

CAMPFIRE RESOURCE BOOK



For the
Girl Scouts of Central Maryland Council's Own
Master of the Campfire
Interest Project Award

DIRECTIONS FOR USING THIS RESOURCE

This handout is meant to be used as the beginning of a Master of the Campfire resource book. Master of the Campfire is a council's own interest project award. Requirements for this IPA are located in the back of this book.

These pages should be put in a loose leaf notebook or binder. Chapter headings are meant to be used as dividers so that individuals may insert campfire programs, songs, skits, etc. in the appropriate locations. Successful program outlines can be added to the section on planning or at the end of the book.

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PLANNING

CAMPFIRE ETIQUETTE

Before the campfire, discuss the rules of good campfire etiquette:

- C Enter the campfire circle silently.
- C Sit in a circle around the fire. Running around and horseplay are not permitted.
- C Do not poke sticks or throw garbage into the fire.
- C Be courteous to others; do not talk during a song or skit.
- C Cheer all contributors for doing their best.
- C Keep flashlights turned off after entering the campfire circle.
- C Leave the campfire circle in silence.



GIRL SAFETY

- C Hair should be tied back or under hat
- C No danglies (loose clothes, scarves, etc.)
- C Only two girls in the fire circle at one time and they must have business there (cook, fire tender). Others may sit on logs around fire circle. No walking across the fire circle. Practice walking around the outside of the logs. For very young or forgetful girls, you may have them straddle the log.
- C No walking on the logs around the fire circle.
- C If clothing does catch fire, do NOT run. Stop, drop and roll.
- C Avoid wearing synthetic or plastic jackets around the fire.
- C Never reach over fire
- C Only designated people in fire circle.
- C Fire is ALWAYS attended

PLANNING THE PROGRAM

One of the greatest memories that campers have of their camp experience is the friendship and mystery of a well-run campfire program. Each campfire will run from an opening ceremony to a climax and then to a quiet finish. Most campfires consist of the following:

GATHERING ACTIVITIES: These are activities that involve the campers as they arrive and will begin to set the tone for the rest of the campfire program that follows. Songs are a good gathering activity.

OPENING: The formal opening can be organized around the lighting of the camp fire. Or it can begin with the dramatic entry of those leading the activities perhaps a procession with candles or torches.

CAMPFIRE ACTIVITIES: These should be planned so that they build to a climax and then wind down to a quieter and inspirational finish. The following performances should be arranged so that there is variety and so that participatory and passive performances are alternated.

ACTIVE SONGS: singing and peppy action songs are enjoyed by all! Echo (or call and response) songs) are a good choice when campers may not all know the same songs. Active songs are often used as the group gathers.

SKITS: Campers enjoy performing skits both those they have written themselves as well as traditional ones. As the acoustics at campfires are not always the best and as the performers are often young and inexperienced, these can sometimes be hard to hear. Consequently skits should be interspersed with run-ons done by experienced performers and/or by activities involving group participation.

STORIES: Participatory stories are enjoyed as are other short stories. Scarey stories should be avoided. Remember that part of the purpose of a campfire program is to help campers become comfortable in the out of doors.

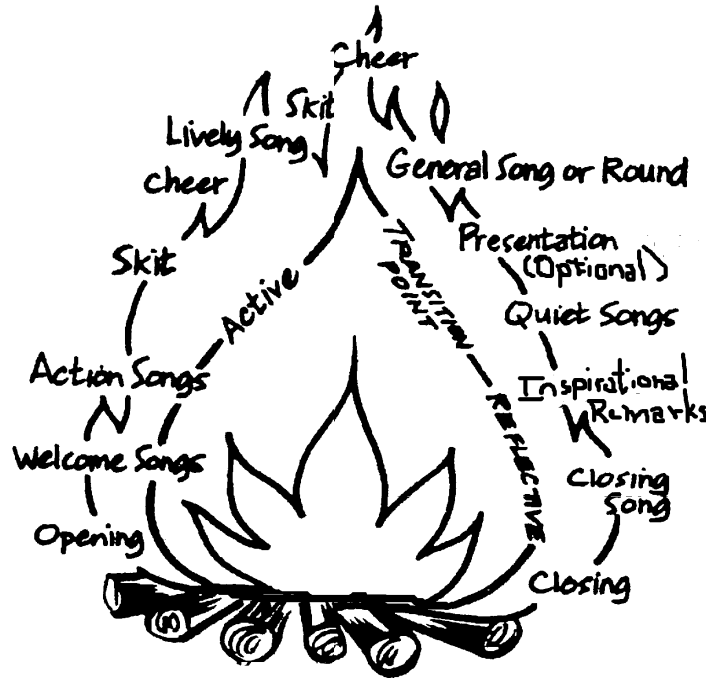
RUN-ONS: These provide brief humorous interludes and help vary the program.

CHEERS: These are a fun way to recognize the performances. They also are another way to invite audience participation.

QUIET& INSPIRATIONAL SONGS: These are used toward the end of the program to inspire the campers and to quiet them down in preparation for leaving the campfire and for bed.

CLOSING: Quiet and inspirational songs and readings are effective in a closing ceremony. Sending the audience back to their campsites in silence or with quiet singing continues the mood created by the campfire program.

FOLLOW THE FIRE!



Follow the fire. When it leaps high, the program must be lively and loud. As it dies down, the program becomes quieter and more reflective

When planning the program, put the best act last and the second best act first. Noisy and lively acts should come early in the program and quieter acts toward the end.

Keep the program moving! Vary the pace by mixing the various kinds of activities (skits, songs, cheers, etc.) as well as varying individual and group acts.

To keep interest high, acts that encourage group participation should be interspersed with acts that are meant to be watched (most skits.). Acts that encourage participation include familiar songs, call and response (echo) songs, rounds, songs with motions, group cheers, and stories that call for audience participation.

To avoid awkward delays, consider having a staging area for the next act or interspersing songs and cheers that can be done while props are being moved on “stage”.

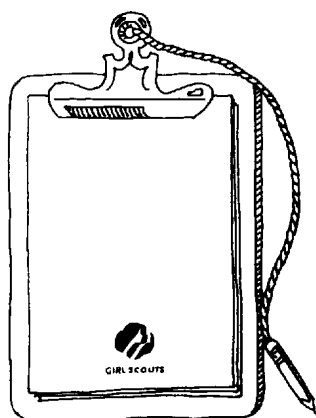
Be sure that your “stage” can be seen by all of the participants and yet is at a safe distance from the fire. Activities should be appropriate to the size of the “stage”. The Master of the Campfire should intervene immediately if activities drift too near the fire or begin to get out of control.

Especially if you have a large group, crowd control should begin before the group ever reaches the campfire area. This can be done by insisting on a silent approach to the fire ring or by requiring quiet after a special object is touched or a “gate” is passed through. Leaving the campfire should be done quietly also.

CAMPFIRE PROGRAM PLANNERS

Be sure that every feature of this campfire program upholds Girl Scouting's best traditions and is appropriate for the age and size of the group who will be attending.

1. In a campfire planning meeting, decide who will be responsible for the different parts of the program. Assign one person to act as Master of the Campfire (MC). Assign a person to build and maintain the campfire, seeing that it does not burn out too early or get too hot. Fill out the top of the campfire program form you are using. If the campfire will have a theme, it should be chosen at this point.
2. List all of the units and individuals who will be participating in the program.
3. From each get the name, description and type of song, skit, or other activity they will be doing. Use the form at the bottom of this page to collect this information or make your own written list.
4. More information should be requested on any act that the MC is not familiar with to be sure that it is in good taste and not offensive to any ethnic or religious group.
5. The MC organizes the songs, skits, etc. in a good sequence considering timing, variety, group age, group size and showmanship. If necessary, the MC can solicit activities to fill in needed areas. Ideally, the program will last no more than an hour.
6. The MC finishes filling out the campfire program sheet and distributes copies of the program to the campfire leaders. When possible, each participant/unit should get a copy of the program.



CAMPFIRE PROGRAM SURVEY FORM

Return to: _____ by _____

Troop /Unit: _____ Troop/Unit Leader: _____

Location: _____

Is the Troop/Unit Leader familiar with campfire programs? Yes No

Does your group want to participate in the campfire program? Yes No

Approximate # participating _____

Approximate # of participants/grade:

1st 2nd 3rd 4th 5th 6th 7th, 8th, or 9th 10th- 12th

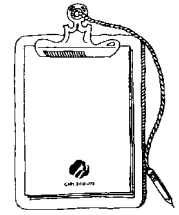
The group will be doing (Circle One):

Song Skit Stunt Cheer Story Other: _____

Time estimate (No More than 5-8 Minutes): _____

Description of what your group would like to do:

Approved by: _____



CAMPFIRE PROGRAM SURVEY FORM

Return to: _____ by _____

Troop /Unit: _____ Troop/Unit Leader: _____

Location: _____

Is the Troop/Unit Leader familiar with campfire programs? Yes No

Does your group want to participate in the campfire program? Yes No

Approximate # participating _____

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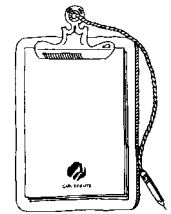
The group will be doing (Circle One):

Song Skit Stunt Cheer Story Other: _____

Time estimate (No More than 5-8 Minutes): _____

Description of what your group would like to do:

Approved by: _____



CAMPFIRE PROGRAM



THEME: _____

DATE: _____

TIME: _____

MASTER OF THE CAMPFIRE _____

FIRE CHIEF: _____

TYPE	TITLE	BY	TIME
GATHERING ACTIVITIES			
OPENING CEREMONIES			
ICE BREAKER			
SONG			
SONG			
SONG			
SKIT			
GAME			
SONG			
SKIT			
SONG			
STORY			
QUIET SONG			
CLOSING CEREMONY			

CAMPFIRE PROGRAM

FILL IN BELOW FIRST	
Place	
Date	
Time	
Approved By	

JOB	ASSIGNED	JOB	ASSIGNED
Campers Notified		Area Set Up By	
Planning Meeting		Campfire Chief	
Master of the CF		Fire Put Out By	
Song Leader		Clean-Up	

ACT	TITLE OF STUNT, SONG OR STORY	PERFORMED BY	TIME
1	Opening		
2	Fire Lighting	Campfire Chief	
3	Greetings and Introductions	Master of Campfire	
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			
19			
20	Closing		

THE FIRE

FLICKER OF THE CAMPFIRE

The flicker of the campfire, the wind in the pines,
The moon in the heavens, the stars that shine.
A place where people gather to make friends of all kinds
A place where all our troubles are always left behind.

