending upon their skill. A good time was had by all!!!

Cow Pie Toss: All ages

Equipment: Bisquit Halves coated with glue and brown paint  
3 bowls graduated size, one inside another padded  
with newspaper.

How played: Each contestant is given 3 bisquit halves, he then tosses them at the target. Prizes are awarded as follows  
A Hug-Outer Ring.  
B Hug-Middle Ring.  
C Hug-Center Ring.

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Steps For Great Party Giving!!!!

- 1.) The first thing to remember about giving a party is that you as hostess, set the mood for the party as soon as you open the door. That's why it is important to make your guests feel welcome. When you greet them with out stretched hands and a smile that says "I'am glad to see you!" your guests start the evening feeling glad they came.
- 2.) Getting the Party Underway  
It isn't necessary to wait until the last straggler has arrived before you start the party rolling. Be ready with a good icebreaker for the first guests. Others will join the fun as they arrive and your party will be off to a good start. Letting the first arrivals sit around waiting for something to happen is one of the easiest ways to kill a party before it begins.
- 3.) How to keep the Party Rolling  
Have a plan. Know what your going to do and when you've going to do it. Keep your party smooth flowing. If you break your guests up into small groups do all of the small groups games at the same time. Have a plan on how to put them into smaller groups and how to bring them out. If you're going to use a microphone or music try out the system before hand make sure it works. If your main music is tapes, get some blank tapes and pre-record the music so you won't have to waist time during the party trying to locate the number on the tape you want to use.
- 4.) Ending the party  
Don't wait until it just dies out. Have a planned ending. End it while their still having fun, that way they'll want to come back next time.
- 5.) Good Luck!!!

WARNING!!!!!!!!!!!!

Use of this Rec. Lab book may be hazardous to your state of depression. This Rec. Lab book contains "mucho great informationo" which has been determined to cause alot of good memories!!!! This has been brought to you by your state of Recreation book crew.....

Gail Bonzai

TERRY "FIG"  
NEWTON

p.s. With no help from  
Vince or BRAD.

CEREMONY

ROBIN SMITH

cer-e-mo-ny (ser'a-mō'nē) n. pl.--nies 1. A formal act or ritual, or a series of them, performed in a prescribed manner 2. Formal observance collectively: Ritual. 3. A rite that has lost all meaning; empty ritual 4. Adherence to ritual forms; formality: with much ceremony 5. An act of formal courtesy--to stand on (or upon) ceremony to insist upon formalities.

Obviously this comes across in a derogatory manner and quite often ceremonies end up as rituals but tracing some of the words explaining ceremonies, we find: "observe" and "observance" and good ole' Webster's explain clearly what Rec. Labs attitude about "Ceremonies" is. To "observe: (to see; notice; perceive) and to give (...attention) "observance" which calls forth the creative minds, of a committee to express what they see and/or experience and to share the observation in a "reflection" "observance" "Ceremony".

REMEMBER CREATIVE AS A KEY WORD.

Your ceremony will add depth, dignity, and meaning to your program. It can establish a climate, a mood, and atmosphere which will bring people together and give them time to ponder the message and thought you present.

Ceremonies are appropriate any time and here's a list of a few possibilities.

1. Flag ceremonies--held any time, but especially appropriate on patriotic occasions; also in the morning or in the evening.
2. Patriotic ceremonies--anytime, but particularly appropriate at times of the year when emphasis might be on citizenship.
3. Opening and closing ceremonies--important at any time for any group.
4. Membership--renewal of members in a club/troop; addition of new members; leaving of old members.
5. Holiday ceremonies--including International ceremonies; Dedication ceremonies.
6. Award Ceremonies, Campfire ceremonies, tree planting ceremonies.

Who's on First:

Who? Means you! The person or committee that's going to create the ceremony, and who also means those you are presenting your ceremony to. You will be considering the who's all the way through.

What's on Second:

What? But of course a theme. Here is some ideas to help develop a theme:

1. Determine the group and their ideals and concepts that are common to this group. Then pick a theme to expand and/or rededicate yourself to those ideals and concept.

What's on Second: Cont.

