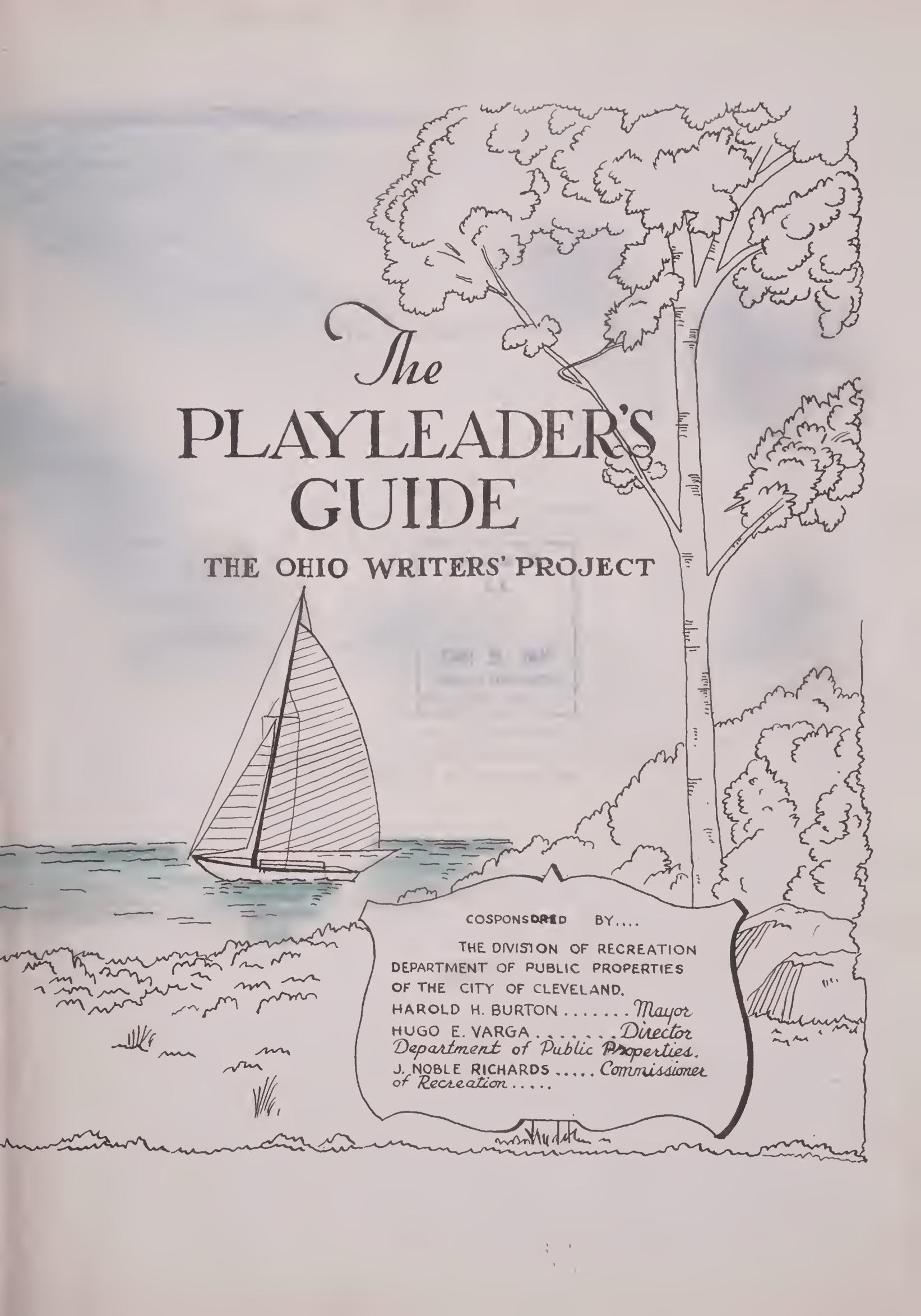


THE
PLAY
LEADER'S
GUIDE







The
**PLAYLEADER'S
GUIDE**

THE OHIO WRITERS' PROJECT

COSPONSORED BY....

THE DIVISION OF RECREATION
DEPARTMENT OF PUBLIC PROPERTIES
OF THE CITY OF CLEVELAND.

HAROLD H. BURTON *Mayor*

HUGO E. VARGA *Director
Department of Public Properties.*

J. NOBLE RICHARDS *Commissioner
of Recreation.....*

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The Playleader's Guide

Compiled by
Workers of the Writers' Program
of the Work Projects Administration
in the State of Ohio

Sponsored by
The City of Cleveland
Department of Parks and Public Properties
Division of Recreation

1940

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Carl Watson, State Administrator

P. McC 2 July '42

Note

This guide for the use of playleaders was prepared by the Ohio Writers' Project in the district supervised by Alice J. Miskell. Material for the manuscript was supplied by Miss Margaret E. Mulac, supervisor of women's and girls' activities in the Division of Recreation.

HARRY GRAFF, State Supervisor
The Ohio Writers' Project

Foreword

The work of a recreational leader is charged with responsibilities and obligations. Overstreet has written, ". . . there is an obligation upon adults in a community to provide (for children) forms of recreation that seem to have proved themselves most fruitful in happiness, vigor, and sportsmanship...." On that basis, much of the subject matter in this manual has been selected.

All of the subjects have purposely and necessarily been dealt with meagerly, because the purpose of the manual has been to acquaint the leader with the numerous opportunities for good recreation that lie within the reach of the children, rather than to leave him well-informed on any one subject. Instead, we have attempted to give just enough of the best of each subject to create in the leader a new interest that will not be satisfied until it is further developed.

Similarly, if a leader acquaints the child on the playground with some new opportunity for joyous living that will remain as a source of pleasure and satisfaction for years to come, this leader has performed an invaluable service to the child and to the community in which he lives. This leader has fulfilled to some extent the obligations and responsibilities with which he has been entrusted. May we all resolve to give to the program those things that add to the richness and fullness of life and to shun those that are shoddy and weak.

Margaret E. Mulac



**Chapter I
GENERAL PLAYGROUND
ADMINISTRATION**



First Day on the Playground

Playground Regulations
Weekly Institute
Substitute
Resignation

Planning the Playground Program

Summer Playground Bulletin--1940

Playground Pickups

Playground Procedures

Playground Neighbors

Bulletin Boards



FIRST DAY ON THE PLAYGROUND

1. Check the playground kit of games equipment with the superintendent.
2. Check the first aid kit.
3. Arrange for a bulletin board.
4. Check condition of apparatus.
5. Survey ground conditions.
6. Organize a clean-up campaign if condition of ground warrants.
7. Secure barrel or box for rubbish.
8. While checking, get acquainted. Ask for names of the youngsters on the grounds.
9. Do not issue equipment unless a group is to use it. Make one person responsible for its return. Get this person's name.
10. Post your name so that the youngsters will see it and learn to know it.
11. Begin your program activity. Introduce some game or stunt which you are certain will have a strong appeal.
12. Do not attempt to show or teach all that you know; show enough to arouse interest on this first day.
13. Smile.
14. Take time to get acquainted--ask for names; talk about last year, what they are interested in, who's who among the champs. Make the first day a "welcome home"--a "glad-to-see-you" day.

PLAYGROUND RULES

Weekly Institute

All workers are required to attend the regular weekly institute and any other institutes which are held during the summer.

Be punctual. Tardiness will be counted as absence, and the worker will lose one-half a day's pay.

Substitute

Arrangements for a substitute must be made with the superintendent at least 24 hours in advance.

A substitute shall not be requested unless the worker's absence is unavoidable.

The worker must notify his superintendent if the substitute cannot report on time.

SUPERINTENDENTS	TELEPHONE NO.	DISTRICT
Miss Florence Bundy	Pr. 9234	Central
Mr. N.A. Focarett	Ga. 9258	Woodland
Mr. E.E. Gamblee	En. 9830	Portland Outhwaite
Mr. James Bennett	Me. 9830	Clark
Mr. Bernard Ostrovsky	Mi. 9880	Broadway
Mr. Edw. Gresham	Ch. 9677	Lincoln
Mr. Robert Templay	En. 9565	St. Clair

Notice of Resignation

Workers are required to give at least three days' notice before resigning, so that replacement may be made without loss of time to the playground.

General Playground Rules

PLAYGROUND RULES

1. There shall be no smoking on the playgrounds by workers, visitors, or children.
2. Profanity shall be discouraged.
3. Bicycles may not be ridden on or across the playgrounds. The rider shall dismount and wheel his bicycle when on playground property.
4. No hardball may be played on a playground.

APPARATUS RULES

Swings

1. No person over 14 years of age shall use the large swings.
2. No standing or pumping is allowed on swings.
3. Only one child at a time is permitted in a swing.

Baby Swings

1. No child over 6 years of age is allowed in the baby swings.
2. No standing is permitted on swings.
3. Only one at a time is to be in the swings.

Giant Strides

1. No child under 8 years should use the giant strides.
2. Do not allow winding up of chains to give one person "a ride."
3. Warn children to come in close to post when stopping and not to let chain swing.

PROCEDURE IN CASE OF ACCIDENT

1. Give first aid in all minor accidents such as cuts, scratches, etc.
2. If accident is serious
 - a. Make patient as comfortable as possible and notify parents at once.
 - b. Give first aid if necessary or advisable.
 - c. Notify Recreation Department by telephone as soon as possible--MAIN 4600.
 - d. Urge all children to continue their play activities.
 - e. Fill out the accident report in complete detail and submit it to the recreation office.

Do not call a doctor without parent's permission unless you are willing to pay the bills yourself. The department does not pay doctors' bills. IF THE ACCIDENT SEEMS VERY SERIOUS CALL THE POLICE.

PLANNING THE PLAYGROUND PROGRAM

Weekly forecast sheets are to be prepared by each worker in duplicate, one copy going to the superintendent and one being retained by the worker and posted on the playground bulletin board. Since the forecast is a plan or schedule for events on the playground, it should be carefully thought out beforehand so that it will be a workable plan and can be followed. The superintendent will check on whether or not you are following your forecast when he makes his visit to the playgrounds.

Have a regular time of day for particular activities whenever possible, and follow the plan so that children will know when to be on the grounds for particular activities.

Each playground has its own peculiarities; what may be the proper time for handcraft on one ground may not be suitable on another. The leader must determine these times for himself the first week and plan his program accordingly.

Below are listed some hints on planning programs:

1. The first fifteen minutes should be devoted to opening the playground, inspecting equipment, policing the grounds, putting up the bulletin, etc.
2. Workers who work the first shift in the morning will devote their time to the very young children. Simple singing games, simple crafts, storytelling, and dramatic plays such as playing house, school, etc. are good activities for this age group. If older children come to the playground during this time, give them equipment for baseball and other high organized games that will run without the leader. Let these children understand that the leader's time is for the younger children. Checkers, Wari, etc. are also good activities for the older age group during this period.
3. From noon until 1:00 P.M.--usually a quiet hour--teach the individual type of game such as checkers, Wari, jacks, etc. Let the children make posters during this hour, police the grounds, etc.

4. Afternoons are the best time for dramatics, handcraft, club activities, and other similar programs. A quiet game hour is good during this hot period.
5. Late afternoon is a good time for a low organized game period. Here again, since this program requires direct leadership, the older group can take care of itself by playing baseball, horseshoes, and sidewalk games. The leader does not have to devote all his time to a baseball game, either to umpire it or to play on one of the teams. Such activities run themselves and need only occasional supervision.
6. Early evening is a good period for high organized games of the active type.
7. There should be at least one hour of low organized games in the evening program. In planning this program, try to include some of the following games: tag, circle singing, line, and relays. Give the children a chance to request games and allow at least 15 minutes of each period for requests.
8. The last 15 minutes is a good time to have a singing program. Gather a group of children in a quiet corner of the playground and get them to sing.
9. Allow about 15 minutes to close the ground. Gather and check equipment; take down swings and teeters. Try to have everybody leave the grounds when you do.

SUMMER PLAYGROUND BULLETIN--1940

Summer playgrounds will open on June 17, 1940 and continue until August 23, 1940.

Hours and Days

First shift workers shall work from 9:00 A.M. to 12:00 noon and from 5:00 P.M. until 8:30 P.M.

Second shift workers shall be on the grounds at 12:00 noon and shall work until 8:30 P.M. Playgrounds shall be open every day except Saturday and Sunday. One hour is allowed for supper. Time must be arranged with supervisor.

PLAYGROUND PICKUPS

Each playground instructor is required to collect newsy items about the happenings on the playgrounds and write them up for the Playground Pickup Column that the Cleveland News carries several times weekly.

Give full names of children (William Smith; not Bud Smith). Also include age and full address of each child as well as the name and address of the playground. Let the children help in collecting these items and in writing them.

Use the following example form for writing pickups, and use a full sheet of paper. Please do not hand in pickups written on the reverse side of gum wrappers or other similarly inadequate pieces of paper.

PICKUP FORM

Playground _____ Date _____

Worker reporting _____ District _____

Story _____

(Example of a pickup from the summer of 1939)

"Geraldine Corrigan, 13, of 2247 W. 38 Street proved that she was related to "Wrong-Way Corrigan" by hitting a home run at Monroe Fulton Playground and going to third, second, and first base."

Or--

Winners in the Marion playground horseshoe tournament are Robert Strayhorn, 2562 Scovill, and Henry Avercrombie, 2446 E. 36 Street.

Stories may be news items of special events held on the playground, clever sayings of playground children, or feature stories such as the first story printed above.

Good subjects: News about Safety Council
Hobby Clubs
Special programs

PLAYGROUND PROCEDURES

Storage of Equipment

Except on the playgrounds where there are shelter houses, equipment will be stored in garages near the playgrounds. The superintendent will have made all agreements for such space before the playground season. The instructors will make no other agreements.

Remember that the neighbor who rents the garage is making a sacrifice by allowing the use of the garage. Do not make him regret his kindness by allowing children to make nuisances of themselves about the property of the garage owner. Only the children who are helping carry equipment shall enter the yard of the garage owner. No children are to be permitted to enter the garage. Let the children carry the equipment to the door and stop there. We want no reports of stolen or broken materials or of destroyed property from any neighbor kind enough to allow the use of his garage for storage.

Playground Program

Each worker shall make out a forecast sheet, showing plans for the coming week, and shall hand one copy to the superintendent. One copy shall be posted on the playground bulletin board so that the children will know the program for the week. The forecast should show at least two hours of low organized activities each day; these include relays, circle games, singing games, and stunts. Baseball and horseshoes will be played without much help from the playground director. Do not give your time to a game that will go on just as well without you; organize other activities.

Special Events

A special activity should be included in each week's program. Use the same day each week, preferably Friday, so that you can have plenty of time to talk to the children about it. (See program sheet.)

Safety First

Remember that you are responsible for the safety of all the children. Inspect all the links and connections of the swings regularly. If there is any question in your mind as to the safety of the swing, remove it and keep it off the frame until it has been repaired. Read the section of this Manual devoted to the Safety Program carefully.

Good Sportsmanship

Impress upon the children the necessity of good sportsmanship and rigidly enforce the rules of games. See that the children play fairly and according to rules. Teach the children to value fair play above the game.

Bulletin Board

Your bulletin board is a good advertisement for your program. Make one out of an orange crate and keep it covered with clippings, pictures, and bulletins of coming events. Take it in each night. Try to have something new on the bulletin board every day so that the children will form the habit of reading it when they come to the playground. (See also section about Bulletin Boards).

Rainy Days

On rainy days, workers shall stay on or near the ground until they receive word from their superintendents that the grounds are to be closed. DO NOT CALL CITY HALL.

Attendance

In order that we may take attendance as it is being done in other cities, the method will be as follows:

1. Multiply morning peak by 2 to get total morning attendance.
2. Multiply afternoon peak by 2.5 to get afternoon total.
3. Multiply evening peak by 1.5 to get evening total.

Preparation of attendance cards is an important duty of a playground worker. They are to be ready to hand in on institute mornings or whenever your superintendent designates. It is imperative that these reports be prepared neatly and accurately.

Time Cards

Time cards are your records of the days you worked. Unless you fill these out carefully and turn them in to your superintendent when they are due, you may not receive the full pay due you.

Dress of Instructors

Girls shall wear simple sports dresses made of cotton materials or may wear culottes. They may not wear shorts or slacks.

Boys shall wear light colored or white slacks and sport shirts. They may not appear on the grounds shirtless or in sleeveless gym shirts.

Special Programs

Special programs on the playgrounds, such as the Press Junior Olympics and the Plain Dealer Pentathlon, are an important part of the playground program and should be fully encouraged by the instructor. Complete particulars will be furnished by each newspaper conducting these activities.

Plain Dealer Bicycle Light Brigade

Those playgrounds where the superintendent thinks it possible to establish a training center for the Bicycle Light Brigade should make every effort to cooperate 100 per cent with this program.

PLAYGROUND NEIGHBORS

Even to those of us who firmly believe in the benefits of a playground to a neighborhood comes the realization that neighbors close to the grounds have many annoyances to endure. Dust, noise, and other similar disturbances, which come as the result of a playground, are understandable to

reasonable neighbors who comprehend the benefits. However, they find it difficult, and rightfully so, to understand why instructors are not more careful in their discipline on the playgrounds so as to prevent needless destruction of neighboring property. Fences, flowers, gardens, and shrubs need not be destroyed even though the playground is a very busy one.

Face your ball diamonds in such a way that balls will not continually be flying into neighbors' yards, or worse, through their windows. Playgrounds without water are a problem, but do not expect the neighbor to furnish water for every thirsty child. Discourage the children from asking the neighbors for water. Remember that the neighbors are also the voters and taxpayers. They have much to say about the money spent for playgrounds. Make your playground an asset to the neighborhood, not a liability.

BULLETIN BOARDS

The bulletin board on your playground is the announcer, and the children are the broadcasting system. Keeping the bulletin board neat, attractive, and up-to-date is an important duty of every playground leader. If there is no bulletin board on your playground, make one of heavy cardboard or of wood. The type of wood found on orange crates is ideal. Hang it in a conspicuous place on the playground where it is sure to be seen. Add something new each day so that children will form the habit of going to the bulletin board when they first come on the playground to see what new things have been posted.

Items for the Bulletin Board:

1. Your daily program.
2. Attractive, colorful posters announcing coming events.
3. Safety rules of the playground.
4. Clippings and pictures that the children will enjoy.
5. Gossip section consisting of newsy bits about various children on the playground.

Example: "We see that Johnny Jones is sporting a new bicycle. We hope that he remembers all the safety rules as he rides around."

6. Keep your bulletin board clear of old and obsolete materials and posters. Also discard those that have outlived their attractiveness.

Note: Have poster contests among children. Give them the facts about a certain event and let them make the posters for the bulletin. Let the child sign his work so that everyone will know whose poster is on display.

Accident Report Facsimile

REPORT OF INJURY
OCCURRING ON CITY OF CLEVELAND PLAYGROUNDS

NAME _____ DATE _____

ADDRESS _____ PLAYGROUND _____

Date of Accident _____ Exact time of Accident _____ Date Reported to Office _____

_____ A.M. _____ P.M. _____

NATURE OF INJURY _____

CAUSE OF INJURY IN DETAIL _____

BLAME, IF ANY _____

WHERE TAKEN (HOSPITAL, HOME, OR DOCTOR) _____

NAME OF DOCTOR _____ NAME OF HOSPITAL _____

ACTION TAKEN TO PREVENT REOCCURRENCE OF ACCIDENT _____

_____ EYEWITNESSES _____ ADDRESSES _____

TO BE FILLED OUT
IN CASE OF INJURY TO EMPLOYEES

FORM WC-I SENT TO MR. _____

DOCTOR _____ NOTIFIED
(Doctor in charge of industrial cases)

ADDITIONAL REMARKS:



Chapter II
SAFETY PROGRAM



Playground Safety Procedure

Safety Meetings

Accident Reports

Safety Factors

Accident Report Facsimile



"He is safe from danger who
is on guard, even when
safe."
Publilius Syrus, *Sententiae*

PLAYGROUND SAFETY PROCEDURE

Because we believe that many of the accidents occurring on the playgrounds can be prevented through the exercise of certain precautions and through the education of the children by means of safety projects and safety councils, a committee composed of representatives from all the recreational agencies in the county has been formed. Playgrounds, whose records show that all precautions have been observed, will be rewarded with certificates.

- I. Each playground shall have a safety council composed of:
 - A. Captain to be selected by the leader for a probationary period of two weeks. Merit shall be the determining factor from then on.

Duties: The captain shall preside at meetings and check the efficiency of squads.
 - B. First Lieutenant:

Duties: The lieutenant shall preside at meetings in the absence of the captain and shall also act as secretary.
 - C. Cadets are to be divided into squads numbering not more than 18 children.
 1. Traffic Squad shall aid children in crossing streets properly and safely.
 2. Apparatus Squad shall see to it that apparatus is safely used and that children remain outside of the safety lines.
 3. Marking Squad shall mark safety lines around the apparatus.
 4. Clean-up Squad shall police the grounds to remove glass, sharp stones, sticks, tin cans, and other hazards.
 5. Equipment Squad shall put up apparatus.
 6. Accident Reporting Squad shall report all accidents immediately.
 7. Play Leaders are in effect junior leaders who help the playground leader by conducting games and assisting in many ways.

SAFETY MEETINGS

Regular weekly meetings should be held under the supervision of one of the play leaders.

Suggested Topics for Discussion at Meetings of the Safety Council:

1. General organization.
2. Duties of the officers and the various squads.
3. Accidents of the previous week. Ways and means to prevent the occurrence of similar accidents.
4. First aid to prevent infection of cuts and abrasions (see First Aid Rules).
5. Safety rules for baseball, horseshoe pitching, track and field events.
6. Bicycle safety.
7. Special events, shows, contests, tournaments, festivals, concerts, Fourth of July program (no fireworks).
8. Safety awards, based on least number of accidents as well as quality of safety programs in the district, for a given week.
9. Special award for the best record during the entire season.

ACCIDENT REPORTS

All accidents, however minor they may seem, shall be reported on the type of form reproduced on page 16. You will find accident reports in your folder. Two copies shall be made, one for the law department and one for the Recreation Division office. If the accident is serious, call the office (Ma. 4600, ext.225) and report it to Miss Mulac as soon as you are free to do so. If the accident results in only a minor injury, the report may be handed to the superintendent during his next visit to the playground and no call made to the office. In any case, an accident report must be filled out in duplicate and given to the superintendent.

SAFETY FACTORS

For First Aid instructions consult the booklet in your folder.

It has long been known that good supervision and proper safety organization is the best precaution against accidents. The director is responsible for the safety of the children.

The following suggestions, if properly followed, will make your playground safe.

1. Assignment of traffic guards to protect the children while coming to and leaving the playground (subject to traffic conditions).
2. a. Location of play areas and apparatus with a regard for children of different age groups.
b. Location of baseball diamonds with a regard for the small children.
3. Daily inspection of apparatus and the removal of defective apparatus.

4. a. By teaching the proper use of the various apparatus.
b. By teaching the proper use of the handcraft tools.
5. Checking of the condition of the grounds (free from stone, glass, and other debris).
6. a. Marking of play courts with a line for neater appearance as well as to indicate a safe place for that particular activity.
b. Boundary lines or safety zones should be marked around the various apparatus.
7. Prohibit the riding of bicycles on the playground. Parking racks or areas should be made available if necessary.



Chapter III
DRAMA AND STORYTELLING



Quotations

Outline for Organization of Dramatic Activity
Director or Leader
Production
Rehearsals
Performance
Bibliography
Suggested List of Plays

Outline for Organization of Storytelling Club
Story Selection
Telling the Story
Suggested List of Stories
Bibliography

Hints for Staging Dramatic Skits

Safety Play

Playgrounds Drama Festival



DRAMA AND STORYTELLING

Quotations

"Now, little people, sweet and true,
I find a lesson here for you
Writ in the floweret's bell of blue:
The patient child whose watchful eye
Strives after all things pure and high,
Shall take their image by and by".

McGuffey's Fifth Reader

"The stage but echoes back the public voice;
The drama's laws, the drama's patrons give,
For we that live to please, must please to live".

Samuel Johnson, *Prologue*

"But we of the stage, when our sketches are shown,
Have used neither brushes nor pen,
The pictures we paint are the largest of all,
The stories we tell are most true
We carve them in life, when we answer their call,
Ourselves we give freely to you".

Minerva Swigert *The Three Arts*

"In other things the knowing artist may
Judge better than the people, but a play,
(Made for delight, and for us, other use)
If you approve it not, has no excuse.

Edmund Waller *The Maid's Tragedy*

OUTLINE FOR ORGANIZATION OF DRAMATIC ACTIVITY

A. Leader or Director

I. One member of playground staff should be selected early in season to take over the direction of playground plays.

a. This member (we shall henceforth call director) shall be authorized to call upon other members of the playground staff for assistance.

- b. Director must have qualities necessary to produce a play with children of the playgrounds.
 - 1. Interest.
 - 2. Proper approach.
 - 3. Imagination.
 - 4. Knowledge of discipline control.

II. Organize a club

- a. Allow children to select officers.
- b. Ask children to contribute appropriate names.
- c. Suggest selection of an emblem.
- d. Select a quiet, shady spot to be used every day.
- e. Divide groups according to age.
 - 1. A junior dramatic club.
 - 2. A senior dramatic club.
- f. Encourage the use of scrapbooks.
 - 1. Allow to develop along the lines of a future contest possibility.
- g. Use the bulletin board frequently.

B. Producing the playground play

I. The selection of the play

- a. Story hour may be the nucleus for a play.
 - 1. An adapted story (which children have assisted in preparing).
- b. Play should be short and simple; avoid the elaborate.
 - 1. Dramatic skits, pantomimes; formal and informal plays may last from 15 to 35 minutes.
- c. Plays may be chosen from
 - 1. Folk tales.
 - 2. Realistic stories or plays.
 - 3. Patriotic stories or plays.
 - 4. Myths, legends, and folklore.
- d. There are many good literary pieces from which to choose; avoid "trashy" and "gory" stories.
- e. Keep in mind the age-range of your group, the interests of this age-range, etc.

II. Analyzing the chosen play.

- a. Discuss the play after it has been read.
- b. Re-read the play allowing children to shift into various parts (do not attempt to cast yet).
- c. Discuss thoroughly with children participating.
 - 1. Setting of play: time and place.
 - 2. Mood to be established: atmosphere.
 - 3. Plot should be clear to all: idea, purpose.

III. Casting

- a. Allow children to tryout for various parts.
 - 1. Do not force a child to take a part.

- b. Do not force any child into the cast.
 - 1. However, encourage the timid child to participate in costuming, scenery-making, etc. until he has overcome his shyness.
 - c. Consider the following points in casting.
 - 1. Diction.
 - 2. Physical characteristics.
 - 3. Dependability.
 - d. Recall various talents which were displayed during the pantomime sessions.
 - 1. Do not overwork the naturally talented youngster.
 - 2. Attempt to develop others who are also willing.
 - (a) By casting them in supporting roles with longer and more difficult parts in each succeeding play.
 - 3. Emphasize the importance of supporting roles.
 - (a) Avoid using terms such as "leads".
 - e. Hold a serious discussion on--
 - 1. Individual characteristics of each character in play.
 - 2. Importance of learning lines promptly.
 - 3. Review club rules for--
 - (a) Behavior during rehearsals.
 - (b) Promptness.
 - (c) Cooperation; group and director.
 - (d) Offstage behavior.
 - 4. Stress the "fun" of "putting on a "play".
- IV. Appointing assistants in production or the "play staff."
- a. "A job for everyone--and everyone at his job" is a good motto to follow.
 - 1. All children like to feel useful in the dramatic club; therefore it is important to give all members, not cast in the play, one of the following tasks.
 - (a) Scenery painter or builder.
 - (b) Costume designer or sewer.
 - (c) Poster and publicity (perhaps a committee).
 - (d) Prompter or bookholder (stress importance).
 - (e) Property man--hand and stage props.
- V. Preliminary rehearsals (allow about two meetings of the club for the following).
- a. Distribute scripts with instructions to study at home.
 - b. Scripts to be brought to every rehearsal (with pencils).
 - c. Discussion (informal) of business of the play.

1. Stage movement of individual characters.
 2. Floor plan worked out before stage rehearsal.
 3. Explanation of stage directions (use legitimate stage term).
 4. Position of stage properties.
 5. Tempo or pace of play.
- d. Continue to stress fact that all parts are as yet tentative; it may be necessary to shift parts during first or second rehearsal.

VI. Stage Rehearsals 1, 2, and 3

- a. Length of time will be determined by type of play and children in the cast.
 1. All lines should be memorized before the second rehearsal. (Stress following at all rehearsals)
 - (a) Use of the tip of the tongue, lips, and the teeth.
 - (b) Voice and good diction.
 2. All movement on stage should be direct.
 3. All stage business should be learned with the lines.
 4. Stress constant use of pencil as directions are given.
 5. If the real hand prop is not there always allow for it by the handling of imaginary props.
 6. Stress meaning and characterization of lines.
 7. Strive for pictorial effect.
 8. Do not interrupt scenes too often.
 9. Allow short relaxation periods.

VII. Stage Rehearsals 4, 5, 6, and others if necessary

- a. Inject vitality and change in club group by holding a short rehearsal about this time followed by a social mixer or a group of prepared games.
 1. It might be well to revive some old pantomimes and charades.
- b. Begin to polish performances.
 1. Polish stage groupings.
 2. Have all "mob scenes" and "group scenes" attend all rehearsals.
 - (a) Rehearse their scenes first and either send them home or give them definite production jobs.
 3. Rehearse early with costumes.
 4. Rehearse early with stage curtain.
 5. Begin to mold performance for--
 - (a) Timing.
 - (b) Climax.
 - (c) Teamwork.

6. Hold dress rehearsal a day or preferably two days before performance.
 - (a) With all costumes.
 - (b) With all of cast.
 - (c) With production staff.
 - (d) With make-up.
 - (e) With properties (stage and hand).
 - (f) Without interruptions.

VIII. At performance.

- a. Director observes closely.
 1. Audience reactions.
 2. Conduct of children in club.
 - (a) Actors on stage.
 - (b) Actors off stage.
 - (c) Production staff.
 - (d) Ushers.

IX. After performance.

- a. Director loses no time in discussing all observations made at performance.
- b. It is advisable to hold parties at the next rehearsal rather than on the night of the play.

C. Miscellaneous suggestions.

- I. Do not force all children in club to be in production. By all means strive to encourage a natural desire to participate in the play.
- II. Make-up is not entirely necessary. When used do not overdo it.
- III. Do not allow children to sit in idleness watching rehearsals.
- IV. For the first play, use the simple one-act play or simple adapted story which takes less time and effort. Otherwise, too elaborate an attempt for the first time may result in discouragement for future productions.
- V. Costumes on the playgrounds are always best when simple. The outdoor stage is a difficult place to produce an elaborate play.
- VI. Keep an accurate attendance chart. This may be kept by one of the children.
- VII. Encourage children to share in the work to be done before and after production and rehearsal. This includes moving scenery and the clearing and storing of stage and hand properties.
- VIII. Stress the importance of all minor parts. A short, small "bit" part if done well (not over-acting) may become the best part of the performance.
- IX. Stress the childishness of peeking out from behind the curtain on the night or day of performance.
- X. Do not allow children in cast to visit with audience either before or between scenes of the play.

XI. Do not allow parents or friends backstage before or during the play.

D. Suggested Bibliography on

I. ACTING

- a. Dramatics for School and Community; Wise, Claude.
- b. Stage and School; Ommanney, Katharine Anne
- c. Problems of the Actor; Calvert, Lewis.

II. PANTOMIME

- a. Pantomime for Stage and Study; Pardoe, T.
- b. The Art of Pantomime; Aubert, Chas.

III. PLAY PRODUCTION

- a. Creative Drama in the Lower School; Brown, C.
- b. The Art of Play Production; Dolman, John
- c. How to Produce Children's Plays; Mackay, C.
- d. Children's Theatres and Plays; Mackay, C.

IV. COSTUMING

- a. Costuming a Play; Brimball and Wells.
- b. Stage and School; Ommanney, Katharine Anne
- c. Costumes and Scenery for Amateurs; Mackay, C.

E. A Suggested List of Plays.

- I. Eight Plays for Children; Fyleman.
- II. Short Plays for Young Folks; Jagendorf.
- III. Six Fairy Plays for Children; Syrett, N.
- IV. Five Plays and Pantomimes; Baldwin, S.
- V. Ten Minutes by the Clock; Riley, A.
- VI. The following folk tales highly recommended for adaptation--
 - a. Snow White and Rose Red.
 - b. Pinnocchio.
 - c. The Enchanted Garden.
 - d. Cinderella.
 - e. Rumpelstilzkin.
 - f. Hansel and Gretel.
 - g. Scenes from Robin Hood.
 - h. Captain Kidd Stories.
 - i. Circus Stories

OUTLINE FOR ORGANIZATION OF STORYTELLING CLUB

A. Organize a club.

- I. Allow children to select a name.
- II. Build a bulletin board and keep it up to date with club activities (this may be shared with the dramatic club).
- III. Allow children to select a secretary to take attendance and a president if they wish.
- IV. Conduct meetings at the same time and same place every day.

