

1953

EC2013 Recreation

Jane Farwell

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RECREATION

RECREATION

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The material in this circular was presented by Miss Jane Farwell, Rural Recreation Service, Dodgeville, Wisconsin during the Recreation Leaders' training meetings held in Nebraska in January, 1953.

and plain old grocery "giant" size. A preview skit may be presented by the "Sackettes" dressed in flour sacks, as described below.

Atmosphere:

It's one thing to build up curoosity, and another to live up to it -- which is just what the second committee does. A really exciting party whisks us out of ourselves, and let's us be, for a few hours, in the world of "Let's Pretend". This magic is effected sometimes by a mere suggestion of a "costume" - such as a long black moustache for the boys and saucy bustle for the girls at a gay nineties party. More fun than having these prepared ahead of time, is getting the people to make them as they arrive at the party -- just remember how much at home we feel when we have something definite to do in a strange place. And we can heave a sigh of relief, too, that we won't have to work all night before the party putting up decorations. That, too, can be organized so that it's part of the "defrosting" program as people come in the door. At a "stork" party planned by 4-H'ers in Michigan last year, tables were lined up on either side of the door where people came in -- materials of every sort were right within reach -- scotch tape, pins, threaded needles sticking in corks -- scissors, glue, etc. In neat piles were squares of crepe paper in baby blue and pink, and streamers for ruffles to match. The most important thing was that a committee of two were on hand to explain to each person arriving just what they were to do. In addition to making a baby bonnet, which he wore the rest of the evening, each person received a piece of pink or blue construction paper out of which he was to tear a pair of booties and hang them with a clothespin on the line which the committee had strung back and forth across the ceiling. In just fifteen minutes everyone was costumed, the hall was decorated, and the "atmosphere" had set the stage for a very hilarious party.

With out "Sack Social" theme, we might greet arrivals at the door by putting a small paper bag on their right hand with a rubberband around the wrist and informing them their first duty is to shake hands with people until the sack wore out, then go to the center of the room for further instructions. There we can arrange a table with all sizes of paper sacks the committee has been able to round up at home, along with any "junk" they could unearth in the way of corks, bits of colored paper, crayons, paints, crepe paper, and scotch tape. Each person creates a "sad sack", with materials and a paper bag. The finished "sacks" are either suspended from the ceiling, or scotch-taped to the wall, and are much admired by both the creators and those unfortunate souls who come too late to the party to get in on the "fixins".

Program:

If the "atomosphere" committee did a good job of getting people into the spirit of the party as they arrive, they should be raring to take part in the games, stunts, songs, dances and events that the program committee has planned. Thos of us who are in on this part of the party have made a list of things we think people would like to do -- some of them are familiar and some of them are new -- some are active, some are quiet -- but in a logical order we've arranged these events into our "Sack Social". This is really simpler than it sounds. In addition to relays and mixers and other games we know that take sacks and bags for equipment, we can modify many old games to suit our theme.

If we use folk games or dances, we can use sacks for partner-getting stunts-- for instance, have all the boys at one end of the room, give paper sacks to the girls, have them put them on over their heads, and then start them in the direction of the boys. This should create quite a lot of fun, and since it was "ladies' choice" the

SETTING THE STAGE FOR A PARTY!

Discussion by Jane Farwell

IT HAPPENS EVERYTIME! The fortunate few who are in on the "planning" of your next community party will have more fun than anyone who comes to the party later. And this should open our eyes to the most important single thing in creating successful parties -- the more we give everyone to do with actually "making" the party, the more fun they will have.

Now let's suppose we are a committee of twelve people sitting around a table this afternoon, making plans for next month's party. We take a look at the calendar and notice that it's neither Easter nor the Fourth of July so we don't have a "seasonal" handle for our party plans. So much the better -- that gives us a change to stretch our imaginations as far as they will go.

Since a "theme" of some kind on which to hang ideas will spur on a group's enthusiasm, let's go around our table and ask each person on the committee to suggest the first "party theme" that pops into his head. The chairman writes these down as they come. When we get through we may have a list including "Hats", "The Thing", "Horses", "The Draft", "April Showers", "Sugar and Spice", "July Snow Carnival", or "Four and Twenty Blackbirds". A good hot day in July might even suggest an "Iceberg" party. Then we all vote on the one theme that seems to have the most possibilities, keeping in mind the age limits and experience of the group for which we are planning.

Already ideas are popping out, and the chairman makes the next move which might be to divide his committee up into 4 working parts -- "Build-up" -- "Atmosphere", "Program", and "Refreshments", each a small group of three or four, having it's own chairman to help coordinate the program with the other three committees and the general chairman.

Build-up:

Remembering that people will always come to something if their curiosity has been sharpened ahead of time, we'll dispense with the ordinary "circular" letter or postcard. If we do send out mimeographed invitations, we will be sure to add some special "spice" to them -- either by a bit of colored crayon or paint work, as an "eye-catcher", or with a brand-new approach, making the party sound "glamorous" which is just what it will be if our committees are "on the ball".

Mounting anticipation can be built up in all sorts of usual ways - audio skits, posters, newspaper stories--but it's the clever, surprise attacks that will get the crowd in the mood. For instance, one time we were planning a scarecrow party, and just a few days before the event were holding a leaders' dinner meeting. The "build-up" committee for the party had arranged that as each dinner guest came in the door he would receive a small piece of a jig saw puzzle on the back of which was a number which directed the person to the table he would have for dinner. The jig saw pieces at each table, when put together, formed a gay poster announcing the details of the scarecrow party the following week.

Supposing, just for fun, our committee has finally arrived at such an unglamorous theme for our proposed party as "Sack Social". Any posters advertising the party can be made on sacks of all descriptions -- flour, potato, shopping bags,

girls should be happy with what they get. The program goes smoothly from one event to the next without the "seams" showing, starting with simple things everyone can do easily and building up to the more difficult ones, without any announcement. The night of the party a "master" outline of the program is put up on a spot known to all committee members so each person will know when his "cue" is. This will prevent the little "what will we do next" huddles that take the spice out of good parties. If there are older people in the group, it's a good idea to have a couple of "breathing" spots during which stunts and trick games can be introduced.