So give me the light of a campfire, warm and bright,
And give me some friends to sing with; I'll be here all night.
Love is for those who find it; I found mine right here.
Just you and me and the campfire and the songs we love to hear.

FIRE SITE PREPARATION

- C Be sure you have permission to build a fire.
- C At Council sites, use only established fire sites or fireplaces for fires.
- C Use a designated fire site whenever possible.
- C Use rake or shovel to establish a 10 foot area which is clear of leaves, other burnable debris and roots (roots can burn underground for days).
- C Be sure there are no overhanging branches (minimum of 12 foot clearance).
- C Break down ash mound if necessary and scatter the ashes within the fire scar.
- C Be sure there are no layered rocks (shale) in the fire site. Layered rocks can shatter when hot.
- C Place metal fire bucket containing cool water in fire circle. Place stick to be used as poker in fire bucket to soak.
- C Be sure adequate amounts of tinder, kindling, and fuel are convenient to (but outside of) the fire site. It takes about a double handful (adult-sized) of tinder to start a fire.
- C You will also need matches in a waterproof container and emergency fire starters (optional).

ESTABLISHING A WOODPILE

- C Your wood fire needs 3 different kinds of fire material:
 - TINDER:** material that burns as soon as it is touched with a match. It should be in pieces not any thicker than a match, but longer. Wood shavings or fuzz sticks, small twigs (especially from evergreen trees), bundles of tops of bushes or weeds, pieces of fat pine or thin pieces of bark (from dead trees) make good tinder. Beware of light material like grass or leaves that flare up quickly but have little real substance and burn out too quickly to catch anything heavier on fire. You may want to store some of your tinder in a covered coffee can to keep it dry.
 - KINDLING:** good dry sticks and twigs graduated in size from pieces just bigger than tinder up to pieces as thick as a thumb, and from six to twelve inches long. Larger pieces may be split for kindling. Kindling must be thin enough to catch fire quickly before the tinder burns out, but large enough to ignite the larger fuel. Sticks should snap when broken. Dead branches from the lower limbs of trees which are still standing or are off the ground make excellent kindling.
 - FUEL:** fuel is the larger wood that keeps a fire going. Good, firm pieces of wood graduated in size from pieces just bigger than kindling up to good-sized logs, depending on use. Fuel might be charcoal or dry, seasoned wood found on the ground. Wood that crumbles is rotten and will just smoulder and smoke without giving off heat when burned. Don't use it. At some sites, it may be necessary to bring fuel with you.
- C Woodpile is set up OUTSIDE the 10 foot fire site. Wood is sorted by size. Sometimes woodpile is stacked on two parallel pieces of wood to keep fire material off the damp ground. Use tarp or plastic to cover woodpile at night and during rain.
- C Avoid green or rotten wood.

BUILDING A WOOD FIRE

- C Kneel with your back to the wind. Use 3 pieces of kindling to form an A-shaped frame. Place two handfuls of tinder in the top or the "A". Be sure that some tinder is leaning against the cross bar of the "A". Leave a "tunnel" at center bottom of cross bar in which to insert a match. In an emergency, if you use a fire starter it is placed under the tinder.
- C Strike the match close to the wood. ALWAYS STRIKE AWAY FROM YOUR BODY. Hold the match beneath the tinder until the flame burns up through. Then place additional tinder and kindling onto the fire. Place each piece of kindling separately. Remember to have enough extra tinder, kindling and fuel within close reach.
- C Fire needs oxygen to burn. Place the pieces of wood close enough so that one piece of burning wood will light the adjoining pieces but leave enough space between pieces of wood so that air circulation is not cut off. Once the kindling is burning, add fuel. Do not make any sudden changes in size of wood used; add pieces that are just a bit larger than those already burning. Use just enough fuel for cooking needs. The size of the fire should be no bigger than the bottom of your largest cook pan.
- C LIQUID FIRE STARTERS ARE PROHIBITED!
- C NEVER LEAVE THE FIRE UNATTENDED!
- C Thoroughly extinguish by sprinkling with water and stirring the ashes. Fire is out when you can place the back of your hand very close to the ashes and they are no longer warm. Do NOT sprinkle water in a stone fireplace; take coals to an outside fire ring and extinguish.

FIRE-MAKING MATERIALS

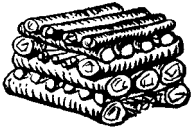
1. FIRE STARTERS	2. TINDER	3. KINDLING	4. FUEL
<p style="text-align: center;">MATCHES Wooden kitchen-size are best. Waterproof with paraffin, nail polish, or shellac cut 50-50 with alcohol.</p> <p style="text-align: center;">BURNING GLASS Magnifying glass or lens of binoculars or camera.</p> <p style="text-align: center;">FLINT & STEEL Any quartz containing stone is good. For steel use back of knife blade or file with burr ground off.</p> <p style="text-align: center;">FIRE BY FRICTION Cotton wood, cedar, elm or basswood for board and spindle.</p>	<p style="text-align: center;">FINE TWIGS Dead wood from standing trees.</p> <p style="text-align: center;">FINE SHAVINGS Of dry wood.</p> <p style="text-align: center;">BARK Cedar, birch or palmetto picked with fingernails from dead standing trees .</p> <p style="text-align: center;">“FAT” PINE Full of pitch</p> <p style="text-align: center;">BIRD NESTS From last season</p> <p style="text-align: center;">CANDLE</p> <p style="text-align: center;">HOMEMADE FIRE STARTERS Paraffin or candle shavings wrapped in wax paper, or melted paraffin poured over cotton balls in cardboard egg cartons. Paraffin should be handled with extreme caution and only melted in a double boiler arrangement.</p> <p style="text-align: center;">----- LESS DESIRABLE -----</p> <p style="text-align: center;">DRY LEAVES, WEED TOPS, PAPER, GRASS Flares and dies quickly. Problem with fly ash.</p> <p style="text-align: center;">COMMERCIAL STARTERS Sterno, Meta tablets, fire flares, etc. *****</p> <p style="text-align: center;">MOUSE NESTS ARE NO LONGER USED BECAUSE OF THE DANGER OF HANTA VIRUS!</p>	<p style="text-align: center;">TWIGS Dead dry wood from standing trees.</p> <p style="text-align: center;">WEED STEMS Medium and heavy stems.</p> <p style="text-align: center;">SPLIT WOOD Always good as long as it is (1) dry (2) split fine enough (3) more than you think you need</p>	<p style="text-align: center;">WOOD Any size. Better split it if your log is more than 3 inches in diameter.</p> <p style="text-align: center;">CHARCOAL In “natural” sticks or pressed briquets.</p> <p style="text-align: center;">COAL Soft or hard.</p> <p style="text-align: center;">*****</p> <p style="text-align: center;">GASOLINE IS NEVER USED!!</p>

CEREMONIAL FIRES

The focal point of a campfire is the fire. You need a fire that lights quickly, burns brightly, and lasts only as long as the campfire program. **NEVER LEAVE A FIRE UNATTENDED AND NEVER LEAVE IT TO BURN OUT BY ITSELF.** Having a fire includes the responsibility to ensure it is safely lit, properly maintained, and thoroughly extinguished. Before you light the fire, you must have on hand the means of putting the fire completely out.



You can use several types of fire styles for a campfire. The **PYRAMID** starts with a bottom layer of 4-6 inch diameter logs. Add subsequent layers of smaller shorter logs. Fill the center with tinder and kindling and light the fire on a small platform of sticks near the top. As it burns, the coals fall in to the middle, helping the fire burn downward.



You build a log cabin fire in conventional **LOG CABIN** style, starting on two large logs that serve as the foundation. Fill the space between the build-up with kindling. Without this fill, your fire will burn too quickly. The opening at the bottom allows for a good draft.



For a **TEPEE** fire, stack the wood on end with the tops meeting like a teepee. You can stick the other ends into the ground. Fill the center with tinder and kindling and light from the bottom.

To burn well, firewood needs to be dry and split. Try not to add any wood after you light the fire; it takes away from the program and makes the fire harder to put out. The idea is to let the fire slowly die down as the program nears its end.

OPENINGS & CLOSINGS

EACH CAMPFIRE LIGHTS ANEW

Each campfire lights anew
The flame of friendship true
The joy we've had in knowing you
Will last our whole life through.

And as the embers die away
We wish that we could ever stay
But since we cannot have our way
We'll come again some other day.

LIGHTING THE CEREMONIAL CAMP FIRE

DO NOT USE CHEMICAL-REACTION STARTS OR HIGHLY FLAMMABLE LIQUIDS!
These are unpredictable and can lead to serious burns or other accidents.