- a. It is important that you select a quiet, shady spot away from active games.
- V. During the season, develop as many good story tellers as you can. However, be careful not to bore the rest of the group.
- VI. Have the children prepare their stories, and sometime during the week have them tell the story to you first.
- VII. One story hour a week may be conducted by the children themselves.
- VIII. A "Story Club Chart" may be made by members of the club.
- B. Selection of Stories.
 - I. Three stories for one period (depending upon length) are usually enough.
 - a. The story hour should not exceed one hour.
 - b. Each story may be ten to twenty minutes in length.
 - c. If the children in the story circle show any signs of restlessness, cut the length of the story hour.
 - II. When selecting stories, consider--
 - a. The age-range of the group, for example:
 - 1. Little children: 5 to 8 years.
 - (a) Repetitive stories.
 - (b) Nursery rhymes.
 - (c) Simple verses.
 - (d) Folk tales, legends, myths.
 - (e) Picture books.
 - b. The Cleveland Public Library's Carrol and Stevenson rooms have story lists available.
 - c. Stories should be fitted to the type and experience of the group.
 - III. Use variety in selection.
 - a. Make definite contrasts in type of stories for one day. Example: fairy tales, adventure, and hero tales.
 - b. Use one long story; one short; one serious; one humorous; one deep; one light; etc.
 - IV. Children should be encouraged to ask for favorites. "Great stories, like great music, should be heard often."
- C. Telling the Story.
 - I. Make sure your group is comfortably seated--a semi-circle is preferable.
 - II. Before beginning a story at the opening of the period, try starting the group off with a quiet game until they have settled down.
 - III. Make sure you have caught the mood and rhythm of the story before you tell it. Children are quick to sense any "coldness" on your part.

- a. Avoid loudness, a well-modulated voice is important.
 - b. Be careful of diction and enunciation.
 - c. When reading, watch your pace; do not keep eyes "glued" on page.
 - d. Use a fair amount of contrast; such as an increase of speed during the exciting portions of the story, a slight change of voice here and there.
 - e. Use of the eyes and facial expression is important. However, do not over-emphasize; suggest rather than imitate.
 - f. Show your enjoyment of the story; tell it with enthusiasm and your voice will do the rest.
 - g. Avoid "fussing" and "playing" with a pencil or any other article you might have in your hands; this distracts from the story.
 - h. If necessary, you may enlarge or condense the story. However, be cautious in any adapting.
 - i. Do not over-emphasize the moral of a story; the children will surely realize it.
 - j. Do not allow interruptions. Explain before the period that all questions and discussions must take place after the story hour.
 - k. Begin a well-known story without announcing the title.
 - l. Memorize idioms, phrases, conversational parts when necessary.
- IV. After the story has been told, encourage questions and discussions.
- a. For example:
 - "Why did John decide to seek his fortune?"
 - "What would you have done with the treasure?"
 - b. These questions can lead to attempts at dramatizing the various characters; in this manner the nucleus for your play is formed in the dramatics club.

D. Variations.

- I. Playing the story after it has been told.
 - a. Reserve anything elaborate for the dramatics period.
- II. Illustrating the story with a stick on the ground or--
 - a. With paper cutting or tearing as the story progresses.
 - b. With crayon drawings or water colors already made.
- III. Reading or telling a continued story once or twice a week. (Post a notice on the bulletin board with perhaps an illustration or drawing).
- IV. A story telling contest may be encouraged.
- V. Dramatizing the stories with puppets.

- E. A Suggested list of stories.
- I. Stories of Beowulf; Marshall, H.E.
 - II. Heroes of Iceland; French, A.
 - III. Grimm's Fairy Tales
 - IV. Aesop's Fables
 - V. Quaint Old Stories; Lansing, M.
 - VI. Oak-Tree Fairy Book
 - VII. East o' the Sun; Thorne-Thomsen
 - VIII. Atlantic Treasury of Childhood Stories; Hodgkins
 - IX. Where the Wind Blows; Pyle
 - X. Fairy Tales; Anderson
 - XI. Jungle Book; Kipling
 - XII. Book of King Arthur; MacLeod
 - XIII. Peter Pan or Peter and Wendy; Barrie
 - XIV. Any of the following types are recommended--
 - a. Patriotic.
 - b. Nationality.
 - c. Realistic.
 - d. Adventure.
 - e. Hero.
 - f. Historic
 - g. Tales
- F. Suggested Books on the technique for storytelling.
- I. The Art of the Story Teller; Shedlock, M.
 - II. How to Tell Stories to Children; Bryant, S.C.
 - III. Story Telling; Lyman

HINTS FOR STAGING SIMPLE DRAMATIC SKITS

Scenery

Little or no scenery is needed. As in the Elizabethan drama, the scenery is largely in the minds of the audience. The audience will always like labeled scenery. The labeled members can hold some object or use some symbolism in their costume. The "tree" can hold some branches and the mountain can hold a stone or place it on his head.

Properties

In most cases properties can be symbolic rather than accurate, or they can be grossly exaggerated. A large powder puff rather than a small one; a sunflower rather than a pansy.

Curtain

A curtain is seldom needed. When it is imperative for the success of the stunt that a curtain be used, have four people hold two blankets or sheets in front and then walk to sides when opening.

Costumes

Costumes can be real or "symbolic." Most people will provide enough material for many stunts, but the dramatic leader is justified in providing some material ahead of time. The following suggestions are from *Stunt Night Tonight* by Catherine Atkinson Miller.

"Blankets may become: Complete costumes for Indians and many of the larger animals such as elephants, camels, lions, bears, horses, etc., cloaks for villains in melodrama, and also for witches; court trains for noblemen (if light weight blankets); covering for rocks or bushes to simulate a couch or throne; curtains for mysteries; and stage curtains.

"Sheets may become: Robes for angels, fairies, ghosts, foundation robe for men or women in fairy plays, or for ancient or medieval costumes; coats or cloaks for Orientals, including people of Palestine; court train or bride's train; white elephants or white cats; drapery for furniture; curtains.

"Pillow cases may become: Monks' cowls, head dresses for men and women of many periods; shawls; aprons, short cloaks; worn straight, one in back and one in front, for heralds, pages, and little princes; stuffed may become small white animals--kitten, lamb, etc.

"Kimonos and Dressing Gowns may become: Robes for all kinds of fairy and noble characters--the most adaptable Stunt Night article. A plain kimono with sleeves turned up and worn backward becomes a bungalow apron or plain house dress. Should be worn backward by most masculine nobles--the train hanging from the shoulder, or a cloak will hide fastening.

"Handkerchiefs, wash-cloths, and towels may become: Headdresses for babies, servant girls, pirates, turban-wearing folk; collars of many types; neck ruffs for nobles; neck cloths for cow-boys, boy scouts, and gypsies; shawls and aprons; bibs; colored handkerchiefs (or white) make flowers to wear in the hair or the button hole or over a lady's heart.

"Nightgowns may become: (With sarong, girdles and scarfs) robes for Oriental, fairy, or noble ladies; long dresses for babies; basted to knee length, dresses for little girls or tunics for little boys.

"Pajamas may become: Foundation for numerous masculine costumes, from street-cleaners and servants to ship captains; band costume; almost exactly right for Chinese coolies; with colored bands of different widths added to the coat, can be used for any class Chinese man or woman; coat for Chinese man should be almost ankle length, for woman, just a little longer than the pajama coat as it is; trousers gathered in at ankle will do for foundation of Persian costumes, although gymnasium bloomers, pulled down, are better. They can also be used as a foundation for some animal costumes.

"Knickers may become: Trousers for princes and other nobles, especially when tied below knees with beautiful ribbons and glorified by sashes at the waist (middy ties are excellent). Particularly good for girls playing men's parts as they are less awkward than long trousers.

"Scarfs, neckties, ribbons: Used in many ways for costume decoration, head dresses, etc.

"Jewels: When worn should be worn profusely. Five and Ten Cent Store jewelry is admirable for our purpose. Paper jewelry can be substituted.

"Paper: Any costume or costume ornament desired can be contrived with paper and pins. Crepe paper is especially good. For kings and nobles, fleur de lis and other designs can be cut out of paper and pinned to plain robes with striking effect. Vivid designs can also be produced quickly by taking big stitches with colored yarn."

SAFETY PLAY

The Safest Place To Play

A Playground Pageant prepared
for the Playgrounds,
Division of Recreation,
Department of Public Properties,
City of Cleveland.
Summer of 1940

Stage Setting: Street light, on post of which are hung 2 signs. An arrow pointing to the right reads, PUBLIC PLAYGROUND. An arrow on the left reads DANGEROUS STREET. SLOW stands near center rear of stage.

Characters: Playground (dressed in play clothes).
Street (dressed in red).
A Boy and his gang (dressed in simple play clothes).
Four Playground Helpers.

1. Play That Is Safe (all helpers dressed in
2. Play That Is Organized play clothes with large
3. Play That Is Fun sandwich sign giving the
4. Play That Is Educational helpers name)

Playground: I am Playground, the Children's best friend. My Helpers are Play That Is Safe, Play That Is Fun, Play That Is Organized, and Play That Is Educational. My worst enemy is Street who lures the children from my safe care to the streets where they are in constant danger, where play is not organized, and where death is a playmate. Oh, here comes Street now. He is such a cruel person. How can the children put their trust in him?
(Street swaggers in.)

Street: I am Street, the children's most dangerous playmate; but I am popular with children who are too lazy to walk a block to a playground, and with those children who like to see how

quickly an automobile can stop. Of course, the machines don't always stop. But then, what's a broken arm or a fractured skull more or less? There are lots more careless and lazy children to take the place of these children who get hurt playing with me. I just love to hear the sound of brakes screeching and the voices of children crying with pain. (Cackles a cruel laugh.) I love to hear the voice of the driver pleading with the police officer.

Voice: (Voice off stage pleading in a bewailing tone.)
Honestly, officer, I wasn't going fast, but this kid jumped out in the street so quickly I couldn't stop in time.
(Street stands rubbing his hands, as the voice off stage continues.)
He was chasing a ball and probably never even saw me coming. I tried to avoid hitting him, but he ran right in front of me.

Street: (Leering) Yep, those words are just music in my ears. Whoa, here come the kids now. Just watch me get them to play with me. (Street shouts to the Children as they come on the stage. Children enter in the center of the rear of the stage--boys in one long line, girls in long line beside the boys. All hold hands. Some of the children break from the group to join street. The others are led off stage by Playground and the Helpers. The boys on the left and the girls on right, Street stands still, gathering his group together. He waits until all the children have been led off, then exits with his group. (His arms around the children.)

Master of Ceremonies: It's fun to play on a playground, and it's a safe place too. We'll show you just how much fun it is with activities for everybody.

(Program Begins.)

(After a few numbers, the program is interrupted by entrance of excited group. Street and his group enter on the left and exit center back. One child is crying. The others support him as he limps across the stage, one arm hanging limp.)

Master of Ceremonies: The playground is the safest spot in the neighborhood to play. Stay out of the streets. Just see what else you can do on the playgrounds.

(Program Continues.)

(After a few numbers, the program is interrupted by the same group that entered with the injured boy. Street saunters in on the left of the stage. Playground enters on right holding one hand on his group of children. The injured boy, who has one arm in a sling, head bandaged, and is still limping, starts toward playground. He is followed by his group who formerly went with Street. Street calls to the group but they ignore him. Street then taunts them. The whole group, with the exception of the injured boy, start after Street with clenched fists and force him off stage. Group re-enters dusting off hands and clothes. They follow Playground and injured boy who are exiting on the right arm-in-arm.

(Program Continues Until Final Number)

CITY PLAYGROUNDS DRAMA FESTIVAL

Rules and Regulations

PLAYS

Plays shall be non-royalty plays or original adaptations.

TIME LIMITS

Maximum time limit--20 minutes.

Minimum time limit--12 minutes.

CAST

Maximum number of players--12 persons.

Minimum number of players-- 4 persons.

STAGING

Drapery shall be the only background used. Various settings shall be suggested by the group through the use of properties.

District Play Offs

JUDGING

Each playground shall send its best play team to the Recreation Center in the Borough on the dates listed below. The leader who directed the play will accompany the group. The first group will be ready to perform at 1:30 p.m.

Central district--August 13

Clark district--August 14

P.O.C. district--August 15

Lincoln district--August 16
Broadway district--August 16
Woodland district--August 19
St. Clair district--August 20, 21
Finals--August 22, 7:45 P.M.;
Little Theatre of Public Auditorium

Schedules shall be made up by the Superintendent so that all groups will not arrive at the same time.

JUDGES

Judges of the district contests shall be:

Miss Mulac
Miss Robb
Superintendent (or some one whom he shall designate)

JUDGING OF THE FINALS

Judges for the finals shall be announced at a later date. There will be three judges and a chairman. The three judges will judge independently of each other and will hand in score sheets to the chairman who will then announce the winners.

AWARDS

The awards will be announced later.

METHODS OF JUDGING

The judges' scoring sheet should be studied in order to know the points upon which a team will be scored:

1. Choice of play. Does it meet the level of the children or is it too difficult or too simple? Is the subject matter of the play interesting to the group and to the audience?
2. Direction and teamwork. Does any one actor "hog" the stage? Does the entire cast cooperate well?
3. Movements and pantomime. Is it effective in nature? Are actions meaningless or suggestive?
4. Voice and diction. Do the characters speak clearly and enunciate well? Do they make themselves heard? Are important words emphasized? Does the child speak his lines or recite them?
5. Make-up and costumes. Deals with ingeniousness of costumes and make-up. Costumes need not be elaborate. They may merely suggest, but they should so do effectively.

6. General effect on audience. Are there good reactions? Does the audience laugh at the proper times? Do they appear to enjoy the play? Are they bored with it?

Each item will be rated on a 1 to 7 point scale: 1 being inferior and 7 being superior.

GENERAL HINTS

1. Stay within the general rules of the contest so that your team will not lose too many points on technical handling --poor choice of play, too few players, etc.
2. Costumes at City Hall are available for use by the play casts. They may be altered or not, according to the needs of the play.
3. Enlist the interest of the parents. They will be glad to help in many ways.
4. Stress the fun angle of dramatics and not the win angle of the contest. We want the children to enjoy being in the contest.



Chapter IV
FEATURES, CONTESTS,
HOBBY SHOWS, HUNTS



Hobby Shows

Hobby Clubs

Playground Picnic

Rules for Song Contests

Progressive Play Day Program

Feature Parade

Treasure Hunts

Scavenger Hunts



HOBBY SHOW

The Hobby Show shall be the last playground feature of the year. All playgrounds will have their shows on the same day throughout the city. This will be a day advertised as Hobby Day.

How to conduct your Hobby Show:

1. Advertise it throughout the neighborhood by poster and parade.
2. Get a number of parents and interested persons in the neighborhood to act as judges.
3. Prepare award ribbons.
4. Arrange some sort of table or series of tables for the proper exhibit of all displays. Arrange the exhibits attractively and with good taste.
5. Suggested Exhibit Divisions--
 - a. Handcrafts.
 - b. Collections (Stamps, pictures, scrapbooks, match covers, shells, etc.).
 - c. Models (Airplanes, boats, houses, etc.).
 - d. Mechanical and Technical (Home made motors, radios, etc.).
 - e. Miscellaneous.
6. Be sure that each exhibit is properly labeled.
7. See to it that all tables are well guarded so that articles don't "walk away."
8. Divide the exhibition into two classifications; 12 years of age and under, and over 12 years of age.
9. Judge on the following:
 - a. Most attractive hobby exhibit.
 - b. Neatest exhibit.
 - c. Most unusual hobby.
 - d. Originality in workmanship.

HOBBY CLUBS

A hobby club on your grounds will not only encourage the child who already has a hobby but will help the child who has not yet found one. Have regular meetings of the club, and encourage exchanges among those children who are following the same hobby. Start a collection of some sort for the common project. The group may be encouraged to bring different kinds of match covers which they may present for mounting in the playground hobby scrap book. Each child may be required to give a little speech about the kind of industry advertised on the match cover. For example, the cover may advertise Spearmint gum. The child must tell a little about the gum industry; when and where it started, what chewing gum is made of and how to dispose of gum so that it will not be a source of annoyance to other persons.

The match covers may be mounted on a large board or in a scrap book according to color, type of product advertised, or the location from which they came. Hotel covers would be of the latter type. Clean covers, of course, would be the only type mounted and duplicates may be saved for the children who are collecting the same item.

Other possibilities for group projects would be:

1. Clippings of things to make taken from the children's page, home-making magazines, funny books, etc.
2. Clippings of games to make and play, puzzles, and simple magic tricks.
3. Pictures of dogs, trains, boats, etc.
4. Clippings of children injured through their own carelessness. (Group might discuss ways the accident could have been prevented.)
5. Clippings relating to a particular sport, etc.

This hobby program might very easily become one of the most interesting and important parts of your playground program. Since many of the playgrounds are limited in facilities for handcraft, and other similiar activities, the hobby program may very well fill in that part of the program.

Help the child on your playground find a hobby that he will enjoy, and you are giving him something that will be a source of pleasure to him for years to come. Put into your playground program those activities that will have value to the child long after the playground is closed for the season. The hobby club is just such an activity.

"It is an old rule that to be interesting, one must be interested."

The special skill or knowledge which comes from pursuing a hobby makes you more entertaining to others, and vastly more interesting to yourself; gives you something to show, to talk about to your friends, as well as something to do in your spare time," says Ernest E. Calkins.

An excellent bibliography of hobby books:

The Care and Feeding of Hobby Horses, Ernest E. Calkins
Compton's Encyclopedia, (Section on Hobbies written by Anne Carroll Moore).

As has already been explained one of the most valuable services any playground leader may perform for the playground child is to help him find a hobby or further develop his hobby if he has already chosen one. However, this should be a true hobby. Ernest E. Calkins explains: "Hobby is what you do because you want to and 'fad' is what you do because other people do it....." Whatever you do with that spare time of yours, it should be something that gives you keen delight. If it dosen't, then it is not a hobby---at least for you. You have guessed wrong and should begin all over again.

If the leader can help the child to find a hobby that suits him, he has helped the child to find something that may be a source of pleasure all his life. The true hobby is one that improves in interest and value as the

individual grows.

Calkins also says, "Don't worry about special aptitude or training necessary to follow a hobby; such aptitude is more common than you would think, and the training is easily acquired. You train yourself. The training is part of the fun; the only necessity is that you like doing it well enough to have patience with details."

Hobbies group themselves into four classifications:

1. Doing things (walking, bicycling, singing, etc.)
2. Making things (painting, modelling airplanes, making objects of wood, iron, metal, paper, etc.)
3. Acquiring things (Stamp collections, nature collections, butterfly collections, and the collecting of items relating to particular subjects and mounting them in scrap books.
4. Learning things (Study of stars, botany, fish, etc.)

For the children on your playground you might suggest the following hobbies, and after the child has selected the one that interests him help him in getting started.

THINGS TO DO

1. Hiking around the nature trails in Metropolitan Parks.
2. Mastering the art of cooking outdoors.
3. Visiting places of interest around Cleveland.
4. Telling fortunes with cards, palms, or tea leaves.
5. Playing chess, checkers, or other interesting folk games.
6. Tumbling.
7. Tap dancing.
8. Swimming, etc.
9. Raising rabbits, guppies, guinea pigs, etc.

MAKING THINGS AT HOME

1. Model Airplanes.
2. Marionettes or puppets.
3. Bird houses.
4. Model boats, houses, coaches, etc.
5. Ancient and interesting games.
6. Scrap books.
7. Writing poetry, stories, or playlets.
8. Making musical instruments such as Indian rattles, shepherds pipes, drums, tom-toms, etc.
9. Soap or stone carving.
10. Painting, crayoning, watercolors.

THINGS TO ACQUIRE AND COLLECT

1. Pictures of boats, fine horses, baseball players, trains, etc.
2. Stamps.
3. Postmarks of cities and towns with interesting or humorous names.
4. Match covers.
5. Pennies of various dates.

6. Quilt patterns or hooked rug patterns.
7. Recipes of all kinds or just of particular types of food such as cookies, puddings, etc.
8. Odd shaped buttons.
9. Leaves, butterflies, seed pods, beetles, fossils, insects.
10. Pretty stones or ones of unusual shape.
11. Pretty shells.
12. Nationality dolls.
13. Miniatures of one particular type such as dogs and cats, or all things of a particular size.
14. Tax stamps of various denominations.
15. Trademarks.
16. Silhouettes.
17. Maps of all kinds.
18. Folk song collections.

THINGS TO LEARN

1. Study of the stars.
2. Study of superstitions--how they began, etc.
3. Study of types of architecture.
4. Study of plants, etc.
5. Study of simple animal life.
6. Study of birds--learning to recognize birds by sight and song.

PLAYGROUND PICNIC

The playground picnic feature can be conducted on the playground with considerable success if the proper preparations are made. The program may also include the parents for the supper hour activities. Of course, they will be asked to bring their own food.

Organize a picnic committee to visit and invite the neighbors. Friendly storekeepers may donate food or prizes. End the program with a weiner or marshmallow roast.

Suggested games for the picnic program.

1. A candy-kiss or peanut scramble.
2. Walk Down Stairs (Bend knees and hold heels; then walk).
3. Bite Test (Run to line; pick up paper napkin with teeth; run back to finish line).
4. Windbag (Run to line; pick up and blow up #5 paper bag; break it; run back).
5. Sore Toe Race (Hold one foot with hand and hop to finish line).
6. Marshmallow-in-Bag (Like windbag. Eat candy first).
7. Blow and Kick (Blow up bag; tie it; kick it to finish line).
8. Knee Lock (Use a wand; hold it under knees and over elbows).
9. Kangaroo Race (Hold something between feet or knees and race to finish line).
10. Target Throw (Use bean bags to down woodblocks).

11. Tandem Race (Cut old inner-tube into bands. Ankle two people into one band).
12. Dizzy-Izzy (Run around wand six times; then run to line).
13. Chef Boxing (Wear paper bag on head. Partners try to get bag off each other's heads. Hold one hand behind back. Use paper rolled to knock hats off).
14. 100 yd. Chew (Have strings 1 yd. long; chew before running to line).
15. Thread the Needle (Boys run to line; get into inner tube band; hobble to finish).
16. Snapper Race (Have marshmallows on string; chew up string and get candy).
17. Shoe Straps (Place inner tube bands on each foot. Hold hands; race to line).
18. Funny Face (Boy holds card in snout--between nose and upper lip--passes it to girl).
19. Ring-the-Bell (Girl blows up paper bag. Boy stands at other line. Girl runs to boy; breaks bag over his head; runs back to line).
20. Hot Potato (Pass bean bag or ball in circle quickly. Leader blows whistle and one who holds bag or ball is out).
21. Squat Throw (Hurl a ball with hands between your legs).
22. Discus Throw (Use a paper plate).
23. Paul Revere (Three men on team, two big and one little. Little man climbs on back of big man who runs him down to No. 2 big man who takes him back to the finish line).
24. Four Legged Race (Three people on team. Ankles tied so four legs are running).

RULES FOR SONG CONTESTS

1. Any child on the playground is eligible.
2. Words and music may or may not be original.
3. The music must be within the range of children's voices and the words within their understanding. Songs must be easy to hear, should have a catchy melody, and must not be too long.
4. The winning song will be featured at the district festival. The songs will be sung either by the one entering the song or by others chosen to sing it. The song may be a solo, a duet, a quartette, or a chorus.
5. Deadline for entries--July 26, 1940.
6. One copy of the song must be on file at the Recreation office and another with the Borough Superintendent. If music is not original, only the name of the tune and the words to be sung need be given. If the music is original, music must accompany words.

PROGRESSIVE PLAY DAY PROGRAM

Play Day will be run in progressive style with teams of ten players. A playground may enter more than one team. Ages of the children will vary from 10 to 16 years.

The games will be skill-games with enough different games so that each team entered will play every minute of the time. They will move from game to game until each team has played every game once. A director or play leader will accompany each team and score it as the team goes from game to game. The director will not score his own team.

General Rules

No team will be permitted to begin until the starting whistle has been blown. From the time the whistle blows until the stop signal is given, each team will continue to play; each player will take as many turns as the time allows. At the stop signal, the team stops play immediately whether each player has had an equal number of turns or not. The director adds up the score to get the total that the team has made and then moves on to the next game. No play is made until the starting whistle is blown.

Individual scores will be totaled to determine the high boy scorer and the high girl scorer.

The time will be five minutes to play; one minute to add up scores and move to next game.

When a player has had his turn, he moves to the end of the line in rotary fashion.

Organization

1. Teams shall number from 5 to 10 players. An attempt shall be made to keep the teams equal in number of players.
2. There shall be a different game for every team entered so that all teams are playing all the time. (Note: If teams are registered before the program starts, the leader will know the number of games needed).
3. A volunteer leader shall be appointed to stay with each team and keep the score on a card provided by the leader.

SAMPLE CARD

Score

Game No.	1	2	3	4	5
NAMES					
Mary	100	50			
Jane	50				
Rose	00				
John	100				

4. Each team shall play game five minutes, or more if the leader desires, and shall start to play at the whistle signal and continue to play until the signal to stop and move on is given. The players take their turns and retire to the end of the line in rotary fashion, taking as many turns as they can get in the time allowed. When the stop signal is given the team shall be allowed one minute to add up scores and proceed to the next game.

5. Each game shall be clearly numbered, and numbers shall follow in numerical order so that no time will be lost by the teams in moving from one game to another. (Note: If the leader sets up the games first and then numbers them, there should be no problem).

6. All boundaries shall be clearly marked, and leaders shall insist that players honor these boundaries.

Game Events

BASEBALL.

Each player pitches in underhand fashion attempting to put each ball through a hoop suspended between two wands. The hoop represents the strike area in soft ball. For each successful "strike" 25 points are scored.

BEAN BAG BALANCE

Each player walks to a point 40 feet distant and back to his place while balancing a bean bag on his forehead; both hands must be kept behind his back. If the bean bag falls the turn is over and no points scored. If the player successfully makes the round trip, 25 points are scored.

SOCCKER

Attempt to kick a play ball between two blocks four feet apart from a distance of 20 feet. Each successful try rates 25 points.

HORSESHOES

A peg is driven into the ground about 15 feet from the starting line. Each player takes turns in trying to throw the hoops over the stake to make a "ringer." Score: 1 point for each "ringer."

PCLO

Riding a wand, hobby-horse fashion, a player runs from the starting line 15 feet away to a croquet wicket, hitting a croquet ball with a mallet as he runs and trying to make a "goal" as he approaches the wicket. Only one trial to a turn. Score: 1 point for every "goal".

VOLLEYBALL

Using a good sized rubber ball, the player tries to keep it in the air by hitting it upward continuously. Score one point for each time he manages to hit it upward over his head without moving his feet and without letting the ball touch the ground.

STEEPLECHASE RIDING

The player attempts to roll a hoop from the starting line up to a stake ten feet away, around the stake, and back to the line, in one continuous roll. Score: 25 points for each "ride" around the course without a "fall".

CURLING

Player attempts to roll a hard baseball from the starting line in such a way that his ball hits a block standing about 15 feet away. Score: 25 points for every successful try.

GOLF

Players attempt to "putt" a baseball into a hole dug in the ground 10 feet from the starting line with a soft ball bat. Score: 25 points for every successfull putt. One trial constitutes a turn.

BOWLING

From a distance of fifteen feet, players try to bowl two softballs into a hoop lying on the ground. Score: 25 points for every "strike".

BEAN BAG-BASEBALL

Four indian clubs or blocks are placed one beside the other on a line 20 feet away from the starting line. Each player takes a turn at throwing four bean bags in an attempt to knock the clubs or blocks down. Score: 25 points for each hit.

Track and Field

DISCUS THROW

Suspend a hoop at a distance of four or five feet from the ground. Players take turns throwing two heavy paper plates through the hoop from a distance of ten or fifteen feet. Score: 1 point for each successful try.

STANDING BROAD JUMP

Each player makes a standing broad jump from the point the last player left off so that all ten member's jumps are added together. Each player of the team will receive 1 point for each foot jumped. (Thus, a member of a team who has jumped 69 feet will get 69 points for that particular game.)

BEAN BAG THROW (OVERHEAD)

Each girl on the team will hold the bean bag in both hands over her head and throw from that position, keeping both feet on the ground throughout the throw. Each boy will squat and throw the bean bag through his legs while remaining in that position, the throw being a forward not a backward. The total distance thrown by the team will be the score. Each member's score will be reckoned at a point a foot.

FEATURE PARADE

Even a good product has to be advertised; and that is the purpose of the playground parade, to advertise to the neighboring community that the playground is open for the business of play.

Factors included in a good parade are:

1. Large numbers of children--in costume if possible. (A contest might be held on the playground before the parade starts to choose the most ingenious costume, funniest, etc.)
2. Decorated vehicles of all kinds--wagons, scooters, tricycles, doll buggies, etc.
3. Readable signs with slogans about activities on the grounds, name of the playground, and invitations to children to visit the playground.
4. Noise makers to attract the attention of residents to the parade. The children might sing as they march around.
5. Safety precautions. If a street must be crossed during the course of the parade, the instructor should direct the group in order to insure a safe crossing.

6. Good organization. Keep the parade orderly. Have safety council members acting as section captains so that the group is kept in orderly columns. Keep off the lawns, and stay on the sidewalks.

A parade can be fun for everybody, participants and watchers alike. Make yours a good one, since this is one of the first impressions the neighborhood will have of the playground and its activities. Make your first impression a good one.

TREASURE HUNTS

An interesting adventure that may be introduced into the program is a treasure hunt. Buried treasures and puzzling clues appeal to the youth of all ages. A number of suggestions are included in this section for treasure hunts that may be varied according to the group.

Method of Organization:

1. Organize small teams.
2. Provide each team with paper and pencil.
3. Explain method of writing clue.
 - a. Re-word clues.
 - b. Re-arrange letters in words.

Hints to treasure hunt leader:

1. Plan your hunt to fit the group. Use simple clues.
2. Do not include allusions or material with which the majority of the group is unfamiliar.
3. Arrange the hunt in the playground only.
4. Use inexpensive prizes and have something for everyone (peanuts or wrapped candies). White elephants may be used as prizes.
5. When only one copy of a clue is made, the hunters must copy it and then return it to the same place.

Laying the trail:

1. Lay your trail backward.
2. Start with your last clue, 10.
3. Then your next clue (9), telling how to get to clue 10.
4. Then clue 8, writing on it directions for finding clue 9.
5. Gradually move to the spot where you plan to start with clue 1.
6. The words must be arranged in a sentence to form the clue.

Example:

D	O		T	H	I	R	D
O	F			O	R	A	
O	F		S	W	A	Y	S
R			A				O
S	E	N	T		L	S	
T	E	A		L	O	O	K
E	N		H	O	U	S	E
P				W	T		Y

Solution: "Look doorstep of third house."

Checking the hunt:

1. Every one must have found the clues.
2. Make duplicates of all clues. Each person must have one of each.
3. Draw a different symbol (simple one) on the corner of each clue. Each team must have list of symbols from clues.
4. Slips of paper left at each clue. Hunters take one; at the finish they must show a full series.

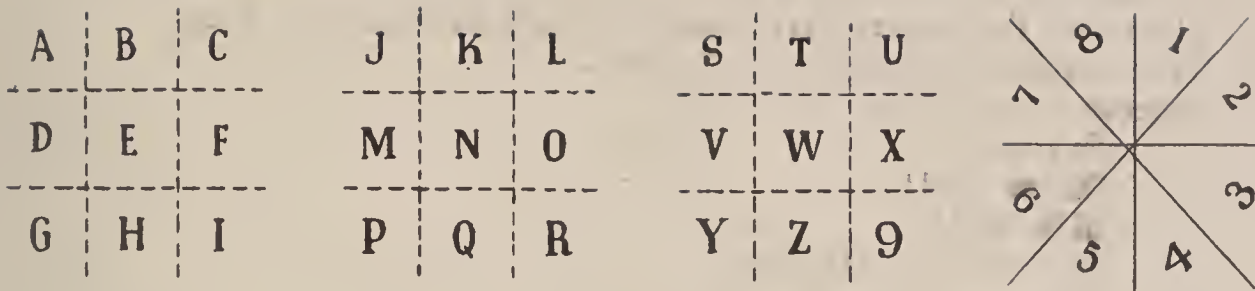
Safety in the hunt:

1. If laid off the playground, eliminate crossing streets.
2. Fasten clues with adhesive tape, thumbtacks, or pins.
3. Include in the hunt children of nearly the same age, or have teams made up of varied ages so that all have a fair chance.

Types of clues:

1. Simple directions
 - a. Example: "Walk to the drinking fountain."
2. Riddles in rhyme
 - a. Example: "If you are dry
This way you'll hie." (drinking fountain).
3. Cryptograms: Make these short and give the key to the hunters.

a. Example:



Clue:

Solution: Go one block east.

4. Indian signs:

Rocks:



This is
the trail



Turn
right



Turn
left



Important
warning

Twigs:



This is
the trail



Turn
right



Turn
left



Important
warning

False clues:

1. Use false clues to make the hunt last longer. Only true clues lead to the treasure.

Suggested clues:

1. Clues may be given in the form of a quotation from a song which will reveal the location of the next clue.

Example: "Come follow me to the next tree."

Cross word Puzzles:

(This may be worked by couples or individually.)

1. One letter of each word in the clue is written in.
2. Arrange it so the whole of puzzle is worked out.

SCAVENGER HUNT

1. Each person is given a list of articles to collect and bring back.
2. All must have the same list.
3. Object of the game: first one back with all articles wins.
4. Time limit is generally 1 1/2 hours.
5. Objects to collect:
 - Newspaper
 - Oyster shell
 - Milk bottle
 - Last month's calendar
 - Street car transfer, etc.
6. Any number of people may participate.
7. Be sure you do not include policemen's hats or other objects which might get the collectors in trouble.
8. Winner is the team having most of listed articles, provided members of the team return within the time limit.



Chapter V
HANDCRAFT



Introduction

Art Crafts

Masks

Finger Weaving

Wooden Articles

Miscellaneous Handcraft Materials

Seeds and Nuts

Scrap Leather

Old Felt Hats

Paper Dolls

Doll Furniture

Useful Articles

Kites

Pinocchio on a Stick

Paper Cut-Outs

The Poster Making Art



The noise of the hammer will be ever in his ear
Without these (the handicrafts) cannot a city
be inhabited.