Refreshments:

Have you ever gone to a party where the leader said, "That's the end of the games -- line up over here for refreshments". Most of us have experienced the "let down" that comes with such an announcement of the "usual refreshments in the usual way" at the climax of an evening of fun. Actually, the refreshments are still a part of the "make believe" evening we have planned. At our sack party we are planning to be doing a square dance right before refreshments are served. At the end of the dance the committee will provide each set with a few clean gunny sacks to sit on, and a sack full of nuts and apples, and perhaps some popcorn.

At a recent "Old College Days" party, the light went out just at the end of a folk game which left everyone standing in a double circle -- with an alley-way between partners. As everyone sang "Moonlight Bay", a canoe illuminated by "moonlight" was rowed in on wheels, and came right down the alley-way delivering cookies and punch as it traveled.

At most Halloween parties there's a time for telling ghost stories. Right at the "screaming" point of such a story, witches might ride in on brooms on the handles of which are the big fat doughnuts to go along with the hot spiced cider that is brought in in black caldrons by the hobgoblins.

Another colorful "lights out" idea was used at a middle of July "Northern Lights" party when the "Aurora Borealis" was served as refreshments in a darkened room. Popsicles of all colors were stuck in a pile of chopped ice, with lights arranged underneath. At an April Showers party, a Grand March preceded the serving of refreshments. As the head couple marched toward the balcony at the far end of the hall, sandwiches and cookies were lowered in two umbrellas from the balcony right in the line of march.

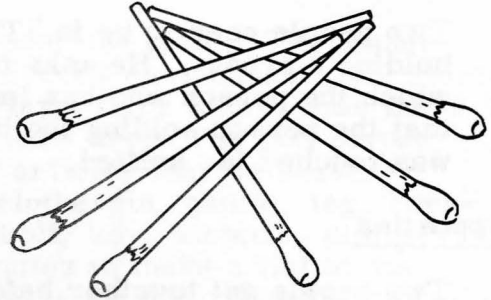
As the couples promenaded away from the umbrellas, they found the chairs in the hall had been arranged by the rest of the committee to make cozy "conversation" corners and circles, three here, five there, a dozen over there. This always makes for friendlier talk than to leave the chairs and benches all along the outer edges of the room. People always sit where the chairs are -- and we can do a lot with a little rearranging of them.

Now that our party is over we hope it will have "clicked" so well that ten years from now one of us will say, "Do you remember....?"

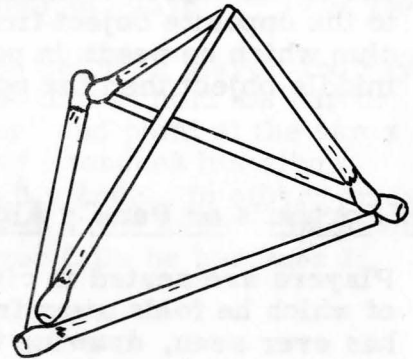
DEFROSTERS AND TRICKS

Matches Puzzles

1. Give each person **six** matches or nails and tell him to arrange them in such a way that each one touches every other one of the six. This can be done this way:

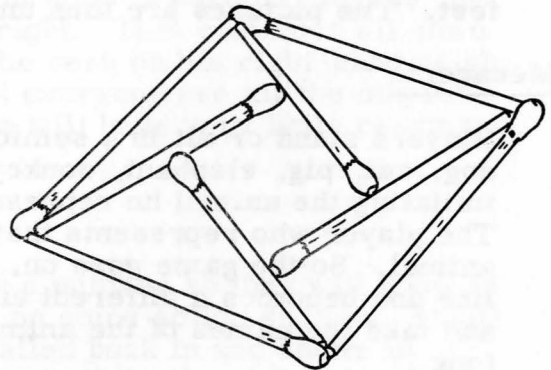


2. Take 6 matches and make four equilateral triangles.



The three stand up to form 3 standing triangles.

3. Using eight matches, form two squares and four triangles.



Scissors Release

Take a loop of string and fasten it to one of the "eyes" of a scissors with a "price tag" loop, then bring both loose ends down through the other "eye" of the scissors. Have one player hold the loose ends, and tell the other one to try to get the scissors loose. This can be done by taking the loop, bringing it down through the same "eye" the loose ends were threaded through, around the points of the scissors, up over both "eyes" without a twist.

Name Plates

Have each person as he enters the room put his name on a paper plate, have him draw his favorite flower, animal, etc., then have him hang the plate around his neck. This gives the person an identification and also keeps him busy while people are arriving.

Magic Smelling

Two people need to be in "The Know." One goes out of the room. The other is holding a broom. He asks for ~~someone~~ to touch a spot on the broom handle which the person who has left the room can detect by smelling. The secret is that the person holding the broom will move his toe slightly when the spot which was touched is sniffed.

Opposites

Two people get together before the party commences. When the people arrive an odd number of objects (5-7-9 etc.) are placed in a row. One member of the team leaves the room while the other acts as the pointer. Have the group decide on one of the objects. When the person who left the room returns, the pointer points to the opposite object first. This gives the person who was out of the room the clue which he needs in pointing out the selected object. If the group selects the middle object then the pointer will point to it first.

SMALL GROUP GAMES

Self Portraits or Family Album

Players are seated in circle or around tables. Each has a piece of paper, 1/5 of which he folds away from him. On this he draws the funniest hat or hair he has ever seen, drawing the hair a little down over the fold. Then he folds it over once more so that his own drawing doesn't show and hands it to the person on his right. This person draws the face, extends the neck over the fold, turns it up once more and hands it on. This continues as the next person draws the top of the body, the 4th draws down to the knees and the 5th draws the legs and feet. The pictures are then unfolded and passed around the circle.