The fire can be lit in many ways, from simply striking and applying a match to using a fancy ceremony with more drama. For example, a lighted torch can be used to guide members into the campfire circle and then used to light the fire. Or try one of the following “magic” ways:

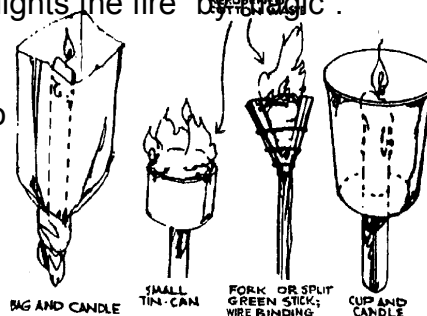
CANDLE IN A CAN

Build the fire around a tin can hiding a candle mounted on a small board. Attach to the board a string that a hidden helper can use to pull the candle from the can. Just before the campfire, light the candle. Its light will be hidden by the can. At the appropriate opening cue, the hidden helper pulls out the candle, which lights the fire “magically”.



TORCHES OR CANDLES

Torches or candles carried by one or more bearers are also an exciting way to light a campfire. They are also a good “fall back” method in case one of the fancier methods does not work.



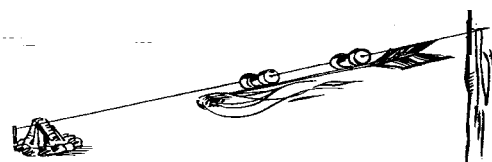
ADVANCED METHODS

BATTERY METHOD

Wrap several matches with very thin picture or copper wire and run the ends to a hot shot or car battery. At the appropriate cue, connect the wire ends to the battery terminals. The electric current heats the wire and ignites the matches. Be sure the battery is kept safely away from the fire.

FLAMING ARROW METHOD

1. Drive a stake into the ground a little beyond the fire's heart. From this stake, run a black wire to a nearby tree and pull tight. Suspend an arrow on the wire by means of old thread spools or a pulley. Wrap the arrow's head in tinder. On a signal, light the head and send the arrow down the wire to light the fire. Do a test run first to make sure the force of the arrow does not knock over the fire lay. Make sure nobody is positioned under the arrow's path in case it falls or burns through the wire before reaching the fire. As soon as the fire is lit, cut the wire.
2. Sling a light gauge wire over a tree branch about 6 m high outside of the campfire circle. On this end, attach 2 campfire logs about 14" long. On the other end of the wire, attach about 2' of fishing line and secure it to the top middle of the campfire. Suspend an arrow on the wire by means of old thread spools. On a signal, light the head of the arrow and send the arrow down the wire. When it hits the campfire, it will burn the fishing line, and the wire will fall away because of the weight on the other end. Stand clear. The nice thing here is that you don't need to cut the wire and spoil the effect.



IDEAS FOR OPENINGS AND CLOSINGS

THE FOUR WINDS (Lighting the Fire)

The fire is already laid. Master of Ceremonies raises her hand with the “quiet sign”. Runners with lighted torches (or candles) come from the four points of the compass to light the campfire.

NORTH WIND: I bring the cold that builds endurance.

SOUTH WIND: I bring the warmth of friendship.

EAST WIND: I bring the light of day.

WEST WIND: I bring the night sky, the moon and stars.

CAMPFIRE MEMORY ASHES

[A favorite campfire tradition is to collect a small amount of ashes from each campfire and then to add those ashes at the beginning of the next campfire. Girls enjoy keeping a list of all of the campfire ashes that are mingled together. Sometimes campfire colors are made by adding commercial fireplace colors to the container of ashes. These can be purchased from hardware, department, and fireplace/stove stores]

We carry our memories with us in these ashes from other campfires. In the colors of the flames we see singing, laughter and friendships. We remember happy times and the joy of being out-of-doors.

The RED FLAME reminds us of all our friendships.

The YELLOW FLAME reminds us of sunshine.

The BLUE FLAME reminds us of all our Girl Scout memories.

The GREEN FLAME reminds us of our future which continues to grow.

May the joining of the dead fires with these leaping flames symbolize once more the unbroken chain that binds Girl Scouts and Girl Guides around the world.

WISH STICKS

Each person brings a twig to the campfire. Holding it tightly in her hand, she makes a silent wish and adds her twig to the fire. Each girl returns quietly to her seat.

- OR -

Before the campfire, each girl finds a large stick. She must scrape off enough bark so that she can write a wish on it, using a magic marker. Or she can write the wish on a small piece of paper and tie it to the stick. The sticks are added to the fire during the evening. As the sticks burn, their wishes are going into the air and will come true.

CAMPFIRE POEM

Did you ever watch the campfire when the wood has fallen low,
And the ashes start to whiten 'round the embers' crimson glow?
When the night sounds all around you, making silence doubly sweet;
And a full moon high above you that makes the spell complete.
Tell me, are you ever nearer to the land of heart's desire
Than when you sit here thinking with your feet before the fire.

OPENING POEM

Tonight we burn a fire
With flames that sparkle and sing
Our hearts aglow with friendship
Let joyous laughter ring.

Tonight we share a moment
As we set the logs ablaze
A moment to remember
Throughout these wondrous days.

Jane McCutcheon

OUTDOOR BENEDICTION

(For a Campfire Closing)

May the peace the peace of the forest,
The song of the birds,
The warmth of the sun,
The strength of the trees,
The fragrance of the flowers,
The joy of the wind,
The calm of the lake,
In all of which is the Creator of all good things,
Be in your hearts now and always.

CAMPFIRE CLOSING

Now the fading campfire light
Says its time to say "Good Night"
All the fun we've had today
Will soon belong to yesterday.

But though the fire is dwindling low,
Though the flame to embers go,
We will ever keep the glow
Of friendship in our hearts.

CLOSING LIMERICK

We thank you for coming today
To join us in song and in play
The fire is done
We sure had fun
But now it's time you all go away
GOOD NIGHT!

A GIRL SCOUT FIRE LIGHTING CEREMONY

Setting: #1 girl kneels by a dead fire, discouraged, unable to make the fire burn. A group of Girl Scouts enter. #1 girl looks up...

- #1 Girl "I am trying to build the fire of my life. I have searched for the right pieces but I cannot put them together."
- #2 Girl [puts 3 sticks in an "A" shape for the fire]
"Honesty, cleanliness, cheerfulness - these are the real foundation of a fire's heart. They should all work together. Let us help you start."
[Other 12 Girl Scouts enter. Parts can be added or dropped to fit the number of participants]
- #3 Girl "I put on the foundation without which no fire can burn - the foundation of an open mind which is ready to learn, a heart ready to give, and a body strong that it may act."
[She puts tinder together, adds it to the fire and returns to her place]
- #4 Girl "I put on loyalty. No one can live alone. Only working together do we succeed."
#5 Girl "I put on service. Sharing our privileges with others makes us worthy of them."
#6 Girl "I put on friendship. By being comrades with those we meet we spread happiness."
#7 Girl "I put on courtesy. By putting ourselves in another's place we learn what is best to give."
#8 Girl "I put on kindness. Animals and birds have much to teach us if we will be their friends."
#9 Girl "I put on obedience. Learning how to follow can teach us how to lead."
#10 Girl "I put on cheerfulness. By making ourselves glad we can spread sunshine."
#11 Girl "I put on thriftiness. By planning wisely, we may save for ourselves and others."
#12 Girl "I put on cleanliness. By our thoughts, our words, and our deeds, our lives are guided."
#13 Girl "I will bind them all together with preparedness. By learning to do small things well, we will be ready to accomplish greater things later on."
- #14 Girl [holding a lighted candle or torch]
"Only by weaving all of these together can we make our fires burn. To our fire, I add the Spirit of Girl Scouting which binds the Girl Scouts and Girl Guides of the world together and gives us all a light to follow."
[Girl #14 lights the fire and everyone can repeat the Girl Scout law.]

SONGS

HELPFUL HINTS FOR SONG LEADING

- C Songs can create enthusiasm or set a quiet and serious mood
- C Relax, have fun and enjoy yourself. Don't forget to smile!
- C Have available a variety of songs suitable to the age group and know them well
- C To teach a song, sing a line and have the group sing it back to you. Sometimes the tune may take some practice.
- C Remember to include mostly songs that everyone can sing: familiar songs, echo songs, songs with easy choruses, familiar tunes. A campfire should be fun for all, not a chance for a few to show off!
- C Stay away from song sheets especially with young audiences. Teach easy songs or use one set of words in large print on sheets that are held down front (some use window shade material, vinyl or laminated poster board so words are waterproof and can be used again). Song sheets can be used for adults or older girls or given out afterward as a memento.
- C Musical accompaniment is nice but not necessary.
- C Take a minute to find the right pitch for a song before starting. If you find the pitch is wrong, don't be afraid to change it.
- C Elaborate arm movements are not necessary, but body language and simple motions stir up enthusiasm and keep the group together.
- C For a campfire or other events, plan a sequence of songs in advance so there are no gaps in the program.
- C Match the songs to the program, lively songs to keep energy high, action songs to help get the wiggles out of the audience, quieter songs as the program comes to a close.
- C Don't ask them what they want to sing; sometimes, it's better to just tell them what to sing as the songs they choose may not be appropriate.
- C Don't over do a good thing; know when to stop.
- C The more they sing the more they will enjoy it. Sing every chance you get!
- C Remember, if your spirit to teach is low, then so is their spirit to learn.
- C Keep your sense of humor. You don't have to have a concert-quality voice to enjoy singing. Even a cracked note can add to the fun if you don't take it personally.