Apocrypha

To charge all things you fashion, with a breath
of your own spirit.

Kahlil Gibran, *The Prophet*

INTRODUCTION

The following projects have been selected with a realization of the difficulty involved in conducting a satisfactory handcraft program on a playground where proper facilities are lacking and materials and tools are limited in number. The standards of workmanship must necessarily be somewhat modified under these circumstances, but they need not be completely lacking. Even under these conditions, an article made in handcraft can be:

1. Useful either to the child or some member of his family.
2. Neatly and carefully made.
3. Of good design and good color combination.
4. Interesting to make.
5. A created piece rather than a copied one.

From the creation of such a simple project, the child may learn many things: good color combinations, principles of design, how to use good taste in creating projects, as well as the joy that comes of creating things with his hands. Set your standards high; you can always come down.

ART CRAFTS

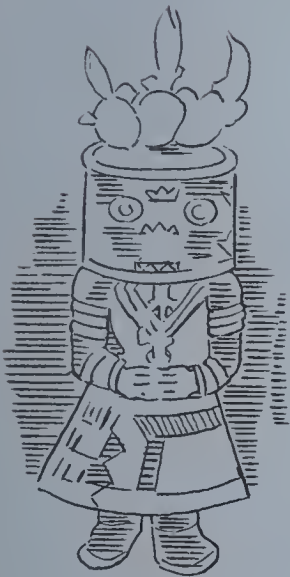
Masks

ORIGIN OF MASKS (Hopi Kacina Masks)

In the long ago, great gods or Kacinas came from the west to stay for short periods with the Hopi and teach them how to hunt, plant seeds, make pottery and blankets, and how to build houses of stone. The gods were odd looking people, had strange heads, and walked awkwardly. At the end of one of these visits, the Hopi, circled around a fire, discussed their recent visitors; and one of them described the way one of the gods walked bow-legged, imitating his way of walking. Everybody laughed at the imitation. After everybody left the bow-legged god returned, and he was angry with them. Soon everything was wrecked by a wind storm which caused desolation and misery over Hopi land. After much suffering had been endured by the mortals the gods relented and instructed the people to wear masks like the gods they mocked. The Hopi did this, and every year they hold dances so that their fields will yield bountiful crops.

These masks may be made of corrugated boxes and hat boxes. Ears and noses may be made of oatmeal boxes.

These masks should be painted in very brilliant color schemes. There is a chance here for simple abstract effects.



PAPER BAG MASKS

Materials: Large grocer's bags, Crepe paper, Cellophane wrapping, Colored or metal paper.

Directions: Cut opening for eyes and nose. Use decorative paper for eyebrows, mustache and beards. (See figures below showing ears and nose).

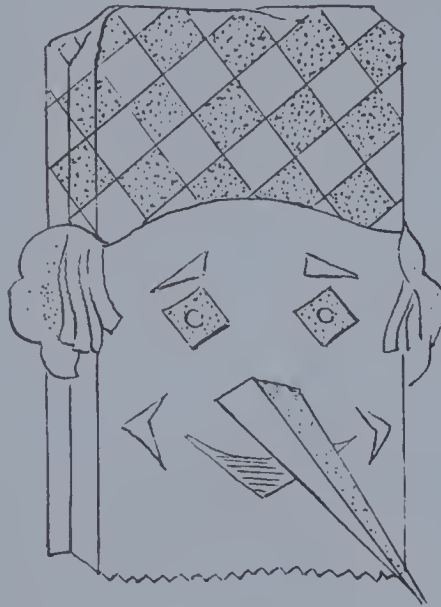
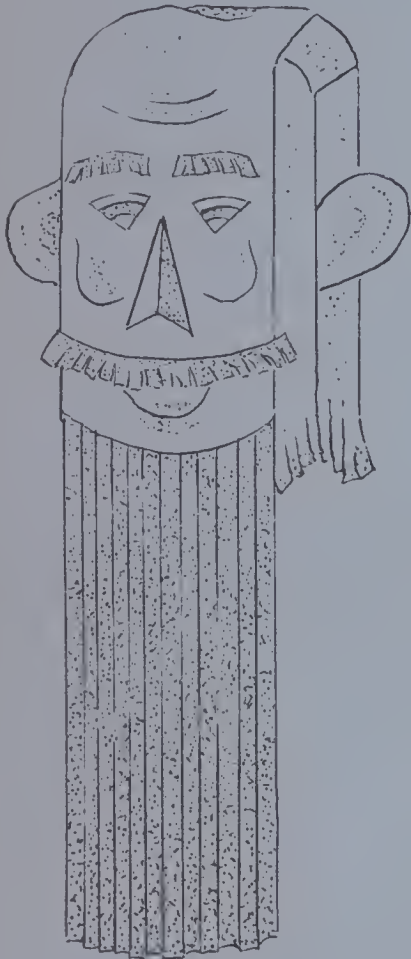


Fig. 1

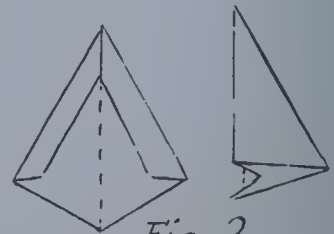


Fig. 2

Finger Weaving

MATERIALS

String, Cord, Fibre Roving, Yarn, Cotton Tape - Strips of Fabric.

PROCESS

1. Cut lengths of material $2 \frac{1}{8}$ times the length of the finished article.
2. Any number of lengths may be used.
3. Tie strands in center with cord.
4. Attach to a nail or some other fixed article.
5. Weave right outer strand over and under remaining strands toward the left.

6. Remember that the right strand is always the weaving strand and always goes over the first and then under.
7. Repeat this process until you get desired length of article wanted.
8. If material is used, fold in half lengthwise, and stitch along the edge, then turn inside out and press.

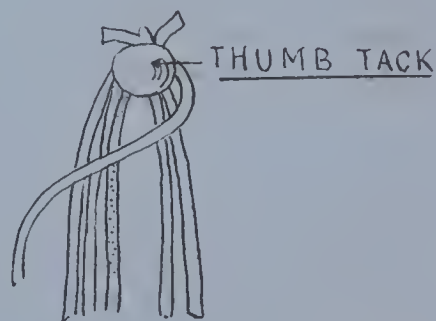
COLOR PATTERN

Plan strands in color combinations.

- Examples:
- a. If the two inside strands are dark blue.
 - b. The next four counting from the center out will be medium blue.
 - c. Remainder of strands will be pale blue.

FINISHING

1. When the weaving is finished, cut ends of strands off evenly.
2. Ends may be turned back and sewed into place.
3. Ends may be left rough and caught with a needle and thread.
4. If a belt is made, a buckle will hold the ends securely.



SUGGESTED ARTICLES

1. Hat bands.
2. Bracelets.
3. Collar and cuff bands.
4. Belts.

WOODEN ARTICLES

Books

This is a simple inexpensive project that is adapted to all ages, and yet can utilize considerable craftsmanship and ingenuity. The sturdy, permanent, artistic covers add attractiveness to these books and make them unusual gifts.

MATERIALS

1. Wood
 - a. Wood from boxes sand papered smooth.
 - b. Three plywood.
 - c. Bass wood.
2. Hinges and lacings may be of leather or metal hinges may be bought at hardware stores.
3. Metal screw posts.
4. Short nails or tacks.
5. Brace and quarter inch bit.
6. Stain and sandpaper.
7. Wrapping paper will be used for the pages.

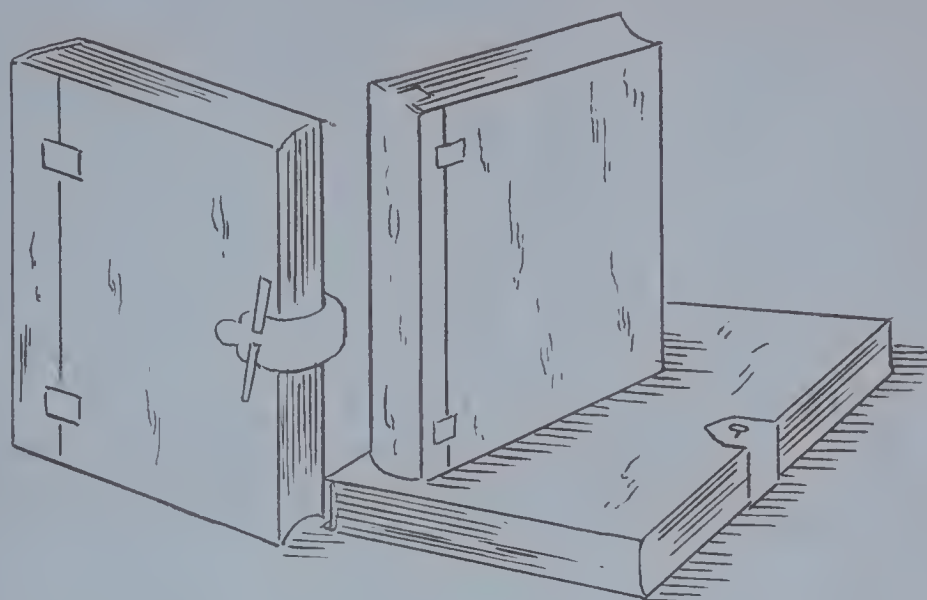
COVER DESIGNS

1. Design may be chip carving.
2. Design may be burned on with a hot-pointed electric pyro pencil.
3. A painted design may be used.
4. Soft leather corners may be glued on to covers.
5. Designs should be original and should give a clue to the contents.

Example: Nature motif for a nature book.
6. Stain completed book after carving.
7. Waxing a stained book with floor wax gives a good finish.

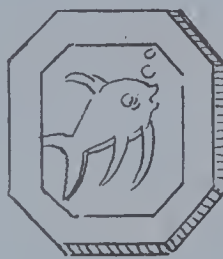
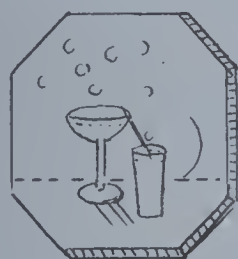
Books and portfolios can be made of scrap three plywood, which should be well sandpapered, carefully stained, and shellacked evenly to obtain the best results. The hinges and catches can be made of leather, but the leather

should be fairly heavy and should not be of a type that stretches.



Coasters

A variety of coaster shapes are possible when they are made of bass wood or plywood about 1/4" thick. The designs should be carved with gouges or chip carved. The pieces should be well sanded on the edges. Three coats of shellac, which are rubbed before the next coat is applied, are necessary. The pieces may be shellacked and then painted with enamel paints.



Pencil Rack

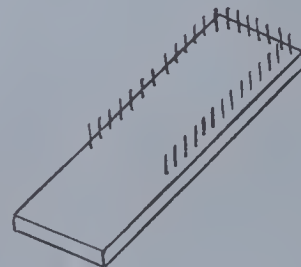
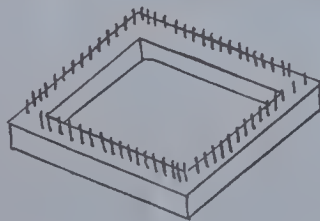
This is made from a solid block of wood. Holes large enough to receive a pencil or crayon are bored in the block, and other depressions that

will hold scissors or additional craft tools are made. Such a holder is excellent for use on craft tables.



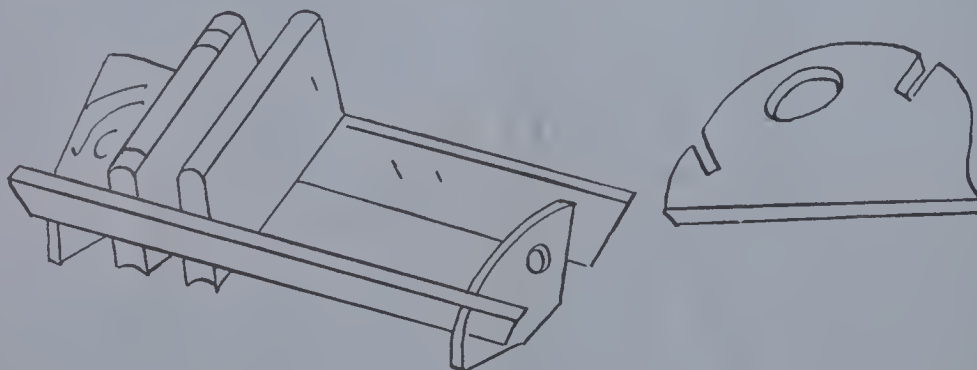
Looms

One of the best ways to utilize scrap lumber is to make looms for weaving or frames for rug making. Nearly all the small looms can be constructed from cigar boxes or crates.



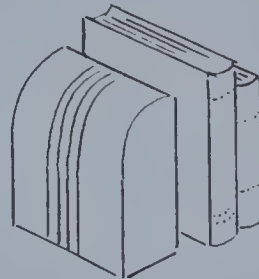
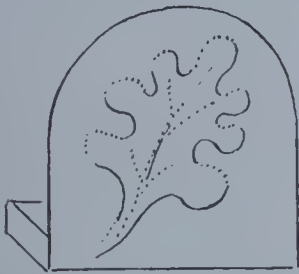
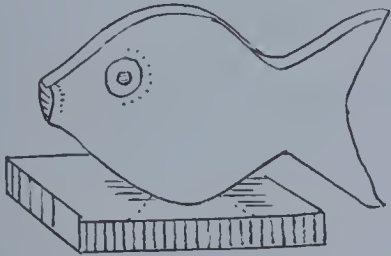
Book Rack

This rack makes an excellent scrap lumber project. The ends can be cut into various shapes and still have the grooves cut as illustrated. The ends should be cut from 1/2" lumber. Cut the two slats from 1/4" lumber or three plywood. The drawing below at the right suggests a fish design and can easily be made more so by extending one end for a tail and moving the position of the eye. Other animal designs may be created.



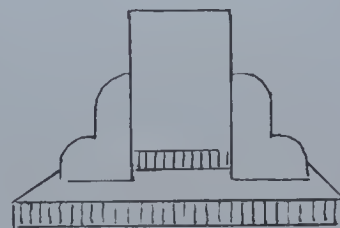
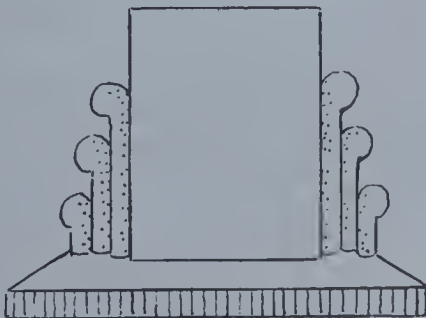
Book Ends

Book ends are one of the best scrap lumber projects, since they require only small pieces of wood and may be made in many different styles. The illustrations below show a number of different ways of holding books in place.



Picture Frames

These picture frames are designed to hold a piece of glass in place by means of a frame on each side. A picture is inserted at the back and held with a piece of stiff paper or cardboard.



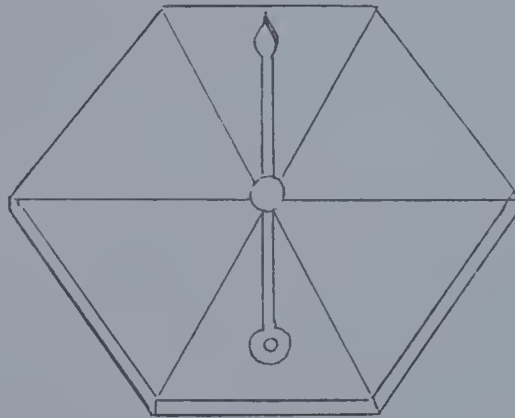
Toys

The wooden pins can be cut from any thin wood, well sandpapered and painted or stained. Shellac might also be applied. The pin back is lightly hammered into the back, care being taken not to flatten the prongs. It is well to apply a little glue while setting the pin.



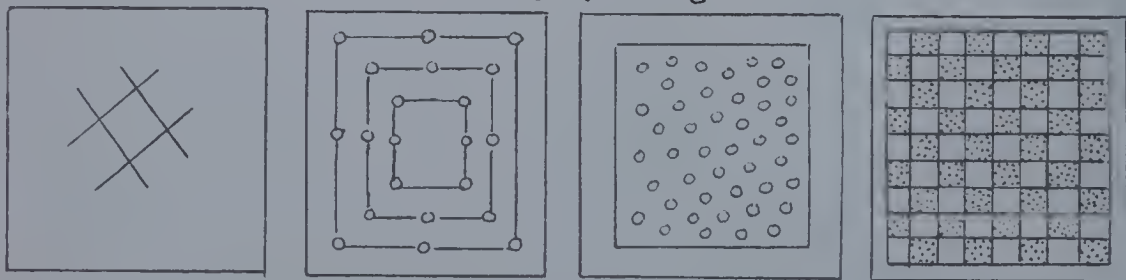
Spinner

The base is cut from the bottom of an orange crate. An arrow is attached by drawing a nail through the center. The arrow can be made from wood or composition. It is possible to play a variety of games with this spinner.



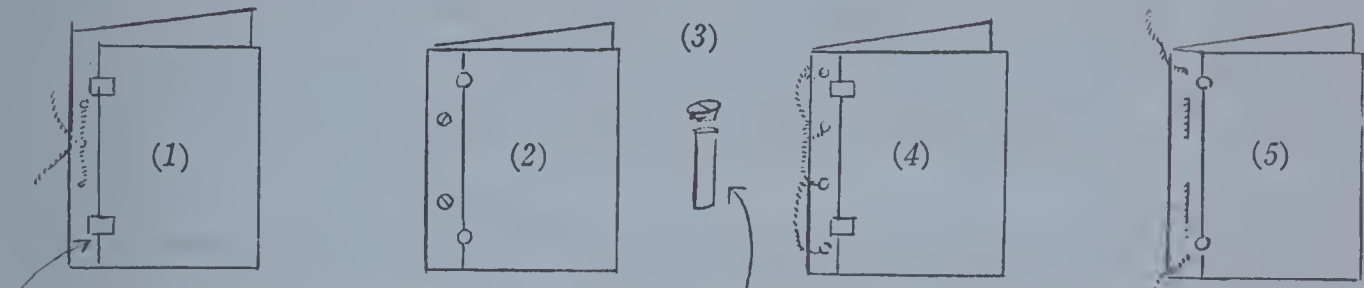
Paper Games Applied to Wood

Such games as Battle Ship and Tit-Tat-To can be laid out on three plywood. The lines can be painted on and covered with several layers of white shellac. Bottle caps or small disks are used to play the game.

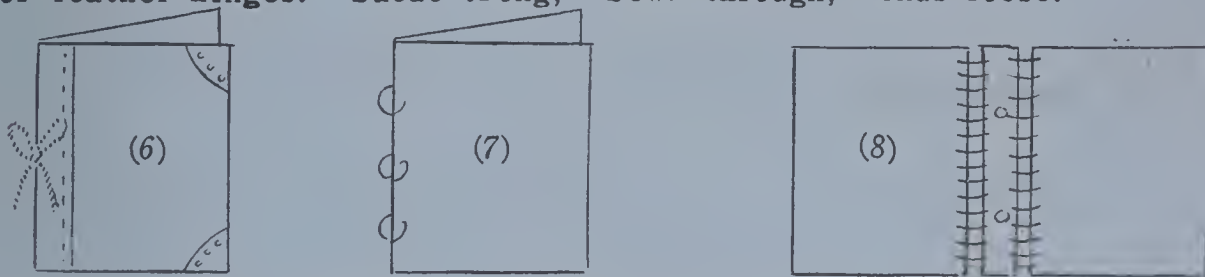


VARIOUS TYPES OF BOOKS

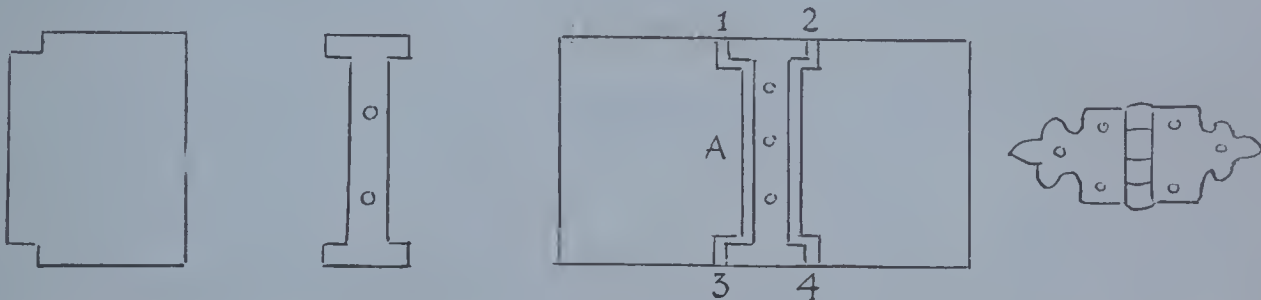
1. Suggested in diagrams below.
2. They may be any size or shape.
3. May be opened at top or side.
4. Make paper pattern first to get artistic proportions.



1. Metal or leather hinges. Leather lacing. Front in two pieces, back in one.
2. Metal or leather hinges. Screw posts to hold paper.
3. Screw Post (Top screws on).
4. Metal or leather hinges. Lacing down back.
5. Metal or leather hinges. Suede thong, "Sewn through," ends loose.



6. Leather back tacked on.
7. Metal or celluloid binder rings.
8. Wooden back laced on with thongs. Two holes in back piece to tie in paper.



Cut two of
1/4" wood.

Cut one of
1/2" wood.

Put together with fine nails at 1,2,3,4.
A and B must be far enough apart so that
the covers can swing freely on the nails.
Bevel edges of A if necessary.

Tracing of
hinge used
above.
(Obtainable
with nails
at hardware
stores.)

MISCELLANEOUS HANDCRAFT MATERIALS

Seeds and Nuts

ACORNS

May be made into a necklace or buttons and then shellacked or enameled.

BUTTERNUTS

May be made into bracelets, belts, or buttons.

BLACK WALNUTS

Must be cross sectioned. Combined with felt or leather they make belts and bracelets.

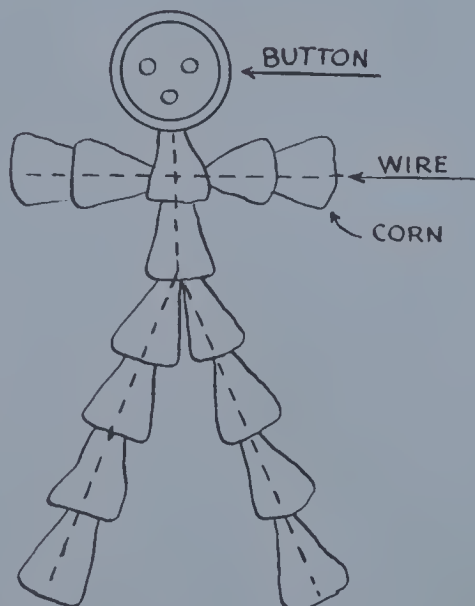
WATERMELON SEEDS

Necklaces may be made of these seeds.

CHICKEN CORN

Necklaces, bracelets, and lapel gadgets are all possibilities.

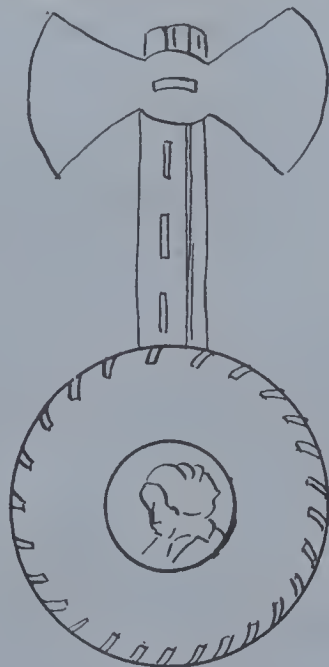
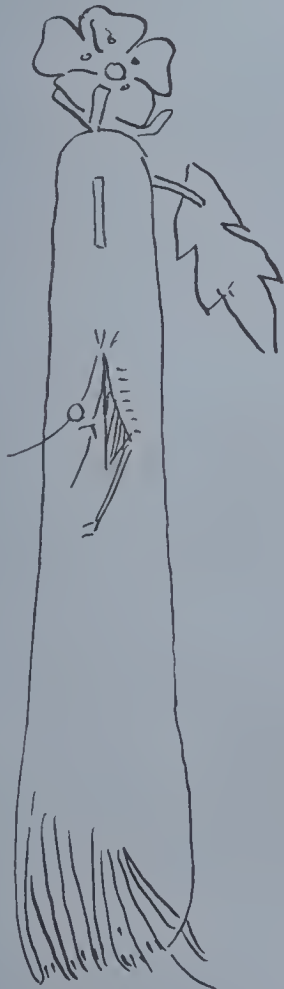
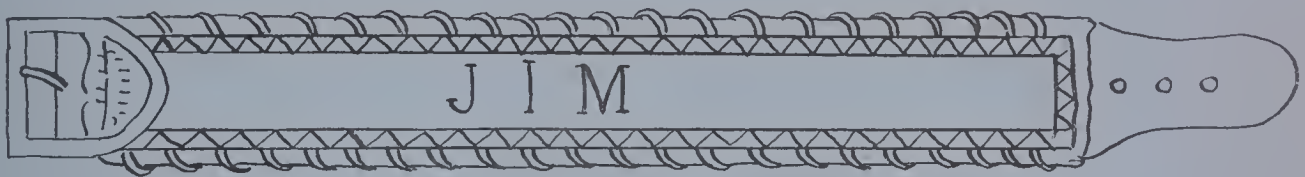
Corn Doll



Scrap Leather

PERSONAL ARTICLES

Decorative wrist bands, wrist change purses, lapel ornaments, billfolds, and change purses can readily be made from small pieces of scrap leather.



BOOKMARKS

Bookmarks can be made very effectively from scrap leather. Prepare the design. Popular designs include birds, animals, etc. Paste them on the leather and cut out bookmark with fairly sharp scissors. Lace the ornament to the bookmark as shown in the illustration. Paralin makes good ornaments or other pieces of leather may be used.

Old Felt Hats

LAPEL GADGETS

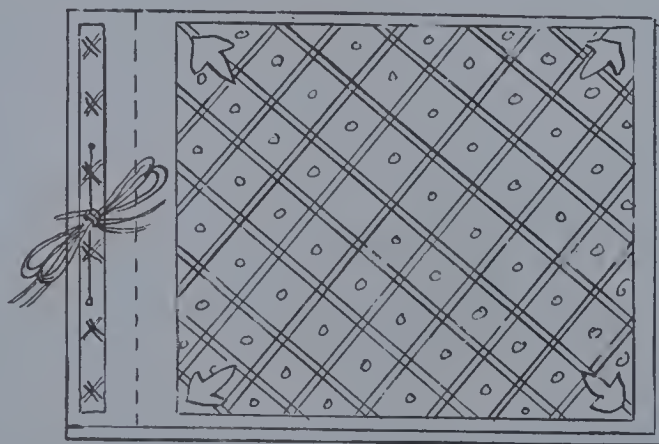
Lapel gadgets of all types may be fashioned from pieces of felt salvaged from old felt hats. The number of small objects that can be included in these gadgets is unlimited.



Other Novelties

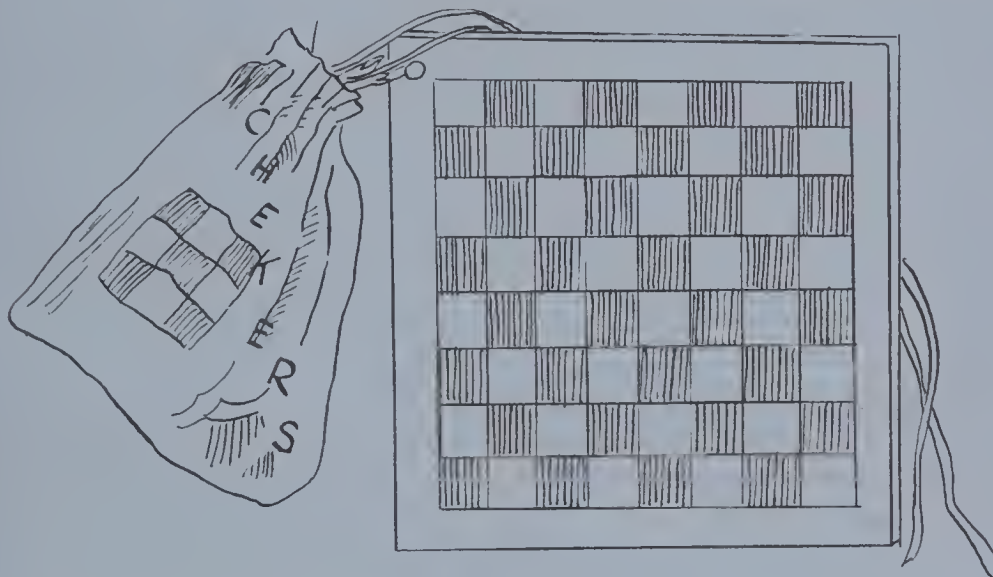
PHOTO ALBUM

Scraps of cardboard, leatherette, yarn, etc. may be used in making booklets suitable for use as scrapbooks or photograph albums.



MINIATURE CHECKERBOARD

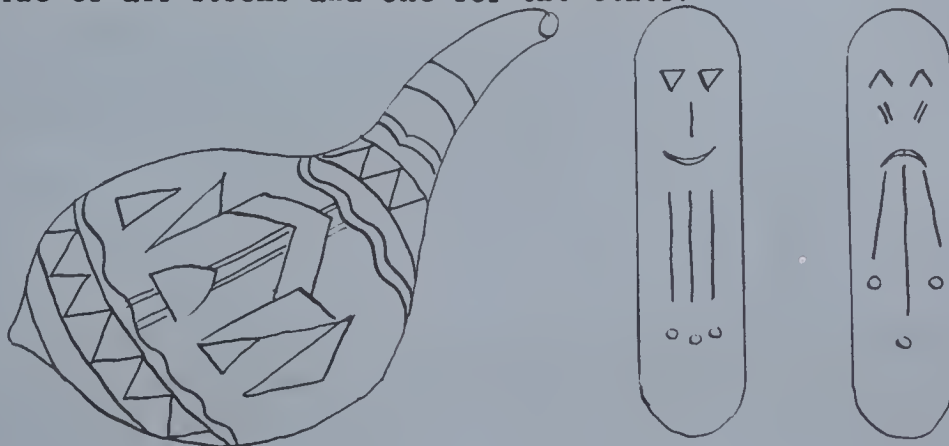
- Directions:
1. Cut 5 inch square of cardboard.
 2. Cut 4 inch square of muslin.
 3. Mark out 1/2 inch squares.
 4. Crayon in the dark squares.
 5. Press.
 6. Paste on cardboard.
 7. Cut 1/2 inch dowl rods 1/4 inch thick for use as checkers. Crayon or paint them.



INDIAN GAMES AND OBJECTS

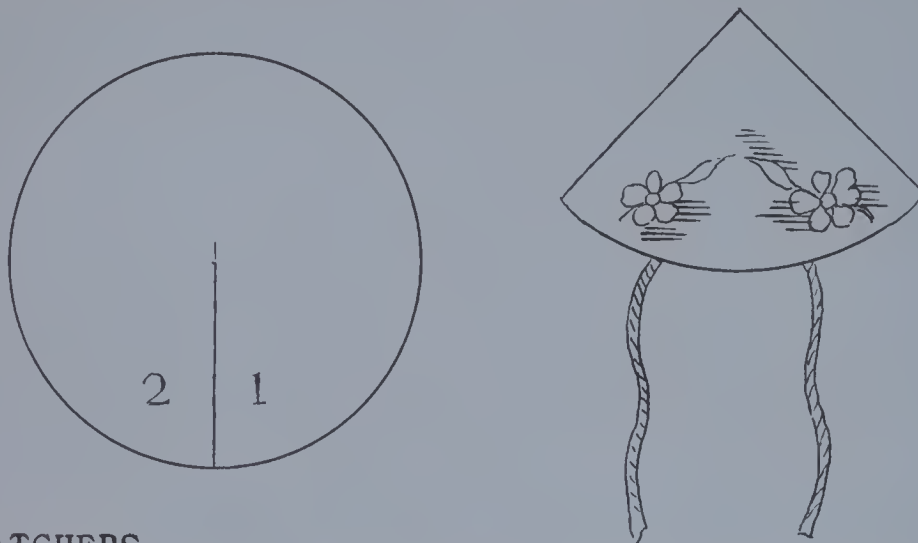
Rattle making directions: Gourds are dried and then painted with Indian designs. The seeds drying inside the gourd form a rattle. This is the type of rattle used by Indians in their rain dance ceremonies.

The object of the Indian stick game is to see whose stick lands with the most matching designs uppermost after having been thrown into the air. The sticks are painted with different Indian designs on each side and can be made of either wood or cardboard. Of course only two designs are used--one for one side of all sticks and one for the other.