Menagerie

Number of Players - 6 to 20

Players stand or sit in a semicircle. Each player takes the name of some animal-- dog, cat, pig, elephant, donkey, horse, lion, etc. One player starts the game by imitating the animal he represents. He immediately imitates another animal. The player who represents that animal must at once imitate it and then some other animal. So the game goes on. If a player hesitates, he goes to the end of the line and becomes a different animal. The players who were behind him move up and take the names of the animals represented by the persons whose places they took.

Thimble Game

Players form a circle with one player in the center. Each player in the circle clasps with his left hand the right wrist of the neighbor at his left. This leaves everyone's right hand free to pass the thimble. One of the players has the thimble (or other small object). Each player in turn places his right hand first in the hand of his neighbor on the right and then the neighbor on the left. When the

player in the center thinks he knows who has the thimble, he goes up to him and says, "Do you have the thimble?" If he guesses correctly, they change places. If he is incorrect he says to the player in the circle, "Then you find it." That player guesses someone else in the circle. If he guesses correctly, the player who has the thimble goes to the center, and the former center player takes his place in the circle. If the player guesses incorrectly, he changes places with the one at the center.

Feel and Pass

Number of Players - 8 to 12

Players sit close together around a table, hands under the table. The leader explains that there are a number of articles in a covered wastebasket. He starts these articles, one at a time, around the table. Players are told to pass them to the right. No one must look to see what the articles are. The last player in line drops them into a basket. Fifteen to thirty articles may be passed-- apple, onion, turnip, doll, thimble, pocketknife, clothespin, pencil, tag, cork-screw, marble, penholder, top, peanut, screw, bolt, key, stopper, pliers, nail file, spoon, comb, etc. Players have ten minutes to make a list of the articles they remember handling. The player with the most complete list is the winner.

Scrambled Anatomy

Number of Players - 10 or more

Players stand in a circle with It in the center. It stops before a player and says, "This is my eye" (ear, tongue, toe, etc.) At the same time It hold his ear or points to it. The player must answer, "This is my ear" and point at the same time to his eye. Or It may say, "This is my knee" as he touches his elbow. The player must say, "This is my elbow" and point to his knee. In other words, the player must point to the thing that is named by It and at the same time name the part of the anatomy to which It pointed. If the player fails he becomes It.

Copy Cat

Players sit in semicircles or in long lines (can be used as a relay formation game). Each has a card and a pencil. The first one begins to draw a picture. The one sitting on his or her left draws a line on his own card as soon as he sees anything on the card of the person on the right. This continues all down the line or circle, each one drawing only what he sees on his right-hand neighbor's card. When the picture is completed, let everyone see all the others-- the chances are the first and the last one in line will have very little resemblance.

Chain Reaction

Send three players out of the room, giving each a number so they will know in what order to return. The group inside decide on some action such as "washing the family car." Then the first player is called back in and shown in pantomime by someone who has been selected to do this, the action decided upon. The first player, without trying to guess what the action should be, acts it out in turn for the second player when he comes in, who acts it out for the third player, who then acts out what he saw and tells what he thinks the action represents. This, too, works like gossip and the story changes a little with each "actor."

Guessing Songs

One player goes out of the room while the others decide on some well-known song. When the player comes back in he may ask anyone a question. The reply must contain the first word of the song. Then he asks a second question of another person. This reply must contain the second word in the song--and so on, each reply getting in the next word in the song chosen until the one who was it finally catches on, and the one who "gave it away" must be the next one to go out.

Family Anagrams

Players sit in a circle or around a table. Each has four little squares on each of which he writes one letter in a four-letter word he has in mind. He also has a score card and a pencil. On a signal he passes all four of his cards to the right, and tries to make out what word is represented by the letters he gets from his own left-hand neighbor. If he can make more than one four-letter word out of them, so much the better, and he writes each one down on his score card. This continues until each person has had at least 10 sets of cards. Then find out who has the most "legal" four-letter words.

Clap (Aan, Pon) Indoors or out of doors - 8-30 players, 8-12 years

With all the players sitting in a circle, the leader turns to a neighbor on either the right- or the left-hand side and says, "Aan," putting the palm of his right hand under his chin, the fingers pointing to the person he addresses. That person continues by saying, "Pon," putting his hand on his head, fingers pointing to the person he is addressing on either side of him. That person then turns to a neighbor on either the right or left side, but instead of saying anything, he is mum and claps his hands. This order of action--that is, palm under chin, hand on head, and clap--must be maintained, but the direction of "passing on" is up to the choice of each individual. The point is to say the proper thing with the proper action, most difficult of all being not to speak when you clap. When used as a stunt, those making mistakes can drop out.

MIXERS

Stampede

Players are seated in couples scattered throughout the play area. The players must join inside hands and keep them joined throughout the game. The couple who is It carries a broom or stick. As they go about the room they tap with the stick in front of a couple designating they should follow. They tap in front of as few or as many as they wish. All couples following the leading couple must do the same things they do so may beled through as many antics as the leading couple desires. Then the leading couple calls "Stampede" which is the signal for everyone on the floor to find a chair. Any couple not finding a place to sit or who break hands during the game are declared "Bum Steers" and must be It.

The Old Witch Died

All players sit in a small circle with one opening. Right in front of this opening is the "witch's chair." Whoever sits in that chair starts the game saying,

Witch--"The old Witch died"

All answer--"How'd she die? "

Witch--"A doin' this" (does some funny action)

All--"A doin' this" (repeat action that Witch did)

This continues as above until the "witch" runs out of ideas, whereupon she or he will say,

Witch--"The old witch is livin'."

All--"Where's she living? "

She's living in the country-she's movin' to town

She's ridin a broomstick and-shove on down.

Elbow Tag

Players are standing in a circle--in couples, boy and girl together. One girl is It and is being chased by the boy. The only way she can be safe is to hook elbows with a boy, whereupon the girl on his other elbow must run--if the girl is caught--then she must chase the boy, and he can only be safe if he hooks elbows with a girl--then her partner must run.

Alphabet Introduction

Players arrange themselves alphabetically in a circle. The people with first names beginning with A are in one group, people with first names beginning with B in another group, etc. Each group elects a chairman who introduces each person in his group.