SONGS FOR OPENINGS AND CLOSINGS

PATRIOTIC SONGS

- America (*Sing Together*, p.32; *G.S. Pocket Songbook*, p.4)
- America the Beautiful (*Sing Together*, p.24; *G.S. Pocket Songbook*, p.2)
- Battle Hymn of the Republic (*Sing Together*, p.30)
- God Bless America (*Sing Together*, p.33)
- O Beautiful Banner (*Sing Together*, p.36; *G.S. Pocket Songbook*, p.4)
- The Star-Spangled Banner (*Sing Together*, p.26)
- This Land Is Your Land (*Sing Together*, p.4)
- You're A Grand Old Flag (*Sing Together*, p.28)

SONGS FOR OPENINGS

- Each Campfire Lights Anew (*Sing Together*, p.37)
- Fire's Burning (*More Campfire Programs*, p.129)
- Girl Scouts Together (*Sing Together*, p.34; *G.S. Pocket Songbook*, p.6; *Canciones De Nuestra Cabaña*, p.26)
- God Has Created a New Day (*Our Chalet Song Book*, p.66; *Sing-Along Songbook* p.7)
- Hello! Hello! (*Sing Together*, p.160; *G.S. Pocket Songbook*, p.10; *Canciones De Nuestra Cabaña*, p.60)
- Rise Up, O Flame (*Sing Together*, p.174; *G.S. Pocket Songbook*, p.7; *Canciones De Nuestra Cabaña*, p.53)
- Whene'er You Make a Promise (*Sing Together*, p.28; *G.S. Pocket Songbook*, p.6)
- We're All Together Again (*Sing Together*, p.39)

SONGS FOR CLOSINGS

- Green Trees (*Girl Scouts Greatest Hits*, p.57)
- Land of the Silver Birch (*Canciones De Nuestra Cabaña*, p.18; *Our Chalet Song Book*, p.16)
- Taps (*Sing Together*, p.53; *G.S. Pocket Songbook*, p.10; *Canciones De Nuestra Cabaña*, p.69)

GREEN TREES

("Green Trees" is often sung before "Taps")

Green trees around us
Blue skies above,
Friends all around us
In a world filled with love.

Taps sounding softly
Hearts beating true,
As we all say
Good night to you.

BROWNIE GIRL SCOUT AND YOUNGER GIRL SONGS

Bingo (*Wee Sing, Children's Songs and Fingerplays*, p.23)
Brownie Magic (*Brownies' Own Songbook*, p.7)
Brownie Smile Song (*Brownies' Own Songbook*, p.47; *Still Singing*, p.6)
Eensy Weensy Spider (*Wee Sing, Children's Songs and Fingerplays*, p.8)
Head, Shoulders, Knees, and Toes (*Wee Sing, Children's Songs and Fingerplays*, p.46)
If You're Happy and You Know It (*Wee Sing, Children's Songs and Fingerplays*, p.42)
Jennie Jenkins (*G.S. Pocket Songbook*, p.20; (*Wee Sing Fun 'n' Folk*, p.14)
Little Bunny Foo Foo (*Wee Sing Silly Songs*, p.32)
The More We Get Together (*Wee Sing Around the Campfire*, p.8)
My Hat, It Has Three Corners (*Wee Sing Silly Songs*, p.55)
The Noble Duke Of York (*Wee Sing and Play*, p.16)
Rise and Shine (*Wee Sing Around the Campfire*, p.34)
She'll Be Comin' Round The Mountain (*KidsSongs2*, p.6)
Six Little Ducks (*Sing!*, p.20)

HEAD, SHOULDERS, KNEES AND TOES

(Touch body parts and they are mentioned in the song. Try singing the song faster and faster.)

Head, shoulders knees and toes (knees and toes)

Head, shoulders, knees and toes (knees and toes)

Eyes and ears and mouth and nose.

Head, shoulders, knees and toes (knees and toes).

SILLY AND NONSENSE SONGS

A Peanut Sat On A Railroad Track (*Wee Sing Silly Songs*, p.28)
A-Ram-Sam-Sam (*Wee Sing Around the Campfire*, p.43)
Boom, Boom Ain't It Great to Be Crazy (*Wee Sing Silly Songs*, p.30)
Chocolate Chip Cookies (*Still Singing*, p.14)
Crocodile (*Wee Sing Silly Songs*, p.38)
Do Your Ears Hang Low? (*Wee Sing Silly Songs*, p.22)
Fooba Wooba John (*KidsSongs2*, p.12)
Found A Peanut (*Wee Sing Silly Songs*, p.46)
Ging Gong Gooli (*Sing-Along Songbook*, p.19)
Gum Drop Song (*More Campfire Programs*, p.122)
Hey, Lolly, Lolly (*Wee Sing Around the Campfire*, p.10)
I Like to Eat (*More Campfire Programs*, p.124)
I'm a Nut (*Wee Sing Silly Songs*, p.61)
It Ain't Gonna Rain No More (*Wee Sing Silly Songs*, p.53)
John Jacob Jingleheimer Schmidt (*Wee Sing, Children's Songs and Fingerplays*, p.24)
The Limerick Song (*Wee Sing Silly Songs*, p.13)
The Little Skunk's Hole (*Wee Sing Silly Songs*, p.41)
Michael Finnegan (*Wee Sing Silly Songs*, p.18)
Nobody Likes Me (*Wee Sing Silly Songs*, p.9)
Sarasponda (*Sing!*, p.17; *Wee Sing Around the Campfire*, p.14)
Ten In A Bed (*Wee Sing Silly Songs*, p.35)
Three Jolly Fisherman (*Wee Sing Silly Songs*, p.11)
Zum Gali Gali (*G.S. Pocket Songbook*, p.49; *Canciones De Nuestra Cabaña*, p.71)

DO YOUR EARS HANG LOW?

Do your ears hang low?
Do they wobble to and fro?
Can you tie them in a knot?
Can you them in a bow?
Can you throw them o'er your shoulder
Like a Continental soldier?
Do your ears hang low?

ARE YOU ALL TIRED OUT?

(To the same tune as above.)

Are you all tired out?
Are you ready now to shout
"I don't want to go to camp!
I don't want to be a scout!"
Are you sick of taking orders
From the leaders at headquarters?
Are you all tired out?

Are you all done in?
Is your patience wearing thin?
Are you tired of scratching chiggers on your sunburned skin?
Did you have a fit of crying when your fire started dying?
Are you all done in?

Well it's time to go
And we're going to miss you so.
And we'll be remembering a big rainbow.
So let's give a cheer
'Cause we're coming back next year.
And we'll see all our friends again
At Girl Scout camp.*

*You can insert the name of your camp in place of "Girl Scout camp."

CALL AND RESPONSE (ECHO) SONGS

Alligator (*Still Singing*, p.62)
Alouette (*Sing!*, p.65; *Canciones De Nuestra Cabaña*, p.11)
The Bear (*Wee Sing Fun and Folk*, p.38)
Dese Bones Gonna Rise Again (*Tent and Trail Songs*, p.32)
Down by the Bay (*Wee Sing Silly Songs*, p.57)
Everybody Loves Saturday Night (*Sing!*, p.55)
Little Sir Echo (*Brownies' Own Songbook*, p.18)
Oh, You Can't Get To Heaven (*Wee Sing Silly Songs*, p.48)
Princess Pat (*Still Singing*, p.20)
Sippin' Cider (*More Campfire Programs*, p.120)

DOWN BY THE BAY

(In an echo song, a line is sung by a song leader (or leaders) and then is repeated or echoed by the group.)

Down by the bay
Where the watermelons grow
Back to my home
I dare not go
For if I do
My mother will say
“Did you ever see a bear combing his hair?”
Down by the bay.

Did you ever see a bee
With a sunburned knee?

Did you ever see a moose
Out on the loose?

Did you ever see a whale
With a polka dot tail?

(Continue by making up more verses.)

ACTION SONGS

Alice the Camel (*More Campfire Programs*, p.5)
Baby Bumblebee (*Wee Sing Silly Songs*, p.37)
The Desperado (*KidsSongs2*, p.14)
Dum Dum Da Da (*Still Singing*, p.17)
Hey, Hey, Hey, Jubilee Hey (*Canciones De Nuestra Cabaña*, p.66)
The Noble Duke of York
I Am Slowly Going Crazy (*More Campfire Programs*, p.27)
In a Cottage in a Wood (*Sing!*, p.21)
John Brown's Baby (*Wee Sing Silly Songs*, p.8)
Kee-Chee (*G.S. Pocket Songbook*, p.15)
Lu-la-le (*Canciones De Nuestra Cabaña*, p.48; *Sing!*, p.31)
The Noble Duke of York (*Wee Sing Silly Songs*, p.16)
Once an Austrian Went Yodeling (*Wee Sing Silly Songs*, p.24)
One Elephant Went Out to Play (*Wee Sing Children's Songs and Fingerplays*, p.45)
Princess Pat (*Still Singing*, p.20)
Song Without Words (*G.S. Pocket Songbook*, p.16; *Canciones De Nuestra Cabaña*, p.44)
T.I.R.O. (*Canciones De Nuestra Cabaña*, p.59; *Sing!*, p.43)
Wadlee Atcha (*Campfire Programs*, p.114)
Zulu Warrior (*Sing Together*, p.146)

THE NOBLE DUKE OF YORK

(To the tune "A-Hunting We Will Go")

Oh the noble Duke of York
He had ten thousand men.
He marched them up to the top of the hill
And marched them down again.

And when you're up, you're up.
And when you're down, you're down.
And when you're only half way up,
You're neither up nor down.

Singers are all seated. When ever the word "up" is sung, the group stands. Whenever the word "down" is sung, the group sits. And when "half way up" is sung, the group hovers between sitting and standing (crouches).

