

4-H Recreation Leaders Handbook

COOPERATIVE EXTENSION
UNIVERSITY OF CALIFORNIA

"Bushel of Fun," a handbook for 4-H recreation leaders, is based on materials presented at regional recreation conferences conducted by Miss Jane Farwell, Rural Recreation Specialist, Dodgeville, Wisconsin.

Handbook material selected and arranged by Margaret F. Kohl,
4-H Program Leader, San Bernardino County.

The University of California's Cooperative Extension Programs are available to all, without regard to race, color, or national origin.

Issued in furtherance of Cooperative Extension work, sets of May 8 and June 30, 1914, in cooperation with the United States Department of Agriculture, George B. Alcorn, Director, Cooperative Extension, University of California

TIPS for the 4-H Recreation LEADER

Recreation is not just having fun—it is part of growing up. It is learning to get along with others within a framework of fun. A short recreation period should be part of every 4-H Club meeting. If well planned and conducted, these moments will enliven your whole meeting.

A RECREATION LEADER'S JOB IS TO —

See that the entire group is considered. A 4-H group may include members from 9 to 19, leaders, parents, and younger children—make it fun for the majority, not just a few.

To do the job right, a 4-H Club recreation leader must:

- Plan
- Prepare
- Practice
- Present

PLAN

Don't try to do the job alone. At the beginning of the club year, meet with the club program committee to plan for recreation in the year's program. Example:

<u>Month</u>	<u>Club Meeting</u>	<u>Special Event</u>
October	20 minutes of games to get acquainted	Hallowe'en Party

For a club meeting:

Check with the club president, program chairman, and club leader to see how much time can be used for recreation and whether the recreation will come before or after the business meeting and program.

Select games for the ages and interests of the club members. Keep in mind, too, the space and time available.

Plan two or three games for each meeting. Have at least one new game.

List the games in the order in which they will be played.

For parties or special recreation events when there is time for several games—

A committee should plan special recreation events or parties, beginning at least 2 months ahead of time. The recreation leader will be the general chairman and serve as coordinator of the committees. The number and kinds of committees will depend on the event. Each committee will have its own chairman. During the club year, give as many club members as possible an opportunity to help with recreation.

Plan the recreation so that:

Early arrivals have something to do.

Active and quiet games are alternated.

A circle game is followed with a circle game, a line game with a line game.

A game is played until it is almost at its best, then changed to another. It is better to stop while everyone wishes to go on, than to let even a few become bored.

You have more games than you need.

Games build up to climax just before refreshments are served.

The program is closed with a good, snappy game that you are sure will make a hit, preferably a musical one.

PREPARE

Divide responsibility among committee members and have each member lead some of the games.

Prepare all materials well ahead of time.

Have the necessary equipment and materials on hand and ready. Keep them simple.

If records are used, have a record player ready with someone in charge of it.

PRACTICE

Before the party, practice giving instructions for the games.

PRESENT

Stand where everyone can see you while you explain a game.

Speak so that you can be heard—in a slow, controlled voice—change your pitch and tempo frequently.

Explain games carefully—show how as you tell how—people learn faster if you do both.

Be a part of the group—stand in the circle, play the game.

Raise your right hand or use a chord on the piano as a signal.

Explain a long game or dance in parts—let people learn one part at a time.

If you want people to sing as they dance, teach the song before the dance.

Smile—it's contagious.

Be enthusiastic—have a play spirit.

As a recreation leader you will want to build up a file of recreation material and use it. It may be placed in a loose-leaf or ring-binder notebook. Good sources of material are:

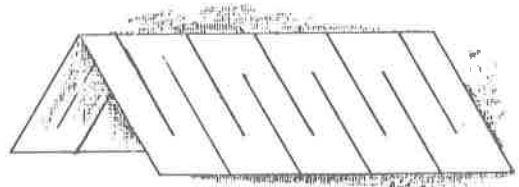
- Extension recreation circulars
- The National Recreation Association, New York City
- The National 4-H Club News Magazine
- Church and school publications
- Libraries
- Community recreation centers
- Recreation training schools and workshops

Defrosters and Puzzlers

PUT YOURSELF THROUGH A CARD

Give each early arrival at a party a small 3-by 5-inch card and scissors. Challenge him to cut the card in such a way that he can put himself completely through it.

Here's how it's done: Fold the card lengthwise; cut parallel lines, first from one edge, then from the other. When it is finished, cut through the folded edge, leaving the first loop on both ends uncut. You then have an "elastic" band that stretches over a very large person.



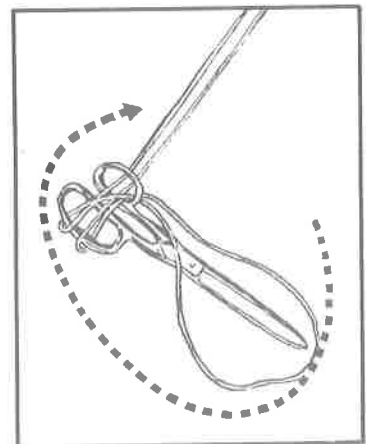
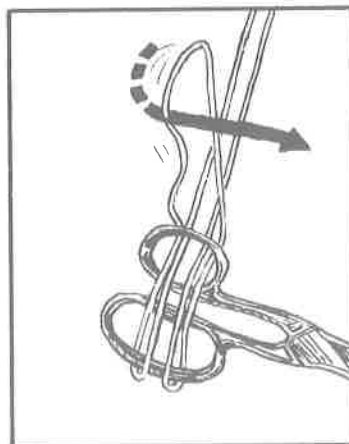
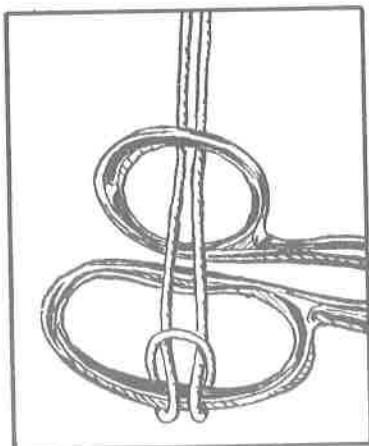
SCISSORS RELEASE

Put a "price tag" loop on one "eye" of a pair of scissors or shears, with the loop on your side. Then thread the two loose strings down through the other eye, having one player hold it while the other tries to get the scissors loose.

The trick is to take the loop facing you, run it through the eye the same way the other string goes, then down around the points of the scissors, up over the two eyes and, presto, it's undone.

STRING THROUGH THE BUTTONHOLE

Tie two ends of a string together. Pull it through someone's buttonhole or ring, and loop the ends over each of his thumbs. Tell a second person to remove the string from the buttonhole without "taking it off either thumb." (Secret: Place your left index finger on both strings on the "buttonhole" side of one thumb. With your right hand take the string nearest the other person, loop it from left to right around his thumb; then take the string closest to you on the button side of the buttonhole and loop it exactly the same way around the same thumb. Then take out the index finger that has been hiding all this "dirty work.")



HANDCUFF

Give each player a 40-inch piece of string. Divide the players into couples as they arrive. Have a few assistants to tie up the couples. Handcuff the girl by tying an end of her string to each wrist. Then, tie one end of her partner's string to his right wrist, loop the other end around her string and tie it to his left wrist. The couple is linked together. In this game the partners must get apart without breaking or untying the strings. The trick is simply to slip the loop of one of the strings between the wrist and the string tied around the wrist and slide it over the hand. This leaves the strings tied as before but the partners are separated.

STRING LOOP TRICK

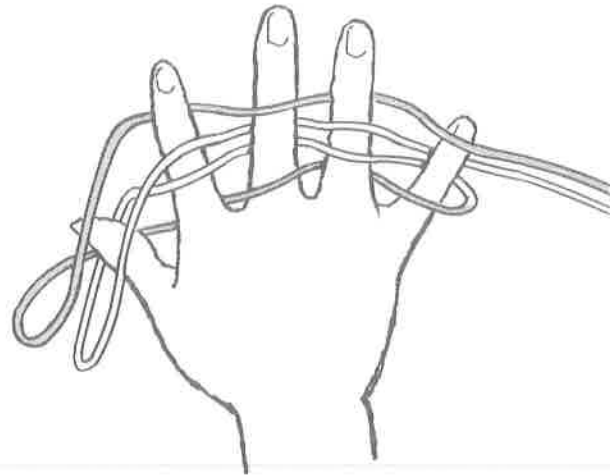
Give each person about 1 yard of string tied in a knot to make a circle. Ask him to hold this in his left hand and put his right hand straight through the middle of it—then twist his hand toward himself, around behind both strings, and bring his hand right back out where he originally put it in. If the trick is done right (turning the hand down and around both strings), his hand will come out free. Most people fail to see this and will twist the hand up and around, getting caught.

TWIST THROUGH THE FINGERS

This is a tricky one, but once you've learned it you'll enjoy showing it to newcomers. Loop a string around the little finger of your left hand.

Be careful to keep the top string on the top all the way over to the thumb, as you bring the string around behind the little finger, twisting it each time a finger is poked through. Bring the strings parallel around the thumb; then bring the lower string forward and twist it over the top one. Keep

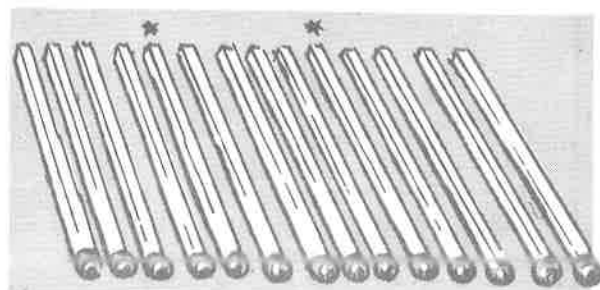
this string on the top all the way back and as the fingers are woven in on the "return trip." Then take the loops off the thumb, and pull the string off with the loose ends of the string on the little finger side.



MATCH TRICK

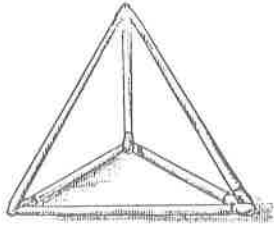
Here is something interesting for two persons to do to while away the time. Place 14 matches on the table. Each player takes one, two, or three matches at a time—but never more than three. The one who gets the last match loses the game.

The player who knows the trick of the game usually can win. Remember two things: Draw the fifth match; then draw just enough matches to leave five on the table. Whether the other player picks up one, two, or three matches, you can pick up all but one, leaving that for him.



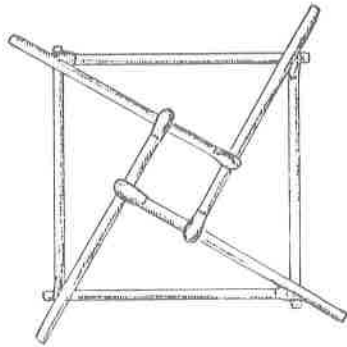
SIX MATCH TRICK

Give each player six matches to form four equilateral triangles. Three matches stand to form three standing triangles, as shown.



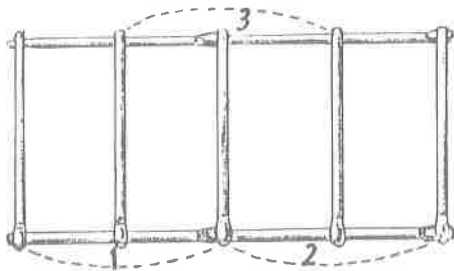
EIGHT MATCH TRICK

Give each player eight matches to form four triangles and two squares.



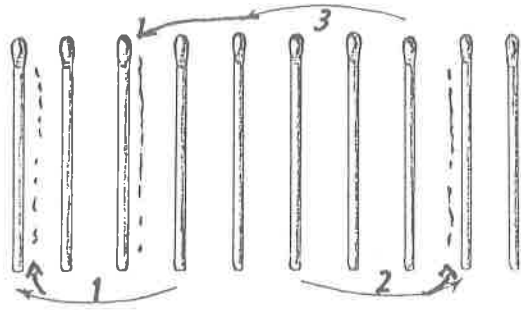
NINE MATCH TRICK

Give each player nine matches to form three equal squares.



TEN MATCH TRICK

Line up ten matches side by side. In as many moves as you want, always jumping two matches, see if you can pair off the matches.

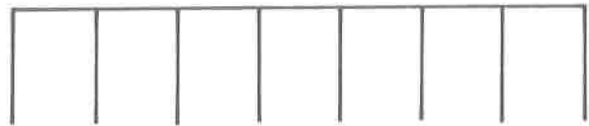


(4 → 1; 6 → 9; 8 → 3; 2 → 5; 7 → 10)

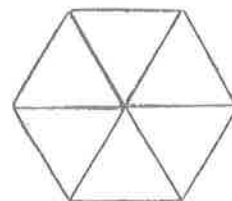
HORSE STABLE

This can be done with individuals working with matches, or as a trick for everyone to work on with large pencils all can see, or as a team game.

With 13 matches, build 6 horse stables with open fronts like this:



One night a horse thief tried to steal one of the horses, and in so doing got away only with one side of the stable (one match). Now, with 12 matches form 6 equal sized stables that also have gates to lock in the horses.



HUMAN CHECKERS

Place seven chairs in a row and seat three boys and three girls in this order: B B B O G G G.

The object of the game is to move the boys and girls to opposite seats, moving or jumping one at a time. No player may move backward. All must start over again if they get mixed up. The final result should be: G G G O B B B.

Solution: Man slides, lady jumps, lady slides, three men move, three ladies move, three men move, two ladies move, one man moves. Now, you figure it out.

SMELLING THE BROOM HANDLE

This is a "mystery" game. Two players work together. One person goes out of the room. The other has someone in the room point to a spot on a broom handle. The absent player returns and pretends to "smell" all along the handle to find the spot indicated. He can do this easily by watching the toe of his friend while his eyes are down as he smells the broom. His friend wiggles his toe just a little when the player comes to the right place.

MAGIC MAGAZINES

Two persons must know the secret of this game. The leader arranges nine magazines on the floor in a square—three in a row. His helper goes out of the room. The group decides on one of the magazines, for example, the center one. When the accomplice returns, the leader points to any of the magazines on the floor, but is careful to point to the center of it, thereby telling his partner that the magazine chosen was the center one in the arrangement of nine on the floor. The accomplice will say "no" and the lead-

er continues to point to any of the other magazines until he points to the one really chosen. Remember, the clue is given on the first magazine pointed to. If the upper right-hand magazine has been chosen, the leader will point to the upper right-hand corner of any magazine on the floor, etc.

FINGER TRICK

Two players work together. The leader sends his helper from the room. All remaining players agree on some object, such as a block of linoleum, a book in the room, or a certain piece of paper among several scattered on the floor. The absent player returns to identify the chosen object. The leader points to various objects with a broomstick handle. When he reaches the one selected by the group, he moves his forefinger down the length of the stick as a signal.

PILE OF BONES

Several objects, or paper "bones," are placed in a row on the table or floor. Seven makes an easy number to work with—but tricky.

In this game the helper goes out of the room and a bone is selected by the group. When his helper returns, the leader points to one of the bones, always being sure to point to the one in opposite position from that chosen, which indicates to his helper just which bone was picked.

From then on he may point to any, saying, "Is it this?" etc., until he points to the one chosen, when his helper says, "Yes." If the middle one is chosen (in case an odd number of bones is used) it must be pointed to first.

BROOM OVER THE HEAD

Two people are in "cahoots" with each other in this game. It works very well in a small group of people, where the leader can stand with a broom in hand, casually pointing the broom at one of the people in the group.

His helper leaves the room and the leader calls out as he holds the broom over anyone's head, "Broom over the head." His helper shouts back, "Broom over the head." This continues until the leader holds the broom over the head of the person he pointed to before his helper left the room. He now says, "Broom over whose head?" and his helper, of course, can tell him exactly who it is.

THE MOON IS ROUND

A very simple matter of observation which small children are most apt to "catch." The leader draws a moon on the floor with a big stick (on the wall if there is a large crowd). He puts in two eyes, a nose, and a mouth, with any decorations he desires, talking all the time. He then gives the stick to another player to do the same thing saying, "I drew the moon, now you draw it." The trick, of course, is to change the drawing stick from the right hand to the left in presenting it to the next player. When one plays informally in the home or with a small group, those missing it can sit on the floor until they catch the trick.

FINGERS UP

Two players face each other with right hands behind. When the leader says "Go," each brings his right hand out with a certain number of fingers extended. The player who can count the total number of fingers on his and his partner's hands and say it first is the winner. This can be used as a team game.

MAGIC WRITING

A magic "wand" or a broomstick is all the equipment needed for this game of intrigue, except for a gift of "gab." One player, in cahoots with the leader, goes out of the room. Those left in the room decide on a word such as "come," which the leader will write in magic on the floor when his accomplice returns. The secret of the game, well camouflaged by scribbles on the floor, is that the leader taps on the floor to represent the vowels—one tap for "a," two taps for "e," three taps for "i," four taps for "o," and five taps for "u." He makes statements beginning with the consonants needed to spell the word chosen. Thus he might spell "come" by saying, "Can you see from there?", then scribble a bit, tap out four taps, then say "Most people would get this by now," then tap twice.

MY CRAZY AUNT TILLY

Begin telling a tale about your crazy aunt, who likes "coffee" but not "T," and go on to enlarge on her likes and dislikes, saying she likes rugs but not curtains, day but not night, and so on. When anyone thinks he has caught on to the secret of Aunt Tilly's eccentricities, he begins telling about her too. Everyone will be puzzled until they realize that she likes anything that doesn't have the letter "T" in it.