STUNTS

Dancing Knee Dolls

This is done either as a chorus girl stunt or an individual performance with only one person operating the dolls. Knees are painted up to look like faces and the lower part of the leg is dressed as a doll or midget. Crepe paper makes very effective chorus girls because it stands out well. A black stocking is worn on the lower part of the foot so that it cannot be seen. Two legs and arms made of old stockings or rags are fastened by rubber bands or garters right up under the doll's dress, which is also fastened on in this

manner. A yarn wig can be tied right above the knee. Strings are tied to the ends of the arms which come out through holes in the crepe paper dress. These are operated by the performer, who may sit or stand. If a blanket is held just above the knees the effect of dancing dolls can be very startling. Try it at night using a flashlight as a spotlight.

Portrait Painter

Indoors, 10-30 players, 6-10 years

Three to five children are chosen to be the Artists and they stand or sit before the rest of the group. They have large white papers tied over their faces, completely covering them. With brushes (camel's-hair brushes such as those used in Japanese writing, are the best) dipped into ink, they simultaneously paint their own faces on the paper following the directions of the leader who gives some such orders as, "Draw the left eyebrow, the nose, the right ear, etc.," until the features of the face have all been named. The paper must be stiff enough to stay flat over the faces and to prevent the pressure of the brush from being felt, and a most humorous result is shown. Then the Artists are paraded about before they are given the privilege of seeing their own faces.

It's In The Bag

Put several different articles in a bag, and give them to a small group of five or six. They must use these "props" as the basis for their stunt.

Impromptu Comedy

The rest of the group has the privilege of naming each "character" in the drama to be produced--making them as incongruous as possible. Then they give them one object as a prop around which to build their plot.

Situation Drama

Players are given a particular situation such as "all being stuck on an elevator between the 21st and 22nd floors of the Empire State Building," or "being a large family, each of whom has decided he wants the car that night." What they do about it is the basis for the plot.

Headliner

Headline words are cut from the morning newspaper and placed in a container from which the members of this group draw at least 4 words. They must use these words as the basis for their stunt.

Musical Drama

The group is given or selects a song. They then sing and act out the selected song.

FAMILY FUN GAMES

Wari

This is an ancient game played by African natives. Two players sit opposite each other, each with six cups, patty pans, or a muffin pan with six holes on each side. Each has 4 marbles in each pan. One player begins by picking up all the marbles in any one pan, and dropping them, counter-clockwise, one at

at a time, in each of the succeeding pans. His object is to try to drop his last marble each time in his opponent's cups, making two or three marbles, as a total in that cup. He may only claim marbles if they are in enemy territory. Also, if he makes a "series," that is, two or three cups in succession, he may claim them all, if they come just before he drops his last marble, making two or three in that cup. Players alternate turns. If at any time one player has no marbles to play, the other one goes ahead. However when a few marbles are chasing each other around the cups, just divide them equally, and count up the total score.

Lummi Sticks

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

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

1. Tap ends down, tap together, throw right.
Down, together, throw left, etc.
2. Down, together, Right, Left, etc.
3. Down, together, Right, Left, Right Left.
4. Down, together, Right, Left, Right, Left, Right, Left.
5. Point heads down, flip, down, together,
Right, Left, Right, Left.
6. Side, (tap heads out at R Angles to body)
flip, front (heads down) flip, down, together, Right, Left.
7. Side, flip, front, flip, cross (cross sticks heads down)
Point (straight) down, down, together, Right, Left, Right, Left.
8. Side (with arms crossed) flip, point (tapping heads).
Side (with uncrossed arms), flip, point, front, flip, down, together,
Right, Left.

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

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

abundance cooking bowls deer snake tracks direction taken surface of land

ponds with islands all day all night morning noon night moon

friendship snake tracks peace

love courtship flames face

happiness sunshine mountain valley tracks

journey trees defeat success

day night life flower

bird lightening

4 winds eye moth

ant hill bear tracks branching trails

flies squaw prosperity braves spider

trail storm sun rain

Lummi Indian Song

Mä kū ā , Kō tā ō ,

ā ku i tā nă

Mä kū ā , kō tā ō ,

ā kū i tā nă

ACTIVE GAMES

Human Tit-Tat-Toe

Count off--having around ten members to a side. Line up nine chairs, three in a row. Number one from a team takes a seat, then a member of the opposite team takes a seat. Object is to get three members of one team in a line on the seats, while blocking the opposing team's efforts to seat three in a row.

A variation is for someone to call a number, say it is number five. Both people with that number take a seat. The first one called must take a seat on the far side from their line. Again the object is for one team to get three players in a row.

Elbow Tag - Under Mixers, page 8.

Still Pond

One player is blindfolded and placed in the center of a group of players. They walk around until the blindfolded player shouts, "Still Pond!!" and they must stand still. After this the players may take three steps each to avoid being caught. The first player to be caught becomes It.

Tunnel Relay

Teams of ten pairs each line up, facing the same direction. Partners face each other. They hold out arms and grasp hands. This forms a tunnel. At the signal to go, pair No. 1 on each team runs through the tunnel. At the end, these two stretch hands across to keep the tunnel open. As they pass pair No. 2, that pair follows them. So it goes until all pairs have been through the tunnel and pair No. 1 is again at the head.

Chinese Hop

Five to ten players line up for each team. Arrange as many sticks in a row as there are players on the team, and as many rows as there are teams. Place the sticks about 18 inches apart, with the first stick about 3 feet from the starting point. At the signal to start, the first player on each team hops on one foot over the row of sticks; he must not touch any of them with his foot. When he has hopped over the last stick, he picks it up without touching the other foot to the ground, then turns and hops back over the remaining sticks. He touches his next teammate, who must repeat the performance, returning with the last stick over which he hopped. The last player has to hop over only one stick, pick it up and return to the starting line.

Last Couple Out

Players line up in a double line, in couples, behind one player who is It. When he says, "Last Couple Out," the last couple in line separate, and try to get back together again before he tags one of them. Whichever one he tags is Its partner and they go to the front of the line, and the other one is It.