2. Ceremonies can also be used to build spirit, to educate, to increase participation, awareness, and understanding of the group.
3. Try not to limit ideas to tradition, but expand into facets of everyday living. Try something NEW: examples; serious, humorous (statement that is light hearted, but still carries the theme) Social statements- Ecology War Peace Gas Shortage? (is that serious or a joke?) Spiritual, etc. "What" it come down to is that the door is Open, so do "what" you think is important.

I don't Know on third:

I don't know? Now what? We have a theme!

Well here's the Ceremonial Preparation Work Sheet and some helpful hints to work out the rough spots.

PLACE AND TIME:

1. Most likely you will have to adapt your theme around the place and time limit of preparation. Be familiar with what you have got to work with.
2. Also in keeping with time. Ceremonies should be short and simple.

SETTING AND CREATING THE MOOD:

1. Develop a sense of group consciousness and unity that will enhance and promote The Theme.

DRAMATIC EFFECTS--PROPS, EQUIPMENT:

1. The setting should fit the mood that the planners would like to achieve for the audience.
2. Musical background adds greatly and helps create the mood. The music should be organized and appropriate for the occasion.
3. Consider the setting as one of the most important factors for the success of the ceremony. People should be comfortable watching the ceremony.
4. Pay close attention to the use of props and materials, they don't need to be elaborate they can be simple, that they allow the message to stand out.

PARTICIPANTS AND THEIR RESPONSIBILITIES--ORGANIZATION

1. Each of the participants should know exactly what he is doing and when to do it. A brief run-through of the ceremony after the planning is finished helps the ceremony to come off smoothly and effectively.
2. A ceremony is the groups affair. The observance should be planned to suit the needs and the abilities of the participants. The occasion may be anytime the group

PARTICIPANTS AND THEIR RESPONSIBILITIES--ORGANIZATION: Cont.

feels it need special observance.

3. Every ceremony has a pattern, a format, and a goal; organization is vital to the effectiveness and the success of the ceremony.
4. Organization of the planners is important. The agenda should be completely clear to everyone.
5. Have a check list of materials as well as an agenda and use it to check things off.
6. Pay attention to details they are essential to complete the mood of the ceremony.
7. The ceremony should flow easily, with a definite, although inconspicuous structure.
8. Remember the ceremony can be flexible and spontaneous within the structure because people are, and that's what makes it special and unique.

NARRATIONS/SONGS:

1. This, your own unique ceremony, seek out the potential in your group for the content of your ceremony; original poems and songs, thoughts and narrations on old ones take the freedom to make the old one's new. This will allow self expression of the participants.
2. Use the ceremony as an expression of group experiences.
3. A balance of songs and readings should be sought.
4. Song sheets of new songs can help audiences be more comfortable about their participation in the ceremony. The planners should learn all the songs ahead of time to lend support to the group.

CLOSING

1. The closing should bring together and support the message and leaving the group with the message to ponder.

HOME PLATECeremony evaluation questions

Use these question before you put on the ceremony and after, to evaluate both, will only improve it.

1. Does the ceremony fit the mood and the make-up of the group?
2. Was the theme easily understood?
3. Was the mood continuous?
4. Did the ceremony include everyone?
5. Were your instructions clear?
6. What would (or Could) you do differently?
7. Was the timing good?
8. Was the setting the best that could be found?

## CEREMONY-SATURDAY NIGHT

THEME: Get Acquainted

1. The audience was asked to introduced themself to the person next to them.
2. Song - Make new Friends
3. Game - Circle of Friendship.

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## SUNDAY NIGHT

THEME: Flag Lowering.

Committee: Vince, Brad, Celeste, Linda, Giovanie, Eva, and Ruth.

- 1.. Group marched out to John Philip Sousa Marches.
2. Drill with Sticks.
3. Announcement that the President was unable to attend, but was expecting a phone call from the President.
4. Phone Call: Operator-Will you accept a collect call from the president of the United States? Yes.  
President-My fellow Americans, and Assorted aliens. There is nothing to fear but fear itself- so you go to war and Ill stay here. It is important to know that prosperity is around the corner - so could you run down and pick her up in front of the drug store.  
Ask not what you can do for yourself, but what your country can do for you.  
We the people of this proud land must join together in harmony to fight the evil and devastating forces before us-Talk to my speechwriter to figure out what that means.  
Above all, let it be known the War is over, there shall be a chicken in every pot and a Osterizer for Processor next to it.  
Let ie remind you that four score and seven years ago I told you I am not a crook. Well I'm still not- but just in case, carry American Express Travlers Cheques don't leave home without them.
5. Lowering of the Flag.
6. The Raising of the Rec. Lab Flag.
7. The Rec. Lab. Pledge of Allegiance:  
I pledge allegiance to the Flag of the great state of Recreation.. And to the labbers for which it flies, by night, one lab off the wall invisible with enthusiasm and fun for all.
8. The group marches out.