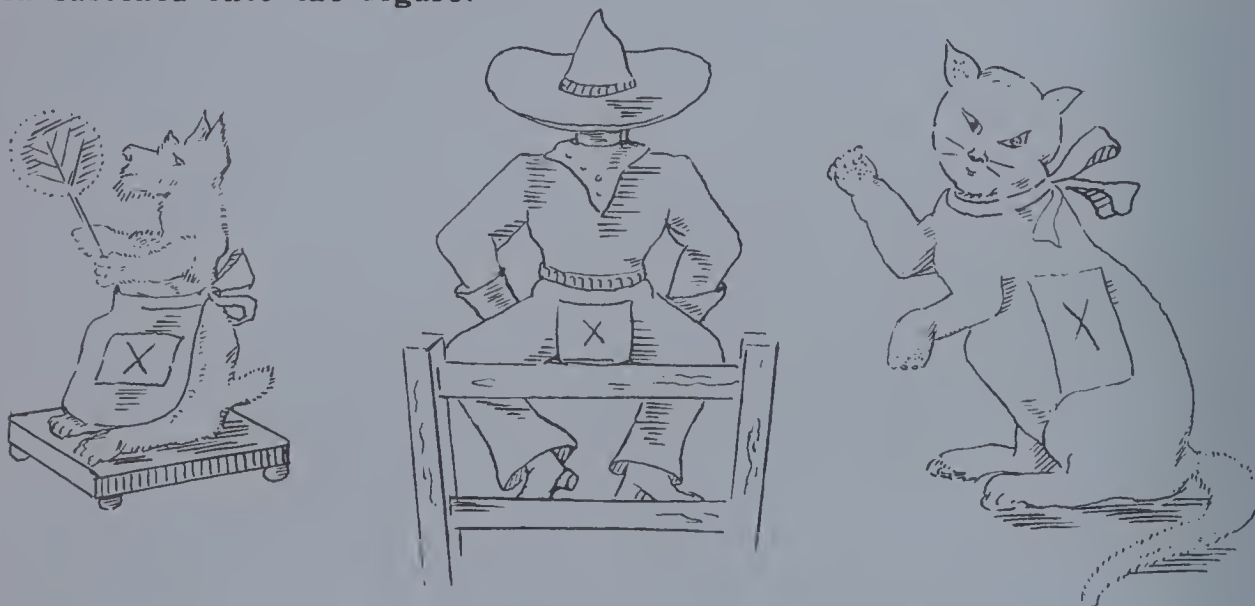
COOLIE HAT

Directions for making: Cut a circle of tag board. Cut the radius (from outer edge to center) and lap over a couple of inches as is shown in the illustration. Then decorate the hat with colored paper cut in designs or with crayon designs and add ties. (One lap over two).



MATCH SCRATCHERS

Directions for making: These match scratchers may be made of colored paper or other heavier materials such as wood or cardboard. The sandpaper is then fastened onto the figure.



PIN WHEEL

Directions for making: Cut out a square of paper. Then cut on the dotted lines as shown in the illustration. Bring corners A, B, C, and D in succession to the center of the square. Push a pin through the center and

fasten pin to stick or clothespin. It may be decorated with crayon design or colored paper.

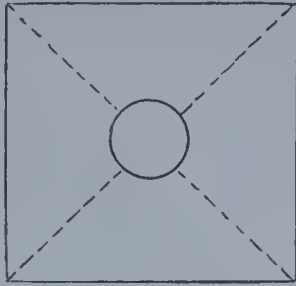


Fig. 1

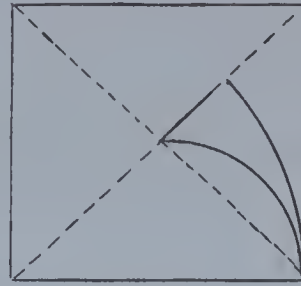


Fig. 2

FLUTTER BIRDS

Directions for making: Fold a piece of construction paper through the center. Draw birds or butterflies on this fold. Cut out the bird. Bend wings on the dotted line. Insert a piece of string or crepe paper between points. Then paste, leaving wings open flat and tail free.

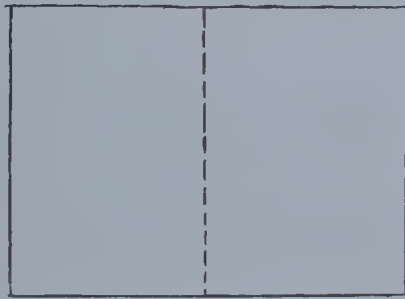


Fig. 1 12" ↑

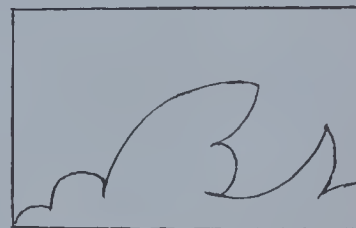


Fig. 2 9" ↑

PENCIL BOX

Directions for making: Cut an 8 inch tube. A mailing tube or a tube in which supplies have been received may also be used. Cut top and base circles by tracing around the tube to obtain the correct size. Pierce both circles. Draw a piece of elastic through the bottom. Knot the elastic on the bottom. Glue the bottom. Draw the elastic through tube and center of the top. Draw the elastic taut and knot on the top. Decorate the box with colored paper or cloth.



PHOTO ALBUMS

Directions for making: Cut two 10 inch pieces of cardboard. Then cut 2 inches off one to be used as front cover. Fasten this 2" piece back onto the 10" piece with a strip of tape, making a flexible hinge connection. Pierce the holes as shown in the illustration. Bind the edges, decorate, and insert paper. Then tie together through holes already punched using a shoestring. Stamp and autograph albums can be made the same way.

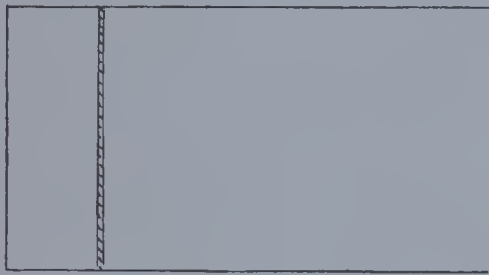


Fig. 1



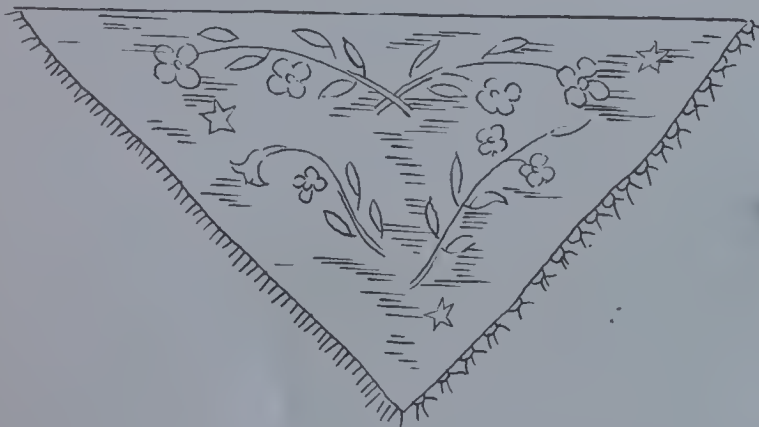
Fig. 2



Fig. 3

BABUSHKA

Directions for making: Wash out the sizing from the muslin. Cut cloth in a triangular shape. Fringe the edge and tie the fringe to prevent raveling. To decorate, draw a design and crayon in the pattern. In order to set the colors, lay the crayoned side down on a newspaper. Place on an ironing board and cover with a dampened cloth. Then steam the design with a hot iron. Designs may be transferred to simple drawstring bags in the same manner. These bags serve as marble, jack, and sewing bags.



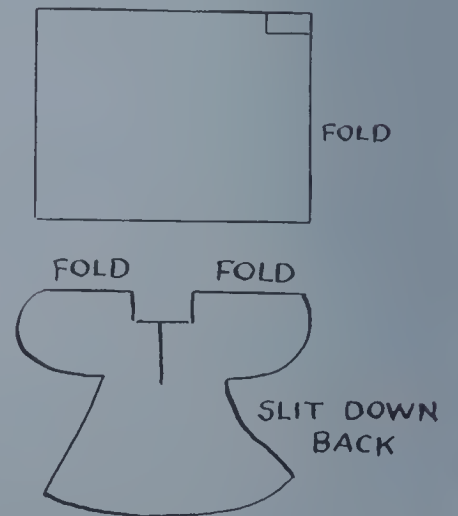
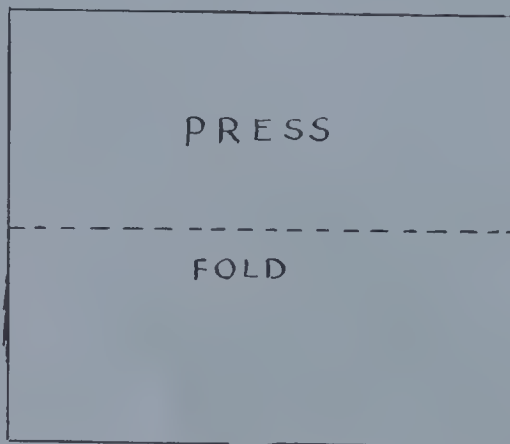
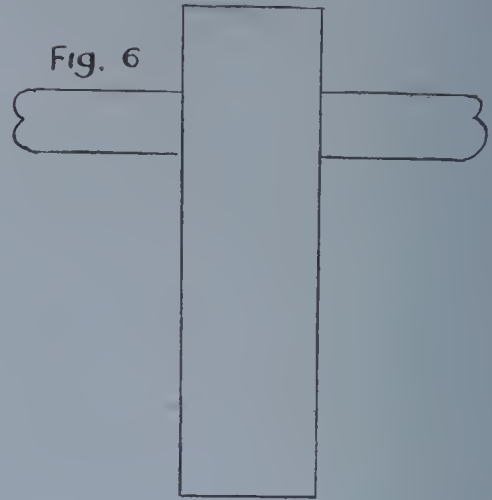
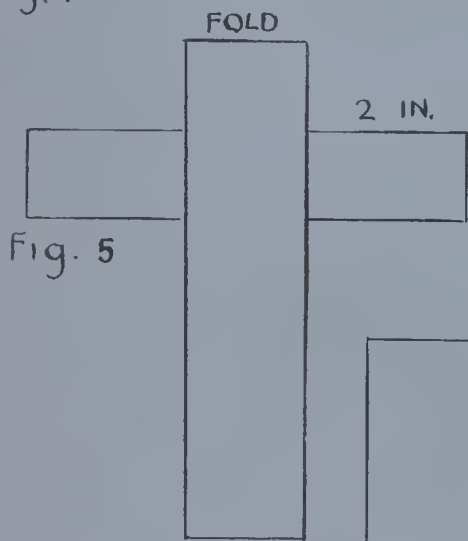
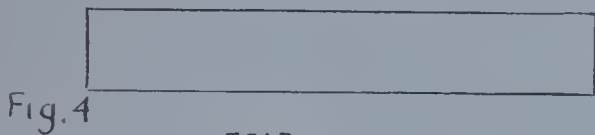
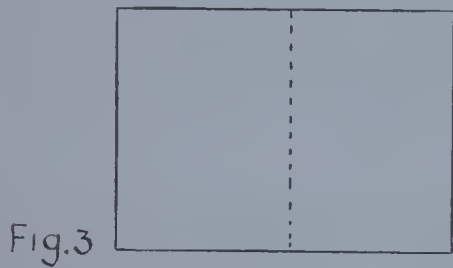
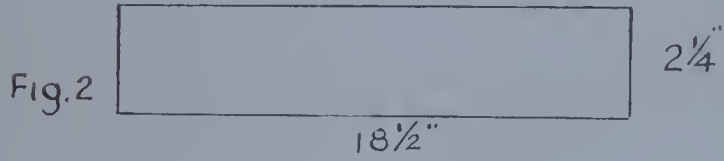
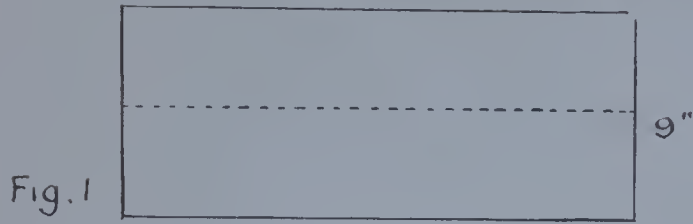
PAPER DOLLS

Paper dolls always appeal to children and are easily made.

Directions for making:

1. Fold a piece of wrapping paper 9 by 18 inches in half.
2. Fold in half again.
3. Fold at dotted line (Fig. 2--body).
4. Fold a piece of wrapping paper 9 by 12 inches.
5. Fold piece 9 by 12 in three sections.
6. Fold piece in half again--arms.
7. Insert arms in folded first piece (Fig. 5)
Tie with string as shown by dotted lines.
8. Cut hands and feet (Fig. 6).
9. Decorate with colored paper or crayons--hair and features.
10. Cut dresses and decorate.

PAPER FOLDING DOLL



DOLL FURNITURE

In order to build a doll house with furnishings, collect your orange crates, boxes, spools, bits of fabric, and your tools. Follow the simple directions and a doll house warming will soon be in order.

Doll House

1. Cut a large window in each end of 2 orange crates.
2. Paste strips of strong thin fabric over inside and outside of spaces between boards.
3. Nail 2 crates together, side upon side.
4. Use cellophane for windows.
5. Fit and paste wall paper on the inside of the rooms.
6. Cover the outside with corrugated card board.
7. Sand and paint.

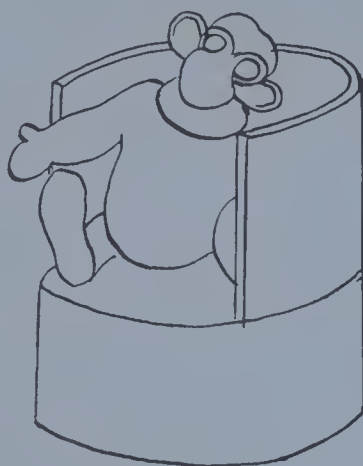
Doll's Cradle

1. Look through your boxes until you find one that fits the doll.
2. Use cover of box for bed frame.
3. Cut hood from one end of box part and glue it inside head of bed.
4. Cut rockers out of cardboard.
5. Glue rockers to ends and reinforce with paper fasteners inserted through center or sides.
6. Cover part by part with wall paper.
7. Then assemble.

Doll Chairs

You can make a whole set of chairs for your doll house by using different sized boxes. A little chair may be made out of a mailing tube and a cushion seat can be added. A middle sized one may be made out of a powder box, and a big one out of an oatmeal box with its cover for a seat.

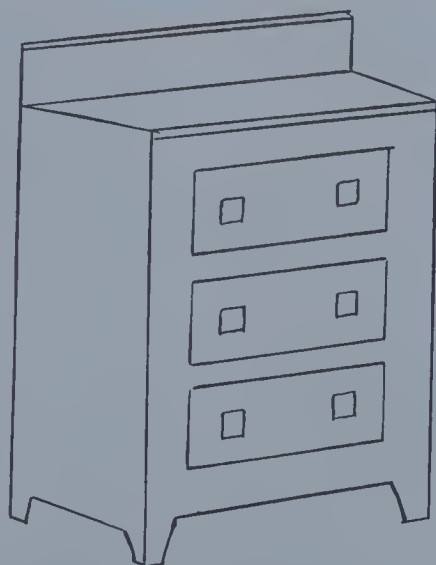
1. Remove about 1/3 the rim of a powder box.
2. Glue top of lid to bottom of box.
3. Cover the lid and box with fabric or paper before assembling.
4. Paint.



Chest of Drawers

Make a chest of drawers for doll's bedroom out of a small cereal box, using closed end for top, open end for bottom.

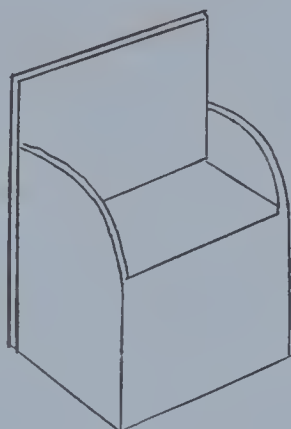
1. Mark and cut legs.
2. Reinforce back with card board of identical size plus extension above top.
3. Cover chest with paper or fabric.
4. Space and mark imitation drawers and handles.



Doll Arm Chair

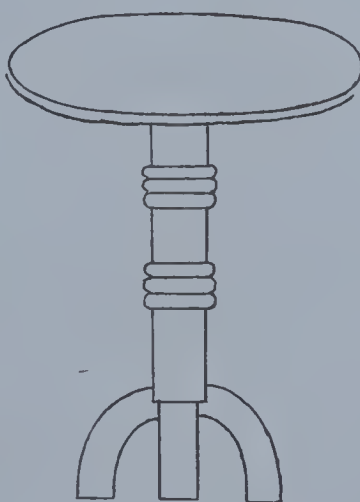
You will need an arm chair for the head of the Doll family. Make it from an oblong box of desired seat width that closes telescope fashion.

1. Mark and cut lid to form back and arms of chair.
2. Measure and cut off 1 end of box for seat that will fit within the back and arm section.
3. Cover unit by unit with scrap fabric.
4. Then assemble.



Pedestal Table

1. Measure a circle out of card board and cut.
2. Take 2 empty spools (same height).
3. Fasten spools together.
4. Paste on card board circle.
5. Paint.



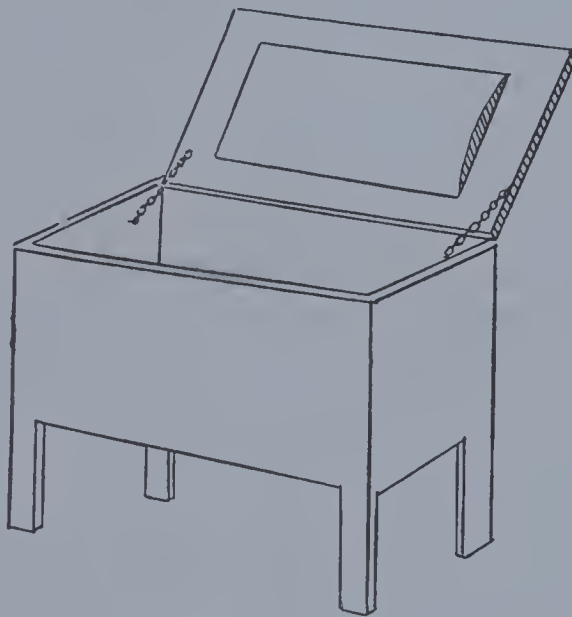
USEFUL ARTICLES

Sewing Cabinet

Collect a number of wooden boxes and crates. Take them apart to make available a supply of lumber which, together with parts of discarded

furniture, will afford you an opportunity to originate your own furniture designs. This box-like sewing cabinet, which you may proportion to suit your individual needs, is simple to construct.

1. Nail the back and front boards to end boards.
2. Screw or nail the four legs to inside corners of frame at least three inches above the lower edge.
3. Insert bottom of cabinet from the top and nail to the legs.
4. Lay boards for the lid on top of the cabinet.
5. Mark and cut to fit flush with outer edges.
6. Remove boards, cleat pieces together and hinge to the cabinet with hinges from discarded furniture.
7. Attach rope or chain for lid supports.
8. Sand and paint cabinet.
9. Cover with drapery fabric.
10. Glue a pin cushion of the same fabric to the lid.

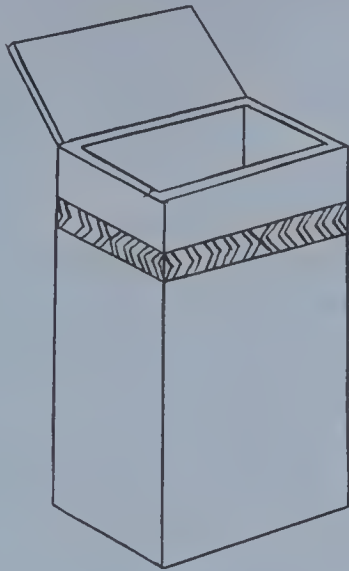


Clothes Hamper

You can easily turn a corrugated packing box into a gay and practical clothes hamper.

1. Fold side and front flaps of cover inside, securing them to box with glue.
2. Remaining flap forms half the lid.
3. To this flap, tape piece of corrugated cardboard to make other half.
4. Reinforce both sides of lid with cardboard and bind with paper.
5. Shellac and paint inside.

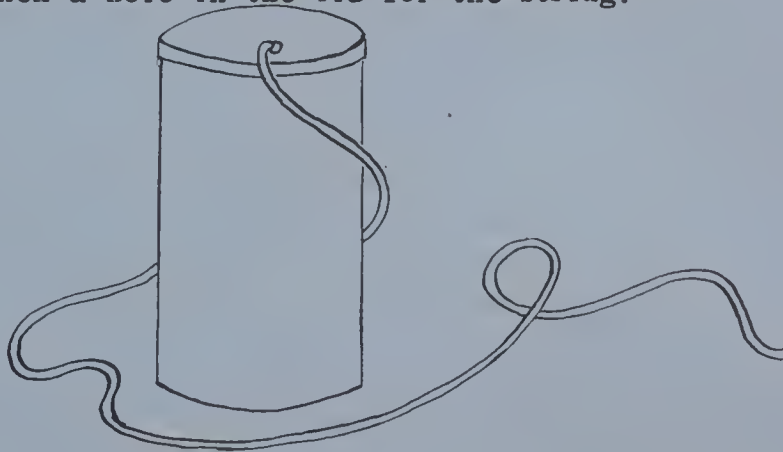
6. Cover lid and outside of hamper with wall paper.
7. Decorate with stenciled or block-printed border.



String Container

Turn an ice cream carton into a gayly decorated string container.

1. Cut colored paper to size of top.
2. Fold 3 times through the center.
3. On the folded edges cut out small pieces.
4. Open the circle and paste scraps of other colors under openings in your surprise design.
5. For the box covering combine colors used on lid.
6. Center punch a hole in the lid for the string.



Canister Set

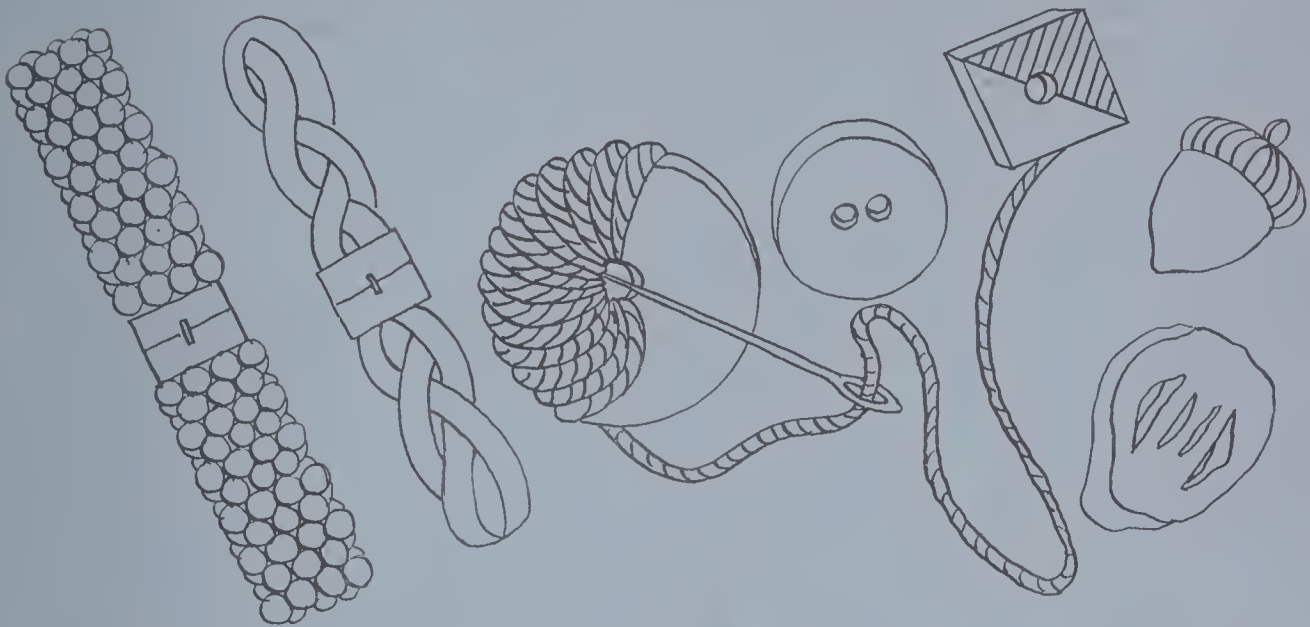
For your sweets convert a syrup can into a sugar container, fruit cake tin into cookie jar, and marshmallow box into a cake tin. Paint or apply cut out letters with paste.

Women's Accessories

What girl wouldn't delight in creating these novel dress-up bits?

1. Buttons
 - a. Attach tiny screw eyes to the base of acorns.
 - b. Shellac.
 - c. Ideal for sweaters.
2. Butter nuts for buttons
 - a. Saw nut in half cross wise.
 - b. Saw nut shell rings until buttons become too tiny.
 - c. Sand, shellac, or varnish.
3. Wooden buttons
 - a. Drill holes in center.
 - b. Saw and sand.
 - c. Gouge for carved effect, paint design, or cut out shapes of dogs, sail boats, etc.
4. Broom stick buttons
 - a. Saw disks from broom sticks or dry tree limbs.
 - b. Drill holes at center and sand.
 - c. Shellac or varnish.
5. More buttons
 - a. Thread left over yarn, raffia, or strips of leather through center opening of button mold, cardboard, or wooden disk.
 - b. Wind around mold and back through center.
 - c. Draw a strand or two across center opening to finish.
6. Braided belt
 - a. Braid three single strips of ribbon or fabric covered cord, or braid three composite strands of string or burlap ravelings.
 - b. Make it the desired length.
 - c. Finish it with a buckle to match.
7. Bead woven belt
 - a. Gather beads from an old pocket book.
 - b. Improvise a cigar box or cardboard loom.
 - c. Space grooves to accomodate size of beads.
 - d. String loom with one more warp threads than there are beads in the width of belt.

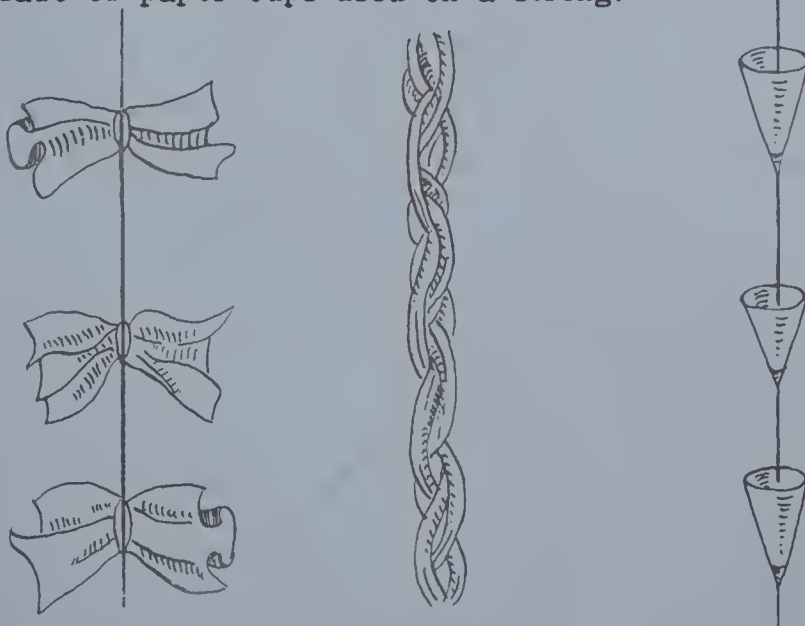
- e. Thread beads, bring them under all warp threads.
- f. Then push beads up between each warp thread.
- g. Push needle back through all beads and over all warp threads.



KITES

Tails for Kites

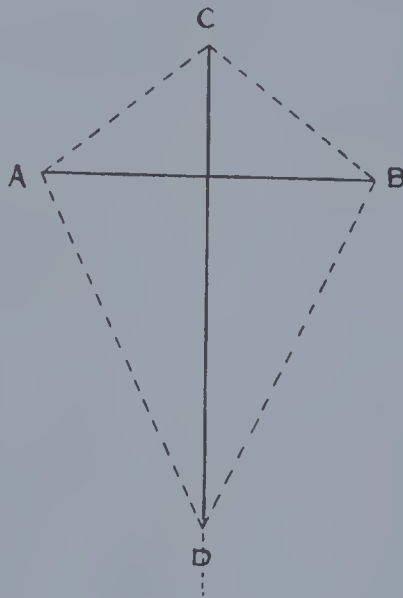
There are a variety of practical kite tails. Three types are shown in the illustration. The first is made of squares of paper gathered at the center, in the manner of a bow, along a string. The second is of knotted rags. The third is made of paper cups used on a string.



Rigging Two Stick Kites

Bridle: The bridle consists of two strings. One is cut as long as the distance A-C-D and is attached at points A and B. The other is attached at points C and D. It is cut long enough to reach the peak of the first string over the joint of the two sticks, where the flying string is fastened.

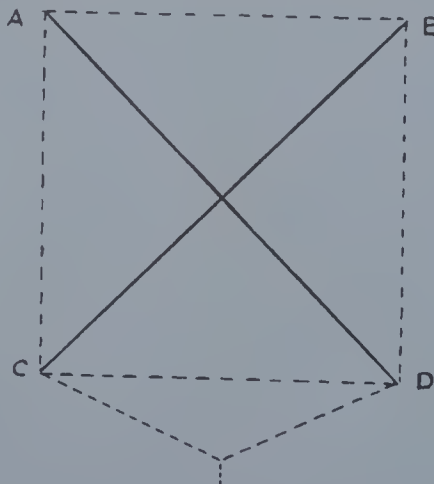
Tail: Attach an 18 foot tail of rags or paper bows to point D.



Rigging Square Kites

Bridle: This is made of two 56 inches long strings, which represent the length C-A-B. One is attached to points A and D, while the other is fastened to points B and C. They are brought together at a point half way between A and B and 9 inches from the top outline string, where the flying string is attached.

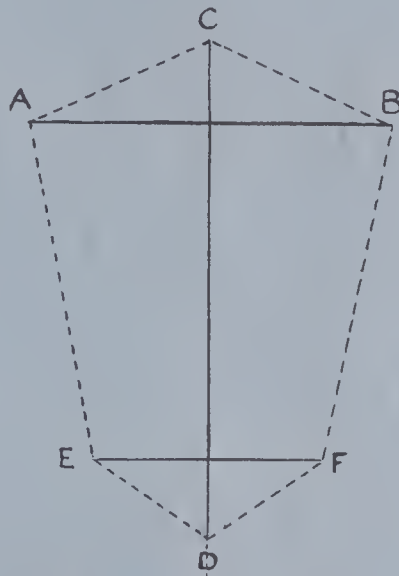
Tail: A heavy tail of rags may be used on the square kite. The paper bow tail can also be used. A single long tail may also be used. It is best fastened to a single string attached to point C and D.



Rigging Three Stick Kite

Bridle: The bridle is of two strings. One extends from point A to point B, and is 38 inches long. The other extends from point C to point D and is 46 inches long. They are joined at a point about 12" below C and half way between A and B. Tie the flying string at this point of intersection.

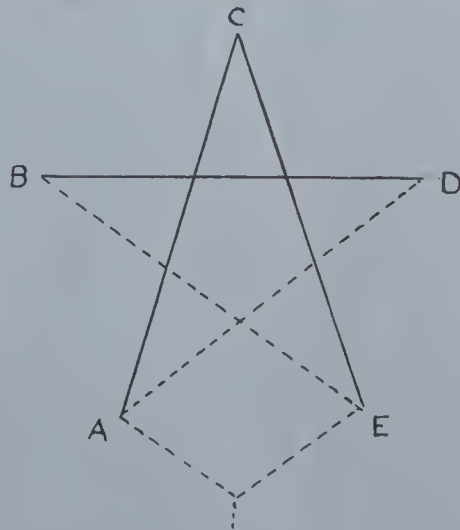
Tail: A tail of knotted rags or the usual paper or cloth bow tail is used on this kite. It is attached at point D.



Rigging Star Kite

Bridle: Three strings are used for this bridle. One is fastened to point C. The second extends from point B to point E, while the third goes from A to D. All strings must be long enough to join each other a distance of 6" above the face of the kite, and in the center over stick B D.

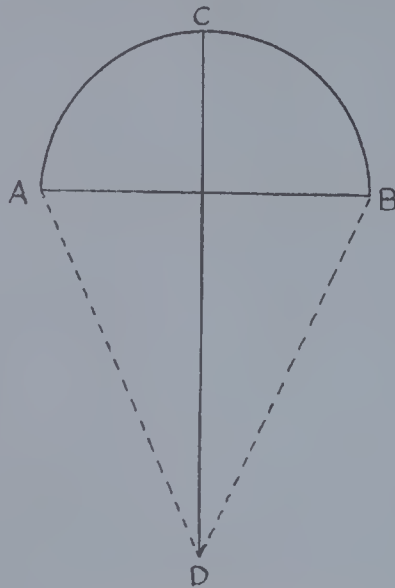
Tail: A paper bow tail is fastened from a bridle attached to points A and E.



Rigging Bow Kite

Bridle: Two strings are used for this bridle. One is as long as A B stick and is attached at points A and B. The other is fastened to D and C, cut long enough to reach the apex of the first one. The string for flying is attached 6" below C and directly over stick C D.

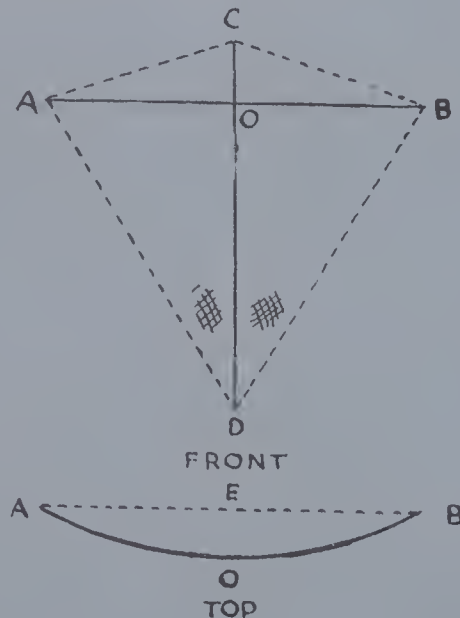
Tail: Attach an 18 foot tail of rags or paper bows to point D.