ROUNDS

- A Ram Sam Sam (*Still Singing*, p.35)
All Is Silent (*Sing Together*, p.168)
Canoe Round (*Sing!*, p.42)
Dona Nobis Pacem (*G.S. Pocket Songbook*, p.11; *Canciones De Nuestra Cabaña*, p.25)
Epo I Tai Tai E (*Wee Sing Around the World*, p.61)
French Cathedrals (*Canciones De Nuestra Cabaña*, p.23)
Frog Round (*Sing Together*, p.167; *G.S. Pocket Songbook*, p.14)
Hark to the Chimes (*Sing Together*, p.172)
Hello! Hello! (*Sing Together*, p.160; *G.S. Pocket Songbook*, p.10; *Canciones De Nuestra Cabaña*, p.60)
Hey, Ho! (*Sing Together*, p.163)
Kookaburra (*Canciones De Nuestra Cabaña*, p.37; *Wee Sing Around the Campfire*, p.36)
Make New Friends (*G.S. Pocket Songbook*, p.10; *Canciones De Nuestra Cabaña*, p.96)
Music Shall Live (*G.S. Pocket Songbook*, p.50)
The Pealing Bells (*Sing Together*, p.166)
Rise Up, O Flame (*Sing Together*, p.174; *G.S. Pocket Songbook*, p.7; *Canciones De Nuestra Cabaña*, p.53)
Rosen fra Fuhn (*G.S. Pocket Songbook*, p.52; *Canciones De Nuestra Cabaña*, p.43)
Saraspunda (*Sing!*, p.17; *Still Singing*, p.39)
Sing Together (*Sing Together*, p.41)
Whene'er You Make A Promise (*Sing Together*, p.25; *G.S. Pocket Songbook*, p.6)
White Coral Bells (*Sing Together*, p.160; *Still Singing*, p.55)
Why Shouldn't My Goose (*Canciones De Nuestra Cabaña*, p.45 *Wee Sing Around the Campfire*, p.36)

SONGS WITH MORE THAN ONE PART

- Ash Grove (*Sing Together*, p.124, *Still Singing*, p.27)
Buddies 'n' Pals (*Campfire Programs*, p.116)
The Keeper (*Sing Together*, p.118)
Land of the Silver Birch (*Canciones De Nuestra Cabaña*, p.18; *Our Chalet Song Book*, p.16)
One Bottle of Pop (*Still Singing*, p.26; *Wee Sing Silly Songs*, p.59)
The Orchestra (*Our Chalet Song Book*, p.5; *Sing!*, p.8)
The Silver Moon Is Shining (*Sing Together*, p.133)
Swinging Along (*G.S. Pocket Songbook*, p.55; *Canciones De Nuestra Cabaña*, p.4)
Tree Song (*Sing Together*, p.62)
Where God Hath Walked (*Sing Together*, p.52)
Zulu Warrior (*Sing Together*, p.146)

TIPS ON TEACHING ROUNDS

Rounds provide a good introduction to singing in parts. Because they are “team singing” they help the unsure singer learn her part. It is advisable to teach a round first as a regular song and only after the group is familiar with the song to try it in rounds.

In presenting rounds:

- C First have the entire group sing through the entire song together until you feel that they know it.
- C Divide the group into the number of parts needed.
- C Try to put a strong singer or song leader with each of the parts.
- C Be sure that the group knows how many times through to sing the round: usually this is as many times as there are parts. Sometimes, the song/round is sung until some task is completed.
- C Cue each part as indicated in the round.
- C For a different “finish” you can have each group hold their part when the group reaches the end of the round. In this way, the round will end with a pleasing chord conclusion.

NATURE SONGS

Baby Bumblebee (*Wee Sing Silly Songs*, p.37)
The Bear Went Over The Mountain (*Wee Sing Silly Songs*, p.29)
The Birdie Song (*Sing!*, p.20)
I Love the Mountains (*Still Singing*, p.41; *Wee Sing Around the Campfire*, p.58)
Land of the Silver Birch (*Canciones De Nuestra Cabaña*, p.18; *Our Chalet Song Book*, p.16)
Let There Be Peace On Earth (*Still Singing*, p.40)
Peace (I Ask of Thee O River) (*G.S. Pocket Songbook*, p.7; *Canciones De Nuestra Cabaña*, p.40)
Shenandoah (*G.S. Pocket Songbook*, p.35)

FOLK SONGS AND SPIRITUALS

All Night, All Day (*G.S. Pocket Songbook*, p.28; *Canciones De Nuestra Cabaña*, p.16)
A-Roving (*Sing Together*, p.78)
Blowin' in the Wind (*Sing Together*, p.8)
Bog in the Valley-O (*Sing Together*, p.127)
Donkey Riding (*Sing Together*, p.117)
Five Hundred Miles (*Sing Together*, p.17)
Green Grow the Rushes-Ho! (*Sing Together*, p.112)
He's Got the Whole World in His Hands (*Sing Together*, p.83)
The Keeper (*Sing Together*, p.118)
Kum Ba Ya (*Sing Together*, p.143)
The Mermaid (*Sing Together*, p.72)
Michael, Row The Boat Ashore (*Sing Together*, p.84)
Oh, a-Rock-a My Soul (*Sing Together*, p.80)
Swing Low Sweet Chariot (*G.S. Pocket Songbook*, p.30)
Tell Me Why (*Wee Sing Around the Campfire*, p.52)
This Land is Your Land ((*Sing Together*, p.4)
This Train (*Sing Together*, p.86)
Today (*Sing Together*, p.14)
We Shall Overcome (*Sing Together*, p.79)
Where Have All The Flowers Gone? (*Sing Together*, p.5)

I LOVE THE MOUNTAINS

I love the mountains.
I love the rolling hills.
I love the flowers.
I love the daffodils.
I love the fireside
When all the lights are low.

Boom-dee-ah-da, boom-dee-ah-da
Boom-dee-ah-da, boom-dee-ah-da
Boom-dee-ah-da, boom-dee-ah-da
Boom-dee-ah-da, boom-dee-ah-da
Boom-dee-ah-da, boom-dee-ah-da
Boom-dee-ah-da, boom-dee-ah-da

Can be song as a round with one group singing the “Boom-dee-ah-da’s” while the other group sings the verse. Two lines of the “Boom-dee-ah-da’s” are often song by all and then the two groups switch parts.

GIRL SCOUT SONGS

Canción de Nuestra Cabaña (*Canciones De Nuestra Cabaña*, p.2)
Girl Scouts Together (*Sing Together*, p.34; *G.S. Pocket Songbook*, p.6; *Canciones De Nuestra Cabaña*, p.26)
Make New Friends (*G.S. Pocket Songbook*, p.10; *Canciones De Nuestra Cabaña*, p.96)
Our Cabaña Song (*G.S. Pocket Songbook*, p.9; *Our Chalet Song Book*, p.2)
Our Chalet Song (*Sing Together*, p.38; *G.S. Pocket Songbook*, p.8)
Scout Chant (*Sing Together*, p.40)
We Change the World (*Still Singing*, p.2)
Whene'er You Make a Promise (*Sing Together*, p.28; *G.S. Pocket Songbook*, p.6)

CAMP AND CAMPFIRE SONGS

Barges (*Sing Together*, p.96; *Canciones De Nuestra Cabaña*, p.8)
Each Campfire Lights Anew (*Sing Together*, p.37)
Flicker (*Still Singing*, p.10)
Go Well and Safely (*Sing!*, p.28)
I Know A Place (*Sing Together*, p.45; *Our Chalet Song Book*, p.88)
Linger (*Still Singing*, p.15)
Peace (I Ask of Thee O River) (*G.S. Pocket Songbook*, p.7; *Canciones De Nuestra Cabaña*, p.40)
Rise Up, O Flame (*Sing Together*, p.174; *G.S. Pocket Songbook*, p.7; *Canciones De Nuestra Cabaña*, p.53)
Taps (*Sing Together*, p.53)
We're All Together Again (*Sing Together*, p.39)

MAKE NEW FRIENDS

Make new friends
But keep the old;
One is silver
And the other gold.

A circle is round,
It has no end.
That's how long
I want to be your friend.

STORYTELLING

TIPS ON STORYTELLING

Storytelling is a great opportunity to get close to your audience. Stories at a campfire are one of the favorite parts of the program and have lasting effects.

TYPES OF STORIES

FUN STORIES: These can be fun for both the teller and the listener. Nonsensical stories lend themselves to the use of actions and sounds. They help everyone relax and enjoy themselves.

ADVENTURE STORIES: These always have appeal. They include such things as science fiction, fantasy, and true-life adventure.

TEACHING STORIES: This type can describe a moment in history, an invention or discovery, or a character-building attribute. Stories with a moral will help discipline without actually pointing a finger at any particular person.

ANIMATED STORIES: These can be used to help kids learn pantomime. The leader tells the story while the participants act it out.

“WHAT WOULD YOU DO?” STORIES: These are action tales where the leader describes some dilemma and the audience provides the solution.

MYSTERY STORIES: These appeal to all and challenge them to solve the mystery before the story ends. Avoid anything gruesome or gory.

BE SURE TO USE ONLY STORIES THAT ARE IN GOOD TASTE AND THAT ARE APPROPRIATE FOR THE AGE OF YOUR AUDIENCE.

HINTS ON STORYTELLING

- C Be completely at ease. Know the story.
- C Help put the listeners at ease. Make sure they are comfortable.
- C Arouse interest with a catchy or exciting beginning.
- C Create a setting or mood with descriptions.
- C Match the speed and pitch of your voice to the action of the story.
- C Keep the listener’s attention by varying the speed and tone of your voice and by using gestures where appropriate. Use props to make the story more interesting
- C Invite audience participation where appropriate.
- C Don’t prolong a story unnecessarily. Decide beforehand how and when to end the story. A good ending is essential
- C Make the story short and to the point.
- C Practice ahead of time in front of a mirror or with family and friends.

AT THE MEETING

[Before you read this story, tell the girls they must do just what little Susie did. Actions are in capital letters. Brackets [] contain instructions and are not to be read aloud.]