Monday Ceremony

Theme: Rain

Committee: Jeff, Pam, Henning, Dan, Sherry, Paula, Joan Michelll, Katie, Sharon Petra, Karl, Kevin, Ludwig, Meg, Jose, Linda

## Monday Night Ceremony - Cont.

1. Group inters- Mood Music playing in the background.
2. Indian Prayer - Jose  
 "Oh Father, whose voice I hear in the winds and whose breath gives life to all the world, hear me! I am a man before you, one of your many children, I am small and weak. I need your strength and let my eyes ever see the red and purple sunsets. Make my hands respect the things you have made, my ears sharp to hear your voice in the sounds of your wild- children. Make me wise so that I may know the things you have taught my people, the lessons you have hidden in every leaf and rock. I seek strength, Father, Not to be better than my brothers, but to be able to fight my greatest enemy - myself. Make me ever ready to come to you with clear hands and straight eyes so that when life fades as the setting sun, my spirit may come to you without shame."
3. Song - Kun-by-yah
4. Minnesota Rain Fall - Kevin
5. South American Indian Lullaby - Linda
6. Poem - Jeff
7. Song - Water Spirit-Dave
8. Dance - Mohawk Indian Rain Dance - Sherry.

## Tuesday Night Ceremony

THEME: Friends

1. Make New Friends-Song
2. Friends are Nothing \_Song
3. Poem:  
 The Love in your heart wasn't put there to stay,  
 Love isn't Love 'till you give it away Louis A. Raynor
4. Love is something if you give it away. Song
5. I've been through times when no one cared.  
 I've seen clouds in empty skys.  
 When one kind word meant more to me than all the  
     love in paradise,  
 is when you said Hi. Eric Rahn
6. Revealing of Secret:Pals  
 Secret Pals are a way to share yourself and have a pal  
 that you only know, untill they are revealed to each other.  
 Then you have a friend that will remember the special  
 things you've done for them. Kris Belland
7. Poem - Friends  
 Friendship leaves a glow in your heart,  
 which radiates with each beat. Each new freind  
 kindles a spark in the fire of your soul.
8. Friendship runs in a circular motion. Song.

## Thursday Night Ceremony

Theme: Time.

Thursday Ceremony - Cont.

1. The group walked the people in from their cabins singing  
I Circle Around
2. Group enters the lodge, forming a circle.
3. Group Sharing - New and old labbers, along with the  
foreign labbers, talking about their experiences at  
lab.
4. Lighting of the candles while group is singing Pass it on.
5. History of Rec Lab - Jim Slakey
6. Poem - Kris  
We Came to Rec Lab as strangers to all. The first few  
hours we are confused with registration and finding a  
place to sleep. But that evening we are acclimated to  
the joy and love at Rec Lab. From then on we find  
ourselves thinking happy and solemn thoughts. Now,  
this being oyr last night together, look at the friends you  
have made, the joy you have had, and the love we all  
shared. Rec Lab only comes once a year but friends and  
memories lastforever. To me Rec Lab is love and I love  
everyone here.
7. Song- Each Campfire lights a new.
8. Story- Warm Fuzzie (a story by Claude Steiner)
9. The committe comes into the center of the cirle, makes  
an imaginary box. Each member takes out an imaginary  
object, (A special type of warm fuzzie) gives it to a  
person in the circle. The circle then passes the object  
around the circle.
10. Song - Where have all the flowers gone.
11. Poem - Take time wisely - Raeann  
Take time to work, it is the price of success.  
Take time to think, it is the source of power.  
Take time to play, it is the secret of youth.  
Take time to read, it is the foundation of wisdom.  
Take time to pray, it is the way to heaven.  
Take time to dream, it is the highway to the stars.  
Take time to be friendly, it is the road to happiness.  
Take time to laugh, it is the music of the soul.  
Take time to look around, it is the shontcut to  
unselfishness.
12. Song - I circle around.