CONTESTS

Stone, Scissors, Paper (Ching, Chang, Pok) Indoors or outdoors - 2-40 players

This is a game used in counting out or choosing It or deciding which team shall have first choice at play. The game can be played by either two individuals or by two teams. The object is the same in either case--to win the play over the opponent. In the play three signs are made: Stone, by forming the right hand into a fist; Paper, by holding out all the fingers of the right hand, palm down; Scissors, by holding out the first two fingers with the thumb pressing with regard to the other two. Stone wins over Scissors because it can break them; Paper wins over Stone because it can cover it; Scissors win over Paper because they can cut paper.

In playing the game, the right hand is doubled into a fist. It moves up and down to each of the three signal words, "Ching, Chang, Pok," spoken together by the players. On the third word, "Pok," the players form the object they wish to represent. The winning player is the one who has made the sign that wins over the sign of the other player.

When two teams are playing against each other, a captain is chosen for each. The captain decides what sign shall be made and whispers his choice to the teammate next to him, who in turn passes it to the one next to him, and so on down the line. The counting of the three words begins and on the word, "Pok," each team makes the sign agreed upon. If both make the same sign, there must be another turn. The team with the winning sign has first choice.

Human Tit-Tat-Toe - Under Active Games, page 12.

SONGS

Chester (Tune: Yankee Doodle)

Oh, Chester, have you h'eared about Hairy
He chest got back from the arm-ee
Eye h'ear he knose how to wear his clothes
Hip, Hip, Hurray for the arm-ee.

(Point to each part of the body mentioned as you sing. On Hurray throw arms in the air.)

Down in the Old Cherry Orchard

Down in the old cherry orchard
Under the old cherry tree
Every night in the pale moonlight
You sang sweet love songs to me.

That's where I first knew I loved you
That's where you said you loved me
Down in the old cherry orchard
Under the old cherry tree.

Shusti Fidili

These songs are available with music in a pamphlet called "Action Songs" available for 35 cents from the National Recreation Association, 315 Fourth Avenue, New York.

My Hat

My hat, it has three corners
Three corners has my hat
And hat it not three corners
It would not be my hat.

Every Time I Feel the Spirit

Chorus:

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

Verses:

Upon de mountain, when my lord spoke,
Out of His mouth came fire and smoke;
Looked all around me; it looked so fine,
Till I asked my Lord if all were mine.

Oh, I have sorrows, and I have woe,
And I have heart-ache here below;
But while God leads me, I'll never fear,
For I am sheltered by His care.

Old Ark A-Moverin'

(For music see the book "Look Away" available from the Cooperative Recreation Service, Delaware, Ohio, 25¢)

Old Ark's a-moverin', a-moverin', a-moverin'
Old Ark's a-moverin', and I'm goin' home.
Old Ark's a-moverin', a-moverin', a-moverin'
Old Ark's a-moverin', and I'm goin' home.

Old Ark she reel, old Ark she rock
Old Ark she landed on the mountain top
Old Ark's a-moverin', a-moverin', a-moverin'

1st Verse:

See that brother dressed so fine,
Dats gonna come for to carry him away.

2nd Verse:

See that sister dressed so fine
She ain't got Jesus on her mind.

The Herdsmen



We herdsmen are happy, we herdsmen are gay,
All the cheese and the butter 's what makes us that way.

Chorus:

Hi le a ho lay a, Hi le a ho lay a,
Hi le a ho lay a, Hi le a ho-oo le ay!

In the morning while milking, and working the hill;
We sing and we yodel, it gives us a thrill.

A brana new little cabin with a brand new roof top,
With a brand new little window with old rags stuffed up.

A bed stead, a spinning wheel and a young Holstein cow
'S what my old man will give me, if I marry right now.

The following verse may be added and localized for fun:
My sweetheart's from _____, and I'm from New York,
She raises prize cabbage, and I raise fat pork.

Two Wings

TWO WINGS

Four staves of musical notation in 4/4 time. The first staff is labeled 'LEADER' and 'CHORUS'. The second staff is labeled 'CHORUS' and 'ALL'. The third staff is labeled 'LEADER' and 'CHORUS LEADER'. The fourth staff is labeled 'ALL'.

(Oh, Lord, I want two wings to veil my face;
(Oh, Lord, I want two wings to fly a-way; Oh Lord I

want two wings to veil my face, So the devil can't do me no harm

My Lord, did he come at the break - of day? No!
My Lord, did he come in the heat - of noon? No! My

Lord, did he come in the cool of the

eve- nin'? Yes! And he washed my sins a- way.

FOLK GAMES AND DANCES

THREESOMES

My Name's Susie - A threesome to the tune of Goodnight Ladies

Players are lined up three abreast, with the odd one in the middle--probably a boy. The one in the middle turns to the person on his or her right, shakes hands as the outside person sings, "My name's " giving the first name, then the middle player turns to the left and does the same as that player sings his or her name to the second line of the song. Then on the third line, the man bows quickly to each one and sings his name. On the fourth line he marches forward to the next two ahead as all sing, "We're glad to meet you all." All hook elbows with new partners and sing, "Merrily we roll along, etc." as they promenade.

Texas Schootische Threesome Mixer

Version I:

Group of threes in large circle ready to march counter-clockwise in lines of three, using varsouvienne position with outside people holding hands in front of the center person.

1. Schottische to left, schootische to right. Walk four steps beginning with left foot.
2. Left heel and toe and three walking steps (center person in place, right hand person turning right and left hand person turning left). Right heel and toe and three walking steps. Outside people to the next center person.

Version II.

Trios take position with outside people joining inside hands behind middle person. First part is same.

2. Left heel and toe - outside people let go of each other and turn with three steps to face man as he backs up. Then they all do right heel and toe and pull him forward as they go back to meet the man behind.

Norwegian Mt. March

Music: RCA Victor 45-6173

Action: Complete instructions on record.

Come Let Us Be Joyful

Music: RCA Victor 45-6177

Action: Description on record.

LINES

Trip to Helsinki - Record: M 106

Formation: Up to six couples in a set in "Virginia Reel formation" longways with girls on one side, boys on the other.