INTRODUCTION GAME

First person says, "Hello, everybody, my name is Jane." The second person says, "Hello, Jane, my name is Sue." The third person says, "Hello, Jane and Sue, my name is Jim." In this way, everyone greets each person and gives his own name.

SASKATCHEWAN

Two players are in cahoots on this game—one leaves the room and the other asks the group to decide on some famous personality such as Mrs. Eisenhower. When the other player returns, his friend tells him he is going on a trip—perhaps it may take more than one trip. He might say, “We’re going to

Boston, spend one day in Nevada, and go to Geneva.” The clue given is “Bangs” which should suggest Mamie Eisenhower – or perhaps it might have been better to spell out Mrs. President. The idea is to give a clue to the personality rather than spelling out the person’s name. The names of the cities represent the consonants, the number of days the vowels.

Active Games

SEWING UP THE GAPS

Players stand in a circle without touching each other. One player is selected to chase (the needle and thread), another to be chased (the knot). While the leader counts to ten, the “needle and thread” run back and forth between the other players “sewing up the gaps.” Everytime he passes between two players, they join hands, after which neither player may pass between or touch one another over this boundary. At the count of ten, the “knot” starts after the needle and thread, trying to catch him before he sews up all the gaps.

HOWDY, PARTNER

The players stand in a large circle. One is “it” and runs around the outside, finally tagging one of the players in the circle, who begins running in the other direction as fast as he can. When the two meet on the opposite side of the circle, they hold hands and talk until “it” decides to let go; then they both continue running around the circle. The one getting back last has to be “it” the next time.

MUSICAL MADNESS

The players march around in a big ring while the music plays. When the music stops, the leader plays a certain number of chords, or shouts a certain number. Everyone must then try to make a circle of that many players and stoop. Those who don’t get in a circle, or who haven’t the right number, get into the middle and make a “poison” group. These “poison” people may pay a forfeit or do a stunt later, or may just act as a “blockade” while others try to find each other across the room.

STAMPEDE

Arrange chairs in twos around the room, with two fewer chairs than players. Players sit in pairs holding hands. One pair wanders around with a stick, stopping in front of any pair they wish to have follow them. When there are several pair following, the lead couple begins all sorts of motion that the others must imitate. When they shout “Stampede,” all players must try to find pairs of seats without letting go of hands. The players left out, or who let go of hands, are “it” the next time.

SLIDE, KELLY, SLIDE

Players are seated in a tight circle. One is "it" and stands in the center (leaving his chair empty). He calls out "Slide, Kelly, Slide," and swings both arms around the ring to the left or to the right. Then he tries to get a seat. If he has indicated the right, any player who has an empty chair on his left slides into it. If the person who is "it" manages to get a seat, the player who was too slow at getting there first is the next "it." Players may change direction by saying "Slide, Kelly, Slide."

FBI

This game is for a large circle of players. In the center of the circle, a circle about 4 or 5 feet across is drawn with chalk. In this circle, scatter four objects. One player, the "bad man" or robber, leaves the room. While he is gone, another player volunteers to be the "cop." When the first player returns, he tries to get all four objects out of the small circle at one time before being tagged by the "cop." The thief may take as much time as he likes, and even pretend to get into the small circle. Once he sets one foot inside it, however, he must pick up the objects.

GIVE AND TAKE

Players are seated in a circle with a box or a stool in the center. On this stool is placed a beater. The player who is "it" stands in the center, takes the beater, hits any person in the circle on the knee, and places the beater back on the stool. The player hit recovers the beater and tries to hit "it" before the latter can sit in the vacant seat. If he succeeds, he places the beater on the stool and sits down before "it" can hit him again. If he does not succeed, he takes the place of "it."

BLINDMAN'S EXCHANGE

Players sit in a small circle (not more than 15 players). Each has a number or, better yet, everyone knows the names of all the others. One player, in the middle of the circle, is blindfolded. He calls the names of two or three of the other players. The people called must immediately change seats without being tagged by the blindfolded player. If a player is tagged, he must take the place of the one who is blindfolded.

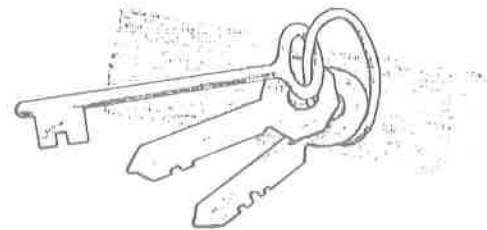
STILL POND

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 all stand still. After this, each player may take three steps to avoid being caught. The first player to be caught becomes "it."

ALL KEYED UP

All players are seated in a circle. One player is "it." He carries a bunch of keys or similar object as he walks around the circle. He grasps a second player by the hand and leads him around the circle.

The second player grasps the hand of a third player and so on. All continue to walk around the circle until the leader suddenly drops the keys. The players scramble for chairs and the one left chairless is "it."



CHECKERBERRY ON

The game takes concentration and keen observation. All players stand in a circle facing the center. Each one thinks of some distinct motion to do with hands or feet that might be performed to the rhythm of the following little chant which they all say together, "Checkerberry, checkerberry, checkerberry, on." They practice saying the words and doing the motion together. It is important that two people standing together do not have the same action. Everyone watches his own right-hand neighbor and no one else through all the game.

The game begins with everyone simply clapping hands. As soon as they all say "on," each begins doing his own motion. Then, on the next "on," all players begin doing the motion of the right-hand neighbor. No two people are ever doing the same motion at the same time. Anyone who breaks the sequence drops out of the game (usually his "watching" neighbor calls a halt), and becomes a heckler. Each time the game must begin with player's original motion.

ELBOW TAG

Couples hook elbows and stand in a circle. Two players are "it"—one boy and one girl. The boy chases the girl. The girl hooks on any boy's elbow, forcing the girl on his other elbow to be "it." This continues until a girl is caught—then she chases the boy.

LOOSE CABOOSE

Players stand in single-file lines of threes, holding to the others' waists. Two players are not in line—one is the engineer who does the chasing, the other is the "loose caboose" who is trying to catch the tail end of any group before being tagged. If he suc-

ceeds, the first one in that line must run. If the engineer catches a loose caboose, the chasing is reversed.

ROUND HOUSE (Spoke Tag)

No more than eight players are on any one team in this game. Arrange players in single-file "spokes" with an equal number of players in each line, all facing the center or "hub" of the circle. Four to eight spokes make good fun. One extra player runs around the outside and tags the last player in any line. Immediately the one tagged or any player in the line who sees it, tags the person in front, then runs to the left around the circle and back to his original place. The last one back in the "spoke" is "it" next time.

JIVE ON

This game is usually done in circles, but also can be done in lines. The whole group learns this rhyme:

Jive on, down the line.
Saw you last night out eatin' cheese.
If you wasn't eatin' cheese
What'cha doin' on your knees?
Who, sir?

The leader calls someone's name. That player gets to his feet and says, "Who, me, sir?", and the group says, "Yes, you, sir!" The player says, "Not me, sir," and the group says, "Then, who, sir?" The player names someone else such as, "Irene, sir," and sits down. The player whose name was called must do the same thing. Anyone breaking the rhythm or failing to reply in just the way described must "jive" down to the end of the line while the rest say the "Jive On" jingle.

STAGECOACH UPSET

Each player in the group is assigned a part of a stagecoach such as "wheel," "window," "seat," "horses," etc. One person is "it" and begins to tell a tale about a stagecoach trip, mentioning various parts of

the stagecoach. Whenever a part is mentioned, that person gets up, turns around, and sits down. When the person telling the story says, "Stagecoach Upset," everyone changes seats and "it" tries to get a seat. The one left out must tell the next story, or go on from where "it" left off.

Small Circle Games

DUSTER GAME

This is a good game for a circle of from 15 to 20 players, so that everyone can hear. A small object is passed around the circle as music plays. When the music stops, the player holding the object must stand and name as many words as he can beginning with the same letter (the letter is chosen by the leader), while the object continues around the ring and back. Play for five or six turns to see who can get the "championship" score.

YOU GO FIND IT

In a small circle of players, either sitting or standing, a small shiny object is passed around from hand to hand. There is an "it" in the center who is trying to locate the hand holding or passing the object. Everyone in the circle must keep track of who has the object, because if "it" doesn't have very good luck finding it right away, he may ask anyone in the circle to "go find it."

Then the fun really begins, for that person is much more apt to be able to find the object if it has just passed his way. Each player must hold the hands of players on each side while passing object around circle.

LIGHTHOUSE

Players stand in a small circle, all hands joined. One is "it" and stands in the center. One is selected as "powerhouse" and must start the "electric current" going around the ring by squeezing the hand of his neighbor who either passes it on or reverses the direction it is going. Another player is selected as the "lighthouse." When he feels the squeeze reach him, he says "Blink," and closes his eyes as he passes it on. This is to help "it" try to locate the current. If "it" can catch anyone but the lighthouse squeezing anyone's hand, that person must take his place.

FIND THE LEADER

Players are seated or standing in a circle. One is selected to go out of the room. While he is gone, the others decide on a "leader" whose actions are imitated by all players. The person who is "it" comes back and stands in the center of the circle, trying to guess who is the leader. The action changes at every opportunity. "It" has three chances to guess correctly.

SLIPPER TAP

About 12 players stand shoulder to shoulder in a small circle, with one player in the center. The players on the outside have a sock stuffed with paper, an old slipper, or similar object which they pass from hand to hand behind them. Once in a while one of them taps the center player on the back with it. The center player tries to discover who has the sock and, if he does, that person must take his place.

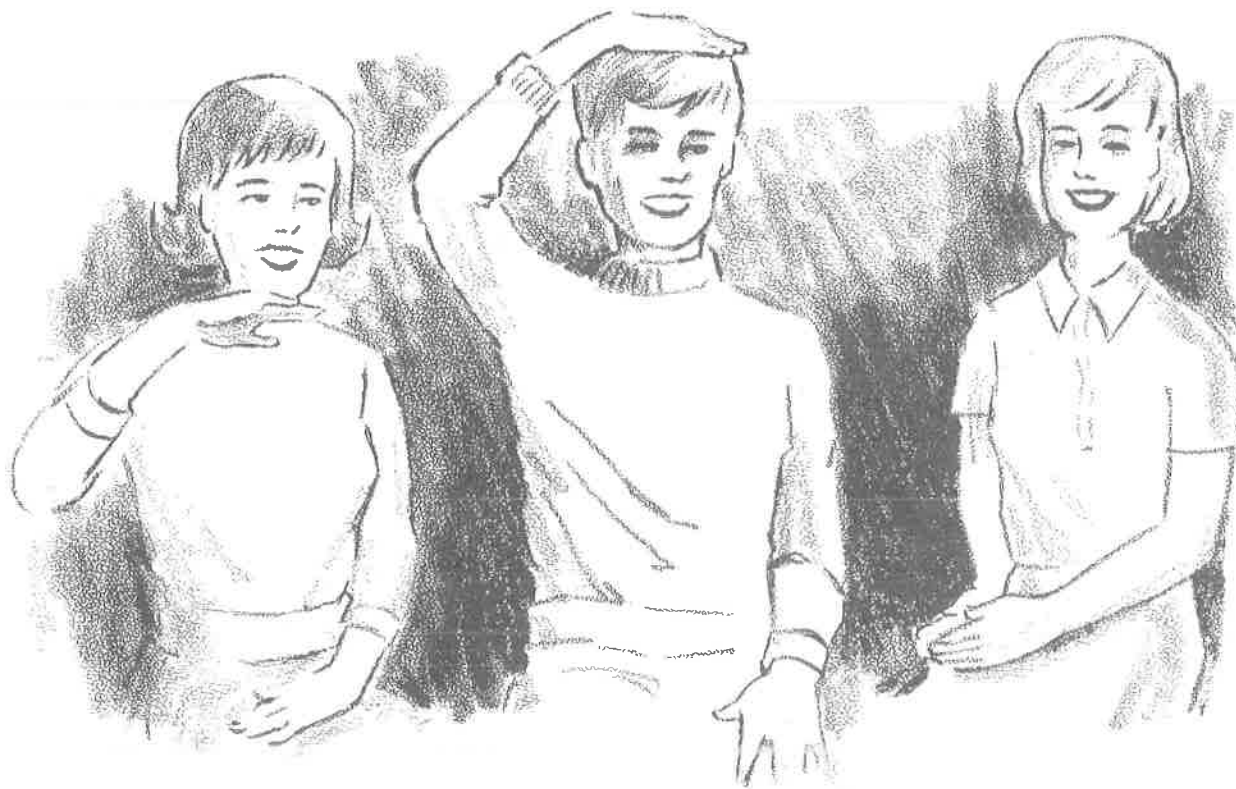
AAN PON CLAP (Japan)

The player who starts the game puts his hand under his chin, pointing fingers to right or left and says "Aan." The player pointed to must put his hand on his head, pointing fingers either right or left and say "Pon." The next player pointed to must clap his hands together, either toward the right or left and say nothing. The game continues in this way until someone makes an error—either doing

it out of turn, or saying "Clap" or failing to say "Aan" or "Pon." Players who miss can become "hecklers" or may start a new circle of their own.

POP AND I

This can be played in rows with players seated, or around a table. The leader tells the players that they are going to play a game in which they are to do everything "Pop says," but nothing the leader tells them to do. This is very much like "Simon Says" and "Thumbs Up." The leader starts going through many motions, sometimes saying "Pop says" to do them and sometimes not. Any player not doing what "Pop says," or doing what the leader says, is eliminated from the game. When there are only a few players left, the leader tells them to come up front or to the center of the circle because they are the winners—and of course they do—then he says, "Pop didn't tell you to come."



GHOSTS

This is fine for a small group who know each other and who want to think a little. Not more than a dozen or 15 players should attempt this, for all must be able to sit close together and hear each other.

The first player begins the game by saying a letter. The second player adds another letter, the third another, and so on until someone ends a word. That player then becomes one-third of a ghost, and the next player begins a new word. Each player, as he adds a letter, must have in mind a word that it will spell, for at any time he may be challenged by anyone to name the word. If it isn't legal he becomes one-third of a ghost, and the word begins again. But if someone challenges and the player does have a legal word in mind, then the challenger becomes one-third of a ghost. When anyone becomes a whole ghost, the game may end, or he may sit on the floor and be joined by other ghosts in the "graveyard." Two letter words do not count.

SEVEN UP

This is a counting game with all the players either seated or standing in a small circle. One person begins the counting, starting with "one." The count continues to the right until "seven" is reached. Instead of saying "seven" the player claps his or her hands and the count reverses direction. No number ending in "seven" or a multiple of seven is spoken. The players clap hands instead of saying the number, and the direction of the count is automatically reversed. Any person making a mistake is required to place some

object in the "kitty." This may be a match or some other forfeit. The person who reaches the number fifty wins the "kitty."

MIXED UP ANATOMY

One person is "it" for a small circle of players. He goes up to someone in the circle and points to some part of his own body, such as his ear, and calls it something else—such as "This is my nose." Then he says, "Lemon, lemon, sour lemon, one, two, three, four, five, six, seven." The person he is looking at must point to his nose and call it his ear (just reversing the situation) before "it" says "seven" or he will have to take "it's" place.

DONKEY AND FIDDLER

Players stand in a small circle, with someone to be "it" in the middle. "It" starts by confronting a player and mimicking either a donkey (wiggle hands at ears), or a fiddler (play violin ardently). The player confronted must do the opposite action or take "it's" place. The best idea is to stand in front of one person and change actions from donkey to fiddler rapidly.

PING PONG SOCCER

About 15 to 20 people sit on chairs in a close circle. The person who is "it" stands in the middle with a Ping-Pong ball. He kicks the ball along the floor at any of the players. Any player may kick the ball in another direction. If the ball bounces over anyone's head and out of the circle, the one who kicked it is "it." If the ball rolls under anyone's chair, that person is "it."

Mixers

GET-ACQUAINTED MUSICAL CHAIRS

Excellent for learning names. Place all chairs facing out in a circle, with 4 fewer chairs than players. Music is played as the players march around the ring, and when the music stops, everyone tries to find a seat. The four left standing introduce themselves to the group. The names may be repeated several times. The second time the music plays, everyone gets up to march around except these four players who take seats anywhere in the circle and remain there for the rest of the game. As the active players pass them by they must say "hello" and mention the names of the seated players or sit down themselves. Each time four new players are left out and introduced. A prize may be given to the one who can name all of the players in the circle at the end of the game.

INITIAL INTRODUCTIONS

Players sit in pairs facing counterclockwise in a circle. Each player has a card on which he puts his first and last initials, then a personal description such as "color of eyes," "color of shirt or dress," "color of shoes," etc. Then the inside players exchange cards with the outside players. Then all the outside players pass their cards around until the music stops. Then they must go in search of the person described on the card they receive. When each finds his new partner, he finds out the complete name, and introduces him, using the initials to describe him. For instance, "This is Donald Bishop—he is deceptively bashful." After all inside players have been introduced in this way, they go in search of a new partner and do the same thing.

I'D LIKE YOU TO MEET OSCAR

Using a funny face, or doll to pass, have the first person in the circle introduce himself to the second beside him, and present him with "Oscar." Then the next person accepting Oscar, says, "Thank you, _____. I'm _____, and I'd like to have you meet my friend Oscar." Whereupon he presents Oscar to the next person to his left. This continues for about 7 or 8 people, each naming all those who have passed Oscar on. This might be continued the whole circle round, unless the group is large, then have it begun again after every group of 7 or 8.

ODDS AND EVENS

All players sit or stand in a circle. They number off "odd and even" alternately. Each must know the name of his right-hand and left-hand neighbor at all times. Two objects are passed around. When the music stops, the player caught with the object must introduce the people on both sides. Each time an introduction is made, the players move. One time the odds move to the left one notch—the next time the evens move to the right one notch. After a half dozen moves, all players will be seated in a new area, and know at least a half-dozen more people.