Rigging Eddy Kite

Bridle: This consists of a single string cut as long as the distance O B D. It has one end attached to point O, where the two sticks cross, while its other end is fastened to point D. The flying string is fastened just below point O.

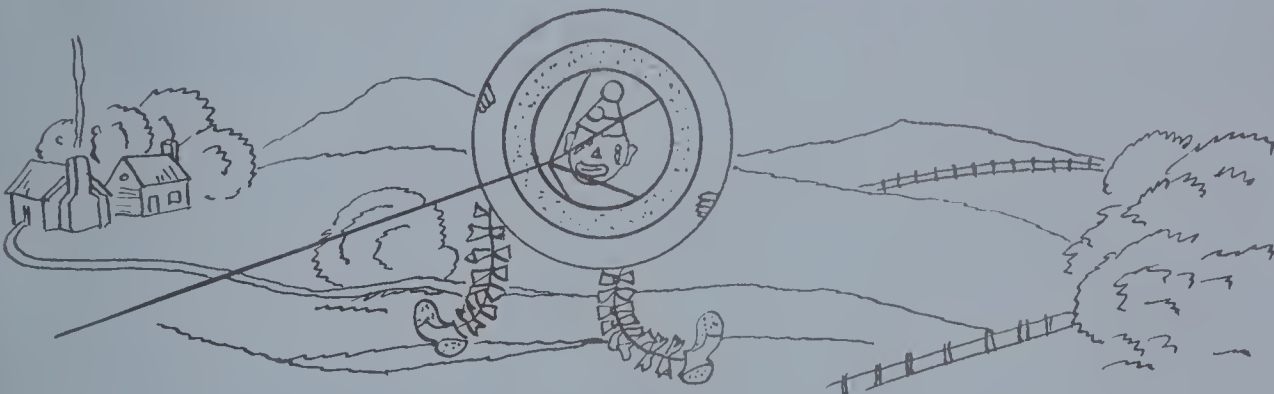
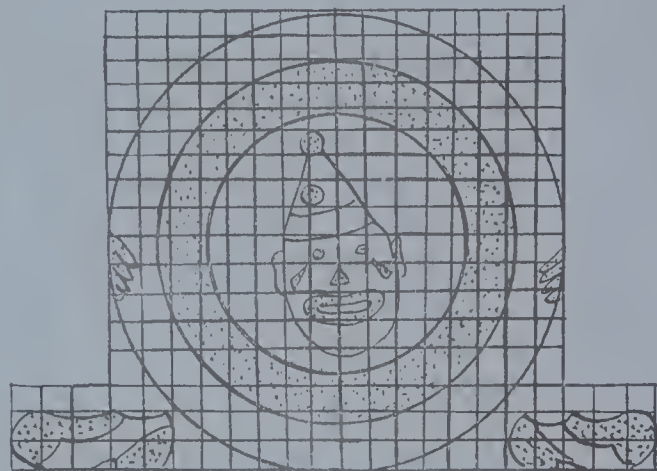
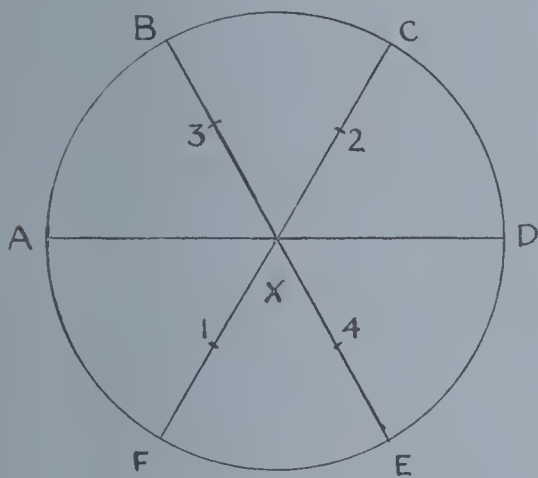
Tail: Kites of this type do not require tails.



Rigging Target Kite

Bridle: One bridle is fastened at points 1 and 2 along stick F C, while the ends of the other are attached to points 3 and 4 on the stick just above X.

Tail: Two rag bow tails are attached to points F and E. The cardboard shoes are fastened at their ends. (Use a simple clown face or similar design.)



PINOCCHIO-ON-A-STICK

To make this type of an adjustable toy select a cardboard of a fairly strong texture (preferably a lightweight beaver board).

1. Sketch on the cardboard a plan 18 inches high by 6 inches wide.
2. The face should measure 4 inches by 3 inches. (The features of Pinocchio may be copied onto the face from either book illustrations or from a pinocchio doll.)
3. The arms should measure about 4 inches in length.
4. The legs should be slightly longer--4 1/2 inches.

To assemble the toy:

1. About two inches down on the torso insert 2 brads or brass pins of the type used in clipping papers together. Push through the arms and bend over ends of each pin. (One arm may be stationary and a donkey's tail substituted on one side.)
2. The legs and, if long donkey ears are desired, ears are attached in the same way.
3. To reinforce the doll (if necessary) a durable stick measuring about 1/4 inch in diameter and 12 to 14 inches in length may be secured to the back of the toy by tacks.

Rigging:

1. In order to manipulate Pinocchio's arms, 2 pieces of string are attached to the arm sockets about 1/4 inch away from the brads. A crosspiece of string connects the two. Another string about a foot long (control cord) is then tied to the crosspiece. Upon pulling the control cord downward, the upward movement of the arms results.
2. A similar string is attached to the legs. (If movable 6 inch ears are also used, then arrange rigging in the same way.)
3. The control cords may be run through a small round hoop screw fastened to the wooden stick.

Various colored papers may be used for Pinocchio's face, features, and clothing. A small piece of felt, colored cloth, or paper may be used for the hat which is topped by a real or paper feather.



PAPER CUT-OUTS (Polish Folk Art)

For the average group of playground children making paper cut-outs offers an excellent stimulus to the individual's artistic abilities. It is also constructive. During inclement weather, when outdoor activities are curtailed, small groups may be instructed in this fascinating art. Though the cut-out in some countries, Poland for example, is intricate and beautiful, simpler designs are more practical as playground activities.

Cut outs may be of any size but a practical size for playground use is the 2 foot square. Ordinary typing paper may be used. However, the more indestructible wrapping paper is preferable if you plan to keep the cut-out for any length of time. A border line about 1/2 inch from the edge is marked off. A mark is made in the center and the design worked outward from this center point. Each design is laid out differently, but in working from the center outward, squares are usually employed with smaller units of squares integrated into the larger. The design should be sketched in completely.

After the first row of squares has been completed, (This should fill approximately 2 inches on each side of the center.) a second row is sketched. You must remember to allow at least 1/4 inch margin around each line drawn. When all spaces are cut out, you will find that each connecting bar must have enough tension to prevent drooping. This second row, therefore, must be interspersed with alternate cross-pieces. These may be laid out on an angle or horizontally to give support to the many interlaced units.

As you work outward other shapes such as circles, octagons, etc. may be used. Some special insignia may be worked into the design. The last row next to the outer margin should be made to dovetail into the border. These should be sketched to give the effect of a border design.

Ordinary shears are often used to make these cut-outs, but barber shears with their sharp points are preferable. For cutting tiny curves a small blade may also be used. The design can be worked out on different colored papers. Or the cut-out may be placed over another sheet of paper and all the open spaces colored. When the top piece is removed a pleasing design is visible.

Cut-outs based on circles rather than on squares may be made or flowers, dolls, or animals may be used as the basic design. To preserve the cut-out, you can shellac it on both sides or mount it.

THE POSTER MAKING ART

The appeal of your bulletin board is assured if posters displayed on it are attractive.

A good poster should be:

1. Colorful. Reds, blues, greens, blended colors, and black and white should be used with a view to attracting the eye, maintaining harmony, and highlighting the important parts of the poster.
2. Neat. Posters should not be messy. They should be symmetrical, and all lettering should be legible.
3. Informative. Each poster should show plainly time, place, event, etc. It should be descriptive, appropriate, accurate, and self explanatory.
4. Attractive. Good design, color scheme, perspective, and lettering all combine to make the attractive poster.



Chapter VI
SINGING GAMES, FOLK DANCING, AND FOLK SONGS



Quotations

Introduction

Titles

A Hunting We Will Go	Punchinello
Skip To My Lou	Pop Goes the Weasel
Dollar Dollar	Four Dukes
Hickory Dickory Dock	Paw Paw Patch
Old Roger is Dead	Green Gravel
Blue Bird	Oats Peas Beans
When I Was a School Girl	Go In and Out the Window
Brier Rose Bud	All Around the Maypole
Shoo Fly	Farmer Sows His Wheat
Mazoo	Blue Bird--In and Out My Window
Bob-a-Nellie	Lady in the Castle
William Penn	Thorn Rosa
Muffin Man	Annie Goes to the Cabbage Patch
Little Sister Come With Me	Oh Where Has My Little Dog Gone
Looby Loo	



There was music within and a song,
And echoes did feed on the sweetness, repeating it long.
I opened the doors of my heart. And behold,
There was music that played itself out in aeolian notes;
Then was heard, as a far away bell at long intervals tolled.
Jean Ingelow, *Contrasted Songs*

Those move easiest who have learned to dance.
Alexander Pope, *Essay on Criticism*

INTRODUCTION

The folk dances, songs, and singing games presented here are not new; they have come down through the years growing brighter as a coin does with handling. They are the expression of the joys and sorrows of the peoples of the past.

We hope that, as you learn them, you will try to understand them. We also hope that when you teach them, you will present them as accurately as you can. In addition to accuracy, a feeling of sincerity and respect for all folk art will do much to improve your presentation. This method of presentation need not detract from the fun; in fact, it should add to it. Pass these songs and dances along as you have found them. They need no change; much of their charm and beauty lies in their simplicity. To paraphrase a familiar quotation:

"Let it not be said, that all was beauty there
Until you started swinging it."

A HUNTING WE WILL GO

The image shows a musical score for the song "A Hunting We Will Go". It consists of two systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system contains the first four measures of the melody and accompaniment. The second system contains the next four measures, including a repeat sign at the end. The melody is simple and rhythmic, with a mix of eighth and quarter notes. The accompaniment provides a steady bass line with some chords.

Oh, a-hunting we will go,
A-hunting we will go,
We'll catch a fox and put him in a box,

And then we'll let him go,
Chorus: Tra, la, la, la, la, la, la, etc.

Formation: Two parallel lines of six players each, facing one another.

Verse

Lines 1 and 2. The first (head) couple join crossed hands and skip down between the ranks. The other players stand in place and clap hands in rhythm.

Lines 3 and 4. The couple face about (turning inward without losing the grasp), and return in the same manner.

Chorus

All join crossed hands and skip to the left in a circle, following the leaders. When the head couple reaches the place previously occupied by the last couple, they form an arch under which all the others skip.

The second couple now becomes the head. The game is repeated until all have regained their original positions.

PUNCHINELLO

(A Singing Game)

The musical score for 'Punchinello' is presented in three systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains 8 measures. The second system contains 8 measures, with a repeat sign at the end of the first four measures. The third system contains 8 measures, ending with a double bar line. The bass staff features a mix of single notes and chords, while the treble staff contains a melodic line with various note values and rests.

Look who's here, Punchinello, Punchinello,
Look who's here, Punchinello, Punchinello,

What can you do, Punchinello, Punchinello,
What can you do, Punchinello, little boy? (girl)

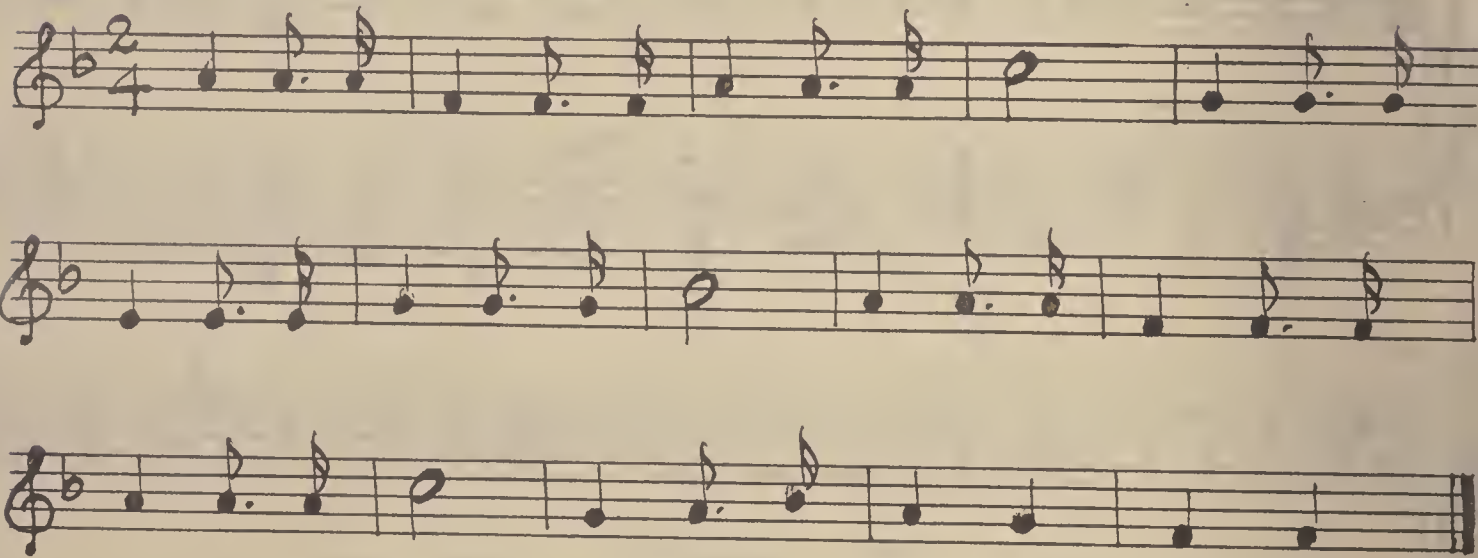
We can do the same, Punchinello, Punchinello,
We can do the same, Punchinello, little boy. (girl)

Whom do you choose, Punchinello, Punchinello?
Whom do you choose, Punchinello, little boy? (girl)

Formation: The children stand in a single circle facing the center. One child stands in the middle. During the second stanza the child performs any movements he wishes with arms, legs, or body, keeping time with the music as sung by the children. During the third stanza all imitate the action. A new child is chosen during the last stanza to be the center performer.

SKIP TO MY LOU

(Pennsylvania version of American Folk Dance.)



1. Gents to the center, skip to my Lou (3 times)
Skip to my Lou, My darling.
2. Ladies to the center, skip to my Lou (3 times)
Skip to my Lou, My darling.
3. Bow to your partner, skip to my Lou (3 times)
Skip to my Lou, My darling.
4. And now to your opposite, skip to my Lou (3 times)
Skip to my Lou, My darling.
5. Swing your partner, skip to my Lou (3 times)
Skip to my Lou, My darling.

6. And now your opposite, skip to my Lou (3 times)
Skip to my Lou, My darling.
7. Promenade all and skip to my Lou (3 times)
Skip to my Lou, My darling.
8. I lost my lover, what shall I do? (3 times)
Skip to my Lou, My darling.
9. I found another one just as true; (or better than you) (3 times)
Skip to my Lou, My darling.

Formation: Single circle of partners, facing in. The girl stands at her partner's right. If there are extra players, two or three may remain inside the circle and join the boys in the promenade.

Action: All sing.

1. Boys march to center with short unhurried steps and return to their former positions in time to stand and sing the "Skip to my Lou, My darling."
2. Girl's action same as that for the boys.
3. Both boys and girls bow three times.
4. Same as third action.
5. Boy takes a step or two toward center of circle, turns, faces the girl, and swings her twice, finishing just in time to stand while "Skip to my Lou, My darling" is sung.
6. Boy swings the girl standing to his left in the same manner as he swings his partner.
7. Partners promenade--boys on inside of circle, hands in skating fashion--counter-clockwise.
8. Girls continue to march counter-clockwise and boys turn in the opposite direction joined by the extra players.
9. At the beginning of these words the boy seizes a partner and, as in seven, marches in her direction. At the close of nine all stop and the action is repeated. The action is graceful, unhurried, but not to be dragged.

POP GOES THE WEASEL

A PEN- NY FOR A SPOOL OF THREAD - A PENNY FOR A WEASEL

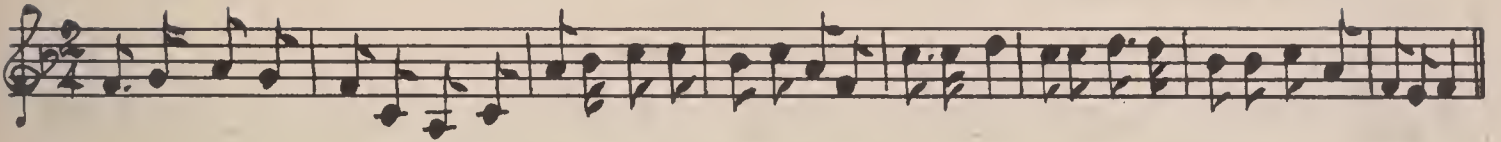
THAT'S THE WAY THE MONEY GOES POP GOES THE WEASEL.

Formation: Double circle, fours facing. No. 1 couples facing line of direction, No. 2 couples facing against line of direction. Partners inside hands joined, outside hands on hips.

- Action:
- Measures 1 and 2: Skip forward four steps.
 - Measures 3 and 4: Skip back four steps.
 - Measures 5 and 6: Join hands in circles of four and skip around four steps.
 - Measures 7 and 8: All couples No. 1 raise joined hands to make arches and skip forward while couples No. 2 skip under arches to meet new couples.
- Repeat all.

DOLLAR, DOLLAR

(A Singing Game)



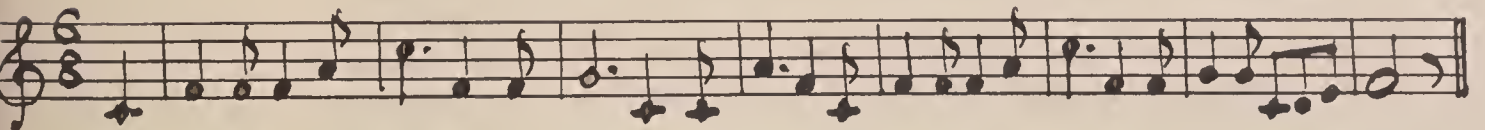
Verse

Dollar, dollar, how you wander
From the one hand to the other;
Is it fair? Is it fair,
To keep poor Mary (any name) standing there?

Action:

Players are seated in a close circle while one stands in the center. Each one in the circle places his left hand palm up on his left knee. One player holds a coin or other small object in his right hand. All sing the song and everyone keeps time to its rhythm by placing his right hand first in his own left hand, then in his neighbor's left, then back in his own, etc., pretending each time that he is really transferring the coin from his own hand to that of his right hand neighbor. The object is, of course, to pass the coin so cleverly around the circle that the player in the center cannot discover its whereabouts. When he thinks he knows where it is, he points to some hand or pair of hands in the circle and investigates. If he is correct, the player who holds the coin must take his place in the center, while he joins the circle.

FOUR DUKES



1. Boys
Here come four dukes a-riding, a-riding, a-riding;
Here come four dukes a-riding,
With a ransy tansee tee.
2. Girls
What are you riding here for, here for, here for?
What are you --- etc.
3. Boys
We're riding here to get married, married, married; etc.
4. Girls
Please take one of us sir, us sir, us sir; etc.
5. Boys
You're all too black and dirty, dirty, dirty; etc.
Variations:
You're all as stiff as pokers, or
You're all too old and ugly, or
You're all as black as gypsies.
6. Girls
We're just as clean as you are, you are, you are; etc.
Variations:
We can bow as well as you sirs, or
We're just as good as you are, or
We're just as white as you are.
7. Boys
You're the fairest one I see, one I see, one I see; etc.

Action:

Boys stand in one line with arms locked. Girls stand six feet away in another line.

1. Boys gallop up to the girls' line and back to place.
2. Girls advance toward the boys' line and retire.
3. Boys advance again and retire.
4. Girls skip up and back as before.
5. Boys walk forward waving the girls back in disgust.
6. Girls advance haughtily.
7. Each of the boys takes the arm of one of the girls and skips away with her.

HICKORY DICKORY DOCK



Action:

Children form a double circle, facing each other. The dance should accompany the nursery rhyme as indicated below.

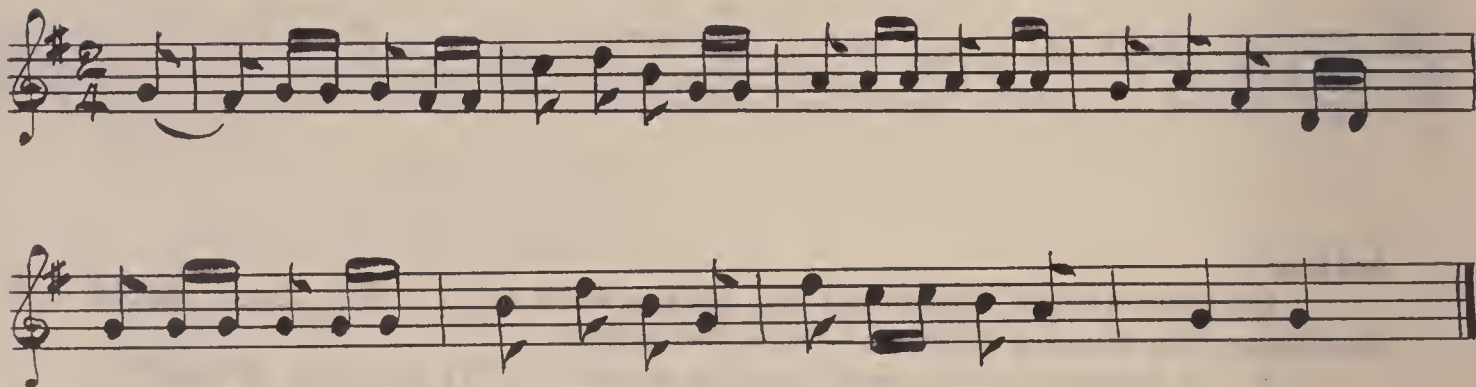
1. 2 measures--with arms hanging rather stiffly in front of body to represent a pendulum, swing arms slowly left, right, left. On the words, tick-tock, place hands on hips and take two light stamps in place--left, right.
2 measures--partners change places with quick, little running steps.
1 measure--partners clap right hands vigorously together.
1 measure--partners return to places.
2 measures--swing arms from left to right as described above.
2. 2 measures--partners join both hands and extend them to the side shoulder high. Take three slides, going clockwise around the circle, and two stamps in place.
2 measures--three slides in opposite direction (counter-clockwise) and two stamps.
2 measures--join right hands with partner. Start with left foot, take three slow steps, left, right, left, changing places with partner. Turn, facing partner, place right foot behind, girls take skirts with both hands and make curtsey to partner.
2 measures--join left hands with partner, start with right foot and repeat the above, return to place and curtsey to partner.

Note: During 2. The children sing softly the syllable, "la". Music should be a little quicker for the slides and should slow while the

children are changing places. A very definite retard in the music should accompany the curtsey.

PAW PAW PATCH

(Tune of Ten Little Indians)



Verse

1. Where, O where is sweet little Mary
Where, O where is sweet little Mary
Where, O where is sweet little Mary?
Way down yonder in the paw paw patch.
2. Come on boys, let's go find her; etc.
3. Pickin' up paw paws, puttin' 'em in her pocket; etc.

Action:

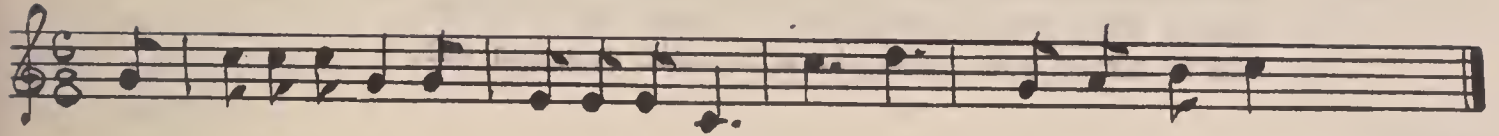
The formation is the same as for the Virginia Reel, boys in one line facing partners in opposite line. (Girls on the right as partners face the head of the set.)

1. Sing the first verse to the name of the girl at the head of the line, during which she skips out to the right completely around the set and back to her own place.

2. During the second verse the same girl skips around the set followed by the whole line of boys one behind the other, until all are back in position.

3. Without any break in the time, all sing the third verse. The first boy in the line joins hands with the first girl, each boy behind him takes his partner and all follow the head couple around the same course and back into original positions. The head couple then retire to the foot of the set and the first verse is sung again to the new girl at the head. Repeat for each girl in turn. Then play through again for the boys--Where, O where is poor little Willie, etc.

OLD ROGER IS DEAD



Verse

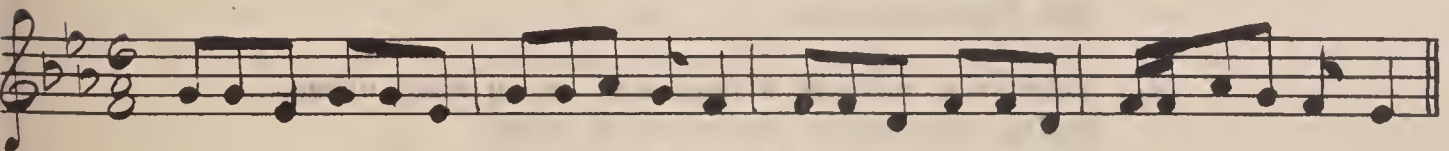
1. Old Roger is dead and gone to his grave. Hm-hm Gone to his grave.
2. They planted an apple tree over his head. Hm-hm Over his head.
3. The apples were ripe and ready to drop; etc.
4. There came an old woman picking them up; etc.
5. Old Roger got up and gave her a thump; etc.
6. Which made the old woman go hippity hop; etc.

Action:

Children form circle, joining hands. Choose Old Roger, who lies down in the center with his arms folded over his chest.

1. Players sing and march around the circle.
2. Child representing apple tree centers circle with arms stretched out shoulder height, fingers extended.
3. Tree moves fingers to represent apples falling.
4. Child representing old woman comes in and picks up apples.
5. Roger gets up and chases old woman.
6. Roger lies down; old woman limps around circle.
7. Each child then chooses another to take his place and the game is repeated.

GREEN GRAVEL



Verse

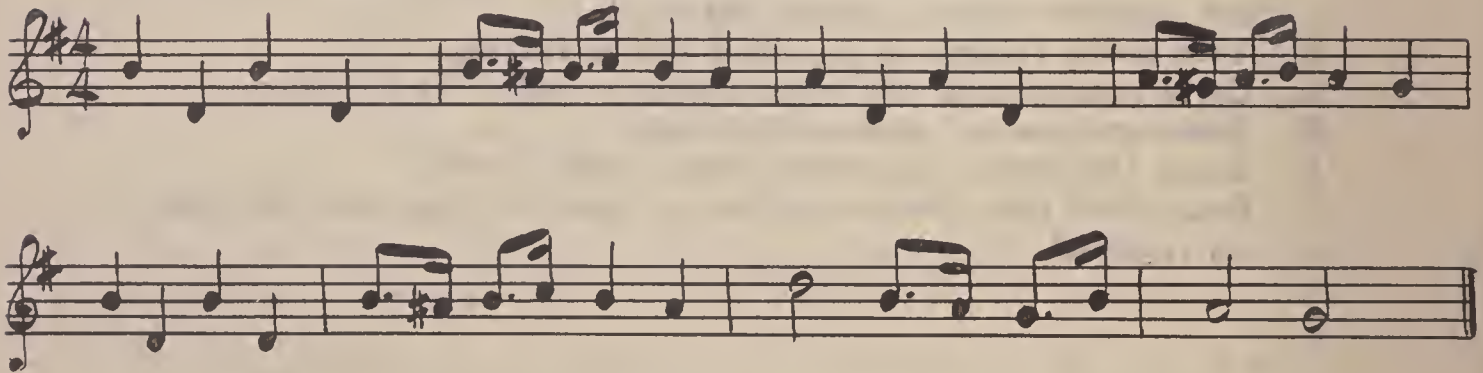
1. Green gravel, green gravel, the grass is so green
All over creation you're ashamed to be seen.
2. Oh (girl's name), Oh (girl's name) your lover is dead,
He wrote you a letter to turn back your head.
3. He'll wash you in milk, he'll dress you in silk,
He'll write your name down in gold pen and ink.

Action:

A circle game of boys or girls, or both.

1. Join hands and march around in a single circle during the first verse, facing the center.
2. When a name is called in the second verse, that player turns face to the outside and continues.
3. Game is played over until all names are used, or as the time permits and interest continues. The game can begin over when all face outward by having them face inward again.

BLUE BIRD



Verse

1. Two little bluebirds out of the window
Out of the window, out of the window,
Two little bluebirds out of the window
Old Virginia style.
2. Take your partner's hand and swing each other
Swing each other, swing each other,
Take your partner's hand and swing each other
Old Virginia style.

Action:

A single circle with two or more girls in the middle starts the game. During the singing of the verse, the girls go in and out of the circle under the upraised arms of the players, stopping in front of a chosen partner at the end of the first verse.

During the singing of the second verse partners swing, and the game is repeated. The girls join the circle and boys remain in the center. The word "buzzards" is substituted for bluebirds when the boys are in the center.

OATS, PEAS, BEANS



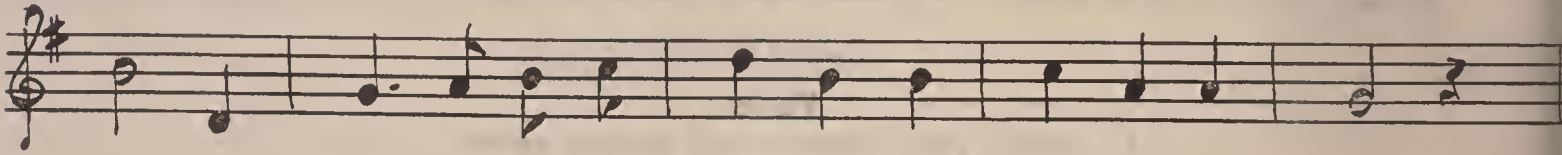
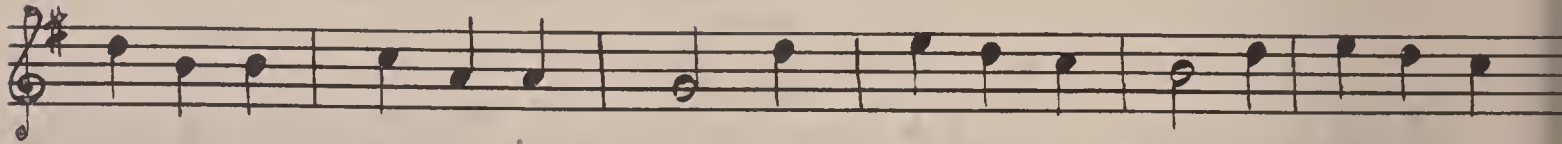
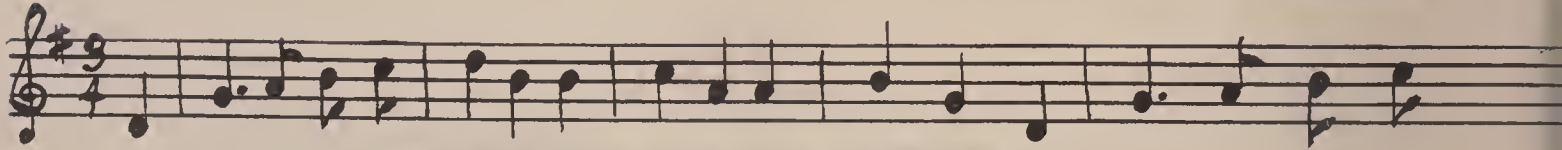
Verse

1. Oats, peas, beans, and barley grow
Oats, peas, beans, and barley grow
Can you or I or anyone know
How oats, peas, beans, and barley grow.
2. Thus the farmer sows his seed,
Thus he stands and takes his ease;
He stamps his foot and claps his hands,
And turns around to view the land.
3. Waiting for a partner,
Waiting for a partner,
Open the ring and choose one in,
While we all gaily dance and sing.
4. Now you're married, you must obey,
You must be true to all you say,
You must be kind, you must be good,
And keep your wife in kindling wood.

Action:

1. Circle walks around the farmer who stands in the center.
2. Action follows words.
3. Farmer chooses a partner from players in the circle, who continue to walk around as in verse 1.
4. All skip.

WHEN I WAS A SCHOOL GIRL



Verse

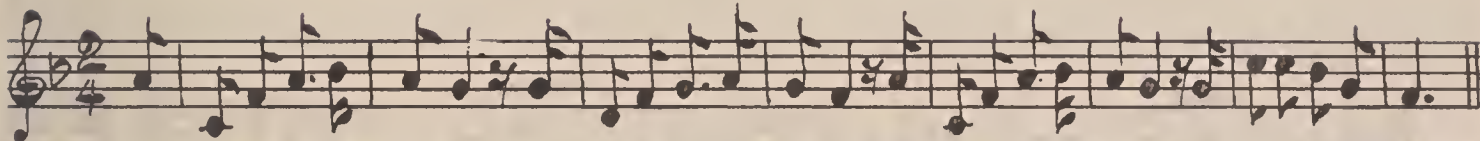
1. O, when I was a schoolgirl, a schoolgirl, a schoogirl;
O, when I was a schoolgirl, O this way went I.
O, this way went I, O that way went I.
O, when I was a schoolgirl, O this way went I.
2. Same as first verse using word "teacher" for schoolgirl.
3. Use the word "sailor." Stand and pull in anchor or climb rope.
4. Use the word "lady."
5. Use the word "cobbler". Sit on the floor during this verse.
6. Use the word "mover."
7. And when my life was ended, was ended, was ended;
And when my life was ended, how sorry was I.
How sorry was I, how sorry was I.
And when my life was ended, how sorry was I.