Figure 1: Forward and Back: Boys join hands, girls join hands. Lines run forward toward each other with 6 small running steps and 6 back to place for four measures. Repeat.

Chorus: Music plays one measure as all stand still. On second measure all take one step to left and bow. Music plays third measure as all stand still. On fourth measure all turn to face front and place both hands on shoulders of person standing in front of them. Lead person places both hands on hips.

The two lines cast off, ladies turning to right, men to left, as they run down the outside of the set leading the two lines behind them, when they reach the foot of the set they come back to place and face partners across the set as in the beginning. This is called the "Trip to Helsinki."

Figure 2: "Thread the needle". Girls join hands, boys join hands, the first lady and man in each set go under the arch formed by the 2nd and 3rd person in their own line, leading the line along with them. The persons forming the arch turn under their arms so that they can follow the leader as he proceeds down the whole line, going under the arches formed by each succeeding person. When the leaders reach the bottom of the set, they lead the lines around so that they come back to the original places facing each other as for the chorus.

Chorus: Do the waiting, bowing, waiting, turning front and "Trip to Helsinki."

Figure 3: "Over and under." Odd couples face even couples down the set, holding inside hands. Odd couples make an arch as even couples pass under. Then odd couples go under arch made by even couples. Couples progress in this manner up and down the set, turning around when they reach the end of the set to come back to place. This figure is similar to the one found in "Wave of Tory."

Chorus: Do the waiting, bowing, waiting, turning front and take the trip as above.

Patronella

Music: Patronella - Apex 26299-B

Formation: Contra with lines of men on one side and ladies on other.

Action: Odd couples active (1-3-5-7 etc.) Do not cross over.

Balance partner in center.

Turn a quarter round to own right and balance again.

Around to the right and balance again.

Around to the right and balance again.

Around to the right to place.

Down the center with partner, and back.

Cast off, and right and left four.

CIRCLES

Oh, Susanna

Record: RCA Victor 45-6178. Play verse once - chorus twice each time.

Formation: In couples, standing in a large circle, facing in.

Action :

1. Ladies walk 4 steps toward center
2. Move back 4 steps to place
3. Men do likewise
4. Repeat above action
5. Face partner, give right hand, pass, give left hand to next person and so on, doing a grand R and L to the end of the first chorus.

6. At the end of the first chorus get a new partner, face and promenade counter-clockwise to the end of the song.

Verse:

1. I came from Alabama
2. With my banjo on my knee
3. I'm gwine to Louisiana
My true lover for to see
4. It rained all night the day I left
The weather it was dry
De sun so hot I froze myself
Susanna, don't you cry.

Chorus:

5. Oh, Susanna, Oh, don't you cry for me
For I'm going to Louisiana
Wid my banjo on my knee
6. Repeat chorus.

In parts of the Middle West the "Presbyterian" version is done. On the final chorus we sing:

Oh, Susanna, Oh, don't you cry for me
How can I play a banjo with Susanna on my knee.
The men kneel on right knee, and lady sits with her back to center of circle on his left knee.

Wearing of the Green - Linden record by the same name

Gents all swing with the corner girl
Swing her 'round and 'round
Swing that lady you just left
Swing your partner 'round
Allemande left your corner
Your corners allemande all
Swing your partner once again
The best gal in the hall
O you dos-a-dos your corner girl
Your corner dos-a-dos
And dos-a-dos your partner
Your partner dos-a-dos
And swing that corner girl again
Swing her up and down
And take that same little corner girl
And promenade the town.

Note: This simple old square is always exciting at any level of experience because its fast symmetrical figure keeps everybody moving. It is now expected to have a wide revival with the current release of the first suitable record without call.

Log Cabin Mixer

Music: "The Little Old Log Cabin In The Lane" Ford Good Morning
Position: Couples in single circle around hall

Cue Call:

All join hands and circle
To the left around the hall
To the little old log cabin in the lane
Now you're all going wrong

Now do back the other way
To that little old log cabin in the lane
A left hand on the corner
And your partner by the right
And you grand right and left around the ring
The next one by the left hand
Another by the right
To the little old log cabin in the lane
And now you meet a pretty girl
And take your homeward flight
To that little old log cabin in the lane

Directions:

The circle left is interrupted with a surprised halt, then circle reverses. Gents pick up new partner as call indicates the action. Individuals who may be cut out drop quickly inside the circle to find partners and rejoin the ring. There is no attempt to return to any home position in the mixer form.

I Want To Be A Farmer



1. I want to be a farmer, a farmer, a farmer,
I want to be a farmer and by my lady stand.
2. With a pitchfork on my shoulder, my shoulder, my shoulder
With a pitchfork on my shoulder and a (3) sickle in my hand.
3. (4) Bow ladies low, (5) gents you know how
(6) Swing that left hand lady round, all promenade.
4. (7) All promenade, all promenade
Swing that left hand lady round, all promenade.

Formation: Single circle of couples facing in. Girls are on the right of the boys.

Action:

1. All join hands and circle to the right on "I want to be a farmer," etc.
2. Everyone takes two steps toward the center of the circle keeping hands joined. Each person puts his own right arm over his head, resting his hand on his left shoulder. Circle moves to the left on "With a pitchfork on my shoulder," etc.
3. Each person brings his own arm back to original position--unwinding the circle, on "and a sickle in my hand."
4. Each person bows to his own partner.
5. Each person bows to his corner.
6. Boys swing the left hand lady twice around.
7. Boys promenade with left hand lady counter-clockwise; hands joined in skating position. Game begins again.

I've Been Working on the Railroad

Formation: Double circle, boys on the inside, partners' hands in skating position. Couples facing counter-clockwise.

Action:

1. All couples promenade counter-clockwise, starting on the left foot.
2. Couples stop - put left heel forward and back to place
3. Right heel forward and back to place
4. Bend both knees and bob down and back up in place and yell, "Hey."

The same steps are repeated on the next part and on 5.