Little Susie went to a big Girl Scout meeting with her mother. She grew tired of sitting still. She WIGGLED in her seat. [Girls wiggle in their seats.] Then she STOOD UP. [Girls stand up].

Susie couldn't see anything. So she STRETCHED up on her tiptoes. [Girls stretch up on their tiptoes.]

She still couldn't see anything so she TURNED TO THE LEFT and STRETCHED up on her tiptoes. [Girls turn left and stretch.]

She still couldn't see very much so she TURNED TO THE RIGHT and STRETCHED way up on her tiptoes. [Girls turn to the right and stretch.]

Susie thought that there might be something interesting on the floor so she KNELT WAY DOWN. [Girls kneel way down]

No, there was nothing there so she STOOD UP and she took a little STEP TO THE LEFT. [Girls stand up and step to the left.]

Now at last she could see! There was Aunt Alice on the platform. When she saw Aunt Alice, Susie forgot where she was! She WAVED her hand high in the air and SHOUTED out "Yoo hoo, Aunt Alice!". [Girls wave and shout out "Yoo hoo, Aunt Alice].

Everybody turned and looked at Susie. Susie started to sit down but she missed the seat and went KERPLOP on the floor. [Girls kerplop and are hopefully now ready to sit still and listen to the rest of the program.]

LITTLE BUNNY

As you read this story, stop after each of the words listed below and let the group make the appropriate sound effect; or you can assign different sounds to small groups or buddy pairs. You may want to make prop cards to be held up when sounds need to be made. Raise your hand when you want the group to be quiet. Let the audience practice the sound effects before you begin.

COUNTRY NOISES:

whispering leaves: "swish, swish"

birds: "tweet, tweet"

running brook: "gurgle, gurgle"

country: [all of the country noises together]

CITY NOISES:

truck coming up hill: "grrrrrrrr"

little old car: "putt, putt, putt"

horse: "clop, clop, clop"

horns: "honk, honk, honk"

whistle: [whistle]

fire engine: [make siren noise]

airplane: "zoom, zoom, zoom"

train in the distance: "toot, toot, choo, choo"

city: [all of the city noises together]

"I'm tired of living here," said Little Bunny. "I am going away."

"But it's pleasant here," said his mother. "We have WHISPERING LEAVES, BIRDS, and a little RUNNING BROOK. It's nice in the COUNTRY."

"I don't care," said Little Bunny, and off he ran. Soon he came to a place where there were many streets, many stores and many houses. He saw the nicest little park with a big patch of clover in it. It seemed just like the COUNTRY. But soon he heard, coming up a hill, a big TRUCK. Near the park a LITTLE OLD CAR was having trouble getting started. Along came the milkman and his HORSE. More and more cars rushed by, honking their HORNS. A policeman blew his WHISTLE. All the traffic stopped. Around the corner came a FIRE ENGINE. Above Little Bunny's head zoomed an AIRPLANE. Off in the distance he heard a TRAIN. Nearby he heard the noise of the CITY. Poor Little Bunny thought he would go deaf with all the noise. So back home he hurried - back to the WHISPERING LEAVES, the BIRDS, and the LITTLE RUNNING BROOK.

He hugged his mother and said, "I like the COUNTRY. I don't like the CITY. I'm going to stay in the COUNTRY."

SKITS

THE WHY AND HOW OF SKITS

No campfire program would be complete without skits. These brief dramatic presentations often form the heart of a campfire. They are an excellent way for those who are shy to take part in the program. Patrols, troops, the staff or similar groups can be encouraged or assigned to plan and put on skits.

DEVELOPING YOUR OWN SKITS

After a while, published skits become old, so creative campers will want to develop new ideas of their own. One excellent way to develop a new skit is to act out a joke or cartoon that you find appealing. These can be found in magazines or gotten from friends. Skits can also be based on personal incidents - think of an amusing or embarrassing incident that occurred recently in your group and dramatize it. You can do a parody on yourselves or others. For example, one group mimicked various members of a camp staff engaged in their daily activities, adding enough exaggeration to make a successful skit. Hilarious impromptu skits can be fashioned around well-known fairy tales, such as little Red Riding Hood, Hansel and Gretel, Goldilocks and the Three Bears, Rapunzel, etc. A few props and simple costumes make these even more fun. Try adding your own twists to the story such as a surprise ending. Having an announcer simplifies things.

THINGS TO HELP YOU HAVE A GOOD SKIT

- Choose a good one. Read several and consider the talents and personalities of the people in your group. Naturally funny people can do almost anything. For others, you may need to choose something with built-in punch lines or humor.
- Make sure everyone understands. Read it aloud thoroughly. Explain the humor, if you must but be sure everyone knows what they are to do and why.
- Be sold on the skit. Any professional performer will tell you, if you aren't sold on the part, it will never fly. If you aren't convinced that it is funny, you are already doomed to flop.
- Speak clearly and loud enough for everyone to hear. Set the stage; explain all the details. Assume the audience has never seen your skit before. They haven't read the skit and they don't know what's happening until you tell them.
- Rehearse your parts. Run it through several times like the pros do. A missed line, and inaudible sentence, a forgotten cue can ruin your skit.
- Play it to the hilt. Ham it up. Do more than just say the words. Put some life and action into your characters. Often, it's the exaggeration that puts real life in an old joke or a tired skit.
- Stand up, do it, sit down. We're talking skits here, not a three act play. Keep it short, deliver your punch lines and then sit down. The audience will appreciate it.
- A WORD OF CAUTION: Be very careful who is chosen to have the punch line delivered to. Some girls would be hurt if the joke was on them. Leaders and chaperones are a good choice but even here they may need to be forewarned or asked in advanced.

DEVELOPING SKIT-MAKING SKILLS

A good way to stimulate skit-making skills is to provide young actors and actresses some starting points. When young people have not had much experience at creating original skits, it helps if they can start with a setting, situation, and character.

Prepare three cans or paper bags filled with cards or slips of paper. One can will offer different settings, the second a variety of situations, and the third a section of characters. Skit teams draw one card from each of the first two cans, and enough cards from the third can to give each player a character.

Once your group is more experienced at creating skits, try some of these ideas:

- C Fill a bag with punch lines (for example: "But it seemed like such a nice little pussycat", or "They told me there'd be days like this.") Challenge teams to create a skit leading up to the punch line they draw.
- C Fill a bag with fairy tale or nursery rhyme titles. Challenge teams to create skits that give the story a surprise ending.
- C Challenge teams to act out a situation using only nonsense words or numbers. How about a skit using sounds only?
- C Fill a bag with situations (for example: shopping at the supermarket; rearranging the furniture in a room; giving the dog a bath). Challenge teams to act out the situations using people as props (such as doors, typewriters, lamp, trees, etc.)
- C Give each team one item (such as a hat, scarf, pair of shoes, frying pan, etc. Challenge them to create a skit using that item.
- C Fill a bag with a list of song titles. Challenge teams to mime the song that is to tell its story in movement only - no words)

TRADITIONAL SKITS

THE CANDY STORE:

Start to do the skit and then say, "Oh, it would be better if someone helped us make a counter for our candy store." Find a stick about 3 feet long and choose a person to hold each end to create the "counter". One person stands behind the counter and is the store owner. Other people come and ask for various types of candy. The owner replies he is all out, the truck will come tomorrow, none of those are left, etc. This goes on until the last customer finally says, "Well what DO you have in this candy store?" Indicating the two "counter" holders, the owner replies, "All I have left is these two suckers on a stick."

THE FORTUNE TELLER:

Explain that there is a fortune teller who can tell the future by looking at a person's shoe. Girls remove one shoe and the fortune teller makes a different prediction for each of them. For her last customer she says, "I foresee you are going on a long trip to recover lost property" and with that throws the shoe into the audience.

WATER, WATER:

Girl with a backpack on her back crawls into view. She gasps, "Water, water. I need some water." Another person runs and gets her a cup of water. The exhausted back packer stands up, pulls out a comb and mirror and fixes her hair.

WHAT KIND OF TRACKS:

Two girls are arguing about some tracks. Are they bear tracks? Raccoon? They know they've seen them before. Etc., etc. A "train" consisting of several girls in a line making train noises and motions and holding a flashlight for a head lamp runs over the girls.

LAWN MOWER:

One girl gets on her hands and knees and makes all the lawn mower noises. Another girl says, "I'd like to mow the lawn but I'm having trouble starting my mower." She asks someone for help. The person pulls a pretend rope but the mower only goes, "Putt, putt, putt....ptt." and refuses to "start". This routine is repeated by several people. Finally, the "last" person pulls the rope and the mower goes, "Brrrrrrr!!!" It started! The girl trying to mow the lawn says, "Now I see! All it needed was a BIG JERK to get it going."

THE FIRING SQUAD:

Three girls are lined up. Another girl says to them, "Do you have any last word to say while you are before this firing squad?" First girl says "Tornado" and points. Everyone looks to see the tornado and the first girl runs away. The second girl when asked says, "Hurricane." Everyone looks and she runs away. The third girl when asked points and says, "Fire". And the firing squad people all "shoot" and yell "Bang!" and the third girl collapses on stage.

UGLIEST PERSON IN THE WORLD:

The skit begins with an unseen person huddled on the stage under a blanket or tarp. (Or the person can be sitting in a chair with face obscured by a poncho or big hat.) The M.C. announces to the audience that this is the ugliest person in the world and dares people to come and see. The first participant crosses the stage, stops at the blanket, peeks under one corner, screams and “faints” on the stage. This is repeated until all members of the group have had a chance to participate. Then a volunteer from the audience is asked to come take a look. When the volunteer peaks under the blanket, the Ugliest person stands up, screams and “faints”.