Action:

Six or eight children form a circle, join hands, and then skip to the left eight measures. For the next eight measures in each verse, perform the action suited to the character which is being imitated.

GO IN AND OUT THE WINDOW

(A Singing Game)



GO IN AND OUT THE WINDOW GO IN AND OUT THE WINDOW GO IN AND OUT THE WINDOW AS I HAVE DONE BEFORE.

Verse

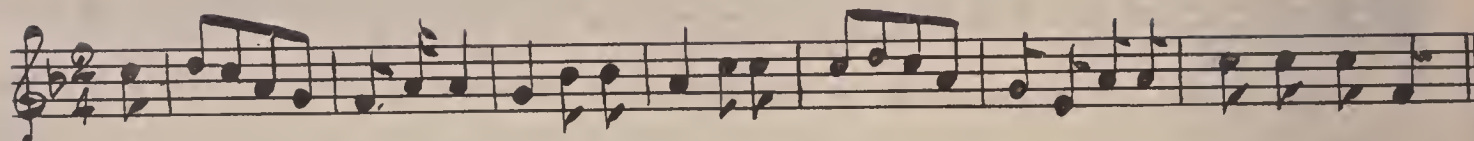
1. (Above).
2. Go forth and face your lover, (3 phrases of music)
For we have gained the day.
3. I kneel because I love you, ... etc.
4. I measure my love to show you, ... etc.
5. I'd break my neck to kiss you, ... etc. or
One kiss and then I leave you, ... etc.
6. I take my wife to London town ... etc.

Action:

Form a circle of boys and girls, facing the center, with hands joined.
(one sixth of group inside).

1. As the singing begins the circle moves to the left and the players in the center individually go in and out under the clasped hands, during the first verse.
2. During the second verse the inside players each choose a partner and face them in the circle.
3. During third verse they kneel before them.
4. Indicate the measure of their love by stretching out arms or measuring a distance between fingers.
5. The fifth verse may or may not be real.
6. During the last verse, the one inside takes the new partner and both skip around in the circle to starting point. Then the one chosen steps inside and the game begins over again.

BRIER ROSE BUD



BRIER ROSE BUD WAS A LOVELY MAID LOVELY MAID LOVELY MAID BRIER ROSE BUD WAS A LOVELY MAID LONG YERS AGO.

Verse

1. Form a circle with Brier Rose Bud inside.
2. She lived up in a lonely tower, lonely tower, lonely tower,
She lived up in a lonely tower, tower so high. (Make a tower.)
3. One day there came a wicked witch, wicked witch, wicked witch,
One day there came a wicked witch, to the tower. (Witch comes.)
4. She taught Brier Rose Bud how to spin, how to spin, how to spin,
She taught Brier Rose Bud how to spin, The magic thread. (Twirls spindle.)
5. Brier Rose Bud pricked her pretty thumb, pretty thumb, pretty thumb,
Brier Rose Bud pricked her pretty thumb, On the spindle sharp. (Pricks
finger.)
6. She fell asleep a hundred years, a hundred years, a hundred years,
She fell asleep a hundred years, as if dead. (Falls asleep.)
7. Great thorny hedges closed her round, closed her round, closed her round,
Great thorny hedges closed her round, as she sleeps. (Make hedge.)
8. The prince then came and cut them down, cut them down, cut them down,
The prince then came and cut them down, with his sword. (Cut with sword.)
9. Brier Rose Bud wakens at his touch, at his touch, at his touch,
Brier Rose Bud wakens at his touch, from her sleep. (She wakens.)
10. And then they galloped and galloped away, galloped away, galloped away,
And then they galloped and galloped away, to his castle fair. (Gallop
away.)

Bibliography Of Singing Games

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ALL AROUND THE MAYPOLE



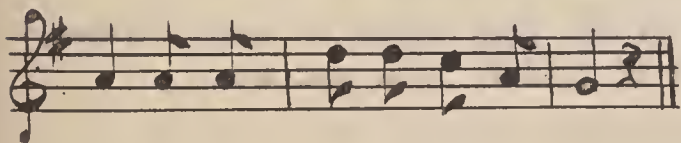
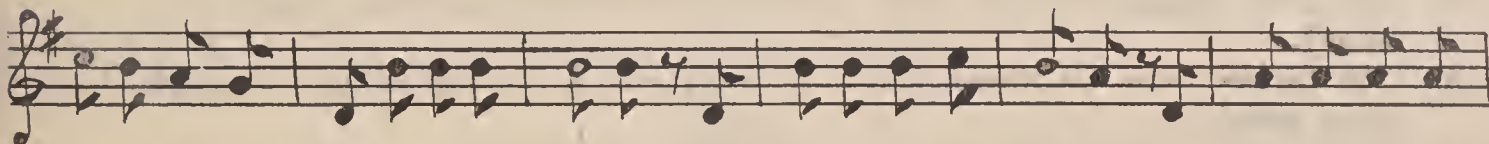
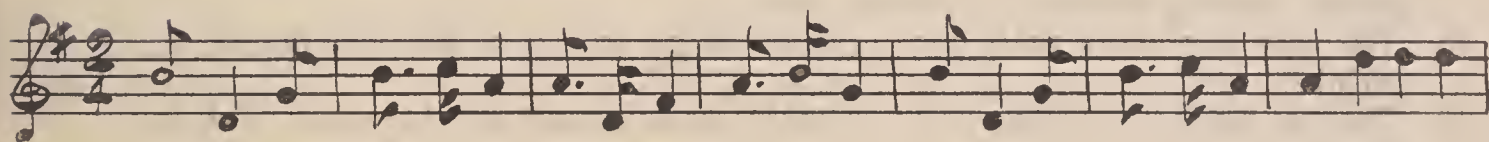
Verse

1. All around the Maypole, Tra la la
All around the Maypole, Tra la la
All around the Maypole, Tra la la
I love sugar and candy.
2. Won't you show us a motion, Tra
la la, etc.
3. That's a very fine motion, Tra
la la, etc.

Action:

Entire game is played in a single circle formation with one person as "it" in the center. On the first verse, the circle moves to the left, holding hands. On the second verse, "it" does a motion or action in the center while the circle faces in with all the children clapping their hands as they sing the second verse. On the third verse, all of the children mimic the action of the person in the center who continues to make the motion until the end of the song. "It" then chooses someone to take her place and the game is repeated.

SHOO FLY



Verse

Shoo fly don't bother me,
Shoo fly don't bother me,
Shoo fly don't bother me,
For I belong to somebody.

Chorus

I do, I do, I do, and I ain't going to tell you who,
For I belong to somebody, Yes, indeed, I do:

Action:

The circle joins hands, walks into center four steps and back to place in four steps. Repeat. On chorus, circle turns itself inside out without breaking grip. Repeat first part, with circle moving into the center back to back, and on chorus, turn circle right side out again.

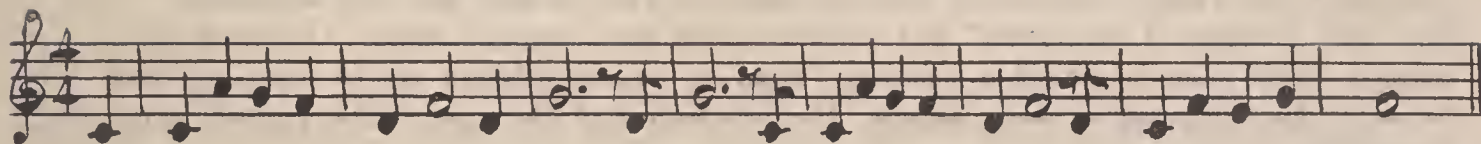
FARMER SOWS HIS WHEAT



Verse

1. The farmer sows his wheat, the farmer sows his wheat, heigh ho the derrio, the farmer sows his wheat. (Children stoop as farmer skips around making motions of sowing seed).
2. The rain begins to fall, etc. (Child skips around circle--motion of rain).
3. The sun begins to shine, etc. (Child skips around circle--arms held in circle).
4. The wheat begins to grow, etc. (Stooping children rise with arms over head).
5. The wind begins to blow, etc. (Children representing wheat begin to sway).
6. The farmer cuts his wheat, etc. (Farmer makes cutting motion, children drop arms).
7. He binds them into sheaves, etc. (He puts children in groups of two or three).
8. The sheaves begin to dance, etc. (Small groups skip around in small circles.) Repeat with new children acting the parts of farmer, rain, and sun.

MAZOO



Verse

1. Go in and out my window, Mazoo; Mazoo; Go in and Out my window, Mazooianna-zoo,
2. Now wash each tiny window, Mazoo, Mazoo; etc.
3. Now let me see you shuffle, Mazoo, Mazoo; etc.
4. Now choose a tiny partner, Mazoo, Mazoo; etc.

Action:

1. Single circle is formed with children holding hands raised high. "It" weaves in and out of the circle until the end of the verse.
2. "It" walks around the circle making the motion of washing the faces of the players.
3. "It" makes a motion or action of some sort while the children in the circle clap their hands in time to the music.
4. "It" walks around the circle and at the end of the verse selects a person to be "it" for the next game.

BLUE BIRD



Verse

1. Bluebird, Bluebird, In and out my windows,
Bluebird, Bluebird, In and out my windows,
Oh! Johnny, I am tired. Oh! Johnny, I am tired.
2. Take a little partner and tap him on the shoulder,
Take a little partner and tap him on the shoulder,
Oh! Johnny, I am tired; Oh! Johnny, I am tired.

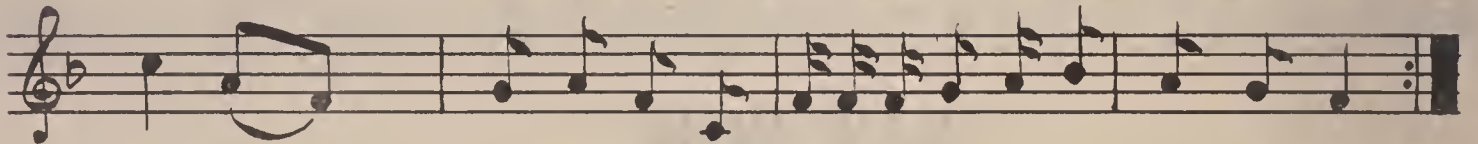
Action for Bluebird:

The group stands in a single circle, clasping hands to make windows. During first verse, leader or leaders skip or run in and out the windows. On "Oh! Johnny, I am tired" all players stop and stretch arms. Leaders in second verse stand behind a partner, tapping his shoulders while singing that verse. As the song is sung again, the leaders and the ones they tapped are bluebirds.

BOB A NELLIE



BOB-A-MEL-LIE SITING 'NEATH THE WINDOW PRETY AS PRETY AS PRE-TY CAN BE,
GO - A- WAY AND DONT YOU COME AROUND ME ALL THOSE SASSY WORDS YOU SAID,



OH BOB, HOW I LOVE YOU, SAY PRETY MAID WILL YOU DANCE WITH ME?
OH BOB, HOW I LOVE YOU, SAY PRETY MAID WILL YOU CHANGE WITH ME?

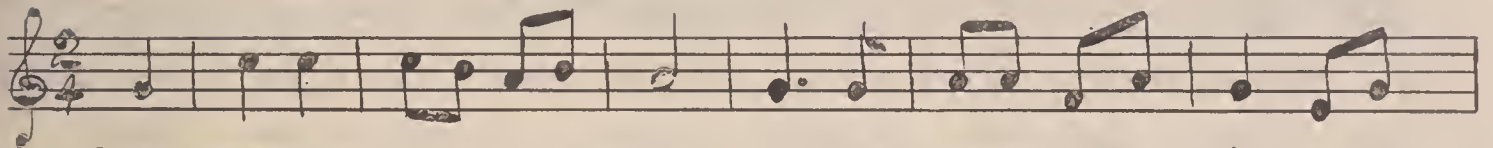
Formation:

Large circle, moving clockwise. Two children in center of circle, one kneeling and one standing.

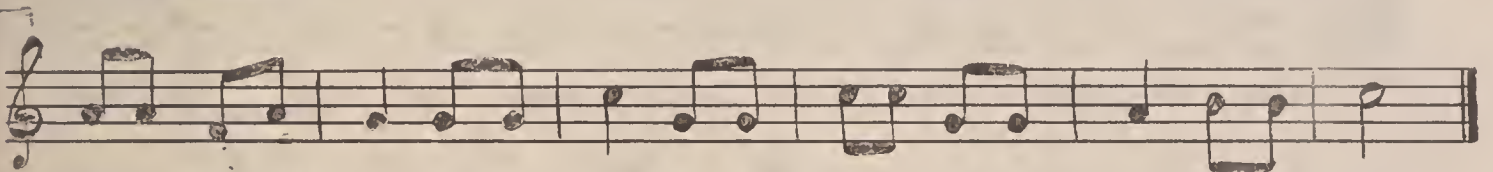
Action:

When all sing, "Oh Bob, how I love you," the kneeling child rises and the two embrace. When all sing "Go away, etc.," all act out the part, pointing and shaking finger at one child in center. On last two lines, each child in center chooses a player from the circle to take his or her place.

LADY IN THE CASTLE



THERE STANDS A LADY IN THE CA- STLE. THE CASTLE IS SO HIGH THAT IT



NEARLY REACHED THE SKY, SO THE FIRST ONE, THE SECOND ONE, THE THIRD FOLLOW ME.

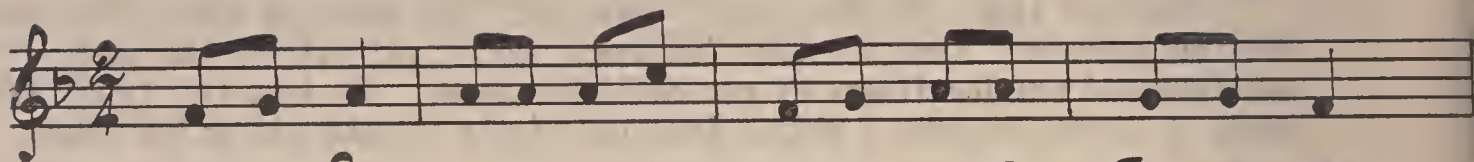
Formation:

Form a large circle, all facing the center and moving clockwise. The leader moves counter clockwise outside the circle.

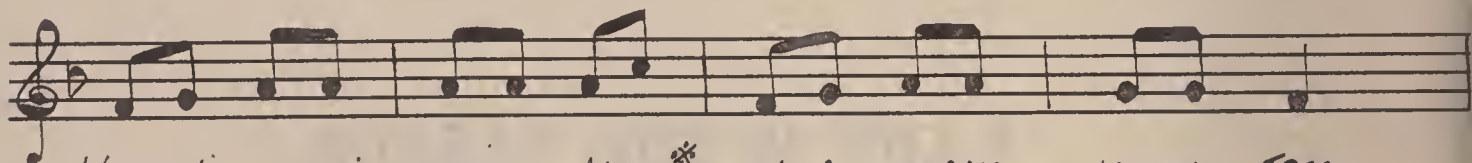
Action:

When the children sing the last line, the leader taps the first child on the shoulder, then a second and third child. They leave the circle and join hands with the leader. The game continues until all have left the original circle. They form a tower around the last child and sing the song once more, clapping their hands.

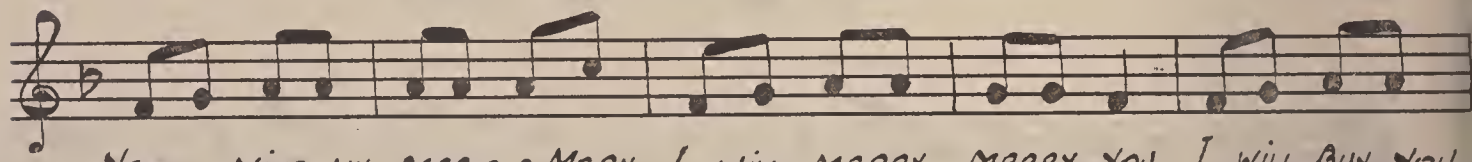
WILLIAM PENN



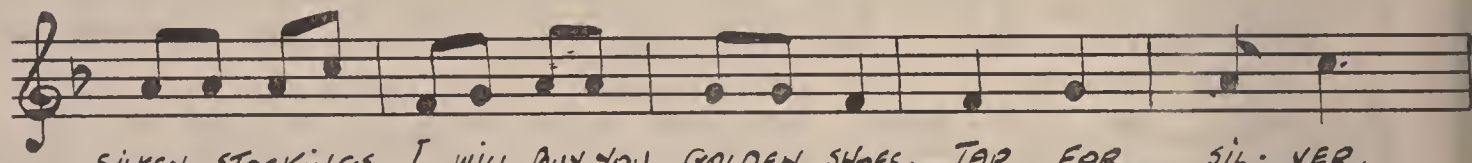
WILLIAM PENN TOOK A MOTION TO GO BACK TO TEN-NE-SEE



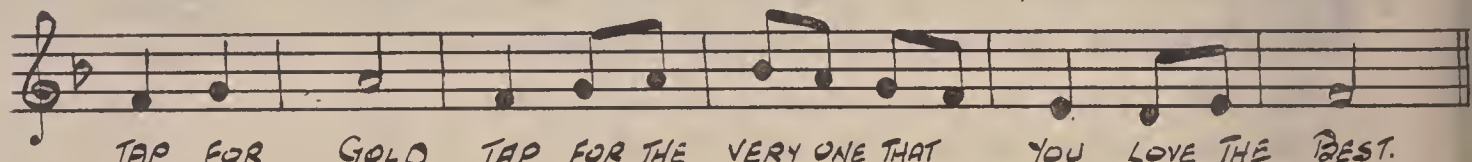
WHERE HE LEFT HIS DEAR OLD MARY* ON A WEEPING WILLOW TREE.



NEVER MIND, MY DEAR OLD MARY, I WILL MARRY, MARRY YOU. I WILL BUY YOU



SILKEN STOCKINGS I WILL BUY YOU GOLDEN SHOES. TAP FOR SIL-VER,



TAP FOR GOLD TAP FOR THE VERY ONE THAT YOU LOVE THE BEST.

*substitute name of child in center of ring.

Formation:

A large circle, all facing center and moving clockwise. One child stands in the center.

Action:

When the children sing "Tap for silver, etc.," the center child taps

three children in turn and in rhythm. The last one she touches stands in the center for the next round.

THORN ROSA



Verse

2. One day there came a wicked witch,
A wicked witch, a wicked witch,
One day there came a wicked witch,
A wicked witch.
3. She cast on her an awful spell,
An awful spell, an awful spell,
She cast on her an awful spell,
An awful spell.
4. Thorn Rosa slept one hundred years,
One hundred years, one hundred years,
Thorn Rosa slept one hundred years,
One hundred years.
5. Around her grew a mighty hedge,
A mighty hedge, a mighty hedge,
Around her grew a mighty hedge,
A mighty hedge.
6. One day there came a handsome prince,
A handsome prince, a handsome prince,
One day there came a handsome prince,
A handsome prince.
7. And with his sword he chopped
the hedge,
He chopped the hedge, he chopped
the hedge,
And with his sword he chopped
the hedge,
He chopped the hedge.
8. Thorn Rosa went away with him,
Away with him, away with him,
Thorn Rosa went away with him,
Away with him.

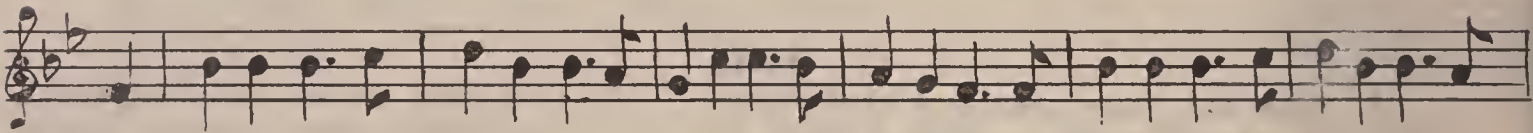
Formation:

One child, Thorn Rosa, stands in center of circle which moves counter clockwise as children sing. Two other characters are chosen, the witch and the prince.

Action:

- During the first stanza, Thorn Rosa remains standing in center of circle.
- 2nd Stanza: The witch enters circle and walks around Thorn Rosa.
- 3rd Stanza: The witch points her finger at Thorn Rosa. At the end of the stanza, she returns to the large circle.
- 4th Stanza: Thorn Rosa closes her eyes and pretends to sleep.
- 5th Stanza: Thorn Rosa is still in the center of the circle, asleep. The children slowly raise their arms to form a mighty hedge.
- 6th Stanza: The prince gallops around the outside of the circle.
- 7th Stanza: The prince knocks down the raised arms of the children.
- 8th Stanza: The prince enters the circle. He dances Thorn Rosa around the outside of the circle.

MUFFIN MAN



Formation:

Single circle, clasped hands, two or more leaders in center.

Directions:

On first lines, all players dance around and sing:

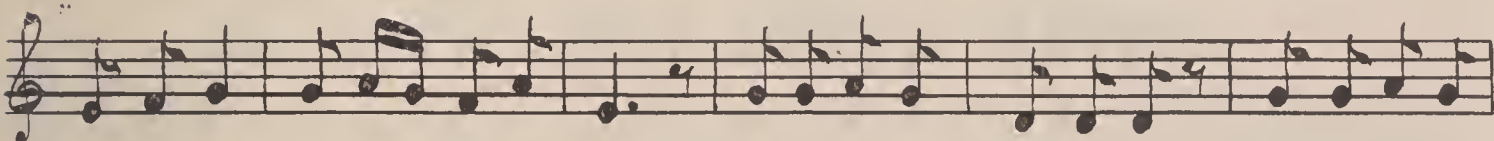
"Oh have you seen the Muffin Man
The Muffin Man, the Muffin Man,
Oh have you seen the Muffin Man
That lives in Drury Lane,"

On the last two lines, players stand still; leaders advance to meet a partner who enters with them, clasp hands, skip around circle and sing:

"Oh yes I've seen the Muffin Man
The Muffin Man, the Muffin Man
Oh yes I've seen the Muffin Man
That lives in Drury Lane."

ANNIE GOES TO THE CABBAGE FIELD

(Czechoslovakia)



Formation:

Double circle facing line of direction.

Directions and words:

Part 1. Annie goes to the cabbage field,
Cabbage field, cabbage field,
Seeking there some fresh green leaves
To feed her rabbits fine.

Change step-around circle, beginning with outer foot, step right forward, bring left foot to right heel and step right forward.

Part 2. Johnny sees her, ha, ha, ha,
Now I'll catch you, tra, la, la,
Nay, nay, nay, go away
I'll not dance with you today.

Face partners--clap on "ha, ha, ha"
stamp on "tra, la, la"
shake right forefinger threateningly at partner
three times
repeat same with left.

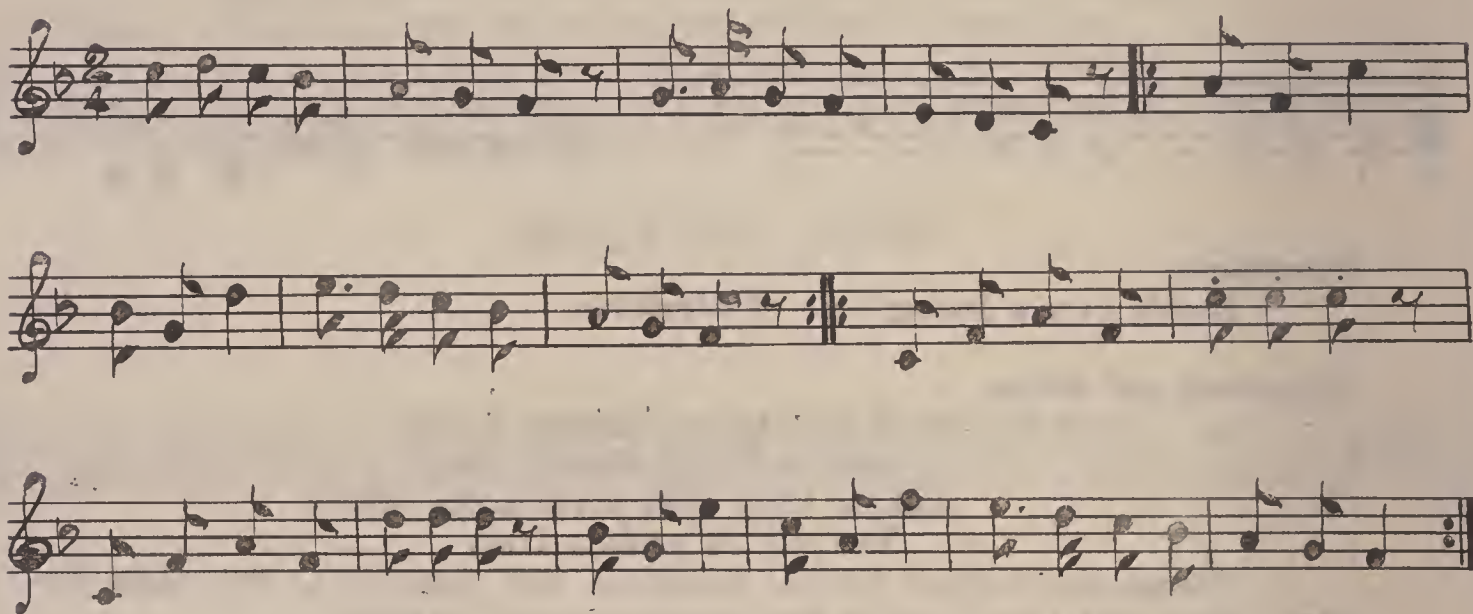
On last line--clap partner's right hand, turn whole, stamping left,
right, left.

This game was originated in Czechoslovakia, and it is a great favorite with the younger people there. One of the diversions after church on Sundays is for all the people, both young and old, to meet on the "squares" and dance

these games. Those who are too old to dance join in the merry-making by singing with the players and clapping their hands in time to the music.

"Annie Goes to the Cabbage Field" should be played with spirit, and the players who represent Annie should try to catch her coquettishness as she evades the demonstrative Johnny.

LITTLE SISTER COME WITH ME



Words:

Little sister come with me;
Both my hands I give to thee,
Come with me 'round the ring
As we march and as we sing.
Come with me 'round the ring
As we march and as we sing.

With our heads we nod, nod, nod,
With our fingers shake, shake, shake.

Then we dance, then we sing;
Then we gladly dance and sing.

With our feet we tap, tap, tap
With our hands we clap, clap, clap

Then we dance, then we sing
Then we gladly dance and sing

Directions:

Partners bow to each other
Cross inner arms and grasp hands
All march around in a circle
counter-clockwise.

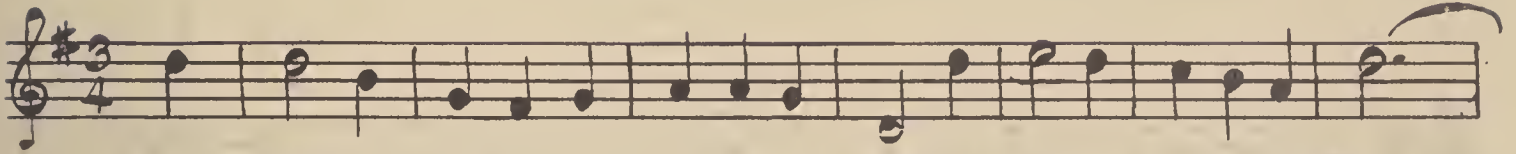
Halt, partners face and nod 3 times
Shake right forefinger 3 times.

Partners face in line of march,
join hands and skip in circle
counter-clockwise.

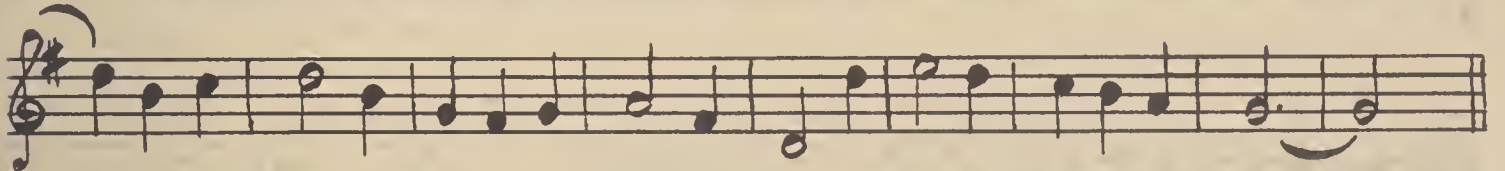
Stamp left, right, left.
Clap.

Partners face in line of march,
join hands and skip in circle
counter-clockwise.

OH WHERE HAS MY LITTLE DOG GONE?



○ WHERE OH WHERE IS MY LITTLE DOGGONE OH WHERE OH WHERE CAN HE BE?

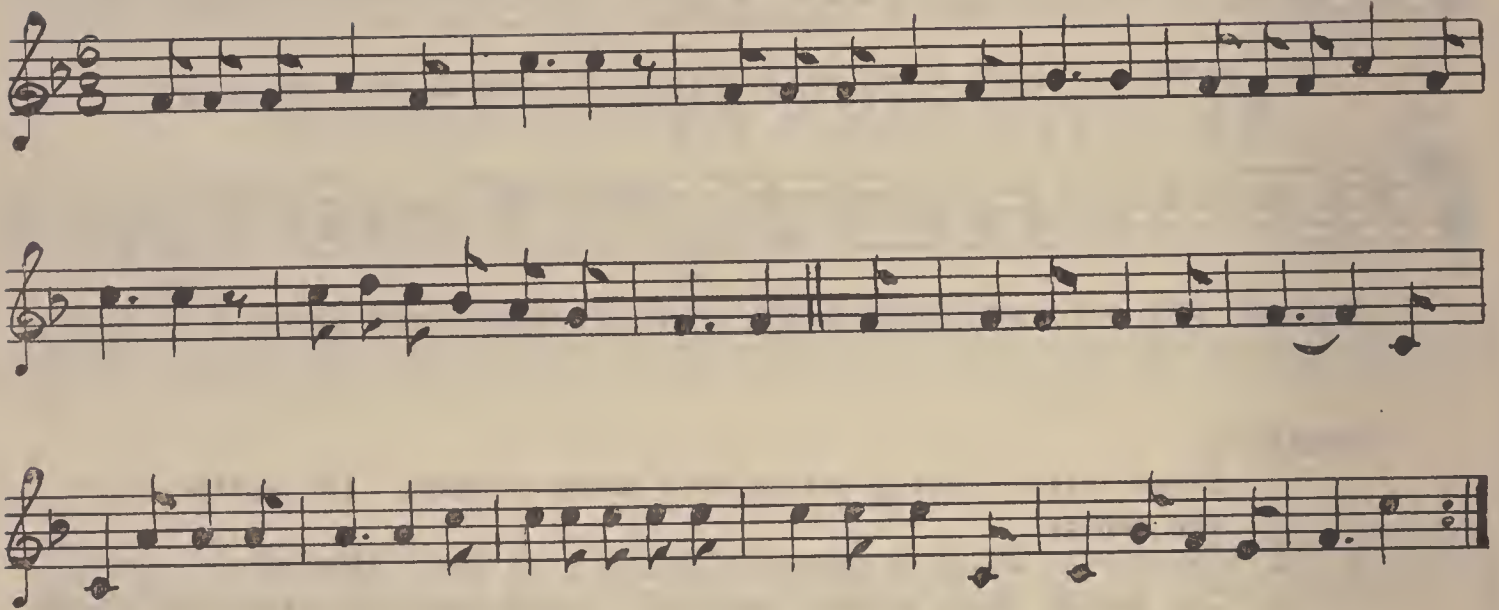


WITH HIS EARS CUT SHORT AND HIS TAIL CUT LONG OH WHERE OH WHERE CAN HE BE?

Formation:

1. Single circle facing inward with hands clasped. The master is in the center.
2. The circle moves in line of direction, sliding sideways.
3. The master skips around the circle in the opposite direction holding his hand to his forehead looking for his dog.
4. The circle halts on "be" and raises clasped hands high. The master also stops and the one before whom he stops is the little dog.
5. The dog runs in or out under the clasped hands.
6. The master must follow in the same path. If the dog is caught, he becomes the master and the first master joins the circle.
7. The same master continues if he cannot catch the dog.

LOOBY LOO



At the beginning of the game, all join hands in a circle and skip around, singing.

Verses:

Here we go, Looby Loo,
Here we go, Looby Light;
Here we go, Looby Loo,

All on a Saturday night.
I put my right foot in,
I take my right foot out;
I give my right foot a shake,
shake, shake,

Chorus:

And turn myself about, Oh (re-
peat chorus)
I put my left foot in, etc.
I put my right hand in, etc.
I put my left hand in, etc.
I put my head 'way in, etc.
I put my big self in, etc.

Action:

2. Circle stops; hands are loosed.
3. Put right foot forward into circle, toe touching floor.
4. Put right foot backward outside circle, toe touching floor.
5. Shake right foot vigorously.
6. Turn completely around, right arm leading.
- 7-10. Repeat entire action with each.
11. Jump forward into circle.

Hands are joined again and the circle moves to the left on the chorus, between each verse.