HOW DO YOU LIKE YOUR NEIGHBORS?

All players are seated in a circle. The person who is "it" has no chair and goes up to anyone and asks, "How do you like your neighbors?" The player replies in one of three ways. He may say, "Oh, they are wonderful," or something else complimentary

upon which all players slide one seat to the right. However, if he says, "They aren't very useful," or something similar, all players slide to the left. However, if he should say, "They'd better get out of town," then everybody tries to get a new chair and the person left must be "it" for the next time.

SNOWBALL INTRODUCTIONS

Players are seated in a circle. As the music plays the first player introduces himself to anyone, asks that person's name, and pulls him up inside the circle. They separate and each introduces himself to another person seated in the circle. The game continues until suddenly the music stops, and each races for a chair. The last one down will begin the introductions again. The last time, play the music until everyone is up.

CRAZY HANDSHAKES

All players move around the room to music. When it stops, players stand back to back. Then they face, introduce themselves, and do any of the following handshakes the leader may call:

- Model-T Ford (cranking motion)
- Chinese (shake own hands and bow low)
- Fisherman's handshake (take hands and wiggle away, then toward the body)
- Paul Bunyan style (each person takes hold of own right thumb, then shakes hands with neighbor like sawing wood, yelling, "timber!")
- Pumphandle style (grab and pump up and down)
- Victory style (shake own hands overhead in victory handshake)

Any number of others can be added.

IRISH STEW

As each person comes to the party, pin on his back a card with a word on it. Give him a pencil and another card and tell him to try to see as many names on the backs of others as possible and write them on his own card, but not to let anyone see what is written on his back. The words used may fit the theme of the party, or merely be odds and ends which might be used in an "Irish Stew." The player with the longest list when the party begins is the winner.



SPIN THE PLATTER

This is a good way to learn people's names. All players sit in a circle and one person is "it." He takes a pan lid or tin platter to any spot in the circle and calls out a person's name, then spins the platter. The person called on must catch the platter before it stops, otherwise he is "it."

To make the game more interesting, the person spinning the platter can call out a category also, such as "automobile," "bird," "cow," and the player called must name something in that category before catching the platter.

WORD FORMING

This game is one of the best mixers. Use cards at least 3 by 4 inches. Print one letter of the alphabet on each card. Omit the letters J, Q, X, and Z, and add at least one extra set of vowels. Pin one card on each player. Appoint several judges, one to every 15 players, to stand in conspicuous spots with pencils.

When the starting signal is given, players arrange themselves in groups of three to form short words. Form four-letter words if there are many participants. A group of players in correct letter order approaches one of the judges, who writes the word on each card. The players then separate to form new combinations. The player with the most words on his card is the winner. Allow about 5 minutes for the game.

MILLIONAIRE

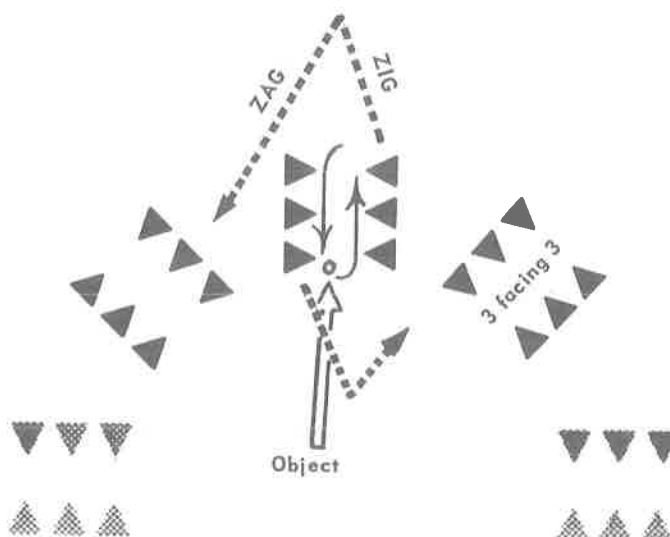
Two people in the group of players are each presented with a "treasure." Except for the leader, they are the only two who know that they have been designated as the "millionaires."

As people arrive, they are coupled off—not necessarily boy with girl—and told to go up and ask any other couple if they are millionaires. Unless both are actually the "millionaires," they will answer no. Then each couple splits up and takes one of the other persons for a partner. This mixing continues until someone finally finds the two millionaires together, and then gets the "treasure."

POISON PASS FOR THREE

A good name-learning game for groups of strangers at a large party. Players are grouped in three facing three, around the room. As music plays, they zig-zag left and right as though they were doing a grand right and left. When the music stops, each group of three stops, facing another group—and all must make sure they know the names of the others in the little group.

The next time the music plays, an object is passed around the ring. When the music stops, the one caught with the object must be prepared to introduce his own group. Or, the leader may select one group at a time to do this.



THE GIMME GAME

Players are seated in a big circle. As the music plays, every other one stands and moves around the circle. The leader designates which direction and how far they move. (Chords on the piano can start and stop the players.) When stopped, each player asks for an article from the person seated nearest him. The leader announces to reverse motion and the players walk back until again stopped. Each collects another article and the game continues in the same way four or five times. Then the leader says, "All aboard," or "Here come the cops," or something appropriate for the party's theme. Each player must return all articles and return to his seat. The last one seated can be in a stunt such as "The Hat Game." Action is reversed and the people seated take their turns doing the begging.

CHOO CHOO

All players stand in circle facing the center of the room. Four or more players are chosen team leaders and come to the center. When the signal is given to start, each leader approaches a person in the large circle and introduces himself. The person approached then tells his name. The leader repeats the other's name in a loud voice five times in rhythm, at the same time sliding first the right, then the left foot forward, alternately. Thus, if the name were Mary, it would be like this:

Mary	Mary	Mary	Mary	Mary
R	L	R	L	R

The last three slides are done quickly. The leader then turns around in place and the person approached puts his hands on the other's waist and hangs on. The two of them now form a train which "choo choos" across the room to another player. When the third

person has given his name, the other two slide their feet and repeat it five times as above. The players then turn around in place, letting go of each other. The third person is now the tail and the second person is leader. The team that has the most people in it in 5 minutes is declared winner.

LADIES AID SOCIETY

An even number of players sit in a circle with one extra player in the center. The odd-numbered players stand and move around as music plays. When music stops, all run for chairs, sit down, and talk to right-hand neighbor. The extra person tries to catch someone not talking and has that person take his place. Next time the even-numbered people get up.

OLD WITCH DIED

Players are seated in a circle. The leader says, "The old witch died," and everyone answers, "How'd she die?" Then the leader says, "She died doing this," and does some motion that's very distinct. Then all the others say, "She died doing this," and repeat the leader's motion. This continues until the leader says, "The old witch is living," and everyone says, "Where's she living?" Then both leader and the group chime in to say, "She's a living in the country—she's moving to the town—she's riding on a broomstick and shove on down." While



saying this everyone moves one seat to the right. The person who sits on left of leader becomes the new leader and starts the game again.

HOLIDAY EXCHANGE

This is useful to exchange members of smaller groups at a large party so that the same players will not stay in the same group

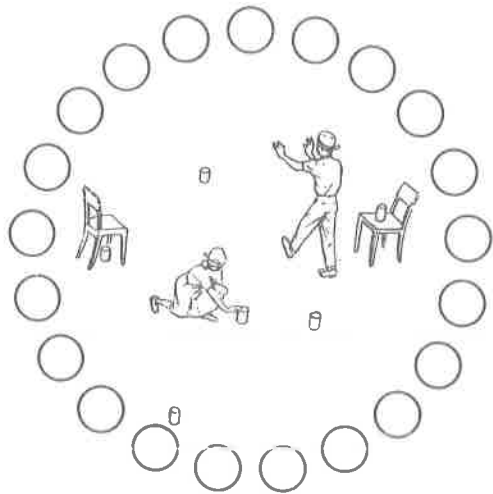
too long. Each person in a small group takes the name of a holiday or month. If the circles have more than 12 players, two might have the same name. There are no extra chairs in any of the circles. The person who is "it" stands in the middle of the room and calls out a holiday or month. All with this month must change seats (out of the circle). The person who is "it" gets a seat and the game continues just long enough to change the seating in each small circle.

Stunt Games

FRENCH CAN CAN

Make a circle at least 25 feet wide of the seated players. Place two chairs inside the circle at opposite sides. Place six cans here and there around the floor. Blindfold two players. Tell them that one has a goal chair at one side and one at the other. The first must place three cans, one at a time ON his goal. The rival player must place three cans UNDER his goal.

The one to get the three cans in the right place first wins, but if one of the two should find the opponent's chair during the game, he may, one at a time, take the other's cans to his own chair.



DANCING KNEE DOLLS

This is cleverly done either as a chorus line stunt or an individual performance. Faces are painted on knees 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 leg or foot so it cannot be seen. Two legs and arms made of old stockings or rags are fastened by rubber bands or garters under the doll's dress. The dress also is fastened on in this manner. A yarn wig can be tied just above the knee. Strings tied to the ends of the arms 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.



HEADLINER

Divide players into groups of 6 to 10 persons. Cut words from some newspaper headlines, mix them up in a container and have the chairman of each group choose three to five words from the container without looking at them. These words are arranged by each group to form a phrase or title from which a plot is developed for a 5- to 8-minute playlet in pantomime. An announcer can make the playlet more effective.

AUNT SALLY WENT SHOPPING

Select about five people to come up front to participate in this stunt. The leader tells them that each action started by him during the game is to continue for the duration, each person turning to his neighbor and repeating what has been told him.

The leader says to the first player, "My Aunt Sally has been shopping and guess what she bought?" The second player says, "What?" The leader says, "A pencil sharpener," makes the motion of using a pencil sharpener with his right hand. This is repeated until every person is making the motion. The leader substitutes other items, always repeating the previous motions. Eventually the group has added many actions such as:

- an electric milker (milking action)
- some bubble gum (chew and blow)
- a new bicycle (bicycle with feet)
- a spring seat (bounce up and down)
- bite of a flea (scratch self with elbow)
- a cuckoo clock (say "cuckoo")

HAT STUNT

Two players with two chairs and two hats are in the center of the circle. One of them

is standing with his hat off, and the other is sitting with his hat on. One of the two players begins a conversation with the other, and while talking he takes his hat off, sits down, puts his hat on, stands up, and so on. The other player must answer the conversation and remember to do the reverse actions of his opponent, taking his hat off when the other puts his on, sitting when the other stands up, and so on. As soon as he fails, the tables are turned and he tries his luck at confusing the other person.

MELLERDRAMER

Players are divided into four groups. The first three groups are given paper napkins which they pinch together in the middle, making a bow tie for the hero, a mustache for the villain, or a hair bow for the heroine. The first group is the villain, the second group is the heroine, and the third takes the part of the hero. The fourth group acts as the audience and hisses the villain, sighs for the heroine, and applauds the hero in turn. Each group rises and speaks the appropriate line in unison:

- | | |
|---------|--|
| Villain | YOU MUST PAY THE RENT!
YOU MUST PAY THE RENT! |
| Heroine | I CAN'T PAY THE RENT!
I CAN'T PAY THE RENT! |
| Villain | YOU MUST PAY THE RENT!
YOU MUST PAY THE RENT! |
| Heroine | WHO'LL PAY THE RENT?
WHO'LL PAY THE RENT? |
| Hero | I'LL PAY THE RENT!
I'LL PAY THE RENT! |
| Heroine | MY HERO SAVES THE DAY!
MY HERO SAVES THE DAY! |
| Villain | FOILED AGAIN! |
| All | Shave and a hair cut—six bits! |

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 decides on some action, such as "washing the family car." Then the first player is called 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."

LION HUNT

This is the tale about Mama and Papa African and the lion hunt. Papa African goes THROUGH TALL GRASS, SHORT GRASS, MUDDY SWAMP, ACROSS THE BRIDGE, SWINGING ON THE GRAPEVINE, and UP AND DOWN HILLS. The story teller acts out each adventure of the hunt. As far as we know this story has never been written down, and in each part of the country people tell it differently. Every storyteller adds his own ideas and this is the main charm of the tale. Now create your own way of taking Papa African on the lion hunt and back.

THE MEAN OLE RABBIT

A story with accompanying pantomime, which it might be well for the entire group to rehearse ahead of time.

CHARACTERS

THE MEAN OLE RABBIT – Clench fists and point ears against head. Facial expressions must be appropriate.



THE FAIRY GODMOTHER – With halo over head, stand on tip-toe.



GOON – Point fingers across each other at toes. Most important to have excellent facial expressions.



SCAMPERING OVER THE WAVY FIELDS OF GRASSY GREEN – Gracefully wave arms and hands over imaginary fields.

NICE LITTLE RABBITS – Look pious and fold hands.

RAN DOWN THE HILL AND GRABBED A LITTLE RABBIT – With mean look on face, make motions of running downhill with all fingers, and grab rabbit by throat.

BEAT HIM OVER THE HEAD THREE TIMES – Do exactly that.

STORY

Once upon a time, a decent middle-class rabbit lived upon a hill where he could survey all the country around him. Most of the time he was a very law-abiding rabbit and paid his dues, went to the country club regularly, and to church on Sundays. But once in a while, he would get a mean streak in him and he'd **RUN DOWN THE HILL AND GRAB A LITTLE RABBIT** and **BEAT HIM OVER THE HEAD THREE TIMES**, and then all the **NICE LITTLE RABBITS** would sit around and weep for their lost friend. Now this went on for some time and even the people who make jokes began to worry about the diminishing supply of rabbits in that part of the world. One day when that **MEAN OLE RABBIT** sat watching all the **NICE LITTLE RABBITS** go **SCAMPERING OVER THE WAVY FIELDS OF GRASSY GREEN**, he just **RAN DOWN THE HILL AND GRABBED A LITTLE RABBIT** and **BEAT HIM OVER THE HEAD THREE TIMES** – and all the **NICE LITTLE RABBITS** gathered 'round and wept for their lost friend. And then – the **FAIRY GODMOTHER** appeared, and she said, "You **MEAN OLE RABBIT**, if you do that twice more, I'll turn you into a **GOON!**" So the **MEAN OLE RABBIT** went slowly

back up on his hill, and he thought about what the **FAIRY GODMOTHER** had told him, and he decided to turn over a new cabbage leaf, which worked for a while. Then, one nice summer day, he was sitting out on his front porch and looking out over the meadow, when down below he spied all the **NICE LITTLE RABBITS** going **SCAMPERING OVER THE WAVY FIELDS OF GRASSY GREEN**. And, of course, he just couldn't help himself. He went **RUNNING DOWN THE HILL, GRABBED A LITTLE RABBIT** and **BEAT HIM OVER THE HEAD THREE TIMES**. Then all the **NICE LITTLE RABBITS** came around and wept for their lost friend. And then what do you suppose happened? Why, his **FAIRY GODMOTHER** appeared and she said, "I told you what would happen to you if you did that anymore, and if I catch you **RUNNING DOWN THE HILL AND GRABBING A LITTLE RABBIT** and **BEATING HIM OVER THE HEAD THREE TIMES**. I'll turn you into a **GOON!**" So the **MEAN OLE RABBIT** walked slowly back to his hilltop, and all day Monday, and all day Tuesday, and all day Wednesday he tried to be good. On Thursday he spent a pretty restless night, and on Friday while he was sitting out on his front porch, he just took a look out over the **WAVY FIELDS OF GRASSY GREEN**, and he just couldn't help **RUNNING DOWN THE HILL AND GRABBING A LITTLE RABBIT** and **BEATING HIM OVER THE HEAD THREE TIMES**, and then all the **NICE LITTLE RABBITS** came around and wept for their lost friend. Then, just as we thought, along came the **FAIRY GODMOTHER**, and she looked at the **MEAN OLE RABBIT** and said, "I said if I caught you doing that once more, I'd turn you into a **GOON!**" And, children, the moral of this sad story, of course, is "**HARE TODAY – GOON TOMORROW.**"

Don't tell this word for word. It is never the same twice.

Table Games

UP JENKINS

Divide players into two groups with a leader or captain for each. Teams sit at opposite sides of the table. Team One passes a coin from hand to hand under the table, trying to conceal its movement from the other team. When the leader of Team Two says, "Up Jenkins," the coin-passing group must raise closed fists, palms upward, and show them to the challengers. The same leader then says, "Down Jenkins." Palms are slapped onto the table with enough noise to cover the clink of the coin.

Team Two members now point, one at a time, to hands which they wish raised. After the hands are raised, they are put on the owner's lap. The object is to find the coin. Each hand raised unsuccessfully counts as a point for Team One. The team with the highest number wins.

WHAT'S YOUR NAME?

Give a piece of ruled paper and a pencil to the first person at each table. At a starting signal, ask him to write his surname on the first line, leaving room for his given name. As soon as he finishes, he passes the card quickly to the second person, who writes the first person's given name in the proper place, signs his own surname on the second line and passes the card to the third player and so on. If a player doesn't know his neighbor's name, he must turn to him when he receives the card and ask his name. The game ends when the first person writes down the given name of the last player.

If the tables are arranged so that the paper cannot be passed easily from the last player to the first, the last player writes down his own given name and then waves the paper in the air as a signal that his team has completed its list of signatures. This is a particularly good game if the players are not well acquainted and must ask each other for first names.

FAMILY ANAGRAMS

Players sit around a table with paper and pencil. Each prints a four-letter word on a piece of paper and then tears the paper into four pieces, each containing one letter. The letters are passed to the right, and a few minutes are allowed for reconstructing a word. Then the letters are shuffled and passed on. The person figuring out the greatest number of words wins the game.