J.C. PENNEY:

The M.C. stands on stage and as each participant strolls across the stage she compliments them on an item of their clothing and asks where they got it. Each replies, “Oh, I got it from J. C. Penney.” While the last “stroller” is on stage, a “streaker” runs across, wrapped in a towel or blanket so that she looks as if she has no clothes on underneath. The M.C. asks, “Who was that?” and the last “stroller” who is still on stage says, “Oh -- that’s J. C. Penney.!”

SOAP AND WATER:

An old timer is cooking. A hungry camper enters and picks up a plate. “Good grief. This plate is filthy!” The camper raises a fuss about the dirty plate. The old-timer vows that the plate is “as clean as soap and water can get it.” One by one other campers enter and repeat this complaint. Each time, the old-timer says, “I don’t know what you’re complaining about. That plate is as clean as soap and water can get it.” When all are around the campfire, the old-timer serves the meal and they gobble it up, then give their plates and utensils back to the old-timer. The old-timer spreads the plates and utensils out on the ground and calls offstage, “Here, Soap. Here, Water.” Two dogs (2 campers each with fake ears and a tail pinned on) lumber on stage and begin licking the plates.

THE AIRPLANE

7-Scouts acts as the pilot, co-pilot and radioman on an airliner. 4 other scouts are on the wings as the engines, on the wings of the plane. The pilot announces to co-pilot that engine one has failed. Engine one (ham this up) sputters, makes noise and dies, Co-pilot instructs radioman to inform tower and tell them they will be arriving 15 minutes late (radioman radios tower and repeats message). Soon after engine two fails, repeat the process again but this time tell the tower they will be 30 minutes late. Then engine three with more panic tell the tower we will be 1 hour late. Finally the pilot announces the fourth and final engine has failed. The radioman then says: "Guess I'd better radio the tower - we may be up here all day!"

BALLOON ORCHESTRA

The players in the orchestra each hold a balloon. They blow up their balloons in unison, then let out the air in a squeak at a time to the rhythm of some easily recognized rhythm such as "Blue Danube" or "Jingle Bells". To end the skit all fill their balloons with air and let go at the directors signal. (Be sure to clean up balloons afterwards - they're not biodegradable!)

NATURE GIRL

(Involves quite a bit of attitude!!)

The scene is played over a number of times in different ways. The basic sketch is an acting set with a director. The players are: Director, Set Assistant (the person who announces each 'take' and snaps the frame), Nature Girl, Mom, Doctor, Camera Person and the ambulance (made up of about 4 girls).

Nature girl in center of stage, Director to the side. Set Assistant enters.

SET ASSISTANT: "Nature Girl, scene one, take one" (exits)

DIRECTOR: "Action"

NATURE GIRL: " Hi, my name is Susie, I love nature, I love everything about it! I love the trees, I love the sky, I love the flowers, I love that snake....Oh it bit me.." falls to ground.

MOM: (enters) "Oh no! My daughter's been bitten by a snake! Doctor, Doctor!!"

[Doctor enters flanked by four girls, two in front and two behind carrying flashlights. They twirl flashlights over their head and say "Woo, Woo, Woo Woo".(like a siren). When they reach the fallen Nature Girl, the doctor leaves the 'ambulance' and joins mom at daughters side.

DOCTOR: "What seems to be the problem?"

MOM :"My daughters been bitten by a snake!"

DOCTOR: "I'm afraid it's dead"

MOM: "Not the snake my daughter!"

DIRECTOR: "Cut, Cut, It needs to be happier. Let's try it again"

CAMERA PERSON: "Director, Director....."

DIRECTOR: "Not now, not now.. "

They play the whole scene again from the top. The Assistant snaps the frame and announces 'Scene one, take two". Only this time it is played overly happy!! They belly laugh through all the lines even when the mom calls for the doctor, and the doctor says 'It's Dead".

Again the director says 'Cut' and this time it's too happy and they need to 'tone it down'. This time the scene is played again (scene one, take three) very somber and monotone, with no feeling or express, (this is a riot!!). The assistant again runs up crying"Director, director..." , but the director says 'Not now."

At the end of this scene the Director says "Let's try something different, let's try 'Valley Girl style"! This time through (scene one, take four) all the players say 'Like' in front of everything they say. As an example:

Like, my name is Susie, I , like, love nature, etc.

Like , oh, like, it bit me!

Like, I'm afraid it's, like, dead.

Like, what seems to be the problem?"

The really big joke is when the ambulance arrives saying, "Like woo, Like woo, Like woo!!"

At the end of this version, when the camera person runs up saying, "Director, director..", the director finally says "What?" and the camera person replies. "There's no film in the camera!"

CHEERS & RUN-ONS

CHEERS

Cheers are a fun way to recognize contributions to the campfire program. They are led by the MC after the performance to be honored. If the audience is unfamiliar with the cheer, the MC should demonstrate and then lead the group in the cheer.

HOW TO MAKE THE MOST OF CHEERS

- C Read the instructions before doing them.
- C Practice each cheer so you can perform it easily.
- C Demonstrate each step to your group so they know exactly what to do.
- C You might want to select one or two people to assist you. This is especially useful in large groups.
- C Put as much enthusiasm as possible into the movements of the cheer. What you put into the cheer is what you will usually receive back from the group.

SOME DO'S AND DON'TS

- C Don't ask the group what cheer to use.
 - Do plan to include several cheers during the event.
- C Do make sure that the cheer fits the mood of the event.
- C Do be sure that more than one person knows the cheer in case you cannot be at the meeting or campfire or in case you need assistance.

RUN ONS

Run-ons are shorter than skits and require only a few participants. They are used between songs and skits to add humor and to break up the program a little. You can develop your own run-ons using simple jokes and adapting them to the camp setting.

HOW TO MAKE THE MOST OF RUN ONS:

- Be sure you understand the joke. Sometimes changing just one word will ruin the punch line!
- Practice until you can do the run on with ease.

CHEERS

BIG HAND 1: When the MC, asks for a big hand, hold up one hand, palm towards the stage. When the MC, says, “Louder”, hold up two hands. When the MC says, “Even louder”, hold up both hands, palms toward the stage and wiggle them back and forth.

BIG HAND 2 : Make a fist . Put your thumb in your mouth, puff out your cheeks and pretend to “blow up” your hand. As you blow on your thumb, gradually open your hand up and end with hand fully open and fingers stretched wide.

BIKINI CHEER: Everyone places one hand behind head and the other on hip; all say “Hubba, hubba!” as they swing their hips.

GOOD JOB CHEER: Put one hand over the opposite shoulder and pat yourself on the back.

MAGICIANS CHEER: Have group pretend to take off top hat, reach into the hat with the free hand and pretend to pull out a rabbit as they say, “Ta Daaaaaa!”

MICROWAVE: Wave your little finger

MOSQUITO CHEER: Start buzzing on 1 side of circle; as you progress around circle, everyone joins in. When all are buzzing, cheer ends with everyone giving one clap as if smacking a mosquito and buzzing stops.

ROUND OF APPLAUSE: Clap your hands together and as you do move your clapping hands in a circle in front of you.

STAMP OF APPROVAL: Stamp your feet on the ground

SEAL OF APPROVAL: Extend arms in front of you; cross hands at the wrists like they are flippers; turn palms inwards and clap several times saying “Arr! Arr! Arr!”

VOLCANO CHEER: Twirl hands while making a rumbling sound in your throat; then throw up hands and shout “Barrroooooommm!!”

RUN-ONS

ELEPHANT REPELLANT:

Camper A enters, spraying from a can.

Camper B, "What are you doing?"

Camper A, "Spraying for elephants."

Camper B, "Why, there aren't any elephants within ten thousand miles of here!"

Camper A, " Well, it does a pretty good job then, doesn't it."

THE WAITER:

Customer (to waiter): "Get me a cup of coffee and a doughnut. And step on it!"

Waiter quickly pours the grouchy customer a cup of coffee, sets it on the table. Then drops the doughnut (a rounded piece of bread will do) on the ground and steps on it. The customer chases the waiter off the stage.

FIRST AID:

Camper staggers out to the center of the stage, clutches her heart, screams "Help me!" and then falls down. Two stretcher bearers come racing out, gently lift her on the stretcher and rush off. The victim falls straight through the bottom of the stretcher and is left lying on the ground.

BRANCH OFFICE:

Announcer: "We interrupt this program to bring you a message from the branch office!"
[Girl walks on stage carrying branch.]

SPOT:

Announcer: "We interrupt this program for a spot announcement."

Dog (offstage): "Arf! Arf! Arf!"

Announcer: "Thank you, Spot."

THEY'RE AFTER ME:

Camper A runs frantically on stage and says, "They're after me! They're after me!"

Camper B: "Who's after you?"

Camper A: "The squirrels - they think I'm nuts!"

AUTHORITY FIGURE:

Girl interrupts the Emcee and says, "Excuse me but I've got a complaint to make. I'd like to see someone with a little authority."

Emcee: "Maybe I can help. I have about as little authority around here as anyone."

ROCK SESSION:

Several girls walk on stage, hitting rocks together.

Camper A: "What are you crazy kids doing?"

Girls: "Oh, we're just having a little rock session!"

**RESOURCES
&
INTEREST PROJECT
REQUIREMENTS**

RESOURCES FOR CAMPFIRE PROGRAMS

RESOURCES:

All the Applauses We Could Find, John Walker: Sixty-seven pages of good useable campfire and meeting cheers.

The Best of the Leader Cut-Out Pages

Brownies' Own Songbook: There is music with all of these songs but most of them are unfamiliar

Campfire Programs, Jack Pearse: checklist, theory and philosophy of the campfire plus great ideas.