This game is really a story, set to music, and it will add greatly to the fun if the leader will tell it before the playing begins.

The Story

There was once a little boy who always took a bath every Saturday night. But one night the water was cold and he objected strenuously. Because his mother knew that the cold bath would be good for him, she made a game of it. We are really playing just as the little boy and his mother did, using the circle to represent the tub of cold water.



Chapter VII
CONTESTS, TOURNAMENTS,
STUNTS, AND PUZZLES



Stunts and Tricks

Kite Tournaments

Mock Track Meet

Top Spinning Contests

Tournaments

Round Robin

Single Elimination

Ladder or Perpetual

Triangular System

Puzzles



"Altogether they Puzzle me quite,
They all seem wrong and they all seem right"
Robert Buchanan, *Fine Weather on the Digentia*

STUNTS AND TRICKS

Mental Concentration

In order to do this trick successfully the group must be quiet and all must be thinking of only one thing--the trick to be accomplished. The trick is as follows: Four people stand about a fifth who sits in a chair in front of them, two beside his knees and two beside his shoulders. At the signal "go" the four standing inhale as they bend their knees and exhale as they straighten their knees. Do this three times. As the knees are straightened the fourth time, each person holds his breath and places his two index fingers under the fifth person's shoulders or knees, according to their positions, and lift him up. During the performance the subject to be lifted inhales and exhales with the group. This is a very simple trick to accomplish but absolute concentration is necessary.

Double Handcuff

Divide the group into couples and give each child a piece of string. Handcuff one of the children 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 within her string, and tie it to his other wrist. The object of the game is for the partners to get apart without breaking or untying the string.

The trick is accomplished by slipping the center of one of the strings between the wrist and the loop of string tied around the partner's wrist and out over the hands.

KITE TOURNAMENTS

Possible Events

100 YARD DASH (Any Style Kite)

A measured ball of string shall be given to each contestant. Kites shall start on signal, shall be run out to end of string, and shall be wound back on a reel or other device to the hand of the flyer. An assistant may stand under kite in order to catch it when it falls to the ground. The contestant who first completes the event and returns to the starting line shall be declared the winner. The order of completion shall determine second and third places.

STRONGEST PULLER (No Box Kites)

Kites shall be run out to the end of the measured string. For two minutes the pull of the kite shall be measured by a spring scale. The first three places shall be awarded to the kites measuring the strongest pull in this length of time. Contestants shall return to the starting line to be judged.

KITE ANTICS (Any Style Kite)

Kites shall be judged on novelty of performance in the air such as

diving, tumbling, etc. Odd-shaped and grotesque kites shall be considered. Contestants shall return to the starting line to be judged.

PRETTIEST KITE

The kite which is most attractive in the air shall be judged the winner

SMALLEST KITE

The smallest kite that will fly at least 15 feet high shall be judged the winner.

Rules Governing Tournament

CONTESTANTS

1. Girls and boys 16 years or under shall be eligible to compete.
2. Contestants shall be allowed to enter any number of events.
3. Each contestant shall be allowed one assistant.
4. No contestants shall be permitted to fly kites before the tournament begins.

KITES

1. Kites must be made and flown by the contestant entering them.
2. All kites entered in any event must fly.
3. Reels or other devices for quick winding which have been made by the contestants shall be allowed.

KITE HOSPITAL

A kite hospital or repair station with material for minor repairs shall be established on the grounds.

ARRANGEMENTS FOR FLYING FIELD

The field shall be marked with three lines as follows:

1. Boundary line back of which contestant shall not run in working his kite into the air.
2. Start and finish line (100 feet in front of boundary line) on which contestant shall stand at the start of the event and to which he shall return for judging at the conclusion of the event.
3. Assistant's line (50 feet in front of the starting line) on which the assistant may hold the kite and project it into the air at the start of the event.

AWARDS

Points shall be given for the first three places in each event (1, 3, and 5, respectively). Winners of these places shall be presented with ribbon badges. Points made by individual contestants shall be counted for

their playgrounds. The playground winning the largest number of points shall be awarded the City Championship.

MOCK TRACK MEET

Events

SHOT PUT

Use a small dry sponge as shot.

ONE HUNDRED YARD DASH

On the end of a 36 inch length of string, tie a lump of sugar or a marshmallow. The object of the game is to gather the string and marshmallow into the mouth without the aid of the hands.

ENDURANCE RACE

See who can eat four plain dry soda crackers first. They must be sufficiently swallowed to allow the person to whistle at the finish.

MILE WALK

Walk 100 ft. with hobbles on. The hobbles are made by tying a rope loosely about the ankles of contestants.

Kitchen Style Events

50-YARD DASH

Each guest or, if the crowd is large, a representative from a team is given an apple or potato and a paring knife. Players attempt to make as long a peeling as possible without breaking it.

100-YARD DASH

Players are given scissors and a long strip of paper. At signal each cuts as fast as possible down the middle of the strip.

JAVELIN THROW

Soda straws are thrown by the players. Person throwing straw greatest distance wins.

SHOT PUT

A wad of tissue paper or ping pong ball is thrown for distance.

DISCUS THROW

A paper plate is thrown for distance.

CROSS-COUNTRY

Spools of thread or balls of string are stretched across the room. Players upon receiving a signal wind up the string into a ball as speedily as possible.

MILE RUN

A string is stretched taut across the room and a small paper cup is punctured through the bottom and threaded on the string. Players must blow cup from one end of string to the other quickly.

440 RELAY

Carrying a piece of thread, first player walks backward 20 feet to next player. Second player threads a needle he holds and walking backward carries the needle to third player, third player takes the needle and carries button he holds to a fourth player. This player sews button on a piece of cloth he holds and walks backward to the finish line. If the game is played in a small space, players may be seated.

POLE VAULT

The players use two spoons placed end to end and a drinking glass. Player strikes bowl of one spoon with fist causing the second to fly into the air. The player tries to put the spoon into the cup in this way. Players repeat operations as often as possible. The first person to get spoon in cup wins the race.

Organization

The group is divided into teams and captains are appointed. Each captain is given a list of events which does not include the details of the game. Each captain lines up his contestants for each event and has them report to the leader when their event is announced.

The Mock Track Meet should be conducted as nearly like a regular track meet as possible. Exploding a blown-up paper bag at the start of races is a good substitute for a starting gun. A string may be stretched at the finish line whenever the event is suited to this procedure.

TOP SPINNING CONTESTS

Events

DISTANCE SPIN

The contestant throws the top from back of a line, making it spin as far away from him as possible. Three trials are allowed, the one in which the top spins furthest from the throwing line is the one that is counted.

DURATION SPIN

At a given signal all the players spin their tops. The person whose top spins the longest is the winner. Tops are timed for length of spin from the time they hit the ground until they roll on their sides.

ACCURACY PUT

Five concentric circles are drawn. The bull's-eye is one foot in diameter and each ring 6 inches wide, making the target 5 feet in diameter.

The circles are numbered from the outside of the bull's-eye--1,2,3,4, and 5. Each contestant is allowed five puts and scores according to the circle in which his top hits. The top must spin after hitting.

TOP DASH

The distance for this dash is 50 feet. Contestants line up on the starting line and spin their tops as far ahead of them as possible. As soon as his top spins, the spinner picks it up and spins it again, using the last place of spinning as the new starting line. This process is repeated until the top is spun beyond the finish line. The person covering the 50 feet in the least time wins.

PICK-UPS

All pick-ups must be started by picking up a spinning top on the palm of the hand. Suggested variations include changing the top to index finger, throwing the top from one hand to the other, throwing the top up and catching on the back of the hand, shifting top from finger to finger, etc.

FANCY LOOPING CONTESTS

Various loops which may be used are the pulling loop, the overhead loop, the back loop, the under the leg loop, the around the body loop, etc. The top is snapped up from the ground with each loop and caught with the hands. These loops are merely suggestions. Others may be developed.

CHINESE SPIN

Wind the top and place it on the ground with the point up. Put your left foot on the end of the cord and kick the top with the right foot. The top should land on the point and spin. The person first achieving this result wins.

TOP KILLING

Each contestant is given three spins with a live top serving as the target. If he hits the top a glancing blow and it keeps on spinning, he is awarded three points; if he hits a square blow and kills it (stops top from spinning), he is awarded five points; if he hits the top with enough force to split it, he is given ten points. The spinner's top must continue to spin or no points are scored.

TOP SCATTER

Each contestant is given three spins at six dead tops which are arranged in a circle within the twelve inch circle of the target. A well aimed spin will scatter these tops into the adjoining circles. The values of these circles into which the tops are knocked are credited to the spinner if his own top continues to spin after the strike. If the spinner's top strikes the line of a circle or any of the five dead tops stop on the line of a circle, the point value of the circle worth the most points is awarded.

SPIKING

The contestant shall wind the string on his top and with one hand shall attempt to spike his opponent's tops out of a 12-inch circle.

TOURNAMENTS

Round Robin

In organizing Round Robin Tournaments, the plan of competing teams or individuals playing one another once, twice, or even a third time is easily followed. If there is an odd number of teams, the schedule for the next larger league with an even number of teams should be used, omitting the games scheduled for the highest numbered team. For example, schedules for a 4, 5, or 6 team league is given below:

1 - 2	1 - 4	1 - 2		
4 - 3	2 - 3	4 - 3		

4 team league (one round)

Bye 1	Bye 1	Bye 5	Bye 3	Bye 2	
5 - 2	5 - 2	3 - 4	2 - 5	1 - 3	
4 - 3	4 - 3	2 - 1	1 - 4	4 - 3	

5 team league (one round)

1 - 2	1 - 6	1 - 5	1 - 4	1 - 3	
6 - 3	5 - 2	4 - 6	3 - 5	2 - 4	
5 - 4	4 - 3	3 - 2	2 - 6	6 - 5	

6 team league (one round)

The winner of a Round Robin Tournament is the team or person who has won the largest percentage of games played in the league schedule. The percentage is determined by dividing the number of games won by the number of games played.

Single Elimination Tournament

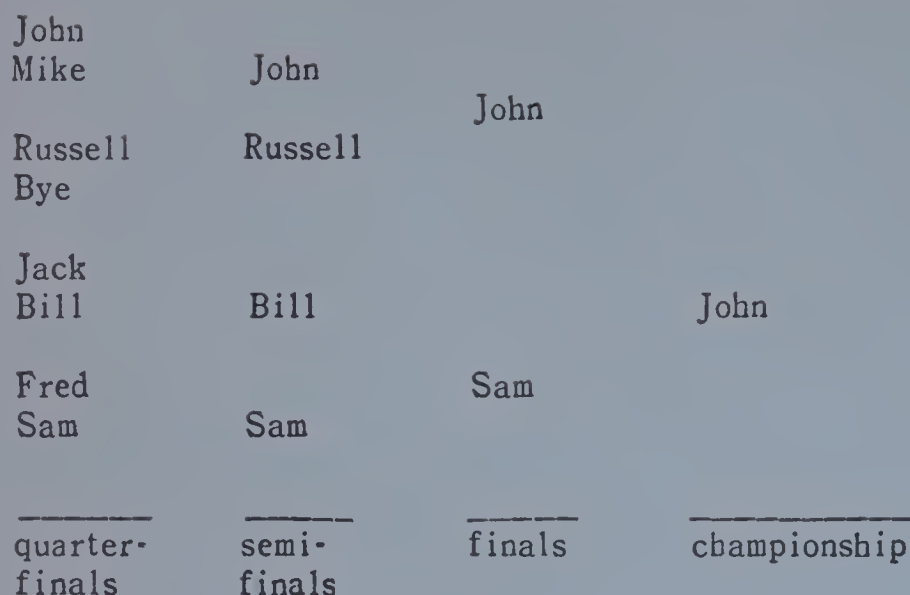
The Single Elimination Tournament plan is used if so many teams or individuals are competing that it would be impractical for each team to play every other. A bracket is drawn up, and teams or individuals are paired off. In each round the winners go on into the next round, and the losers are eliminated.

When there is time for only one round of play, the winner may be determined by holding a separate elimination tournament among the top three teams. This gives the second and third teams one more chance for the championship.

If the number of competitors is not a perfect power of two, there shall be byes in the first round. In order to determine the number of byes, subtract the number of competitors from the next highest power of two.

For example, if 11 equals the number of players competing, 12 will equal the next highest power of two. Therefore, 12 minus 11 equals one bye in the first round.

Seven Player Diagram



Ladder or Perpetual Tournament

The Ladder or Perpetual Tournament is practical for tennis, handball, horseshoes, and similar games. The players are so arranged that the best players are at the top of the list. Anyone may challenge any of the three people ahead of him. If the challenger defeats that person, he takes his place. The vanquished drops back to the place of the challenger. This maintains a steady interest in the various playground activities. The person at the top of the ladder at the end of a specified period is declared the champion.

For example if the list or ladder were arranged in this order--1. Mary, 2. Helen, 3. Kate, 4. Sylvia, 5. Ann, 6. Margaret, 7. Marie, and 8. Rose, the changes would take place in the following manner:

Rose would challenge Ann. If Rose defeated Ann, she would become member 5, and Ann would move down to number 8, which was Rose's former position. Next Rose might challenge Helen. If she defeats Helen, Rose then moves up the ladder to become member 2. Helen, in turn, moves down to become number 5. The defeated player always falls back to her competitor's former position on the ladder.

Throat sticks, such as doctors use, may form the ladder. Each contestant's name is lettered on a stick, and each stick is hung upon a small hook in their current order.

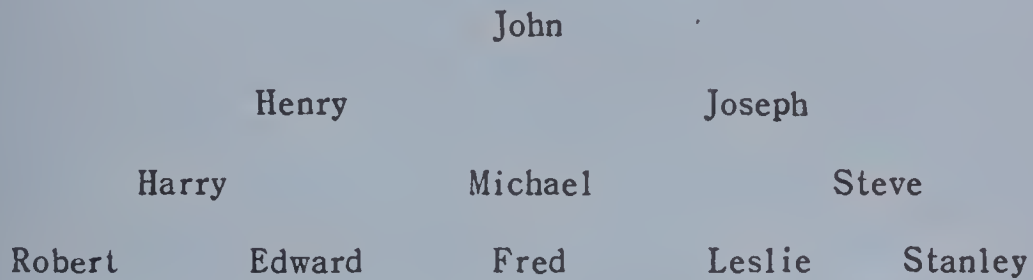
Triangular System

The Triangular System is even more adaptable than the other plans mentioned in this chapter. If five members form the base line, three the second tier, two on the next, and one on the top, two or even three contestants on the base line could challenge the three on the next tier which would hasten the outcome of the tournament. The fact that many people

participate is an added inducement to play, and this system often results in more enthusiastic players and a more exciting tournament.

Small round tags may be used to keep the records in order. At the end of a specified time, single elimination tournaments may be arranged among the top three players to determine the champion.

Eleven Player Diagram



PUZZLES

Ten Matches

Place ten matches in a row. In five moves rearrange the matches into five pairs by jumping one match at a time over two matches.

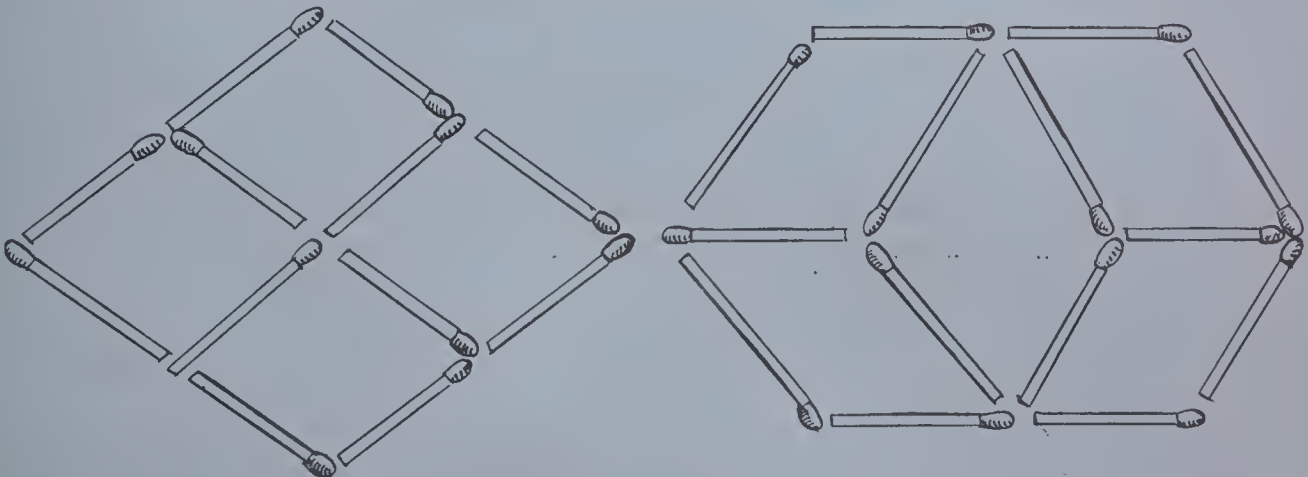
Solution

Number the matches from 1--10. Then arrange as follows:

1. Jump #4 to the left and cross over #1.
 2. Move #6 to the right and cross over #9.
 3. Jump #8 to left and cross over #3.
 4. Jump #2 to the right and cross over #5.
 5. Jump #7 to the right and cross over #10.
- (Crossed matches count as two matches)

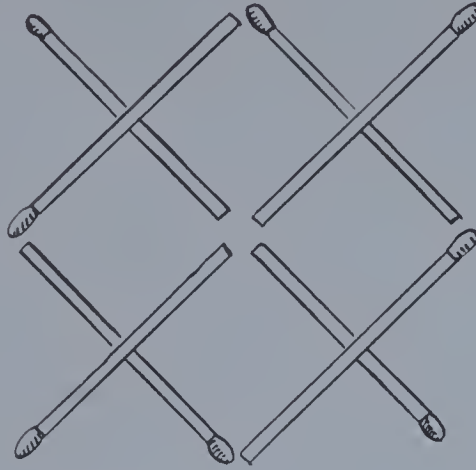
Match Puzzle

Twelve matches are used in this figure. Can you, after adding two matches only, rearrange them so that five diamonds result instead of four?



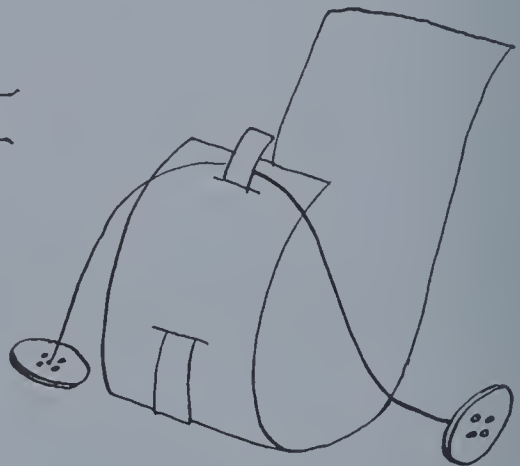
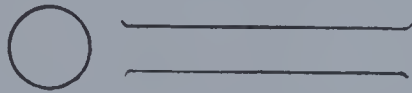
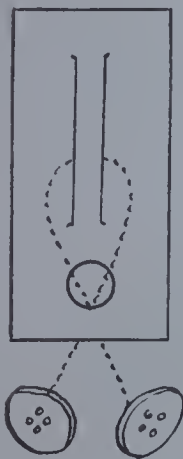
A Simple Match Trick

Can you form 4 equal squares with 8 matches? It is easily done.



Button Puzzle

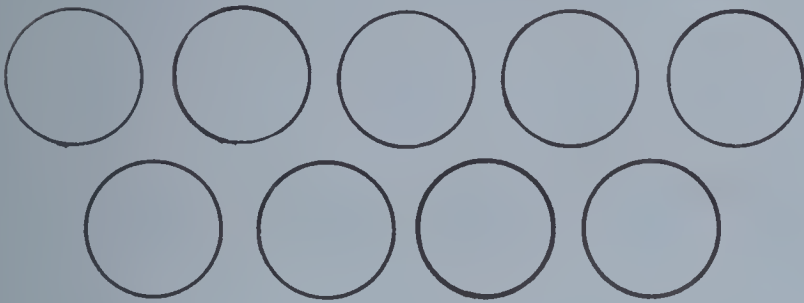
Cut a small hole and two parallel slits in a piece of cardboard in the manner shown in the illustration. Pass a piece of string under the slit and pull the ends of the string down through the hole. Then tie two buttons to the ends of the string. Can you release the string without removing either of the buttons or enlarging the hole?



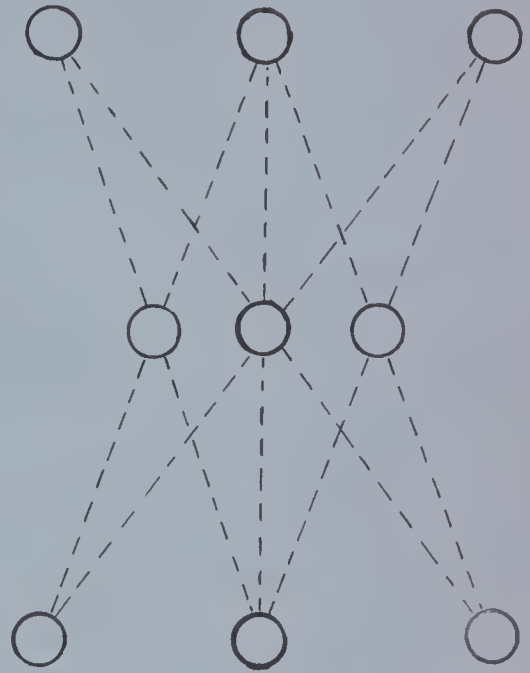
Solution: Fold over and push the strip, made by slitting the paper, partially through the hole. Release string in this manner.

A Brain Teaser

Can you arrange the 9 bottle caps in such a manner that you will have 10 rows with 3 caps in each row?



Caps



Solution



Chapter VIII
NATURE STUDY



General Plan

Suggested Nature Projects

Miniature Farms

Miniature Gardens and Dish Gardens

Flower Arrangement

An Animal Adventure

Terrariums

Aquariums

Nature Circus

Construction of an Ant House

Singing Insects

Clouds

Butterflies

Making Leaf Prints

Nature Games

Nature Clubs



To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty, and she glides
Into his darker musings, with a mild
And healing sympathy, that steals away
Their sharpness, ere he is aware.

William Cullen Bryant, *Thanatopsis*

GENERAL PLAN

1. Set aside a definite time and place each day for nature study.
2. Make use of nature games and stories; the children like them.
3. Secure as much material on the subject as you can. Free or inexpensive publications containing authentic nature material should be obtained. Among these are government pamphlets and publications issued by nature societies, museums of natural history, etc. Also, make full use of the libraries.
4. Coordinate your nature study and handcraft programs by making ink prints, spatter prints, and blueprints of leaves and plaster casts of leaves or footprints. Sketch nature objects and use them for craft designs.
5. Leave the playground occasionally to take the children on a nature hike. You should make arrangements in advance with your superintendent.
6. Encourage the children to make nature collections of their own. These may be of insects, rocks, leaves, twigs, fruits or seeds.
7. Be interested and enthusiastic about the subject yourself. Others will share your feeling.

SUGGESTED NATURE PROJECTS

Miniature Farms

A project that combines nature study and handcraft is the making of a miniature farm from moss. A trip to the woods yields many varieties of moss, which, combined in a pattern, look amazingly like the patch-work-quilt effects of distant fields. Some of the mosses resemble tiny fields of wheat; others resemble rye or corn. Big feathery ones look like sections of woodland.

In order to make the moss farm get a large, shallow, glass dish or a large, tin, candy box or some other waterproof receptacle. Put in a layer of dirt. Then fit in your pattern of squares of moss, making little rolling hills. Inch-high seedlings may be planted to represent tall trees.

Make the house, barn, and sheds of tiny blocks of wood, following the architecture of your locality in shaping roofs, etc. Paint the buildings and set them in the farm. A white house with green doors, windows, and roof is typically American. So is a red barn. Or you may prefer other colors. A piece of broken mirror makes a realistic pond. If the mosses are watered they will stay fresh for weeks.

As you make the farm, you may find it interesting to study and classify the various types of mosses.



Miniature Gardens and Dish Gardens

Leaders planning to work on miniature and dish gardens should not overlook the opportunity of interesting their groups in the art of gardening. The public library has a collection of beautifully illustrated books about the gardens of all countries and periods. If a group decides to make a miniature Chinese garden, for instance, the children should steep themselves in the art of the Chinese, study their designs, their garden architecture, their ideas of color. The garden need not be an imitation of a specific garden; but if an imaginative Chinese garden is worked on, the imagination should be guided and stimulated by everything related to Chinese gardening that the group can find in the library or museum. Everything they can learn from Chinese acquaintances or people familiar with China would also be valuable.

At the public library illustrations of medieval walled gardens, wattle-fenced gardens, castle gardens, and monastery gardens, may be found. Pictures of the gardens of England with their clipped hedges; the paved gardens of Hamburg; and Spanish gardens with mosaic fountains, lovely stairs, and balconies may be reproduced.

Plants, seedlings, dwarf flowers, the tops of vegetables, (such as beets and carrots) and grasses may be used in these gardens. Little figures of carved wood or modeled clay can be made or bought very inexpensively.

Water Gardens

Water gardens may be planted in small glass bowls, in fish bowls, in bottles, or in vases. To be most effective they should be placed in a window or where a light can shine through. Submarine gardens in small glass tanks, including plants that thrive in or under water, may be made more interesting by adding shells, pebbles, and small tropical fish.

Flower Arrangement

Cut flowers, sprays of leaves, pussy willows, and branches of pine or spruce are suggested for indoor arrangements.

Sprays of flowering shrubs and trees may be cut for forcing. If they are kept in water in a sunny window, they will blossom in a few weeks. Spraying with water will help the buds to open. Flowers may be arranged in vases, baskets, bottles, jars, boxes, flat bowls, and basins.

Books on flower arrangement, especially those of the Japanese, may open a whole vista of study to boys and girls whose one idea of flower arrangement has been a bouquet massed together in such a manner that the natural line and grace of the flowers are lost.

JUDGING

The units will be judged on the following points:

1. Appropriateness 40 per cent
2. Attractiveness 30 per cent
3. Ingenuity 30 per cent

An Animal Adventure

If you want a really lively nature meeting, bring a pet dog and a pet cat to the meeting and have fun finding out some of the things you never knew or noticed about dogs and cats before. (Better choose rather gentle animals that will get on well together and do not mind being handled by people or your meeting may prove too lively.)

First, cover the animal's eyes and let everyone guess the shape of their pupils. Then uncover them and find out the true shape. Take the cat into a dark corner to see whether or not the pupil changes shape. Sketch a dog's pupil and a cat's pupil as they appear in bright light and then as they appear in the dark.

Pet cats and dogs are fed prepared food, but wild members of the cat tribe (lions, tigers, leopards, bob cats) and wild members of the dog tribe (foxes, wolves, coyotes) must secure their own food. Do you know how they do it? Both animals are meat eaters.

All members of the cat tribe stalk their prey on silent feet or spring upon them from ambush and catch them with needle-sharp claws. Silence and sharpness are important; to keep the claws silent and sharp they are withdrawn into little pockets in the toes. Locate the pockets. Do you ever see the claw marks in a cat's track in mud or dust? Place the cat in a box of soft earth and examine the track it makes. What is a dog's track like? Do the claws show? Sketch the tracks.

Members of the dog tribe run down their prey in the open and catch them with their teeth. There is no need for silence; the prey can see the dog. Nor is there need for sharp claws since the teeth do the catching. However, a dog does need good heavy blunt claws to save wear and tear on his toes and foot pads.

Notice the difference in the shape of the heads. The cat's head is round. The dog's muzzle extends well out in front as if lengthened by millions of years of reaching for its victims. Draw a profile of each animal.

Does either the dog or the cat walk flat-footed as you do? Find the heels on all the feet. (You'll be surprised!) The first primitive animals had five toes on all their feet and walked flat on the soles, as the slower moving groups of animals do today. A swift pace causes the animal to move on the toes. The swiftest groups do not even use all their toes. For this reason, some of the toes of certain animals have disappeared entirely or become small and useless. Count the toes of a cat's front foot and of its hind foot. Do the same with the dog. Can you find any toes that are useless? Are there any that have disappeared on the outside but that have left a lump you can feel on the bone?

Can you manage to count the teeth of a cat? Of a dog? How many have you yourself? Are your teeth as well suited for tearing meat off bones as a dog's or cat's? Are you surprised to find there are many things about your pets you've never noticed before?

NOTE: This animal adventure was adapted from one prepared for the Girl Scouts by Mrs. Elizabeth H. Price, Field Nature Specialist.

Terrariums

REASONS FOR

The study of living plants and animals is an important part of every course in nature study, and the terrarium or "garden under glass" provides a place where wild and cultivated plants can be grown successfully the year around, and where many kinds of animals can be housed. A terrarium is an attractive and interesting thing to have in the home, the school, the summer camp, or the playground.

TYPES OF TERRARIUM

The simplest type of terrarium may be made by placing some soil, on which there is sod, in a large flower pot. On the sod place a lantern or lamp chimney over which is thrown a piece of cheesecloth to keep the insects from jumping or flying out. The soil should be kept slightly moist.

One type is made from a baking pan which has been given two or three coats of dark green or brown paint. A light frame of wood with grooves inside for holding the four sides of glass is fitted to the pan. Another piece of glass is laid on top for a cover.

A larger terrarium can be made from boxes. The top of the box is covered with a fine wire netting or cheesecloth. A more elaborate version can be made by putting pieces of glass into the sides of a wooden box or berry crate. The top is covered in the manner previously mentioned.

An all-glass terrarium may be made by cementing the edges of glass

together with Mar-Mora cement. There should be a removable glass cover.

Aquarium tanks, fish bowls, jars, and glass globes may also be adapted to use as terrariums. However, straight-sided tanks are the most satisfactory because they are easier to plant and care for. Plants and animals are not distorted by the curved glass sides. Terrarium tanks of several sizes can be purchased ready made also.

Large or small terrarium cases may be constructed with pieces of glass and a roll of adhesive or slide tape. Cut the glass in four equal squares of the desired but manageable size. Two of the squares may be again cut in two, making four equal rectangular pieces which will be used for the sides of the case and two square pieces to form the top and bottom. The four rectangular pieces are taped together along their sides and the bottom is then taped to the sides. Then the top is taped along one side to form the cover. Aquarium cement may be used along the inside joints to make the case waterproof. A coat of paint or shellac over the tape helps to keep it in place. A shallow pan can be used for the base; this is especially recommended if the terrarium is large. The sides and ends should be taped together and then set into the pan.

PROCEDURE

The simplest terrariums contain merely moist earth upon which there is sod. However, for the more permanent types and those in which a variety of plants and animals will be housed, a more careful foundation should be built up. One half to two inches of clean gravel or brown sand and bits of charcoal should be placed in the bottom of the container for drainage. The charcoal also acts as a deodorant. On top of this is spread a mixture of good garden soil, preferably leaf mold and peat moss. Now the general plan for the garden should be developed; the soil should be built up in places to form hills, leveled off in others, and dipped down to form valleys. Many ideas can be derived from nature for placing small rocks and ledges, moss-covered logs, and woodland pools. The appearance of the terrarium is improved by lining the space between the glass and the soil with moss. The green side is turned toward the glass.

After the general terrain plan has been established, it is easy to place the tiny mosses and ferns in soil pockets on the rocks in a naturalistic fashion. Mosses, club mosses, small ferns and tiny seedling trees, preferably evergreen varieties, all serve as excellent material for the wild garden. A small pool may be included in the garden, placed well down in the soil and edged with rocks. Dishes, jar covers, enamel pans and molded cement pools make good water containers. Small pebbles and water plants may be added to the pool.

When the garden has been planted, wet it down well with a spray bulb and replace the cover to prevent evaporation and preserve a more even temperature. One watering every month or two will generally suffice, since the evaporation and condensation within the container regulates the water supply. When the plants in the garden take on a dry appearance and the condensation

on the glass is very slight, it is time to spray thoroughly. The cover should fit loosely enough to allow air to get into the terrarium, but the glass may be lifted for a few minutes each day. Most plants suitable for life in a terrarium need good light but not direct sunlight, and should never be kept in a very warm place. A northern exposure is best if possible. Too much moisture is undesirable because it favors the growth of molds and bacteria that cause decay. If mold forms on the leaves spray the garden with a little powdered sulphur.

Harmless wild life may be placed in the terrarium with the plants. Even small, harmless snakes are often kept in them. Insects may be kept indefinitely provided they are supplied with their favorite leaves to feed upon. The smaller terrariums are ideal for rearing insects while the larger ones are well suited to presenting growing plant associations representing various conditions encountered in nature such as the desert, the bog, the woodland, etc.