COPY CAT

Give each player a pencil and piece of heavy paper. Select a leader for each table, team, or group. Announce an art contest with only the leader for each group knowing what to draw. Introduce the leaders to all. On a signal, each leader starts drawing. The person on his left copies line for line what the leader draws; the third person copies from the second and so on. Each person begins to draw as soon as a mark is made for him to copy. It is interesting to compare the leader's drawing with the final masterpiece.

SELF PORTRAIT

Players are seated in a circle or around tables. Give each a sheet of paper with instructions to fold over $\frac{1}{5}$ of it. On this section he draws the funniest hat or hair he has ever seen, extending the hair a little down over the fold. Then he folds the paper

over once more to hide his drawing and passes it to the person on his right. This person draws the face, extends the neck over the fold, turns up the paper once more, and hands it on. The third person draws the top of the body, the fourth draws down to the knees, and the fifth draws the legs and feet. The pictures are unfolded and passed around the circle.

Team Games

DOUBLE CIRCLE RELAY

An even number of players stand or sit in a circle. They are numbered off "one and two" around, so there is an odd and an even team. The first players (standing together) in each team are given similar objects to pass, such as small balls, handkerchiefs, or corks. When the leader gives the signal to start, these are passed in opposite directions around the circle, odd players passing only to odd players, and even players to their own teammates. The team is the winner that first gets the object around the circle to the one who started it.

ALPHABET RELAY

Players are divided into several teams, not more than 8 to 10 players on a team. Each group selects a letter of the alphabet. Then it is announced that each group will have five minutes to collect all the items (no proper nouns) beginning with that letter. These must be nouns, not adjectives, and only one item of each group will be counted. When time is called, these items are counted and displayed. It is suggested that the game not be allowed to go too long.

BALLOON HOCKEY

Divide the group into two teams. One team sits in several parallel rows of chairs facing one end of the hall. The other players place their chairs with the backs to the first team, so they are facing the opposite end of the hall. Each team has a goalie. (If the crowd is large, each has two goalies.) The leader starts several balloons in the middle of the group and, without standing up, each player tries to bat the balloon in the direction he is facing. A point is made each time a balloon reaches a goalie. For a crowd of 30 to 50, at least 6 or 8 balloons are needed to keep things going.

PASS AND TELL

Players sit in pairs facing each other counterclockwise in a double circle. Rings, or similar objects, are passed around each circle. When the music stops, the players must identify who has the ring in the other circle. One point for each identification. Play for 2 or 3 minutes, then add the score for each circle.

TITLE CHARADES

Each team sits in a close circle. The leader stands midway between the teams. Each group selects an artist who comes to the leader when the game begins. The leader whispers the name of a famous personality, song title, proverb, or advertisement. The players return to their respective groups and draw an illustration without saying a word. The group guesses the correct name. The one who guesses correctly is the next to go for another title or name from the list. The first group to complete the entire list given by the leader wins.

FIFTEEN

This can be worked out as a team game or an individual contest. Each team or player is given a chart with nine squares on it and told to put in the numbers from 1 through 9 in such a way that it will add up to 15 in every direction—horizontally, vertically, and diagonally.

BALLOON BREAK

Each contestant is given a fly swatter or rolled newspaper and a balloon tied to a piece of string about 3 feet long. The string is tied around each player's waist so that the balloons is at his back. When the signal is given, players begin swatting each other's balloons but protect their own. A player is eliminated from the game when his balloon is broken. The team to come through this "free for all" with the most whole balloons wins. The game also may be played with players in stocking feet and balloons tied to the left ankles. Balloons are broken by stepping on them. The string should be 18 to 20 inches long.

FINGER RELAY

Players are divided into teams and seated in chairs. Place an extra chair at both ends of each team and on them place ten peanuts (or chalk or corks). Each player weaves his fingers into the fingers of the player on either side. At the signal, the first player picks up a peanut, passes it to the second player, who passes it to the third, and so on down the line—the hands must be kept clasped throughout. The first player passes the peanuts rapidly one after the other. The team wins that first deposits all its peanuts on the chair at the other end of the line. If a peanut is dropped in passing, it must be picked up with hands clasped as described.

ANKLE RELAY

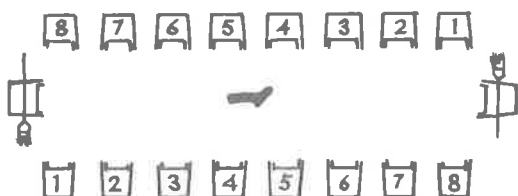
Each team is seated in a row, with legs straight out and feet together. An object, such as a small paper plate, a ball, or other small article is placed on the ankle of the leader, who passes it to the ankle of the next person without using the hands and so on down the line. If the object falls to the floor, it must start again and pass down the line, completing the trip without falling and without being touched other than by the ankle.

GETTING UP STEAM

Teams stand in close groups. A napkin or thin piece of paper is cut round, and slit on the edges. This is held high by one person in each competing group. On the signal to start, each team blows up its "steam," trying to keep it in the air the longest.

GERMAN FOOTBALL

Line up all the players in chairs in two long rows—an equal number on each side. At each end between the rows, place a single chair, and on it place a broom. Midway between the teams put a rag (old sock) at least a foot long. This is the "football." Now, have the players on each team number from "one" up the line on one team and down the line on the other. When the leader calls a number, players on both teams with that number run to get their broom (which is at the opposite end as their goal), and with the "stick" end try to push the rag under their own "goal" chair, scoring a point each time they do it.



HUMAN TIT-TAT-TOE

Nine chairs or pieces of paper are lined up in a square formation, three each way. Players are divided into two teams. The object of the game is for one team to get three players in a straight line before the other team does—just as in the old pencil and paper tit-tat-toe. (Each player is given a number. These can be drawn from a hat.) The leader calls out the numbers at random. Of course, there should be no coaching on either side. That spoils the suspense.

HUNTER, GUN, AND RABBIT (LINE GAME)

The fun in this game is not so much in what the players do but in how they look when they are doing it. The game consists of two

teams trying to outguess each other in choosing the word which scores highest.

Score: Hunter scores over gun (because hunter can control the gun).

Gun scores over rabbit (because gun can kill the rabbit).

Rabbit scores over hunter (because the rabbit can run faster and escape).

If both teams assume the same pose, no score is made (a tie).

Positions: HUNTER—arms folded on chest

GUN—arms extended as though holding gun

RABBIT—hands on head like ears of a rabbit

To play the game, the two teams line up facing each other about 10 or 15 feet apart. The first person in each line is the captain who decides on the word and then goes down his team telling each person the same word. He then stays at the foot of the line. At the signal of the leader each team takes the position of the word given by his captain. Play until one team has 8 or 10 points or whatever the game is. After players are familiar with the game, penalize the team for any errors in the pantomime. (If everyone is doing gun except one careless player who is doing rabbit, his team loses the point even though the word outrated the other team.)

CHARIOT RACE

Chariots are made by two men (with inside elbows joined) standing side by side and with free hands extended backward to a girl who is the driver. All chariots line up at a starting line.

A bridge is formed about 20 feet in front of chariots by two men raising hands. A balloon (inflated) is placed behind each chariot.

Action: Each chariot is told they must go under the bridge and come back and the horses must sit on and burst the balloon. The girl drives by directing the two arms of the men. Just before the race, all horses are blindfolded by putting paper sacks over their heads. The chariot bursting balloon first is the winner.

Note: If, after blinding horses, the bridge is turned to opposite direction, this race is funnier, as the horses remember how it was and the driver tries to make them go the new direction. Sitting on the balloon is the only legal way to burst it.

Folk Dances and Musical Mixers

CIRCLE VIRGINIA REEL

Music: "Soldier Joy" or any reel.

Formation: Double circle, men on inside facing their partners.

Action: Dancers follow the caller and then move counterclockwise to next partner. The calls may be any of the following:

Forward and back
Right hand swing
Left hand swing
Both hands swing
Do-si-do right shoulder
Do-si-do left shoulder
Right elbow swing
Left elbow swing
Swing your partner
On the next, etc.

SALLY DOWN THE ALLEY

Music: "Ten Little Indians," Record, Methodist World of Fun Series, M-111.

Formation: Double circle—boys with backs to center facing their partners. All extra girls (Alley Sallys) in the center of the circle.

Song: Here comes Sally down the alley,
Here comes Sally down the alley,
Here comes Sally down the alley,
Way down in Alabam'.

Hand on the shoulder and promenade,
Hand on the shoulder and promenade,
Hand on the shoulder and promenade,
Way down in Alabam'.

All extra girls in the "alley" promenade around until the end of the verse. Then each puts left hand on a man's right shoulder. His partner becomes an Alley Sally.

During second verse, all couples promenade.

SUSAN GAVOTTE

Music: MacGregor or other "Lili Marlene" record.

Formation: Couples facing. Boys with back to center, inside hands joined.

Action: Four walking steps forward, then join both hands and four slides.

Repeat in opposite direction.

Face partners, four balance steps.

Holding inside hands, walk three steps forward and turn.

Change hands and walk four steps the other direction and turn.

Four two-steps forward, holding inside hands.

Boy releases girl's hand and turns to own left with four two-steps coming back to new partner behind. At the same time girl continues two-step forward to new partner.

TEN PRETTY GIRLS

Music: "Ten Pretty Girls," record, Methodist World of Fun Series, M-115.

Formation: Couples in double circle facing clockwise, boy on inside, right arm around girl holding her right hand, left hands joined across boy's chest.

Action: Begin with left foot—both point in front—then to the side (left), and take three quick steps to the right beginning with the left foot. Do the same, starting with the right foot.

Walk four slow steps straight forward, beginning with left foot. Kick left foot forward, then straight back, and take three quick steps in place beginning with left foot. At this point the boy leaves his lady and goes on to the one ahead for his new partner. Begin all over again, this time starting with right foot.

COME LET US BE JOYFUL

Music: RCA Victor Record 45-6177 (41-6177).

Formation: Dancers divided into sets of three (preferably one boy and two girls), boy holding hands of girls. Groups of two sets, facing, are spaced around the circle to form a large circle.

Part I

Meas. 1-2 Facing sets walk forward three steps and bow to opposite set on fourth step.

Meas. 3-4 Walk backward three steps, bringing feet together on fourth.

Meas. 5-8 Repeat all Part I.

Part II

Meas. 9-12 The boy (or center person) turns his right-hand partner with a right elbow turn four steps, then the left-hand partner with a left elbow turn for four steps.

Meas. 13-16 Repeat all Part II.

Part III

Meas. 1-4 Facing sets again walk forward three steps and bow, then backward four steps.

Meas. 5-8 Instead of repeating, as in Part I, each set walks forward and through the opposite set, dropping hands and passing right shoulder to right shoulder, to face a new set for the next repetition of the dance.

Repeat from the beginning as often as desired.

SHOO FLY SWING

Music: Fast music.

Formation: Single circle.

Action: Head man steps to center, facing his partner whom he swings around him with right hands joined.

She swings around second man in circle with left hands—back to her partner with the right, to third man with left, etc., all the way around the circle.

As soon as head couple has gone past first three couples, the second couple follows.

GOOD HUMOR

Music: Record, Methodist World of Fun Series, M-109.

Formation: All couples in single circle, facing in.

Action: Everybody in — 4 counts
Everybody out — 4 counts
Everybody in — 4 counts
Everybody out — 4 counts
Ladies in — 4 counts
Ladies out — 4 counts
Gents in and turn around, swing the girl behind you (lady to own left) — 8 counts
Promenade — 8 counts

GRAND SQUARE

Music: Any good slow polka—such as the Victor Emilia Polka.

Formation: Square sets.

Action:

Figures 1. All join hands and circle left — 16 counts

All circle right — 16 counts

Chorus (repeat after every figure).

Head couples take four steps to center.

Man takes opposite lady by hand, and backs into side position.

Face opposite and separate to corners in four steps backward.

Face partner and come together (each part in four counts).

(At same time)

Side couples face partners and back four steps to corner.

Face opposite and walk together in four steps.

Take opposite by hand and go to center four steps.

Take own partner and back into place four steps.

(Reverse—heads doing what sides did and sides what heads did first.)

Figures 2. Head couples do ladies chain over and back.

Side couples do same.

Chorus

Figures 3. Head couples do right and left through (couples cutting through each other) and return.

Side couples do the same.

Chorus

Figures 4. Head couples sashay 8 slides across—men passing backs, ladies passing backs—and return.

Sides do the same.

Chorus

GREEN SLEEVES

Music: RCA Victor record of same name.

Formation: Couples stand in promenade position facing counterclockwise. They are numbered one, two, one, two, all around the circle.

Action: All march 16 steps in promenade position.

All number one couples turn toward couple behind and make a right-hand star. Walk eight steps clockwise, shift to the left-hand star and walk eight steps back to original position with all couples facing counterclockwise.

Couples join inside hands. Number one couples move clockwise ducking between and under the arms of number two couples in four steps, then over the next couple and so on. Number two couples move counter-clockwise walking over the first couple, then between and so on. Repeat all around the circle.

PROMENADE THREE

Music: Any good square dance music.

Formation: Players promenade in threes with man in the middle, girl on either side.

Action: Players promenade 16 steps. Right-hand lady goes into the center, circles left with other extra girls, or claps hands as all extra ladies march single file to the left around ring while—

Man swings his left-hand lady 16 counts. The swing ends with the girl being placed on the right, then all the extra ladies find a man's left elbow and away they promenade.

SENTIMENTAL JOURNEY

Music: MacGregor record by same name.

Formation: Couples in double circle face each other holding both hands.

Call:

Slide – slide – slide and clap
Slide – slide – slide and clap
Right – together – left – together –
right – together – both
Turn – around – and
Laps – together – both

Action:

Three slides forward and clap
Reverse
Clap right hands – then own hands – left –
own – right – own, and partner's
Turn around two steps and partner's
Slap own lap, own hands, and partner's

(Do this once completely with first partner, then on second ending, boys move up to girl ahead.)

IRISH WASHERWOMAN

Music: Imperial or Folkcraft record of same name.

Formation: Partners in single circle – ladies on right.

Call:

All join hands and into the middle.
And when you get there keep time to the
fiddle.
And when you get back remember the call.
Swing on the corner and promenade all.

(Promenade 16 counts and begin again.)

Action:

All to center with joined hands.
Stamp foot four times in center.

All come back out.
Swing corners three-quarters 'round and
promenade.

OH SUSANNA!

Music: "Oh Susanna!"

Formation: All stand in single circle, girls on partners' right.

Song:

Oh, I come from Alabama with my banjo on my knee.

I'm going to Louisiana, boys, my true love for to see.

It rained all day the night I left, the weather it was dry.

The sun so hot I froze to death, Susanna, don't you cry.

Action:

While boys clap, all girls take four steps to the center and four back.

While girls clap, all boys do the same.

Girls to the center and back.

Boys to the center and back.

Chorus:

Oh, Susanna, don't you cry for me,
For I've come from Alabama with my banjo on my knee.

Oh, Susanna, don't you cry for me,
For I've come from Alabama with my banjo on my knee.

All face partners and take right hands. Girls move clockwise, and boys counterclockwise in a grand right and left, alternating hands and shoulders as they pass by each other.

Repeat chorus.

On the second chorus, each boy takes the nearest girl for a partner, joins hands in a skating position, and promenades her counterclockwise around the circle. All people without partners go to the center to find one.

ALABAMA GAL

Music: Record, Methodist World of Fun Series, M-112.

Formation: Two lines, boys facing girls. The more people the merrier, extending down the room.

Song:

Com' through in a hurry, Com' through in a hurry,
Alabama gal.

You don't know how how, You don't know how how,
Alabama gal.

Action:

Head couple joins hands, holding arms straight out at sides, and sashays down the center between lines and back.

Head couple with right hand around, swings at head of set once and a half so that head boy is facing girls' line and girl is facing men's line.

I'll show you how how, I'll show you
how how, I'll show you how how,
Alabama gal.

Ain't I rock candy, Ain't I rock candy,
Ain't I rock candy, Alabama gal?

They take left hands with the first person
in line and swing around once, coming back
to swing each other in the middle with the
right hand around, then on to the second
person in line with the left hand, and so on
all the way down the line.

As soon as all four verses have been sung,
the next couple sashays down the middle
and back and does the reel. Thus, every
time we come back to the first verse, a
new couple is "comin' through in a hurry."

CHRIST CHURCH BELLS

Music: Record, Methodist World of Fun Series, M-109.

Formation: Two lines—men on one side, ladies on the other, odd and even couples.

Call:

Odd man swings the lady below

Odd man swings his own

Even man swings lady above

Now his own
Circle left

Clap right – clap left. Cast off one
below.

Action:

Odd gent turns even man's girl (below him)
with right hand— Returns to place –
8 counts

Odd man turns own lady with left hand and
back to place

Even man swings odd man's partner with
right hand turn— Back to place –
8 counts

Even man turns own lady with left hand.
All four join hands and circle left, mak-
ing complete turn – 8 counts

All clap own hands, then own partner's
right—own hands—then partner's left.
Odd couple turns away from partner,
making a complete turn and moves be-
low one position while the even couple
moves above one position.

THE FARMER

Music: "Polly Wolly Doodle" (This is a singing call so the group can sing it if you can't find anyone to play. It's lots of fun for everyone to sing the chorus anyway.)

Formation: A square.

Chorus: The farmer, the farmer, took another load away,
Hey, hey! The farmer took another load away.

Singing Call:

First man goes out to the right and
swings that girl around,
He takes her home and lines her up

And leads that line around.

Action:

Number one man goes to number two girl
(to his right), swings her twice around.
He brings her back and puts her in his
own place on left of his partner.