6. Repeat the same as above.
7. In place, partners release hands and with boy's left and girl's right pull the whistle as they say, "Whoo, whoo!"
8. Boys drop back into single circle, stepping in ahead of their own partners, so that all form a single file circle marching counter-clockwise, right hands on the shoulder of the person in front. March to the last part of the song, and end with another "Whooo, Whooo!"

Boy steps ahead and to the inside of the circle to the girl ahead of him who is his next partner.

Song:

1. I've been working on the railroad
2. All the
3. Live long
4. Day
5. Hey! (Yell)
1. I've been working on the railroad, Just to
2. Pass the
3. Time a-
4. Way (hey!)
5. Don't you hear the whistle blowin'
Rise up so early in the morn. (Hey!)
6. Don't you hear the Captain shoutin'
Dinah, blow your horn.
7. Whooo! Whooo!
8. Dinah, won't you blow, Dinah, won't you blow
Dinah, won't you blow your horn, horn, horn?
Dinah, won't you blow, Dinah, won't you blow
Dinah, won't you blow your horn.

Irish Washerwoman Mixer

Music: "Irish Washerwoman" - Record: RCA 45-6178

Formation: Single circle, all facing in - boys on partners left.

Action:

All join hands and into the middle	(All in four steps)
And when you get there keep time to the fiddle	(Stamp foot four times)
And when you get back remember the call	(Four steps back out)
Swing on your corner and promenade all	(Swing corner lady and
(Promenade 16 counts and repeat all)	promenade)

Bingo

This old Welsh-English ditty has become one of the best known and practiced song-dances of our Southern mountaineers. It is a favorite of all the huskins' and quiltns' and other play parties of the plain folk of the Southland. It is full of rollicking fun and should be danced with a chuckle.



Formation: Couples in a double circle, facing counter-clockwise.

Action: Beginning on left foot, all couples march around the room with hands joined in skating position, singing first four lines of song. On the chorus couples fall back into single circle, join hands, and continue sliding to the right.

Words:

A farmer's black dog sat on the back porch
And Bingo was his name

A farmer's black dog sat on the back porch
And Bingo was his name.

Chorus:

B, I, N, G, O, B, I, N, G, O, B, I, N, G, O,
And Bingo was his name.

Spoken: B, I, N, G, OH! (With a big hug)

Sung: And Bingo was his name.

Tra La La La, Ja Saa - Norwegian

Record: RCA 45-6173



Formation: Single circle without partners, odd players in center.

Action:

- A. All circle left
- B. Odd players take partners to center
- C. All turn in place to right, starting with right foot - three steps, stamp with left, then clap; repeat to L.
- D. Players in center of circle hook R elbows and turn once around. Reverse, hook L elbows and turn once in other direction.

Now each player in center goes to get a new partner.

Words:

I am waiting, I am hoping,
That someone will join me in the ring,
Won't you come and dance with me, my partner
While the other people stand and sing?

Tra la la la, Ja saa (yes sir)
Tra la la la, Ja saa,
Won't you come and dance the way that I do
Or must I reverse and go with you!

Green Sleeves

Music: RCA Victor, Methodist World of Fun

Formation: Double circle in sets of 2 couples, all facing counter-clockwise. Girls at right of partners. Number couples 1, 2, 1, 2, 1, 2, etc. all around the circle.

Action: Holding inside hands all walk 16 steps forward. Each set of 2 couples, couple #1 and #2 make a right hand star for 8 steps, left hand back for 8 counts. End with couple #1 in front of, and with their backs to couple #2. Couple #1 holding inside hands walk backward, 4 steps bending low. At the same time, couple #2 walk forward 4 steps, making an arch. Then couple #2 walk backward under arch made by couple #1 for 4 steps; both returning to original places. Repeat this arch sequence once more. (Twice in all.) Then repeat from beginning.

The Bear Went Over The Mountain

Players in a circle - No partners

Group joins hands and moves to the left singing "The Bear Went Over the Mountain." On the first "To see what he could see," players stop. On the second "To see what he could see," players lift right knee pointing uplifted foot toward center. Group moves to the left singing. They stop as before, repeat the first movement as before and lift left knee on 3rd "To see what he could see." Next time repeat all the previous movements, but add kneeling on right knee.

4. Repeat all previous movements, but add kneeling on left knee.
5. Add placing right elbow on floor and resting chin on right hand.
6. Add shifting to left elbow and left hand.
7. Add resting chin on both hands, elbows on floor.
8. Add touching head to floor.

The game ends with the circle moving to the left singing, "The bear went over the mountain" to the tune of Pig in the Parlor.

La Raspa

Records

Peerless 2238 -- Columbia 38185 -- Methodist M106

Couples in double circle, partners facing with gent's back to center, hands joined right above left, arms extended forward.

1. Shuffle step, jumping slightly, slide left forward, swap with right forward then swap with left forward, then pause. Beginning with right, repeat action. Repeat all three times. Then gents face CCW and ladies CW partners facing.
2. Grand right and left thus: Gents progressing CCW as in regular grand right and left, partners hook right elbow, lift other arm above head and turn with next. Then left elbow turn with next and take position for shuffle routine as above.

Bummel Schottische

Music: RCA Victor 45 6177

Action: Complete instructions are in folder with record.

SQUARES

Hurry, Hurry, Hurry

Filler

Allemande left the corner
And a right hand to your own
Grand right and left
Walk on your heel and toe
And when you meet your honey
You do si do
Then you promenade that pretty lady home.