Canciones De Nuestra Cabaña [1980 copyright, second printing in 1981 is the one referenced in this book]: Songs from Our Cabaña. This book contains many fun songs with motions and games that can be played; in Spanish and English. An excellent tape is available that has samples of many of the songs in this book

Creative Campfires, Douglas R. Bowen: Paperback compilation of many fun songs, 15 skits, several campfire stories, cheers and yells, run-ons and numerous other campfire ideas.

Girl Scouts Greatest Hits (Melinda Carroll Presents), 2003 Legend Productions Inc., This song book contains words to the songs that are also found on Melinda Carroll's CD's and tapes. Visit Melinda Carroll's web site at www.gsmusic.com. There are downloadable lyrics, a "listening room" and more.

Girl Scout Pocket Songbook [1956 copyright is the one referenced in this book]. This pocket-sized song book has many traditional Girl Scout songs but not the more modern camp songs.

Greatest Skits on Earth, Wayne Rice & Mike Yaconelli: Collection of short one-act skits, sight gags and stunts. There's also a section filled with groaners and one-liners to help you quickly win over a young audience.

Group Meeting Sparklers: Loads of stories, games and stunts to keep a group's attention and make meetings more fun.

KidsSongs (1 and 2): words, music and tape

The Magic Ring, Edited by Ruth A. Brown: A collection of verse for children. A poetry game that is played around the campfire is described.

More Campfire Programs, Jack Pearse: Five complete step-by-step campfire programs

Our Chalet Song Book [1974 copyright is the one referenced in this book] by Our Chalet Committee, Adleboden, Switzerland

Rise Up Singing, Edited by Peter Blood & Annie Patterson: A comprehensive book of words, chords & sources (no music); contains 1200 songs; tapes are available to go with this book and are organized by category.

Sign's Up, Vick Vickery: A collection of scouting parables.

Sing: A pocket sized song book from the American Camping Association

Sing-Along Songbook, a Songbook for Younger Girl Scouts, copyright 1990

Sing One More Time, Jack Pearse

Singing, Fun...and Games, Jack Pearse

Sing Together [3rd edition, copyright 1973 is the one referenced in this book]

The Skit Book, Margaret Read MacDonald: 101 skits for kids are summarized.

Skits 'n' Stuff, Book 1 and Book 2: Collection of new and favorite campfire skits, gags, run-ons in each book. Printed on white card stock, bound with loose

Songs - the Songbook Created for Youth Groups: Oldies, Country, Popular, Hymns and Timeless Classics. Spiral wire-bound.

Still Singing After All These Years A commemorative songbook presented by the Mid-Atlantic GS Councils celebrating the Girl Scout's 85th anniversary

Stories for the Campfire, A classic collection of stories for camp. Stories with a moral, stories from other lands, adventure stories, and much more

Tajar Tales, Jane Shaw Ward: In 1924 a counselor in the Rockies invented this much loved, make-believe character. Tajar has become a camp tradition ever since

Tell Me a Fairy Tale, A Parent's Guide to Telling Magical and Mythical Stories, Bill Adler Jr.: Summarizes many fairy and folk tales and fables. Makes suggestions on how to present story and points to be emphasized.

Tent and Trail Songs: A pocket-sized songbook from World Around Songs, Inc.

Trail and Camp-Fire Stories, Julia M. Seton

Wee Sing series of song books; each comes with a tape; *Wee Sing Around the Campfire* includes many Girl Scout camp songs; *Wee Sing Silly Songs* includes many excellent songs for younger Girl Scouts. *Wee Sing and Play* has musical games and action songs.

Woodsmoke & Campfire, Ernest F. Schmidt: A small pamphlet containing the basic information for a campfire program

A NOTE ABOUT SONGBOOKS

When listing songs in the song section of this book, an attempt was made to put a reference by each one that would enable the reader to learn the tune. The references in the song section are not all inclusive as not all of the songbooks were checked in their entirety. Some of the songbooks may be out of print. If so, try your local library, your council resource center, the internet or an experienced Girl Scout.

WHERE YOU CAN GET THEM

Girl Scouts; try your local GS council store or contact GSUSA/National Equipment Service, 420 Fifth Avenue, New York, N.Y. 10018-2798; 1-800-221-6707; www.girlscouts.org

The American Camping Association, 5000 State Road 67 North, Martinsville, IN 46151-7902; 800-428-2267.

The Derita Reporter, 2600 Allen Rd. S., Charlotte, NC 28269; 704-596-4770: specialize in (Boy) Scouting resource books, some of which they publish; includes some Canadian Scout books; <http://hometown@aol.com/deritarep/myhomepage/business.html>

World Around Songs, Inc., 20 Colberts Spring Rd., Burnsville, NC 28714; 704-675-5343; <http://worldaroundsongs.com>.

The Scout Shop, 265 Yorkland Blvd., 2nd Floor, North York, Ontario M2J1S5; 416-490-6313; a Canadian Boy Scout store; <http://www.scouts.ca/>

Don't forget to try your local library. Some of these books are available in the children's section of local bookstores.

Missing words to a favorite song? Looking for that special skit? The World Wide Web is an excellent place to track them down! In addition to the ones listed above, you might try:

www.macscouter.com A terrific resource for songs, skits, stories, patches and much more; also has list of other web sites of interest to scouters

www.scoutsongs.com

<http://gsleaders.org/>

www.scouters.com

Other good resources can be located by using search engines such as Google or Yahoo.

MASTER OF THE CAMPFIRE INTEREST PROJECT AWARD

(Complete 2 Skill Builder activity, 1 Technology activity, 1 Service Project activity, 1 Career Exploration activity, and 2 additional activities from any category that you choose.)

Campfires are special times for singing songs, telling stories and performing skits. By the warm glow of the fire, we make friends and memories that will never be forgotten.

SKILL BUILDERS

1. Learn the elements of a good campfire program. Know how to do the following:
 - a. Serve as Master of the Campfire
 - b. Lead or teach a song
 - c. Perform in a skit
 - d. Perform a run on
 - e. Tell a story
 - f. Lead an audience participation story
2. Create your own campfire note book to be used as a resource. Include stories, songs, and skits. Be sure your campfire book has a cover, a title page, table of contents, section title pages and a resource list.
3. Learn songs to fit the different parts of a campfire program: opening, action, participation, reflective and inspirational, and closing. If possible, attend a song workshop. Learn how to teach songs to a group of people. Learn how to direct a round. Teach your troop or another group a song or round.
4. Learn how to present skits, run-ons, and cheers. Learn some in each category, practice them, then present them at a troop meeting or at a campfire.
5. Story telling is an ancient art. Learn about good story telling techniques. Learn several stories from the following categories: fables, fairy tales, folk tales, myths, stories from other cultures, and audience participation stories. Choose at least one story and learn it well enough to tell with ease. Present your story to an audience using good storytelling techniques.
6. Create your own skit or song or story. Write it down, practice it and perform it at a campfire.

TECHNOLOGY

1. Develop your own multi-media resource list of books and other already prepared materials that could be used in planning a campfire. Go to your local library, bookstore, video store, school library, community or troop resources. Where possible, find resources available on the World Wide Web. Tapes and videos may also be available.
2. Learn how to build a ceremonial campfire and ways to light it as if by magic. Then at a troop or multi-troop event, build and light a fire for a campfire program or ceremony.
3. You've just planned a terrific campfire program but then the rains come! Build an artificial fire that can be used indoors or in an area outdoors that doesn't allow open fires. Strips of colored tissue paper or colored cellophane can be used to simulate flames. A battery powered fan or twinkling Christmas tree lights can be used to simulate flickering. Think of at least one other way to create the illusion of flames or movement. Remember, it's the "fire" that makes the campfire special!

4. Find out more about the physical aspects of putting on a performance. Learn about sound effects such as thunder, special effects such as a steaming cauldron, and how to use props effectively. Try "Paper Bag Dramatics". Working in at least two groups, gather at least six objects and put them in a paper bag. Then exchange bags. Give each group time to make up a story using the contents of their bag as props. Then have each group present their story.

SERVICE PROJECTS

1. Using the elements of a good campfire program, plan and take part in a campfire for an encampment. Take part in putting on the program by doing at least one of the following: Master of the Campfire, lead or teach a song, direct and perform in a skit, tell a story or lead an audience participation story.
2. Using the elements of a good campfire program, plan and take part in a campfire for a younger troop. Take part in putting on the program by doing at least one of the following: Master of the Campfire, lead or teach a song, direct and perform in a skit, tell a story or lead an audience participation story.
3. Using the elements of a good campfire program, plan and take part in a campfire for a multi-troop event. Take part in putting on the program by doing at least one of the following: Master of the Campfire, lead or teach a song, direct and perform in a skit, tell a story or lead an audience participation story.

CAREER EXPLORATION

1. With the increasing popularity of the outdoor classroom, explore career possibilities in recreation, ecology, education, and outdoor adventure. Learn about jobs in the outdoors such as camp counselor, camp director, camp administrator, program specialist, site manager, and others.
2. Learn about career possibilities in our local, state, and national parks.
3. List the careers that you are interested in pursuing and identify leadership skills that you will need to succeed in those fields. Review the leadership skills you learned working on this interest project. These might include consensus building, organizational skills, public speaking, presentation skills, showmanship, etc.
4. What do teachers and performers have in common? List some of the performance techniques you have learned while working on this interest project. Then, talk with at least two teachers and find out if and how they use performance techniques in the course of their work. Find out if they use songs, drama, storytelling, or audience participation to keep interest levels high and to reinforce learning.



INTEREST PROJECT AGREEMENT

Name: _____

Name of Interest Project _____

Projected Plans:

Activity #	What I/we will do	Signed off by

Agreement between _____ (girl participant)
and _____ (interest project consultant)
on _____ (date).

Interest project completed on _____ (date).
Signed: _____ (girl participant)
_____ (interest project consultant)