Number one man crosses in front of both
ladies, stands on his own partner's
right—all three facing center, then
join hands in a line of three. The
man takes both girls for a walk around
the outside of the set and back home.

The others walk toward center and sing the chorus.

The same man goes across the hall,
swings the next gal round,
Takes her home and lines her up and
Leads that line around.

Same gent swings number three girl
straight across.

First man returns to place with third
girl, who gets on end of line—to left
of second girl. Man leads all three
girls for a walk around the outside of
the set and back home.

The others walk toward center and sing the chorus.

Same man on to the last—swing that girl
around, Take her home and line her up
And lead that line around.
Run away home and swing your own,
Swing her up and down, Swing her high and
Swing her low
And promenade the town.

First man swings fourth girl (to his left),
brings her home the same as before, and
leads all four girls around set.

All girls go home to partners and swing
into home position.

All promenade around circle to home, go-
ing counterclockwise around set.

(Now repeat the entire figure for each couple. In other words, number two couple does it, then number three, then number four, until all have done the figure once.)

RED RIVER VALLEY

Music: Imperial record by same name.

Formation: A large circle formed by sets of threes (boy between two girls) around the room.

Song:

Action:

Now you lead right down through the valley,

Sets pass the couple they face and move to the left to a new set.

And you circle to the left and to the right,

Join hands and circle about three steps each way.

And you swing that girl in the valley,
And you swing your Red River gal.

Boys swing own right-hand lady.
Swing left-hand lady.

Now you lead right down through the valley,
And you circle to the left and to the right,

And the girls make a star in the valley,
And the boys do-si-do to the right.

Four girls make right-hand star.
Two boys do-si-do with each other.

Now you lead right down through the valley,
And you circle to the left and to the right,

And you lose that gal in the valley,
And you lose your Red River gal.

Right-hand ladies exchange.
Left-hand ladies exchange.

COME, MY LOVE

Formation: Groups of threes, two men and a girl in a circle. Two boys join inside hands, join outside hands with girls.

Song:

Action:

Come, my love, and go with me,
Come, my love, and go with me,
Come, my love, and go with me,
And I will take good care of thee.

During singing of first verse, promenade in circle, counterclockwise.

You are too young, you are not fit,
You are too young, you are not fit,
You are too young, you are not fit,
You cannot leave your mother yet.

At beginning of second verse boys raise inside hands and form an arch. Girls reverse direction, and the file of girls continues marching clockwise while men march counterclockwise. On the words "You cannot leave your mother yet" boys drop hands in front of approaching girl.

You're old enough, you're just about right,
You're old enough, you're just about right,
You're old enough, you're just about right,
I asked your mother last Saturday night.

On the third verse, circle three. Resume promenade position and repeat from beginning with the new girl. The entire game may be reversed with two girls and a boy participating.

I'VE BEEN WORKING ON THE RAILROAD

Formation: Double circle. Boys on the inside holding partners' hands in skating position. Couples face counterclockwise.

Song:

I've been working on the railroad,

All the

Live long

Day.

Hey!

Action:

All couples promenade counterclockwise, starting on the left foot.

Couples stop—put left heel forward and back to place.

Right heel forward and back to place.

Bend both knees and bob down and back up in place and yell "Hey!"

I've been working on the railroad, Just to
Pass the
Time a-
Way.
Hey!

Repeat the entire action.

Don't you hear the whistle blowin' Rise
up so early in the morn,
Hey!

Repeat the above action.

Don't you hear the captain shoutin'
Dinah, blow your horn?

Repeat the above action.

Whooo! Whooo!

In place, partners release hands and with boys' left and girls' right pull the whistle as they say, "Whooo! Whooo!"

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?

Boys drop back into single circle, stepping in ahead of their own partners, so that all form a single-file circle marching counterclockwise, 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.

MAINE MIXER

Music: "Glow Worm" – Imperial record of MacGregor.

Call:

Everybody goes to town, You pick'em
up and lay'em down.
Back away and say adieu,
Balance to the right of you.
Do-si-do and watch her smile,
Step right up and swing awhile.
Give that gal another swing, And pro-
menade around the ring.

Action:

Partners march forward in promenade for
8 counts.
Partners face each other and back away.
Each balances to new partner.
Pass back to back with new partner.
Swing new partner.
Start over.

RIG A JIG JIG

Music: Record, World of Fun M-111.

Formation: All players form a single circle, facing in, except one who stands within the circle. No partners are necessary.

Song:

As I was walking down the street,
Heigh O, Heigh O, Heigh O, Heigh O.

A pretty girl (a nice young man) I chanced
to meet, Heigh O, Heigh O, Heigh O.

Rig a jig jig and away we go, away we go,
away we go, Rig a jig jig and away we
go, Heigh O, Heigh O, Heigh O.

Action:

One player (or more in a large group) walks
jauntily around inside the circle.

Bows to a lady (or young man) in the
circle.

Players join hands skating fashion and
skip around inside the circle.

(Repeat from the beginning. Both players walk around in single file, each takes a new partner. The game is repeated until everyone has a partner.)

FOUR IN A BOAT

Music: Folk Dance record, Michael Herman 1109

Formation: Everybody joins hands in a single circle with four "old maids" (girls usually are more willing to volunteer than boys) in the center in a smaller circle.

Song:

Four in a boat and the tide rolls high
Four in a boat and the tide rolls high
Four in a boat and the tide rolls high
Waiting for a pretty one to come by and by.

Choose your partner, stay all day
Choose your partner, stay all day
Choose your partner, stay all day
We don't care what the old folks say.

Eight in the boat and it won't go 'round.
Eight in the boat and it won't go 'round.
Eight in the boat and it won't go 'round
Swing that partner you just found.

Action:

Those in the outside ring skip or walk to the left while the four on the inside go in the opposite direction.

All those in the outside ring stand still and clap while the four on the inside go round the ring and get partners which they bring to the center.

Outside ring circles left—the inside ring to the right. On the last line, partners in the center circle swing once around, and the original "old maids" retire to the outside circle, leaving the boys to be "Four in a Boat" this time.

COTTON-EYED JOE

Music: A record of "Cotton-Eyed Joe"

Formation: Couples in a single circle facing in.

Call:

Allemande with your left hand.
Dancing right into a right and left grand.

Right and left and away you go.
Now you meet your Cotton-Eyed Joe.

Heel and toe and into the middle.

Heel and toe and out you go.

Action:

All face corners and turn with left hand.
Come back to partners, take right hand and continue chain.

Continue until "Cotton-Eyed Joe" and take regular dance position, joined hands pointed toward center.

Man's left—lady's right foot do a heel and toe step, then one two-step toward the center.

Same on opposite feet, toward outside.

(Repeat heel and toe once more. Continue as mixer.)

TEXAS SCHOTTISCHE FOR THREE

Music: Any schottische.

Formation: Groups of three in large circle ready to march counterclockwise in lines of three. Center person holds right hands with person on his right, and left hands with person on his left. The two outside persons join free hands together behind back of center one.

Call:

Left, slide, left.

Right, slide, right.

Walk, walk, walk, walk.

Left heel and toe and the ladies turn around.

Right heel and toe and the ladies go back.

Action:

Left, slide, left.

Right, slide, right.

Walk, walk, walk, walk,

Left heel and toe, and three walking steps (center person in place; sides release joined hands from behind center and, retaining handhold with center, turn out in front of center with the three steps).

Right heel and toe, and three walking steps (center goes forward, while sides release his hands and go back to the one behind, turning to again face counterclockwise and resume original handholds).

LADIES TO THE CENTER

Music: To tune of "Skip to My Lou."

Formation: All join hands in ring, no partners needed, but comes out a little better if boys are scattered around the circle.

Song:

Ladies to the center with a hey ding ding!

Gents to the center and form a ring.

Once in a circle and twice in a ring.

Take a partner and everybody swing.

Action:

Girls walk three steps in and clap hands twice on "ding ding."

As the girls back out, the boys take four steps toward center and join hands.

Boys all circle to the left while girls stand and clap.

Boys drop hands and turn to the nearest new partner.

Chorus:

Swing, swing, everybody swing,
Swing, swing, everybody swing,
Swing, swing, everybody swing,
All join hands for the same old thing.

Using either elbow hook, or two-hand hand swing, or the regular square dance swing, give your new partner a nice long one and join hands again on the last line.

PIG IN THE PARLOR

Music: Folk Dancer record MH-1108

Formation: Single circle of couples, hands joined. Extra boys or girls in center. These are "pigs" or "old maids" as the case may be.

Song:

Oh, we've got the pig in the parlor,
Oh, we've got the pig in the parlor,
Oh, we've got the pig in the parlor,
And he is Irish too.

A right hand to your partner,

A left hand to your partner,

A right hand to your partner,

Swing the lady behind you and all
promenade!

Action:

Everybody in to teach "pig" a little.

Everybody back out again (4 steps).

Everybody in again (4 steps).

Everybody back out.

All face partners, turn once around with
right hand.

Turn back on partner and give left hand to
the person you are now facing. Turn
once around.

Give original partner right hand, then left,
and promenade to the right around the
ring.

All the boys release their partners, turn
around and swing the ladies behind them
one time 'round and quickly join hands in
circle to start over with new partners.

During promenade, all the extra men fall in line just in front of the lady they would like to have for a partner so when the line comes "Swing the lady behind you," they will get just the one they want—the poor boy so cheated will be another "pig." If there are extra girls in the center, they fall in just behind the partner they would like to have.

Girls' version: Instead of "pig" we sing "old maids in the parlor, with their knitting, canaries, and cats."

SO LONG—A GOODNIGHT CIRCLE MIXER

Music: Chorus of "So Long, It's Been Good To Know You."

Formation: Single circle—ladies on the right of partners, all hands joined.

Song:

So long, it's been good to know ya'.

So long, it's been good to know ya'.

So long, it's been good to know ya'.

But a long time since I've been home.

And I've got to be drifting along.

Action:

Swing arms in and out, rocking forward and
back, ladies release hands and make a com-
plete turn moving to the next man on right.

Repeat as above.

Repeat as above.

Repeat as above.

Promenade with partner on right, or waltz
four waltz steps with her.



MUSIC IS A MUST – and some singing should be included in every 4-H meeting. Music has the power to unite people, affecting their moods from the quiet to the gay and lively. It is an activity in which **everyone** can participate.

A SONG LEADER'S JOB IS TO –

1. Keep, distribute, and collect club song books.
2. Lead singing and teach new songs.
3. Select songs for special occasions.
4. Encourage everyone to sing.
5. Use talented members to make singing more fun.
6. Plan and arrange for special musical numbers.



HELPS FOR THE SONG LEADER –

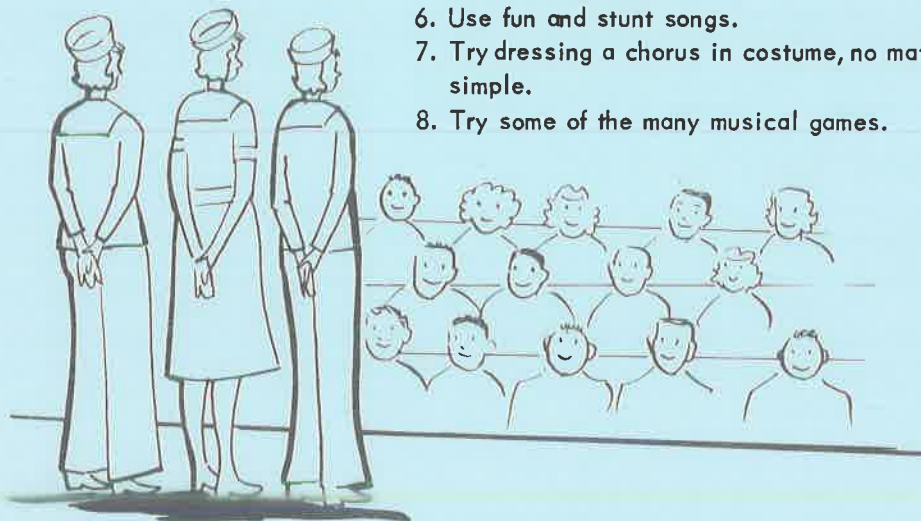
1. Always start with a song everyone knows and likes.
2. Announce the song clearly and explain all directions.
3. Be sure the pitch or tone for the song is heard.
4. Get your singers all "set" for the start of the song.
5. Start everyone singing with a strong "down beat."
6. End decisively. A clean-cut ending is as important as the starting of a song.

7. Always have another song ready.
8. Laugh off mistakes.
9. Ask for requests, but don't hesitate to 'hear' the song you think will go best.
10. Choose a variety of songs.
11. Choose an appropriate closing song.
12. Don't use more than your share of the program. (But every meeting should include three or four songs.)
13. If there is an accompanist, place the piano so the accompanist can see the leader.
14. Practice the songs with the accompanist before the program.
15. Be enthusiastic and *smile*.



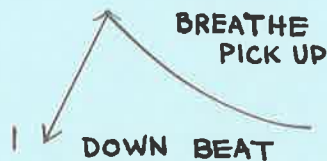
SOME WAYS TO MAKE SINGING FUN –

1. Clap the rhythms, or use a simple instrument such as a drum.
2. Hum or whistle tunes – or combine the two.
3. Combine two familiar tunes such as *Daisy* and *The Sidewalks of New York*; *Long, Long Trail* and *Keep the Home Fires Burning*; *Spanish Cavalier* and *Solomon Levi*.
4. Use rounds.
5. Before singing, tell the story back of the song, insofar as you can.
6. Use fun and stunt songs.
7. Try dressing a chorus in costume, no matter how simple.
8. Try some of the many musical games.

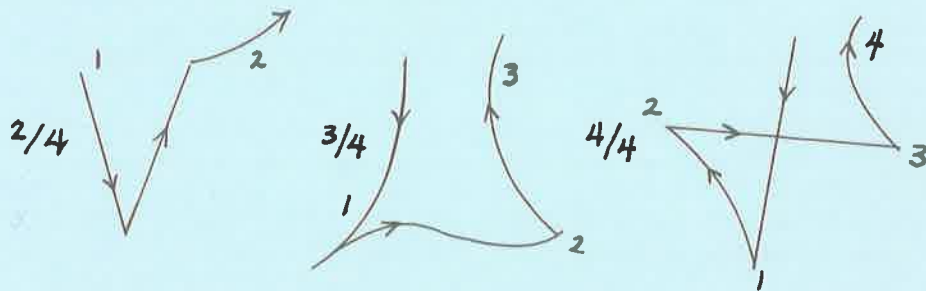


STEPS IN LEADING A SONG –

1. Invite the group to sing by stretching out your arms in a curved fashion as if to say, "Come on, let's sing!" The spirit of your invitation to sing determines the enjoyment your audience will have in singing.
2. Give the pitch clearly so that all can start together. If you make a mistake in pitch, don't be afraid to stop and start over. Far better to do that than to make everyone suffer through a song pitched too high or too low.
3. Essential movements – learn them well and then allow your own style to evolve, paying more attention to phrasing, thought, enjoyment and expression.
 - a. Invitation to sing – arms extended.
 - b. Chance to take a breath – hands brought toward center.
 - c. Pick-up beat:



- d. Singing begins as hands drop on the downbeat.
- e. Time:



- f. Cut-off – a quick flick of the wrist toward center.
4. Use the right hand to maintain tempo, the left to provide emphasis. Bring in parts and develop expression.
 5. Keep the elbows free and away from the body. Hands are best kept flexible – keep them loose at the wrist.
 6. A fist is good for emphasis at times, but don't use it constantly as it is a rather frightening gesture. An open, flexible hand can get more variety in expression.
 7. Don't be afraid to get your body in motion. Keep it free and easy. Avoid contortions that wear out you and the group.
 8. Move the hands and arms in curves rather than beating with angular motions.
 9. Avoid motions that appear busy. For example, 6/8 time is often best beaten as 2/4 to preserve the flowing or marching quality. Change back to 6/8 on retards.
 10. Keep the hands at an easy, comfortable height – not above the shoulders or in front of the face. The *face* is the "window of the soul" and does the most of all to create enthusiasm for singing.

PRACTICE MAKES PERFECT –

Practice leading songs in front of a mirror at home. Use a radio or phonograph to provide music. You'll be surprised how soon your motions will smooth out and feel natural.

TEACHING A NEW SONG –

1. Know the song you are to teach; create the desire to learn words and tunes.
2. Divide it into sections, but avoid breaking it into too many pieces.
3. Sing the song through for the group or have it played on the piano or phonograph. Read the song over to discover the picture it paints or the story it tells.
4. Speak the words, letting the group repeat after you. Then sing it in phrases again having the group repeat after you. Occasionally divide the group. Have half sing while the other half listens, then exchange.
5. With some songs, teach the chorus or catchy parts first. With others, start with the more difficult parts.
6. Explain the meanings of unfamiliar words or references.
7. Use illustrations when possible – slides, movies, photographs, flash cards, song charts, drawings or mental pictures.
8. Teach the song to a few ahead of time and disperse them in the audience to help the group along. In fact, certain members might be designated as a singing team to help regularly in the presentation of new songs.
9. Try to teach songs without a book or song sheet. The group will learn the songs more quickly without a book to depend upon. (You can help the group with the progression of notes by raising and lowering your hand to show their position on the scale.)
10. A piano is helpful in teaching a group the correct melody of a song, but it isn't essential – and don't learn to depend on it. You can't take a piano on a hayride or a hike.
11. Sing the song from the first in the correct tempo and with the right spirit. Teach the holds and retards. First impressions are lasting.
12. Try to sense the spirit or mood of the group and choose songs accordingly. Avoid starting beneath them with the slapstick variety of song. Many good folk songs have a fun or humorous quality which is appealing. You don't have to use poor songs or parodies.
13. Discover the fun of part singing – begin with rounds.
14. Above all else, create in the group – and in yourself – a feeling of tolerance for the various versions of a folk song, or game or dance. It wouldn't be a folk song if it hadn't developed differently in different places.