Figure

Now the first old couple out to the right
And circle four hands round
You leave her there - go right on
And circle three hands round
 #1 gentleman leaves the circle of four and continues on to #3 couple
 #2 couple and #1 lady stand in a line of three
Take that couple on and circle five hands around
 #1 gentleman takes #3 couple to couple #4 Join hands and circle
Leave them there and join the line of three
 #1 gentleman goes across the set and stands next to #1 lady
Oh you chain the gals across the set but don't return
 touching right hands passing right shoulders ladies chain across
Turn and chain them down the line and watch them turn
 ladies chain in the line - gents turn them 3/4 around
You chain the ladies 'cross the set you let them go
 ladies chain across the set, gents turn them 3/4 around
Now chain the line and swing your honey home
 ladies chain to their own partners and swing
Repeat the warmer-upper then #2, #3, and #4 couples take their turn leading the figure

Party Post Mortem

GENERAL EFFECT

1. Was the party good fun for everyone attending? _____
2. Did all the committees seem to be well-coordinated? _____
3. Did each committee take care of its own clean-up? _____
4. Was there sufficient "build-up" of your interest ahead? _____
5. Was there a "comfortable" continuity of theme?
(Time considered and not quality.) _____

ATMOSPHERE

1. Was there something easy for everyone to do when he came in? _____
2. Was it something that was not embarrassing or put you "on the spot"? _____
3. Did these activities set the stage sufficiently for the mood of the evening? _____

REFRESHMENTS

1. Were the refreshments a pleasant surprise that dovetailed into the party smoothly? _____
2. Was the group served quickly and easily? _____
3. Was the best use made of seating arrangements for the refreshments? _____

PROGRAM

1. Did the party move smoothly from one activity and leader to another? _____
2. Was there a good balance of program for the kind of people attending? _____
3. Was there a good balance of leadership? _____
4. Did the party move at a good tempo? _____
5. Rate the leaders on the following: _____
 - Did they participate in the activities while leading? _____
 - Did they have control of the group? _____
 - Did they give directions simply and easily? _____
 - Did their attitudes create a spirit of enthusiasm? _____
6. Did the last activity unify the group and send them home with a "good taste" in their mouths? _____

LEADERSHIP SUGGESTIONS

ARE YOU PLANNING A PARTY?

Here are some suggestions on getting that next party organized. If you really want to make it something to remember, get a committee together to plan it. You'll have more fun at the planning meeting than at the actual party later.

We like to organize a party committee into 4 sub-committees, with a chairman of each, working in close cooperation with each other, or better yet, with a General Chairman of the whole party.

1. BUILD-UP

This little group "build-up" anticipation and curiosity so that it's very difficult for folks to stay away from your party. This can be done in many ways, through word of mouth, impromptu skits at meetings in the county held previous to the actual party, through unusual posters and bulletins, and an attractive invitation with an unusual angle which does not have very close relationship to the "circular letters" we don't read so often.

2. ATMOSPHERE

This committee does two important things: -- Sets the stage for the party through costuming and decorations; and, gives the first arrivals something specific to do which puts them at ease and gets people into the "party spirit." It is important that anyone who arrives at a party be made to feel comfortable and welcome. And this can often be accomplished by having the guests actually make and put up the decorations and add a note of costuming that fits the party theme.

3. PROGRAM

This committee takes up right along with the "atmosphere committee" very often. It's job is to see that the most people have the best time possible, and everyone goes home a little better person for having participated in your party. In outlining your program here are some helpful hints:

1. Remember the size of group, age, and space you have to work in when selecting activities.
2. Remember that "lop-sided recreation" makes "lop-sided" personalities. So balance your program so it will have appeal to a wider group than just those people who have enough nerve to ask to do what they want.
3. Balance the leadership so that no one person is too outstanding -- help push out one or two new leaders at each party.
4. Plan simple things early in the evening -- moving gradually to more challenging things after your group loses a -- little starch.
5. Make use of smooth tricks and devices to move easily from one formation to the next so that almost no time is taken arranging people.

6. Taper off the party so the group has "mellowed" after the climax of the party, with a few quieter events just before the signature.
7. Outline your party, being sure everyone knows who is doing what and put the program up in a spot where all the committee members but few of the guests can see it.

4. REFRESHMENTS

Instead of the usual "line up over here" attitude toward the refreshments, let's have the committee plan something simple that will fit into the party theme, and a method of serving that will be a "surprise". Don't forget the possibilities in chair arrangements. If part of the committee can fix little "conversation" circles of chairs during the serving of refreshments or right before, people will be in congenial groups to talk, and not in the too frequent straight lines of chairs outlining a dance or gym floor.

CLEAN UP! We've done away with thinking there needs to be a special committee for this unlovely job -- if each committee will take care of its own clean-up problems, the place should be ship shape when all is over.

1. It's easier to see what to do than **hear** what to do -- you learn twice as fast when you can do both. DEMONSTRATE MORE - TALK LESS!
2. It's easier to understand if you can be seen when explaining -- STAND WHERE EVERYONE SEES YOUR "PRETTY SIDE."
3. It's easier to create friendliness and spirit if you are in the group and not apart from it whenever possible. BE A PART OF AND NOT APART FROM THE PARTY.
4. People will catch what you've got, be it boredom, nervousness, or enthusiasm and friendliness. SMILE -- IT'S CONTAGIOUS!
5. Control your group whenever possible without using a microphone or a whistle as a crutch. Here are some attention-getter ideas:

RAISING RIGHT HAND AND CLOSING THE MOUTH WHEN THE LEADER DOES
(Best with younger people in camps, etc.)

USE OF MUSICAL PHRASE ON PIANO, BELLS, OR SOME APPROPRIATE
SOUND FITTING WITH THE PARTY THEME

USE OF A COMMITTEE TO QUIET PEOPLE IN THE DIFFERENT PARTS OF
THE ROOM

SPEAKING IN A SLOW, CONTROLLED VOICE AND FREQUENTLY CHANG-
ING THE RANGE OF VOICE AND THE TEMPO

HAVING PEOPLE SEATED, ESPECIALLY AT THE BEGINNING OF A MEET-
ING TO GIVE THEM INSTRUCTIONS

GET PEOPLE CLOSE TO YOU

6. People will gain confidence if they have a little feeling of success. Explain A LONG GAME OR DANCE PART BY PART, LETTING PEOPLE DO IT A LITTLE AT A TIME.

7. If you use singing games and want people to sing as they dance, **TEACH THE SONG BEFORE THE ACTION!**
8. A good leader plans partly by "feel" -- because he is continually alert to how the participants are getting along -- **STAND FOR A WHILE IN THE OTHER FELLOW'S SHOES -- IT MAY CHANGE YOUR PROGRAM.**