4-H Book of Songs (Sale only – 15¢) • Agricultural Publications, University of California, Berkeley, California 94720.

Written by the late Jack Herr, County Director and Farm Advisor, Placer County.

The University of California's Agricultural Extension Programs are available to all, without regard to race, color, or national origin.

Co-operative Extension work in Agriculture and Home Economics, College of Agriculture, University of California, and United States Department of Agriculture co-operating. Distributed in fulfillment of the Acts of Congress of May 8, and June 30, 1914. George B. Alcorn, Director, California Agricultural Extension Service.

4-H song

WORDS AND MUSIC BY EVERETT NOURSE AND RUDY MONOSMITH



A-CROSS THE NA - TION
OUR 4 - H PRO - GRAM



YOU'LL HEAR US SING - ING
IS ONE THAT'S FULL OF FUN

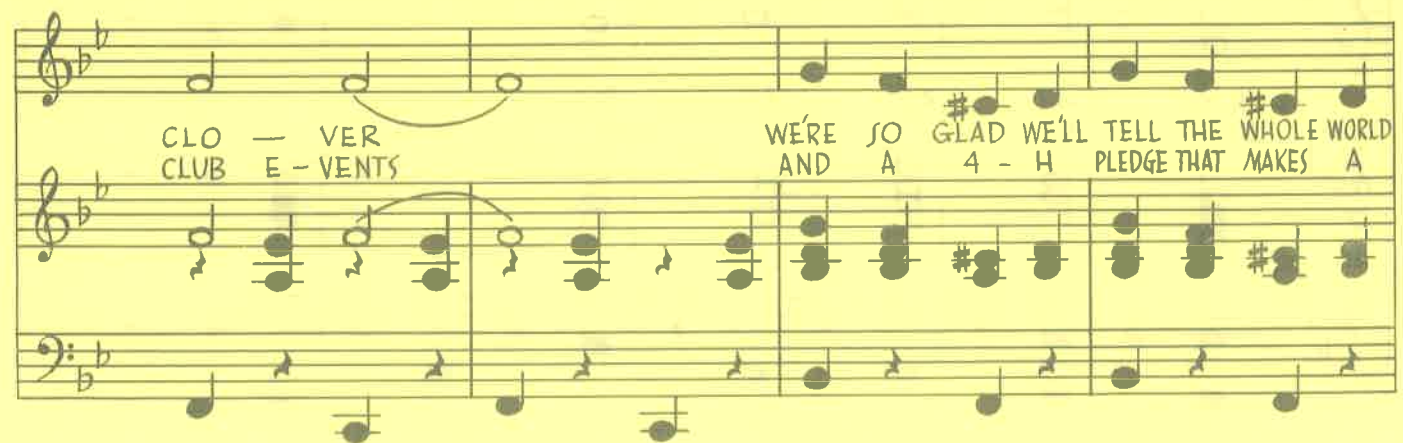
IN CEL - E - BRA - TION
PLAN

WITH VOICES
THAT BEATS THE



RING - ING
4 - H ONE

OF 4 - H CLUB - WORK AND OUR 4 - H
WE'VE PRO - JECT WORK AC - TIV - I - TIES AND



CLO - VER
CLUB E - VENTS

WE'RE SO GLAD WE'LL TELL THE WHOLE WORLD
AND A 4 - H PLEDGE THAT MAKES A

Broadway

O - VER
LOT OF SENSE

COME JOIN OUR HAP - PY BAND
LET'S TAKE THE 4 - H TRAIL

WE WANT TO WELCOME YOU
TO GUIDE US DAY BY DAY

THEN YOU WILL UN - DER - STAND
SUC - CESS WILL THEN PRE - VAIL

OUR 4 - H POINT OF VIEW
IN BOTH OUR WORK AND PLAY

SO LET'S GO
WE KNOW OUR

FOR - WARD HAND IN HAND AND HELP TO BUILD A BET - TER LAND, WE'LL SHOW THE
FUT - URE WILL BE BRIGHT BE - CAUSE WE KEEP OUR GOALS IN SIGHT, SO LET'S ALL

WORLD CHEER

WHAT THE

WE 4 - CAN H

DO . WAY .

The University of California's Cooperative Extension programs are available to all, without regard to race, color, or national origin. Issued in furtherance of Cooperative Extension work, acts of May 8 and June 30, 1914, in cooperation with the United States Department of Agriculture. James B. Kendrick, Jr., Director, Cooperative Extension, University of California.

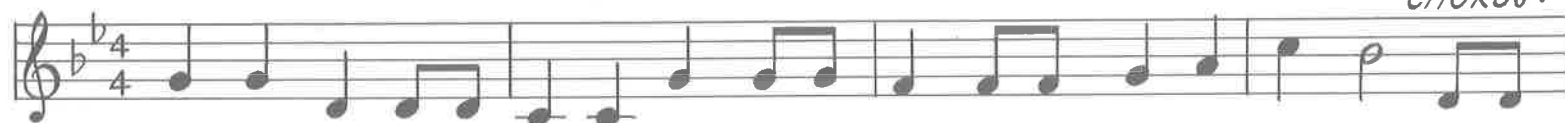
The Land of the 4 - H Clover

WORDS AND MUSIC BY JACK STRONG AND PAUL BARKER



WE'RE A HAP-PY BAND FROM A SUN-NY LAND WE HAIL FROM CAL-I-FOR-NIA WHERE THE
FROM THE MOUN-TAINS GRAND TO THE O-CEAN STRAND OF DEAR OLD CAL-I-FOR-NIA SING THE
SO IT'S WORK AND PLAY WITH A WILL AND A WAY IN DEAR OLD CAL-I-FOR-NIA AND WE'LL

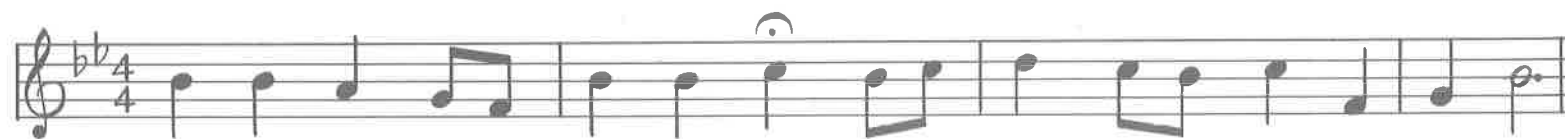
CHORUS:



SKIES ARE BLUE AND OUR HEARTS BEAT TRUE FOR THE LAND OF THE 4 - H CLO-VER
GIRLS AND BOYS OF THEIR 4 - H JOYS IN THE LAND OF THE 4 - H CLO-VER SO WITH
NEV-ER ROAM FROM OUR HAP-PY HOME IN THE LAND OF THE 4 - H CLO-VER



JOY-FUL SONG WE MARCH A-LONG IN THE LAND WHERE THE SUN DOTH SHINE, PLEDGING



HEAD AND HEART AND HANDS AND HEALTH FOR THE LAND OF THE 4 - H CLO-VER.

COOPERATIVE EXTENSION

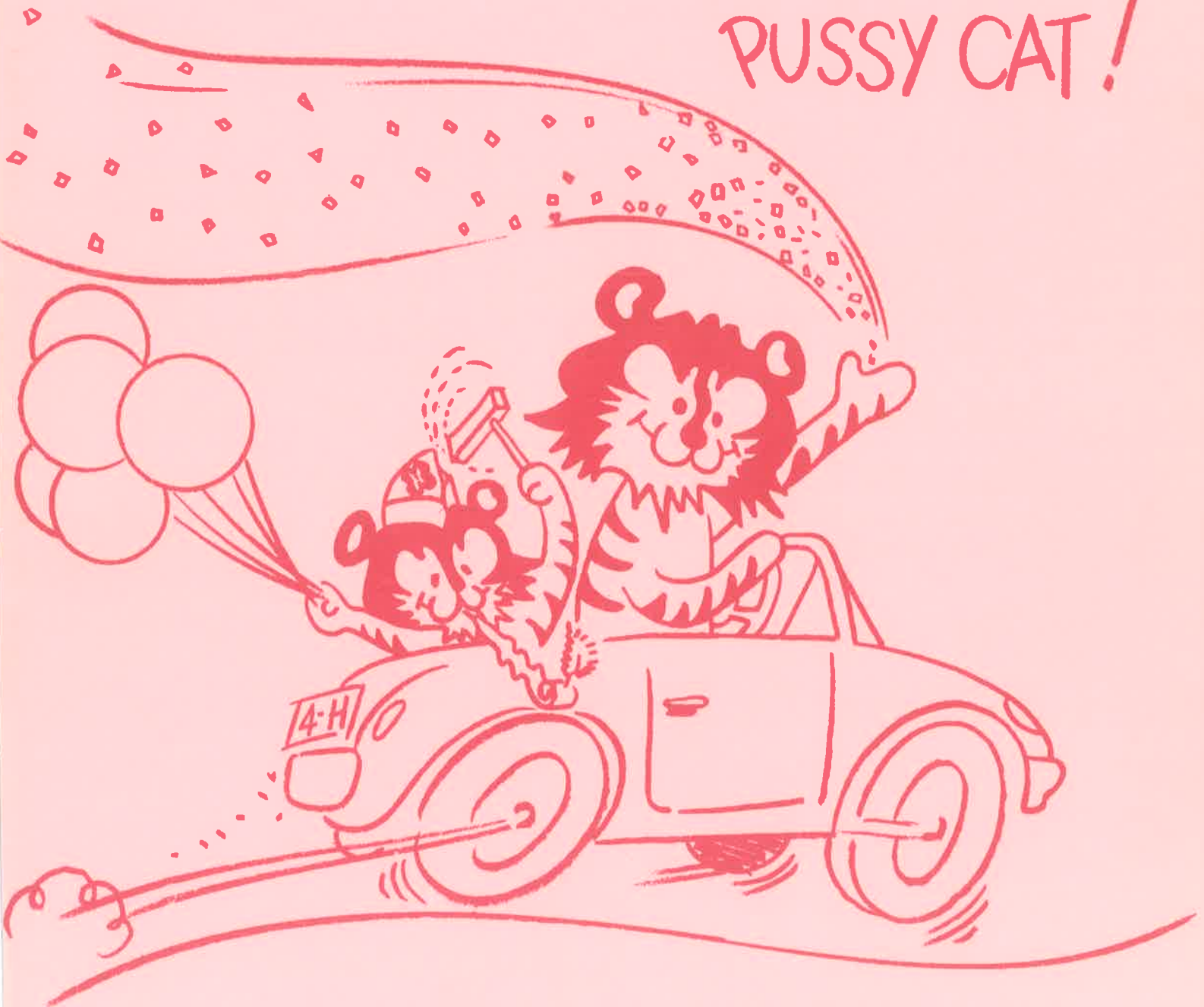
UNIVERSITY OF CALIFORNIA

The University of California's Cooperative Extension programs are available to all, without regard to race, color, or national origin. Issued in furtherance of Cooperative Extension work, acts of May 8 and June 30, 1914, in cooperation with the United States Department of Agriculture. James B. Kendrick, Jr., Director, Cooperative Extension, University of California.

4-H-G54
Rerun 5/76

MAKE RECREATION
A PIECE OF THE ACTION

LET'S GO
PUSSY CAT!



UNIVERSITY OF CALIFORNIA
AGRICULTURAL EXTENSION SERVICE

PARTY PLANNING

AND

GAMES WORKSHOPS

Introduction

An understanding of party planning and game theory is essential to the planning and operation of successful parties and games in the 4-H program.

Besides having a knowledge of party planning and game theory it takes leadership, creativeness, enthusiasm, hard work, much pre-planning and experience. Once you have mastered all these skills and techniques, you will receive much satisfaction of seeing others enjoy your efforts.

Purpose of Workshops

The recreation workshops at this year's state conference will give you an opportunity to learn party planning and game theory as well as actual experience in planning a party for the last night of the conference. It is hoped you will then take what you have learned back to your county to help you both put on successful parties and to train others to do the same.

Workshop Topics

Recreation Leadership - Jim Slakey - Alameda County
Creating Atmosphere - Rae Harn - Santa Cruz County
Publicity and Promotion - Mark Bonham - Alameda County
Games, Skits and Stunts - E. J. (Tony) Hauser - Imperial County

Party Planning and Game Theory Outline

A step by step method is the easiest to follow and will be used here.

Step I DETERMINE YOUR OBJECTIVES

- What do you want to accomplish?

- * get people acquainted
- * teach games
- * provide fun for the evening
- * balance your club meeting program with some fun
- * celebrate an occasion
- * cement closer relationships

Step II DETERMINE AGE GROUPS YOU WILL WORK WITH

- are age groups mixed?
- will your age group want active or inactive games?

Step III PARTY OR GAME POTENTIAL

- what is the size of your group?
- will facilities be large enough for your plans?
- will you need a microphone?

Large groups require much more planning than small groups. Pre-planning and timing is essential for large groups, as much time can be lost just trying to get groups in order.

Step IV WHAT IS YOUR BUDGET?

It takes money to put on a party or successful games at your 4-H club meetings. You can save a lot by pre-planning and scrounging but at times you will have to have money. So set up a budget for your party or games for the year.

Step V DEVELOP A THEME

A theme for your party is probably your most important step towards developing a successful party. A good theme builds party enthusiasm and most important, allows your committees to operate separately toward a common goal. One of the best ways to develop a party theme is to use the Brainstorm Method. Brainstorming is where all of your group shoots out ideas until a title "theme" is selected that will be timely, appropriate and easy to carry out.

With one theme for your party, promotion, atmosphere, and games can all be made to fit the occasion.

Even a game (recreation) chairman for the 4-H club can capitalize on the use of a theme. The club recreation chairman can either develop his own theme for the year or coordinate his games by using the club's theme for the evening or year.

An example of this would be if your club had a planned club program for the year in safety. The game chairman could give names to his games to fit the club theme of safety.

Step VI CHAIRMANSHIP + SUB-COMMITTEES

- Party chairman - to oversee the entire operation and coordinate all sub-committees.
- Sub-committees
 1. Facilities and equipment committee - party facilities should be reserved well in advance. Equipment can either be a special committee or incorporated as a responsibility of the other committees.
 2. Publicity - Promotion Committee - the work of this committee is to devise methods of building a desire of the prospective audience to come to the party and be in a mood to participate when they get there. Be sure to keep the theme in mind. A good club recreation leader can also build anticipation and enthusiasm by promoting next month's game in some clever fashion.
 3. Atmosphere Committee - the creation of an atmosphere with decorations, props, costumes, signs, etc., can do the most good of all in building audience enthusiasm. Again, be sure you create your atmosphere keeping your theme in mind.
 4. Games, Skits, Stunts Committee -
 - Game Selection - the type and number of games you select depends upon:
 - * the type party you have
 - * age group
 - * time allowed
 - * clothes your audience will be wearing
 - * what your objectives are
 - * facilities and equipment available
 - Game Implementation - putting the games and skits across successfully depends upon:
 - * Communications
 - how familiar your audience is with the game
 - getting large groups into small groups
 - precise explanation and demonstration of each game before it is played (be sure to get attention of your audience before giving instructions)
 - * Experience and Practice - never try to play a game before you practice or try it.
 - * Pre-plan order of Games - much time can be saved by planning the order of your games so that you will have minimum group changing and moving of chairs, unless of course, your objectives are to move your groups frequently.

* Name your games to follow the theme

- Ending program - try to have your best game as your climax to the evening. After your climax game, you may want one song or quiet closing game to calm your audience down. Also always have several games in reserve. It isn't necessary to use all the games planned. Don't party and game your audience into boredom. Always try to end your party while everyone is having a good time.
- Recreation Leaders Kit - good recreation leaders will always have a recreation kit composed of a resource file on games and materials and equipment to implement them (more on this later).
- 5. Clean-up Committee - the most shameful happening at any 4-H event would be in not assuming the responsibility for party or game clean-up. A clean-up committee or all of your committee should be responsible for leaving the facilities clean and orderly.
- 6. Evaluation Committee - if you are to improve your next party, you should provide for evaluation of the last one you gave.

Several ways to evaluate are:

- committee meeting following party
- ask those who attended
 - *invite a few to your meeting
 - *or—make up an evaluation report for all attending
- a trained recreation leader always watches faces, participation and non-participation during the event.

Step VII RECREATION LEADERSHIP

Putting on a party is not supposed to be fun for those on the committee. It is hard work putting on a good party with satisfaction being your reward.

Recreation leadership requires: responsibility, selection of the right person for the job, delegation of responsibility to others, understanding and concern of those he is working with, understanding of the audience, understanding of adult - jr. leadership relations. Above all a recreation leader must be able to build enthusiasm in his co-workers and command their respect while doing his job.

These above mentioned steps on Party Planning and Game Theory can be used by a chairman of a group for a large party or by an individual who is in charge of recreation at the local club level. Whether you are a large committee or a one man committee, you need to consider all of these steps if you want to put on successful parties or games.



What's NEW PUSSY CAT?

LEADERSHIP

By Jim Slakey

Leadership - (First session)

There is no single style of leadership. The modern leader should be able to judge different situations accurately and be able to draw resources from a large area of leader action.

No one is born with these abilities; but just about anyone can acquire them.

In applying, become a better leader by learning more about oneself. It is like any self-improvement program, more likely to be successful if it is carefully planned.

Goal: Self Development in Leadership

1. Ability to define tasks

- (a) Keep tasks separate
- (b) Responsibilities
- (c) Being able to define clearly in your mind what is to be done
- (d) Evaluate what has to be done

2. Sensitivity to others

- (a) Know what other members of the group can and want to do
- (b) Give credit where credit is due
- (c) Be able to know the right time and place to include the person

3. Skill in diagnosis of group problems

- (a) Define the problems of a group about how it is functioning
- (b) Understanding each member as themselves

4. Tolerance of Personality Difference

- (a) Be tolerant toward whatever type group you have, no matter what personality conflicts are encountered
- (b) Also be able to see the advantages of different personalities and then utilize these differences

5. Flexibility

- (a) Become flexible toward your group
- (b) Inspire people (direct)
- (c) Manipulate people — (using subtle techniques to influence people)
- (d) Subtly influence the group to motivate them toward the goal at which we are working toward

6. Skill in Discussion Leadership

(a) Discussion leadership -

1. Be subtle
2. Suggestive
3. Challenging
4. Influential
5. Inspiring
6. Motivative
7. Sneaky
8. Opposing
9. Manipulate
10. Actuate
11. Interject
12. Mobilize
13. Compromise
14. Enthuse
15. Involve
16. Dominate
17. Evaluate
18. Diagnose
19. Perceive
20. Invent
21. Develop
22. Listen
23. Encourage
24. Create

WORKING WITH GROUPS - (Second session)

The nine to twelve year olds are motivated by the blue ribbon goals. The need for individual recognition is great. In the 12-15 age group the importance shifts from individual to group recognition. From 15-18 the idea of going along with the group tapers off and the stressing of individual development becomes prevalent.

The need for more responsibility in the older age group is important if they are to remain interested in youth groups. There is a tendency among leaders to retard the development of the group because of their desire of personal recognition, thus a loss of older members who fail to obtain the required personality.

Leadership, because of its intangibility, cannot be measured. Many people need more than personal satisfaction of leadership; they need some sort of personal recognition for their efforts - a tendency to dominate group planning and activities rather than working with and for the group.

No one answer is always right. So the idea of leaders compromising becomes increasingly important if the goal is to be reached successfully. Before accepting leadership responsibilities, a person must realize what this acceptance entails. The importance of working within the group cannot be over stressed. A leader is constantly observing his group members.

WHAT CAN BE DONE WITH THE PEOPLE IN THIS GROUP? (see back of this page)

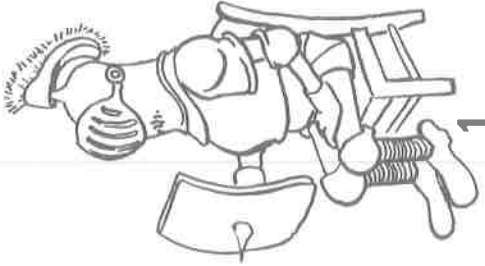
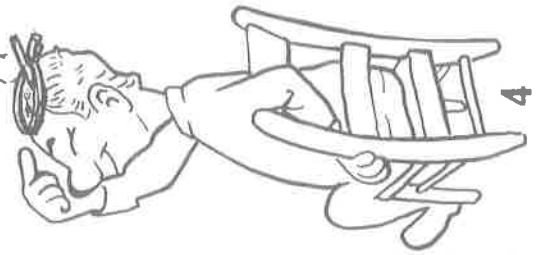
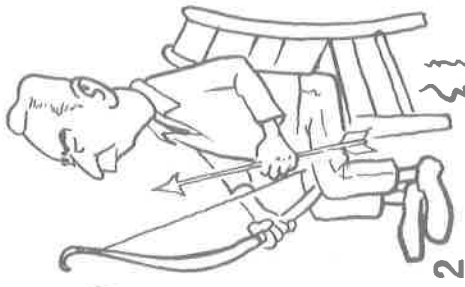
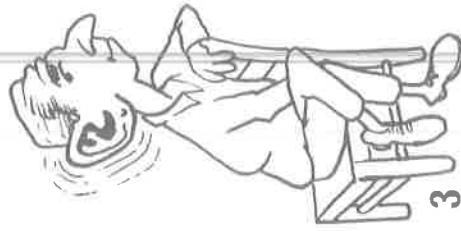
Can you find yourself in this group? Have you ever played different roles in a group?

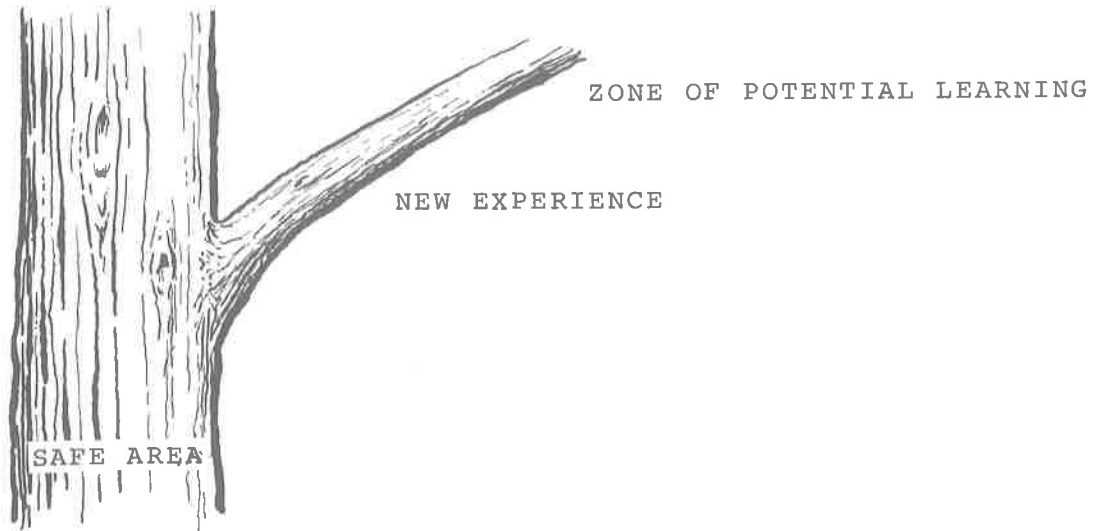
Which three of these characters would you want in your group? Would you want all of them in your group?

The key word in this situation is being observant. The leader must be observant to recognize these roles and make the most out of the group for the group.

NOTES

- | | |
|----|-----|
| 1. | 9. |
| 2. | 10. |
| 3. | 11. |
| 4. | |
| 5. | |
| 6. | |
| 7. | |
| 8. | |





EVALUATION - (Third session)

While you were at Davis, did you play it safe and stay down low on the tree or did you seek out new experiences? As you moved out on the limb, did it become a little shaky and rather challenging? Or, did you find it easy? Did you notice that it was up to you?

What you can gain --

Experience - working with people and new ideas for a practical use in your group.

Understanding - A broader understanding of both people, recreation, and the way everyone fits in.

Sharing - a way of life, a change of attitudes and broadening of your interests.

Satisfaction - of accomplishment in skills, crafts and living.

What you can enjoy the most! **PEOPLE.**



HEAR, HEAR,
IT'S RIGHT HERE!
LET'S CREATE
SOME
ATMOSPHERE!

CREATING ATMOSPHERE

By Rae Harn

INTRODUCTION

The name of this session is **RECREATIONAL LEADERSHIP** -- and I did look it up in my Funk & Wagnalls.

Taking the words in alphabetical order the word **LEADERSHIP** is defined as "the office or position of a leader." Now we ask, what is a **LEADER**? A **Leader** is, "one who leads or conducts". What is to **LEAD**? It is "to guide by drawing along or going before, hence to guide by instruction or counsel. To have the direction of; control, to act as guide; to have charge".

Recreational becomes **RECREATION** and is defined as, "refreshment of body or mind, but generally of both; diversion, amusement; any pleasurable exercise or occupation". By going another step we find the word **RECREATE**, which is, "to impart new vigor to; to refresh after lable". Our final step in this count down is **CREATE**, and this is "to cause to come into existence. To produce as a new construction out of existing materials".

All of which leads us into this portion of the session, **CREATING ATMOSPHERE**. Funk & Wagnalls defines Atmosphere as "any surrounding element or influence". In **Creating Atmosphere** then, we are bringing into existence a surrounding element or influence by producing new construction out of existing materials.

Sound simple? As with all things it is simple; once we know the answers to a few questions; once we learn a few basic skills; and once we gain leadership experience.

We need leadership experience to work with others and to keep the lines of communication open. It is necessary to know WHAT, WHEN, WHERE, HOW AND WHO!

1. What kind of activity is planned? Is it something specific such as a birthday, a holiday, an installation, to raise money, to honor someone, or just for fun? Is it a party, a dance, a ceremony, a banquet, a picnic and is it quiet or active? Is there a theme? Is there a budget set up for decorations?
2. When will it be held? What is the date and when is the time? Have arrangements been made for the decoration committee to get in early? Who removes the decorations - the decoration committee or the clean up committee?
3. Where will it be held? Will it be indoors or outdoors? What equipment is available? Will tables and chairs be used? Can a staple gun and/or masking tape be used to put up decorations? Can things be hung from the ceiling?
4. How many will be there? Just a few - or the whole crowd?
5. Who is coming? How old are they? Will they be dressed formal or informal? Is it a costume party?

WHAT TYPE OF ATMOSPHERE DOES THIS ACTIVITY NEED TO HELP IT SUCCEED?

It doesn't make any difference whether it is a banquet, a game night, a mixer, or a dance, some suggestion or type of decoration is appropriate. The decorations "set the mood" and give the right kind of atmosphere so that those attending know when they arrive what kind of party it is and often what kind of behavior is expected of them.

Atmosphere need not be elaborate, expensive, or gaudy - unless the occasion calls it. Sometimes just a suggestion of a decoration or a clever little touch will accent the theme and get the most notice. It isn't necessary to spend hours on details that a group will neither see nor appreciate. DECORATIONS SHOULD BE APPROPRIATE IN RELATION TO BUDGET, SIZE OF PLACE, THEME CHOSEN AND THE PEOPLE ATTENDING.

As a suggestion, it is even possible for the guests to make the bulk of the decorations as a pre-party activity if the overall committee is well organized and has materials, samples and assembly crews ready as guests arrive. This is one way of getting everyone really into the swing of things and participating as a group, rather than as individuals or in small cliques.

Lighting is one of the most effective means of setting an atmosphere. We all know that a dance has a better chance of success with a minimum of light. Lamp light or warm light is much more inviting than a bright glaring light. Fire light attracts and dimness stimulates singing when folks are bashful or shy. Spotlights are very effective when they bring out attractive details or as a special accent. And, due to the current trend, we must all realize that moving, flickering, and colored light is exciting.

Arrangement of furniture is important, and a large room with a single line of chairs around the edges is the biggest and most often mistake made. With young people it immediately separates the boys from the girls as they "choose sides of the room". By removing all furniture, people are forced to move around and mingle. Depending on the program, it is also nice to arrange card tables around the room - in the center, too - with attractive and interesting things on them which cause people to move around to find out what it's all about. If conversation is to be a part of the plan, furniture can be arranged in conversation circles. In any case, it takes thinking ahead to have the stage set for success.

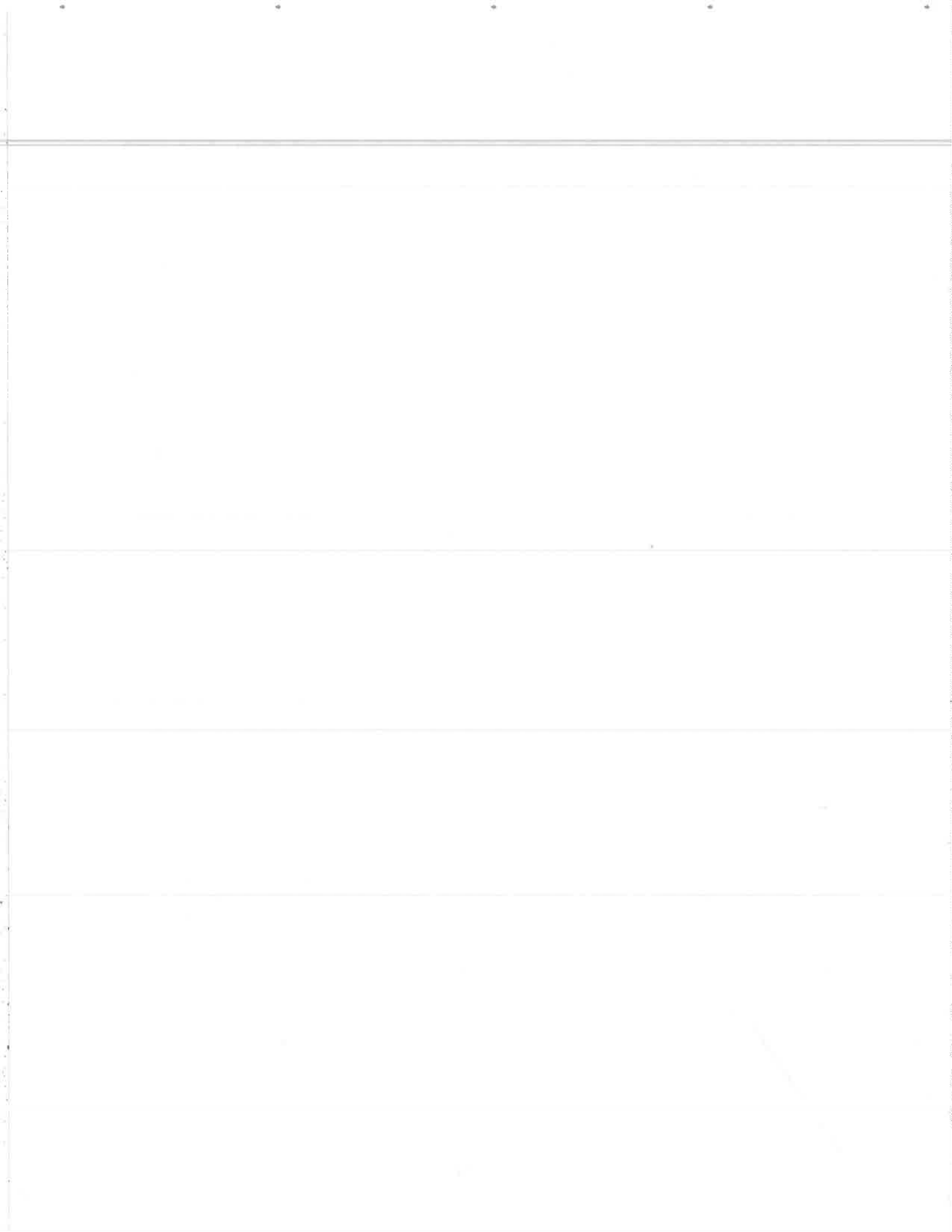
By knowing the plans of the other committees, it makes everything easier for everyone involved. Real chaos can develop when each committee takes off in its own direction with little thought to what others are planning. To have a well balanced program each committee should mesh together as cog wheels.

Once in awhile a decoration committee becomes one person who does all the work. People who are artistically inclined are also sometimes inclined to work alone. It is much easier to do the basic work rather than have to suffer the pangs of helping those less fortunate in this area - or who have ideas that do not coincide with the decoration chairman. When this happens the remaining members of the committee are generally called in at the last minute to "help put up the decorations". It's up to the general chairman to see that this does not happen. As a suggestion, why not try to appoint a chairman who is an organizer, even if not inclined toward artistic endeavors. Then fill out the committee with those who have this talent. Of course, if you are fortunate enough to have within your group a person who has an eye for atmosphere and the ability to operate and organize a committee you are really in luck. Congratulations!

Where do the ideas come from? They often show up when the plans of the other committees are made known. Just sitting around and talking and gaining enthusiasm about the project can bring out the best ideas. Just keep that old enthusiasm going! As for reference books, if you feel the need for them, any library has a good supply. If you do go to the library, don't limit your search to "party planning and decorations". Some very good ideas can be found in books that feature projects for small children, teachers reference books that show bulletin boards, books on Origami (Japanese paper folding), or just any other area that your imagination and enthusiasm suggest.

* * * * *

If you find yourself called on regularly to "create atmosphere" - you might consider putting together a basic supply kit: 2 pairs of scissors (1 small, 1 large), a power stapler and a hand stapler (with a good supply of staples), thumb tacks, masking tape, paper clips, rubber bands, straight pins, a small mixed supply of nails, a hammer, screwdriver, coping saw, square, yardstick, tape measure (at least 10 ft.), white glue, a mixed supply of felt tip pens, an assortment of paint brushes and dry poster paint (red, blue, yellow, black and white), and pipe cleaners!





LET'S GET THE NEWS OUT PUSSY CAT!

PRE-PARTY - PUBLICITY AND PROMOTION

By Mark Bonham

WHAT IS IT?

It is advertising the up coming party.

PURPOSE

To let people know there is going to be a party. To tell them what kind of party it is going to be (example: Western, Carnival, Disaster parties.) Also to help set the mood of the evening's recreation, and build enthusiasm and anticipation.

METHODS OF ADVERTISING

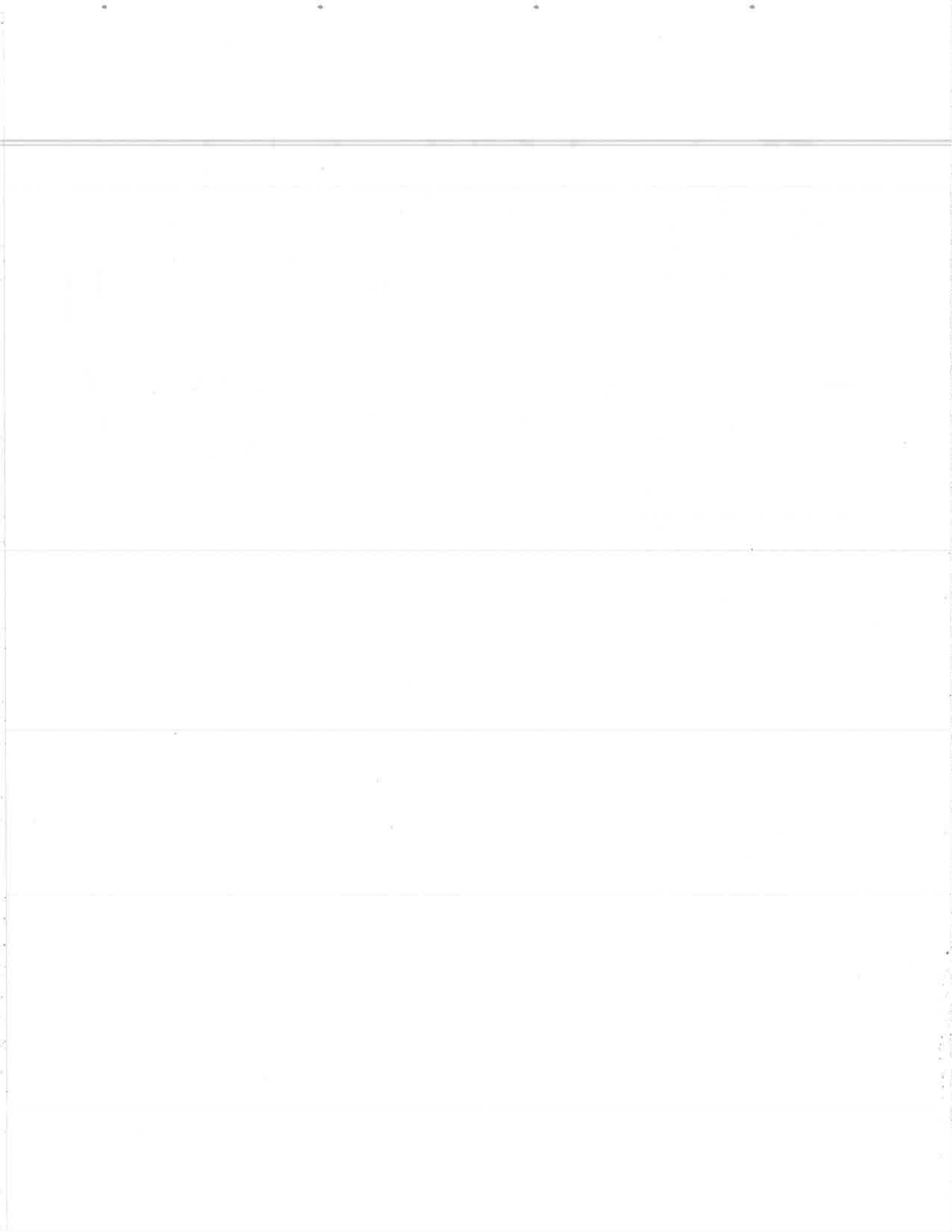
Stunts or posters
Invitations
Announcements
Newspapers

Songs
Word of mouth
Games
Meal time publicity

HOW TO DECIDE WHAT METHOD TO USE?

Age group
Number of people to communicate with
Facilities
Time

Materials
Number of people on committee
Budget





GAMES - SKITS - STUNTS

By E. J. (Tony) Hauser

INTRODUCTION

Social Recreation is any social occasion where people get together for fun and fellowship; to play, to dance, to compete in the spirit of a game, to join in the theme of a party. It may be for any or all age levels. It may be any length from one five minute game to a three hour carnival or picnic.

As a game leader you should become familiar with Party Planning and Game Theory, discussed in the front pages of this booklet. It takes interest and responsibility, enthusiasm, experience, confidence, and resourcefulness to become a good game leader.

A good leader should develop a library on leadership techniques, proper ways to select and implement games and also collect a card file and books on the various games, skits and stunts. When you are first starting, ask for help, practice and keep your eyes open.

GAME CATEGORIES

Games are divided into many different categories, based on the activity involved and the objectives or goals of the theme. Broad typical game categories are:

Mixers or Socializers

This category includes games which "warm" up a party or acquaint people. Also, these games tend to remove attention from the individual and place attention on the group.

Passive Games

This category includes quiet games, brain teasers, puzzles, mental games, paper and pencil games, literary or word games and games that require very little movement.

Active Games

This category includes tag games, running, racing, relay, or outdoor games, games that require more than a minimal amount of physical activity.

Stunts and Skits

This category emphasizes use of imagination, humor and acting skills. Stunts usually involve humor. Both of these types usually involve individuals or groups entertaining for a large group.

GAME IMPLEMENTATION

Whether you have a small group or very large group you must get your group into position to play the games. For large groups you may have to use planned methods to get your larger group in smaller units.

In order to get your group into game position and play the game successfully you must: - first, get the group's attention - give loud, slow, clear instructions - explain and demonstrate your game.

Methods of getting a large group into smaller groups:

- 1) Grand march (to music) - group march single file, file left and right, come back in pairs, file left and right. Keep this up until you have the number in each group you want.
- 2) Choo-Choo (in Bushel of Fun) - this game not only will get your large group into smaller groups, but also serves as a get acquainted game.
- 3) Humming Game - write the names of well known songs on small pieces of paper. Have person read name of song and while humming the tune, walk around the room until he finds all the others with the same song. Example: 36 people can be broken down into four groups by putting the name of a song on nine cards each for four different songs.
- 4) Barnyard - the same type of game as above can be done with animals. In this case, put the names of animals and have participants make noises like the animal until he finds his own group.
- 5) Spellout - on small cards spell out some word one letter per card that fits your theme and has the number of words in it corresponding to the size group you want. The participants keep hunting for the letters to spell the word you have. When each group finds all the letters to spell out the word, you have your teams for your next game.

- 6) Numbers on cards or colored paper - can be used to get people into groups. By alternating colors you can mix people up better by giving them out as they come in the door. When using colored paper, it can be designed to fit your theme.

Types of Groups

When you get large groups into smaller groups you can use them for teams, group skits, circle games or line games. Many of the games available can be used interchangeably for teams, circles or lines.

GAMES

Mixers or Socializers

- 1) Who am I? or what am I? - place picture of a famous person or brand name article from magazine on participants back and they are to move about introducing themselves and are allowed one guess to each person as to who or what they are.
- 2) Odd or Even (in Bushel of Fun)
- 3) Choo-Choo (in Bushel of Fun)
- 4) Circle Conversation game - have group get into circle. Ask every other person to step two steps forward. Face inner circle clockwise and outer circle counter-clockwise. Have them walk until you stop them. They are to introduce themselves and for 30 seconds discuss various pre-planned subjects. (Try to use the theme on subjects.) Keep this up until most of group has had a chance to meet each other.

Meal Time Socializers

- 1) Pocket scavenger hunt - make a list of things that might be in boys pockets and girls purses. Put list on each table and see who gets the most items.
- 2) There are all kinds of puzzles, riddles that can be made up to get groups socializing at meal time.

Art Games

These type games are fun and will also help you find the good artist in a group to help you with atmosphere committees for future parties.

- 1) Art charade - groups draw pictures instead of acting out the part. Let each group member draw one title.
- 2) White bed sheet and Colored Chalk - during idle time individuals or groups can draw what they want or what you request.
- 3) Butcher paper and Poster Paint (or marking pens) - have individuals or groups draw something individually or as a group.

4) Finger Painting to Music

Line Games

1) Limbo - secure limbo music

2) Relays

Balloon bust - each person is given a balloon. They are asked to blow the balloon up and run up, break it by sitting on it, and run back to tag the next person.

Orange game - boys and girls alternate. Start at one end. Orange must move from chin to chin without using hands.

Hammer and Nail - two or more teams - each group with one hammer and enough nails for each person. Race to see which group can drive in all their nails. If one is bent, add another nail for the group. Two foot long 4 x 4 redwood posts and eight penny box nails are best to use.

Snow Shoe relay - you need two 8" x 11" pieces of paper or cardboard - half of each team at both ends of room. One person moves the two pieces of paper while the other person walks on them.

Drawing relay - give each group color marking pens. At the start of go one person from each group races up to their poster and draws for 15-30 seconds. Each member of group adds to the drawing. The game leader can ask the groups to draw a certain kind of picture.

Circle Games

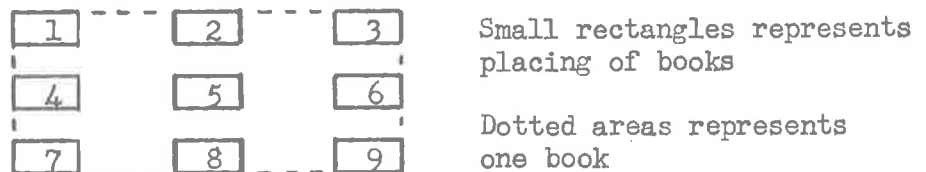
- 1) Cock fight - tie 30" string on balloon and tie to participants ankle. At the start of go, they go into center of circle and try to stomp on everyone else's balloon. When their balloon is busted they have to retire from game.
- 2) Swat - roll up newspaper and have everyone put their hands behind their back and look straight forward. Person with newspaper walks around and places paper into someone's hands. That person immediately starts swatting the person on his right on their rear end until they run completely around the circle back to where they started. Swatter then walks around and puts the paper into someone else's hand.
- 3) Boy-Girl Musical Chairs - have all boys take a chair into the center of the room. Ask one girl to go and stand in front of each boy. Take one chair away. Boys walk clockwise and girls walk counter-clockwise. When music stops, a whistle means the boys sit on the chairs and girls sit in his lap. If a bell rings the girls sit in a chair and the boys sit on her lap. Take one chair and one couple away each time.
- 4) Hippopotamus - Rhinoceros (best with 10 to 18 people) - use a coke bottle for a hippo and a coke can for a rhino. One person leads the game and starts by saying to the person on his right, "this (bottle) is a

rhinoceros". The person reaches for the bottle and says "a what?". The leader says "a rhinoceros". The second person takes the bottle and says to the person on his right, "this is a rhinoceros". The person answers "a what?" - then the first person to the right of the leader turns and asks the leader, "a what?" - the leader says "a rhinoceros". The first person then tells the person he is handing the bottle to, "a rhinoceros", and so on around the circle. Just after the leader starts the rhinoceros to his right, he starts the (can) hippopotamus to his left. The idea is that everyone must say "a what?" before they take the "bottle" or "can" and nobody except the leader can tell them what it is, which has to be repeated around the circle each time the "can" or "bottle" moves.

Stunts or Tricks

Stunts or tricks usually involve individuals or small group entertaining a larger group. Could be used at club meetings, campfire circle, penalty before receiving mail at camp, etc.

- 1) Aunt Sally Went Shopping (in Bushel of Fun)
- 2) Funny Face - put a paper sack over two participants heads and give them marking pens. See which person can draw the funniest face on the other person.
- 3) Coffin - select some good natured person to measure for a coffin. You are the undertaker. Measure arms length, width, length and then - raise one leg to measure it and pour a glass of water down his pants leg.
- 4) Mystic Book Selection (needs one person for an accomplice) - put nine magazines or books on floor in the following order:



Have accomplice leave the room and ask group to select one book. Using a broom handle point at the books and your accomplice will tell you what book the group picked. The secret is that the first book you point at - you place your pointer on the position of that book that represents the book selected. Example: the book selected is book 5. On your first point regardless of what book you point to, point to position 5 on that book. That will tell your accomplice the book is the center book and when you finally point to that book he will say "yes, that is the book".

- 5) Mystic Handcuff - equipment 2 - 40" strings per couple. Each player connects a string loosely to each of his or her wrists, interlocking the two. The object of the game is to get out of them. Solution - the partner whose string is interlocked simply pushes it through the loop tied around his partner's wrist, over her hand and it's out.

- 6) Blanket Game (trick) - ask one person to get under a blanket and hand out something until they hand out what you want. The trick is, you want the blanket.
- 7) Pinata - this game is good to use at a break or intermission to a dance. All you need is a plastic baseball bat (for safety), a homemade pinata, a blindfold and rope. To make the pinata: use two large grocery shopping bags (one inside the other), fill the bottom with candy, add crumpled-up newspapers to fill out the bag. Insert wire coat hanger into top of bag. Fold top of bag over and staple well. Decorate the bag with crepe paper and poster paints.

Skits

Skits for most parties shouldn't have more than 8 to 10 people in a group and be from three to 10 minutes long. At most parties you would call them mini-skits. Skits that require little preparation, are simple, over-exaggerated. Skits can be: pantomimed, have one person narrate, impromptu subject using some title that is known to everyone. Other skits may be required to act out the party theme.

Time should be given for groups to prepare skits. One skit "The mean ole rabbit" can be found in Bushel of Fun.

Skits are important at parties because they get groups working together and allow individual expression.

Inactive Games

Games to use where audience doesn't have to move from meeting area or games that can be used during free times.

- 1) Lion Hunt (see Bushel of Fun)
- 2) Guessing Game - put jelly beans in jar and let 4-H members guess how many are in jar. Give jar to the best guesser.
- 3) Mirror and Image (stretcher) - have everyone stand and pair off. One person designated as the mirror. As the other person makes various motions and funny faces the mirror must provide the image. After a minute or so let the other person be the mirror.
- 4) Elbow Magnet (stretcher) - everyone is asked to pair off. Designate one person's right elbow as a magnet and the other person's left elbow as metal. The metal sticks to the magnet and must stay with the magnet.
- 5) Always have cards, dominos, checkers and other games on hand to play during free time.

Games for Picnics (outdoor games)

- 1) Tug of war

- 2) Wheelbarrow race
- 3) Three-legged race
- 4) Sack Race
- 5) Egg throw - two people toss egg to each other and move back one pace until egg breaks.
- 6) Mountain Bowling - use croquet balls. Roll one ball away from group then see who can roll other balls closest to the first ball thrown.
- 7) Always provide soft ball and volleyball equipment.

Water Games

- 1) Sweatsuit relay - use two large sweatsuits. At command of go! first person on each team puts on wet sweatsuit and swims across pool, gets out and takes it off for next person to put on. (Can also use large tennis shoes.)
- 2) Ping Pong ball relay - blow ping pong ball across pool.
- 3) Spoon relay - put ping pong ball or egg in spoon for relay.

CARNIVAL BOOTHS

You can usually make booths with string or by outlining area with chairs. Easy to conduct booths are:

clothes pin drop in bottle - darts and dart board - darts and balloon - sponge throw (throw wet sponges at face through a hole in chart board) - bingo - roulette - bean bag or yarn ball throw at milk cartons - volleyball throw into hole in box - hole-in-one golf putt - shave the balloon (need aerosol shaving cream and razor) - fortune telling booth - ping pong throw into five ounce paper cups - bean bag throw into hole in box - archery (break balloons) - ring and bottle.

PARTY THEMES

When developing party themes you can use a western theme or a title for a western theme, such as Rodeo or Wild West Show. The following topics would make good party themes:

Shipwreck - Mexican (Fiesta) Carnival - Disaster - Indian - Christmas - Valentine - Fourth of July - Press Party - Circus (under the Big Top) - Class Reunion or Old Timer's Day - Happiness Is! - Around the World in 80 Days - Community Pride - Halloween (Witchtown, U.S.A.).

When you have decided your party theme then introduce or name your game to fit the theme.

PARTY PLANNING KIT

- 1) Develop a card file for all the good games you can.
- 2) Have supplies to decorate such as: crepe paper, cards, construction paper, old magazines, scissors, glue, string.
- 3) Have materials to play your best games such as: balloons, nails and hammer and redwood posts, straws, darts, yarn ball, etc.

If you are prepared and develop experience, you will find much enjoyment out of being a successful game leader. AND REMEMBER - ALWAYS BE FLEXIBLE.

BIBLIOGRAPHY

- 1) "A Bushel of Fun" - 4-H-G50
- 2) Redwood Leadership Recreation Laboratory (yearly publication for those attending Rec. Lab.).
- 3) File of Fun - Harris, Jane A., Burgess Publishing Co., 426 South Sixth Street, Minneapolis, Minnesota, 55415. Costs approximately \$4.00.
- 4) Go to library or closest recreation center.

WORK SHEET FOR THE EVENT

Date _____ Place _____ Time: Start _____ Number expected _____
 Close _____ Male _____ Female _____

General Chairman _____ Theme _____

Publicity committee
 1 _____ chairman
 2 _____
 3 _____
 4 _____
 5 _____

Clean up committee
 1 _____ chairman
 2 _____
 3 _____
 4 _____
 5 _____

Food committee
 1 _____ chairman
 2 _____
 3 _____
 4 _____
 5 _____

Other committee
 1 _____ chairman
 2 _____
 3 _____
 4 _____
 5 _____

Decoration committee
 1 _____ chairman
 2 _____
 3 _____
 4 _____
 5 _____

Games committee
 1 _____ chairman
 2 _____
 3 _____
 4 _____
 5 _____

Games List
 1 _____
 2 _____
 3 _____
 4 _____
 5 _____
 6 _____
 7 _____
 8 _____
 9 _____

Leader

Materials: Budget _____

Food: Budget _____

Publicity: Budget _____

Decorations: budget _____

ACKNOWLEDGMENTS

This publication was produced by the Agricultural Extension Service, University of California, through the coordinated efforts of:

Jack Chambers - Visual Aids Department - Riverside

Laura G. Cooley - State 4-H Club Specialist - Berkeley

Rae Harn - 4-H Leader - Santa Cruz County

Jim Slakey - County Extension Assistant - Alameda County

Mark Bonham - 4-H Member - Alameda County

E. J. (Tony) Hauser - 4-H Farm Advisor - Imperial County