PLANT LIFE

It is sometimes difficult for the city dweller to obtain wild plants for inclusion in a terrarium. Many cultivated plants, which can easily be obtained from nurseries, flower shops, department stores, and ten cent stores, are suited to this use. Small plants or slips of any of the following may be used:

Small-leaved English ivy	Coleus	German ivy
Wandering-jew	Dracena	Philodendron
Selaginella	Baby's tears	Seedling palms
Peperomia	Boston fern	Begonia
Fittonia	Asparagus	Croton
Creeping thyme	Clerodendron	Vinca
Climbing fig	African violet	
Saxifrage	Geranium	
Smilax	Primrose	

If wild plants can be obtained the following are suitable:

wild flower plants	seedling trees
violets	club mosses
grasses	vines
mosses	small ferns

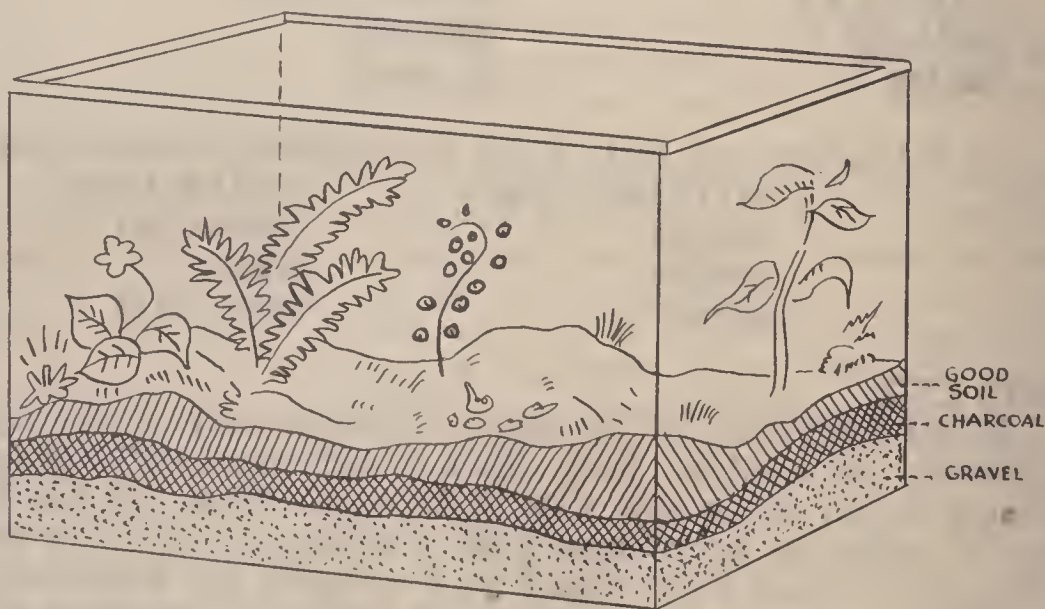
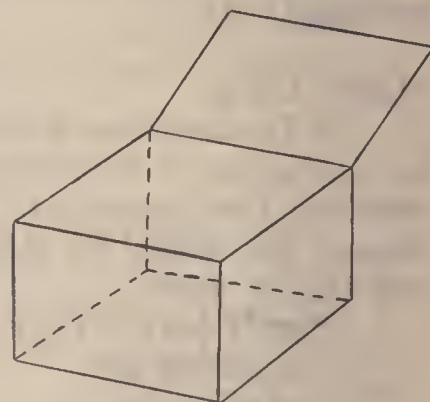
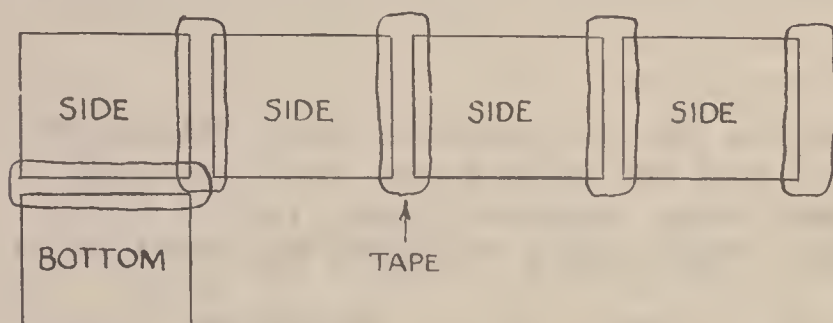
ANIMAL LIFE

Animal inhabitants of the larger terrarium many include frogs, toads, salamanders, and turtles. Since these animals are cannibalistic, large specimens should not be kept with small ones. Toads will eat insects and pieces of worms, so do not keep them in a terrarium in which insects are to be observed. Do not keep animals in a terrarium for more than two or three weeks and be sure they are properly fed. Bring in specimens for study, handle them gently, and let them go as soon as possible. They should be returned to their natural surroundings when freed.

INSECT LIFE

The smaller terrariums are ideal for the study of insect life. Grasshoppers and crickets can be fed pieces of fruit and grass. Caterpillars will eat the leaves of the plant on which they are found. If caterpillars make cocoons or chrysalides, they will hatch out next spring. Cocoons or chrysalides that are found may be put into the terrarium and kept slightly moist until the moth or butterfly comes out. Insects must eat and some one child should be responsible for providing captured specimens with proper food.

Diagrams for terrariums--



Aquariums

Any type of glass container such as tumblers, fruit jars, glass dishes, fish bowls, or manufactured glass cases may be used as aquariums. Place an inch of clean sand in the bottom of the aquarium. Clean the sand by putting it into a piece of cloth and washing out all the dirt. If sand cannot be found, use small pebbles. In all aquariums there must be a few strands of water weeds. (Any water plant whose narrow leaves grow under the water.) Secure the roots with the plant if possible. Plant them in the sand. Fill the jar with pond, river, or lake water if it is easy to secure; otherwise city water will be satisfactory. Have at least one stone come to within an inch of the surface of the water. Some creatures must have shallow water in which to live.

If toad's or frog's eggs are to be hatched, put some slime--a slimy covered stone, leaf, or stick from a pond--into the aquarium for tadpole feeding. Do not overcrowd the aquarium with water life. Twenty tadpoles, a dozen water snails to keep the water and glass clean, a small frog, one small fish, and a few water bugs are sufficient for two gallons of water. A few bread crumbs every other day, one or two live insects, and an earthworm or a small bit of meat is sufficient for the frog and fish. To feed turtles, tie a piece of raw meat to a string and hang it in the aquarium for an hour; then remove it. Only one child at a time should be responsible for the feeding of the aquarium life. Overfeeding is worse than underfeeding.

Do not place the aquarium where it will receive much direct sunlight. If there is a balance of plant and animal life in the aquarium, the water need not be changed. However, if the water becomes cloudy or greenish, change it. Do not put the hands into the aquarium to remove old food or dead specimens. Bacteria are likely to grow, unless a long-handled spoon or dip net is used.

Nature Circus

BEHIND AN ARTHROPOD CIRCUS

"Right this way, ladies and gentlemen to see the most amazing aggregation of jointed-legged invertebrate acrobats ever to be assembled under one blue tent. Three rings and a dozen sideshows! Cricket orchestras and grasshopper bands! See Walking Stick, the thinnest living skeleton; the woolly brown bears, the voracious Tiger Beetles! Step right up! Tickets please!" So shouts the spieler at an arthropod circus.

BIG GAME HUNTING

Like most circuses there is much more behind the spieler than mere cages and wild animals. There have been big game hunts afield by children interested in nature--children who discovered a host of insects, spiders, and other jointed-leggers they had never noticed before. They learned to look for these creatures under rocks, inside the bark of dying or dead trees, under logs, on plant stems, and in pools and streams. In fact, if they had not turned back the stones and logs, the woods would have looked

like a rifled room after their passing and many insects would have had to find a new home.

Rather than stepping on every jointed-legger they found, these children stopped to look at it. Do aphids' heads all point in the same direction when they are feeding? Do bees have sacks for pollen on their back legs? Some do. They watched flies cleaning themselves and dragon flies laying eggs on a pond. All hikes soon became big game hunts, and the group was keenly alert to see what grotesque or peculiarly adapted arthropods could be found and what their peculiarities were.

BRING 'EM BACK ALIVE

Because your group can not stay all day to watch a colony of ants or return to watch a caterpillar when it changes its skin, "Bring 'em back alive to the playground" becomes the order of the day. That means you must go armed--not with big game guns--but with jars, boxes, dip nets, and butterfly nets. Mayonnaise or quart jars are used for imprisoning water insects. The boxes should be cardboard of various sizes with air holes punched in them. The nets are simple to make, and there should be many so that the children will not have to wait long for their turn.

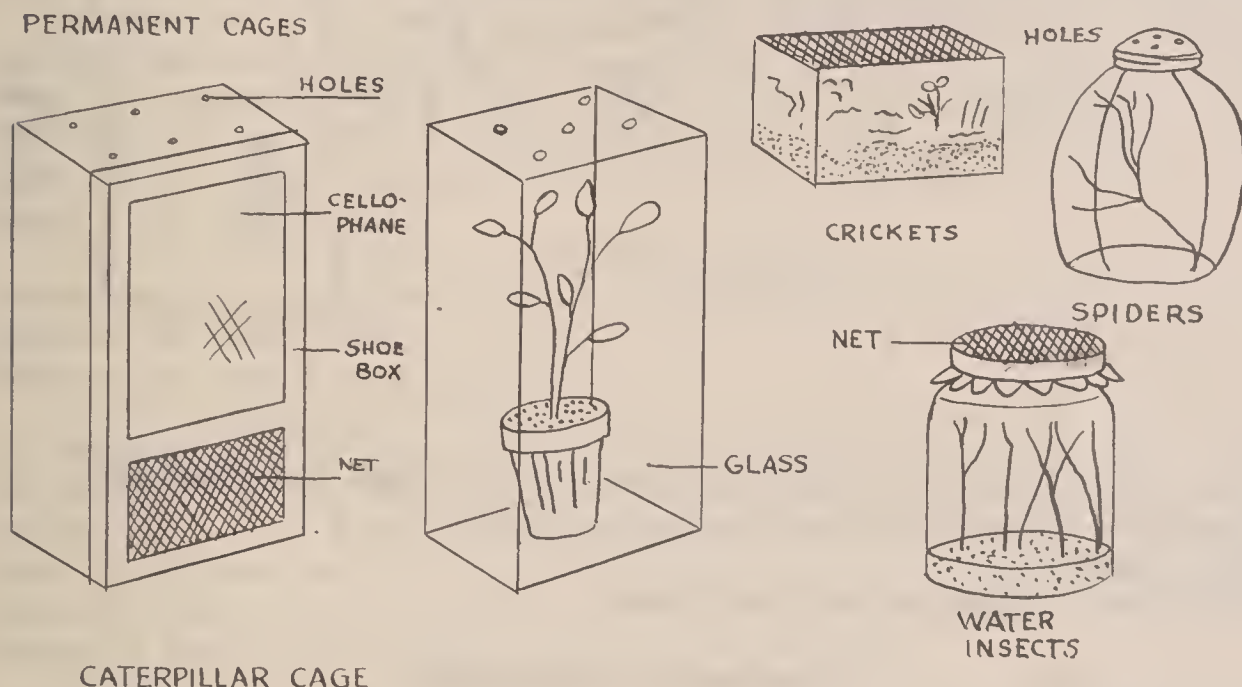
If you make your own nets, use bamboo poles or other light wood. The butterfly nets should be about three feet long, and the dip nets should be one or two in length. Heavy wire, mosquito netting, or an old lace curtain will provide the net. Use heavy gauze for dip nets. Make them as shown in the diagram.

To use the butterfly net, swing it at the insect; and once it has entered the bag, turn the pole over so that the opening is closed by the bag crossing it. Sweeping the net across plant tops will often capture a number of seldom-noticed insects as they fly up to escape.

When you have found a caterpillar, notice the type of leaf it is on, and do not take it unless you are sure you can find similar leaves with which to feed it near home. Water insects thrive in captivity if you take considerable pond or stream water, some of the water plants and sticks, and leaves from the bottom with them. Of course you may not be able to go far afield for all your big game hunts. A vacant lot, a friendly neighbor's yard (to be explored with care), a park, or plantings along sidewalks yield a variety of "game".

CAGES AND CARE

Once the "wild animals" are brought to the playground, they must be put in comfortable cages as soon as possible. Some of the practical types are shown in the diagram. They are all easy to make. If cellophane cannot be obtained for use in the caterpillar cage, mosquito netting may be used over the whole front opening. Keep a cover of some sort, such as mosquito



netting, over mosquito larvae azuaria so that adults will not escape. Put water plants in all aquariums for they give off oxygen which is used by the insects. Do not put the cages in direct sunlight.

PLEASE DO NOT FEED THE ANIMALS

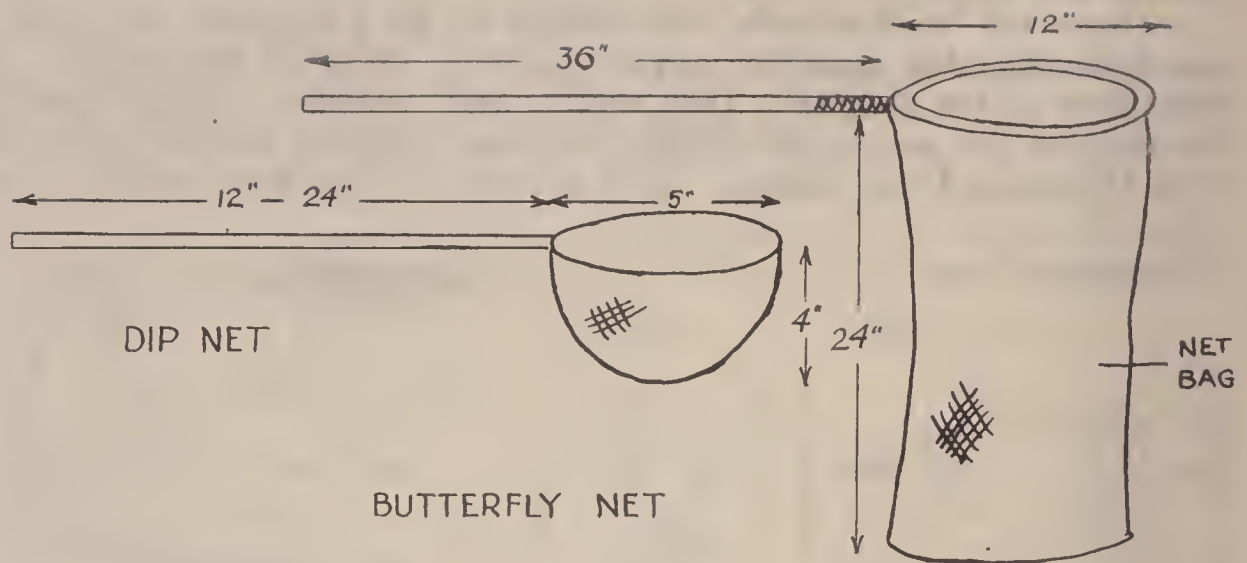
Definite responsibility should be given to various members of the group for feeding the captives. Here are a few diets of common insects.

Caterpillars: Feed caterpillars the same kind of leaves as those on which you found them. If a twig of leaves is poked through a cardboard disc collar and is then set in a small glass jar of water, the leaves will keep fresh for a long time. The collar will keep the animal from falling into the water. Single leaves wither quickly and for this reason will not be eaten. Keep an ample supply of good leaves in the box, for caterpillars require considerable food.

Mosquito larvae and water insects: Put some leaves, twigs, water plants, and water from the pond where you obtained these insects into their cage. Some may be meat eaters (not the mosquito larvae), therefore tie a small piece of meat to a string and let it dangle in the water for a day. Then remove it so that its spoiling will not foul the water, and put in a fresh piece.

Crickets: Melon rind, apples, bananas, and other fruit will keep the crickets well fed.

Spiders: Flies and other insects form the diet of spiders. Do they eat them "skin and bones," or do they "suck them dry?"



Flies: Flies will eat almost anything. Meat is especially welcome. Try a number of things to see just what they do like.

Bees: Honey

Butterflies: Sugar and water or honey.

Facts About the Arthropods

INSECTS IN GENERAL

Insects have a fascinating life history. Most of them are laid as eggs; hatch into larvae, in which stage they are commonly known as caterpillars, maggots, worms, or grubs; pass through a pupa or resting stage (moths in a cocoon and butterflies in a chrysalis); and emerge later as adult, six-legged animals which lay eggs. Some of these cycles require a year, some only a few weeks. Certain insects (dragon flies, crickets, grasshoppers and true bugs) do not have a pupa stage, and the larva does not differ greatly from the adult. Many insects breathe through pores in the side of the abdomen. Their ears may be on their "front elbows," in their abdomens, or in other strange places. What seem to be two big eyes in flies, grasshoppers, and many other insects are really thousands of eyes close together. Three simple, single eyes are also found near the top of the head. It is not surprising that they are difficult to catch.

COMMON INSECTS

Dragon Flies: These flies are often called "Devil's Darning Needle," but they are entirely harmless. Flies and mosquitoes are their food. They lay their eggs in the water, as they skim over it or dip down from a plant stem.

Aphids or Plant Lice: These are common on roses and other plants. Look at them closely. See how they eat. Do their heads all point in the same direction? Do ants really care for them and cause them to secrete a honey dew drop by stroking with their antenna? Do ants eat this drop?

Ladybird Beetles: The beetles feed on plant lice or aphids. Do they play possum when you touch them? How long do they play dead, if they do?

Mosquitoes: Only the female mosquito "sings" and "bites". The eggs are laid on minute rafts, like tiny cartridges on end fastened together. Look in a stagnant pool for them. You will see the larva and pupa stage. The wrigglers or larvae breathe through their "tails" at the surface. They swim tail first in jerks and feed on decaying vegetation in the water.

Raise a few mosquitoes.

Flies: We hear that flies are dirty. They are because of the germs carried on their feet, but each fly is meticulous about its grooming. Watch a fly clean itself. How does it eat? Why is it so hard to catch? Observe the eyes with a hand lens.

Ants: Look for ants under a stone. Do ants try to save themselves or the wheat-grain-like grubs or larvae? The eggs of ants are the size of a pin point. The king and queen ants have wings. Beside these there are workers and laying females. If you find brown and black ants in the same nest, the blacks are slaves captured in a war or in a raid on the larvae or eggs of another nest. Look under the bark of dead trees for big black carpenter ants. What kinds of food do ants bring in?

Bees: Watch bees at work. Get *The Story of the Busy Little Bee* published by Rand McNally and sold by the ten cent stores. It describes the habits of the bees.

Crickets: Catch two black crickets--one (the female) with a long spike (ovipositor) out behind, and the other (the male) without the spike. Keep them in a cricket house. (See diagram.) Can you tell how they make their song?

Butterflies and Moths: What is the difference between the moth and butterfly? How do they eat?

Spiders: Spiders are not insects. They have two more legs than the insects, but they are "jointed-leggers" and interesting to watch. How many kinds of web can you find? There are five types.

BACK TO THE CIRCUS

But back to the "circus", the climax of a period of study, observation, and exploring for wild live arthropods. Nothing "pinned down" and "dead" will satisfy big game hunters. However the "watching of living things live" climaxed by a circus having decorated cages to represent circus cages, strange names made up from the real ones, and all the most fascinating things discovered about each "beast" told off by a spieler or written on cards for the public to read provides a real thrill. There is no need to embroider fanciful tales about these animals. It will be hard enough for some to accept truths, such as the care and "milking" of aphids by ants and ants' slave-making habits.

OTHER POSSIBILITIES

To carry the jointed-legged activity further, these animals may be drawn during different periods of development, life cycles may be recorded, and essays or poems may be written. The shapes of arthropods and their markings are excellent sources for designs. There are stories to read and tell, collections to make, additional "zoo" accommodations to build.

HELPFUL PUBLICATIONS

School Nature League Bulletins School Nature League, American Museum of Natural History, New York, five cents apiece.

Many bulletins about insects and other arthropods are available. See National Recreation Association Bulletin Service, Bulletin No. 3793, or write the School Nature League for a list.

Butterflies of America by Lillian D. Fazzini, Whitman Publishing Company, Racine, Wisconsin, ten cents apiece.

Sixty-four colored pictures of moths and butterflies and a description of each. Includes picture of the plant the caterpillar feeds on. Often found in ten cent stores.

The Book of Wild Pets by Clifford B. Moore, G.P. Putnam's Sons, New York, \$5.00.

Explicit directions for caging and caring for all kinds of animals, including many kinds of arthropods. Try obtaining it in your library if you cannot buy this book.

Handbook of Nature Study by Anna B. Comstock, Slingerland-Comstock Company, Ithaca, New York, \$4.00.

A valuable book for the habits and life history of common insects.

Field Book of Insects by Frank E. Lutz, G.P. Putnam's Sons, New York, \$3.50.

A standard book for field identification of insects.

Field Book of Ponds and Streams by Anne H. Morgan, G.P. Putnam's Sons, New York, \$3.50.

You will find water insects listed in this publication.

Construction of an Ant House

Many kinds of insects can be studied but none is more interesting than a busy community of ants. They will thrive for long periods of time and require relatively little care.

Artificial containers for ant colonies are entirely practical. The nest should be so constructed that the ants can be seen at any time. It is not difficult to make a nest that will be serviceable for the housing of

the ant colony. This nest should be shallow enough to allow direct observation of most activities. For that reason, it may consist of two or three compartments which communicate by tunnel. It should also be provided with a snug fitting cover to prevent escape.

The Fielde observation nest is very satisfactory. It is usually made of Portland cement and "Torpedo" sand. The nest is cast in a single piece to render it waterproof. A piece of glass is fitted securely over each half of the nest to confine the ants but at the same time allow sufficient air to enter. To darken the nest, a thin piece of cardboard or a strip of aluminum is placed over the glass. This can be removed when observations are to be made. The cover glass plates are removed at feeding time. A cover of red glass is often placed over one of the small chambers, for the ants behave under this glass as if they were in total darkness and can be observed in normal pursuits. The Fielde type of observation nest can also be made of wood in the home workshop.

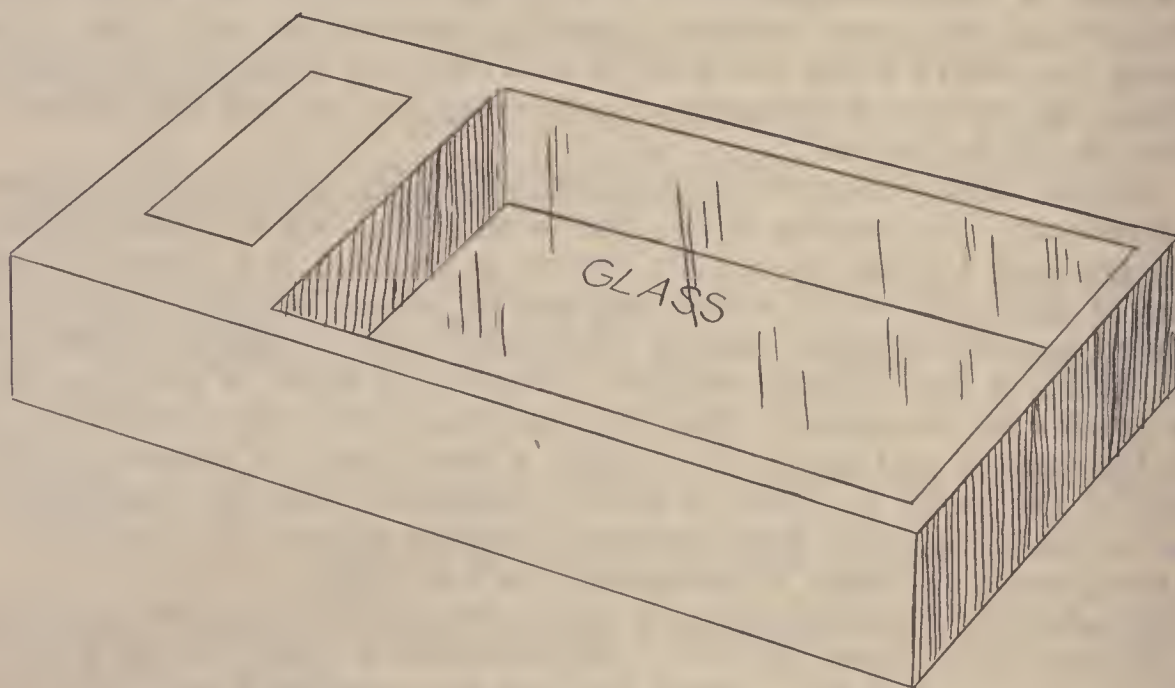
Measurements for a wooden box nest should be approximately two feet by one foot. An opening in the top of the box for the glass cover should be 15 to 18 inches in length, allowing a one inch margin on three sides. The box should be shallow--about three or four inches high. The water chamber, to the left of the insect chamber, should be constructed with a top piece covering the entire width and back up to within six inches of the length of the box. At this point an aperture, measuring five by two and one-half inches, should be cut out.

Another simple type of nest and one which any boy or girl can make is the formicary. It consists of two sheets of glass, five by eight inches. These are used for the top and the bottom of the nest box. Several small pieces of glass are cut in strips, one-quarter of an inch wide. These are cemented around the edges, except for a small space a quarter of an inch wide, which is left open at one end. Fine sifted earth is put into the tray level with the strips. When this has been done, more cement is spread upon the exposed surfaces of the strips, a small space is cleared in the center of the earth, a colony of ants is dumped in, and the other sheet of glass is quickly pressed down upon the cemented strips. This forms a shallow glass hive which is transparent on both sides.

The edges of the hive must now be firmly bound with gummed paper, and the entrance hole closed with it. The entire hive should be put away in a dark closet for a few days. When the ants have settled down, the hive may be brought out and set upon an inverted glass bowl which is stood in the center of a tray of water. The glass top of the hive is then covered with cardboard to keep it dark. The insects dislike daylight in the nest if it is at all bright; after a few weeks however, they become accustomed to subdued light. Then they may be observed for long periods without disturbing them. The placing of a binocular microscope on top of the hive will aid observation. With such an outfit, the most intimate actions of the colony may be seen.

Success is best achieved by using small colonies of little ants. They may be found under stones, and it is essential that the queen be secured along with the nest. The colony will cease work in a few days without the queen in their midst. The queen is recognizable because of her much greater size. Her sole occupation is egg-laying. She is tenderly cared for by the workers and is often fed by them. She probably receives the rarest morsels of the food secured. It is advisable to drop a little water in the entrance every two days by means of a medicine dropper. This will prevent the earth from becoming too dry. Much water should be avoided so that the nest will not fog when placed in the sun. They may be fed dead insects, bread, bits of meat, or any other thing that appeals to them.

In an ant hive, containing one of these small colonies, about two months are required to bring a brood to maturity. About five days before the larvae are transformed into pupae, they become white or a yellowish white due to the complete excretion of all waste matter that was in their bodies. The old ants stop feeding them; in some species a silken cocoon is made by the larvae. When these become full-fledged members of the ant world, they in turn help with the rearing of the next brood.



Plaster of Paris Vivarium, for ground-inhabiting larvae and ants. The small chamber for water, to one side of the insect chamber, permits a humid atmosphere to be maintained. The glass top is removable. Modification of Fielde nest box.

Among North American ants, those which build mounds make excellent subjects for the observation nests. They are of convenient size, and are considered to be the most intelligent of the Formidoida family.

The collector should provide himself with a trowel or small shovel, a muslin cloth about a yard square, a pair of forceps, and some string. The ant mounds are generally to be found on the slopes of hills, in grassy meadows, or in shaded glades. Some nests are located under logs and stones.

To open a mound dig around it in a circle about 14 inches in diameter with the spade. After prying it up somewhat with the spade, the hardened top disc can be lifted back exposing the next construction. Try to follow the structure of the galleries when digging down further, since most of the ants will be found massed in the enlarged chambers. Avoid taking too many workers, unless you wish to stock several nests. After placing the earth containing workers on the center of the cloth, catch up the corners and tie it tightly into a bag. When digging watch for the wingless (fertilized) queen. In most of the species, this individual is larger and shinier than the workers. Also try to get a quantity of eggs, larvae, and pupae. After finishing your excavating, making your observations, and taking notes replace as much of the earth as possible; then replace the top disc. This will help reestablish the nest.

The best time of the year to hunt ants is from late July to early September, for the winged males and females are usually present in the nests then. Due to temperature and other factors, the ant species differ in the time of their mating flights; most of them occur in August in the northern part of the United States. At this time, the winged individuals swarm up into the sunshine, and the young queens are fertilized in flight. Shortly after return the males die, but the females lose their wings, and go into the nest. A few of them survive the winter by digging deep into the ground. In the spring the first batch of eggs develop into small workers; these take up the excavating work. The queen now specializes in egg-laying, and lives a subterranean existence. In this way a colony begins.

Singing Insects

The insect music swelling through field and wood during the summer is not just a blur of sound. There is individuality among the players, and one may learn to distinguish many of them. The insect musicians can be stalked down, captured, and brought home, so that they can be watched while performing. Simple homemade wire cages are sufficient for their detention.

The cage to hold your prizes should be made of ordinary wire net screening tacked to a light wood frame. The size should be about two feet square. A hinged or removable top is desirable. Bark slabs should be provided for the crickets to hide under and twigs should be added for the grasshoppers. The katy-did will want a leafy twig from the type of tree on which he was found. The leaves will furnish him both food and a hiding place. If the twig is stuck in wet sand, it will remain fresh for several days.

The wire of the cage should be sprinkled with water twice a day. This will represent the dewdrops or raindrops that these insects would ordinarily drink. Once they become accustomed to their surroundings, they will become

tame and perform while you are watching them. This is especially true of crickets. Close observation will show you how they do it. There are still problems about insect music that are unsolved; it is not impossible for the scientific minded amateur, through careful and accurate work, to make new contributions to the field. That is one of the valuable things about observing and experimenting with insects, there is still so much to be discovered.

Some insects sing only at night, some only in the daytime, and some sing a different song at night than during the day. A flashlight can be used in hunting the night singers. The insect will stop singing as you approach. Turn off the light and wait until he begins again. When you are very close he will stop altogether, but by then you are close enough to capture him.

The insect is without lungs and apparently without voice. Various insects, however, possess musical or sound-producing instruments--rattles, castanets, clickers, drums, and assorted scrapers--that would do credit to a jazz orchestra. Why do the insects make these sounds? It is one of the mysteries. The stock answer has been that these sounds are love songs. Usually, only the male insect is capable of making music; the females seem destined to silence. It was natural to assume that this musical ability was connected with the act of finding a mate. The female may be guided to the male by the sound or he may woo her with music. Possibly she picks the male who seems to her to be the sweetest singer. Other theories have been advanced, but this is the most attractive and the most widely accepted.

Yet Dr. Frank E. Lutz, curator of entomology at the American Museum of Natural History, New York City, has critically examined much of the evidence for this theory and finds it wanting in scientific proof. A great many insect sounds, Doctor Lutz believes, are accidental and have no more purpose than the rattling of an old car. However there are in many insects special and elaborate sound-producing organs. Can they have been developed and tirelessly used for ages for no reason? No one knows. We lack conclusive evidence.

Even the question of whether or not the insect hears sounds, in the ordinary sense, awaits conclusive proof. That insects see is known. That they can distinguish ultraviolet as a color, though it is completely invisible to human eyes, is known. That some of them have an uncanny sense of smell is known. It is possible that they produce and detect sounds higher in pitch than human ears can hear. Some experiments have been made to find out but with negative results so far.

No one knows much about the insect's sense of hearing. In examining a cricket, you will find a light-colored spot on the front leg below the knee. This is supposed to be an ear. The long-horned grasshopper also has "ears" on his legs. The short-horned grasshopper has an "ear" on each side of the first segment of the abdomen. Whether or not they are really ears and how they work is not known.

Many insects breathe through holes in the sides of the body. Insects make sounds of many kinds, but aside from the cicadas, most of the real singers belong to the Orthoptera. This group includes among others the

family of the short-horned grasshoppers; the family of the long-horned grasshoppers, green meadow grasshoppers, and katy-dids and the cricket family.

The green meadow grasshoppers are found in weeds and grass. Try grasshoppers on a diet of grass and weeds; most of them are fond of cornsilk. The short-horned grasshoppers (They are stocky, often brown in color, and their name comes from the fact that the antennae are shorter than the body.) are not notable singers. In flight some of them click the strong forewings against the thin, fanlike, hind wings which produces a noise like castanets. This sound may continue for some time as a male hovers in the air over a female in the grass below. Perhaps, he is displaying the brilliant wings that some forms possess. Many short-horned grasshoppers "fiddle" for hours by rubbing the long hind legs against the front wings while sitting on a blade of grass.

The long-horned grasshoppers--a more slender insect having antennae longer than the body--include many musicians among their number. They produce the sound by rubbing the two front wings together. These wings have a file and rasping surface and vein formations that act as sounding boards. The red-eyed locust is about an inch and a half long, has pale green wings and body, and has fiery red eyes. They buzz while standing upright on a stem in the sunlight. The buzz is broken by a series of ticking sounds which occur several seconds apart.

Some of the green meadow grasshoppers are longer than one's finger. Big ones may be captured on the seashore sand dunes. These big cone-headed ones are so noisy that their whistling buzz can be heard a long way off. The katy-did belongs to this family also. However the katy-did is so noisy that you may not want to keep him indoors.

The cricket family includes the most musical of all insects. In this country, the most commonly heard are the field crickets. The real virtuoso is the tree cricket. They are more fragile-looking than the field crickets and have large flattened wings. Many people do not recognize them as crickets. Some are light green, others a pale pinkish brown, and still another--the snowy tree cricket--white. The music of the tree cricket is a clear trill which is sounded without a break. Some even sound like tinkling sleighbells.

The long, black field crickets stay under cover and can be found by turning up stones and pieces of wood. They are omnivorous, and will eat almost anything. Give them bits of fruit, lettuce, and moistened bread. They are liable to eat one another if they are not fed meat or bone-meal. The small field crickets, which are the most numerous, are vegetarians.

The tree cricket has interested many students. One person reports counting 2,640 trills before the insect paused. Dolbear discovered that the number of trills a minute in many species is associated with temperature. He worked out a formula showing that the number of times the cricket trills a minute equals four times the temperature minus 160. If the temperature is 76 degrees Fahrenheit, 76 times 4 equals 304 and this minus 160 equals 144. The cricket would trill about 144 times a minute. It would be possible to find the approximate temperature by counting the trills and reversing the problem if no thermometer were available.

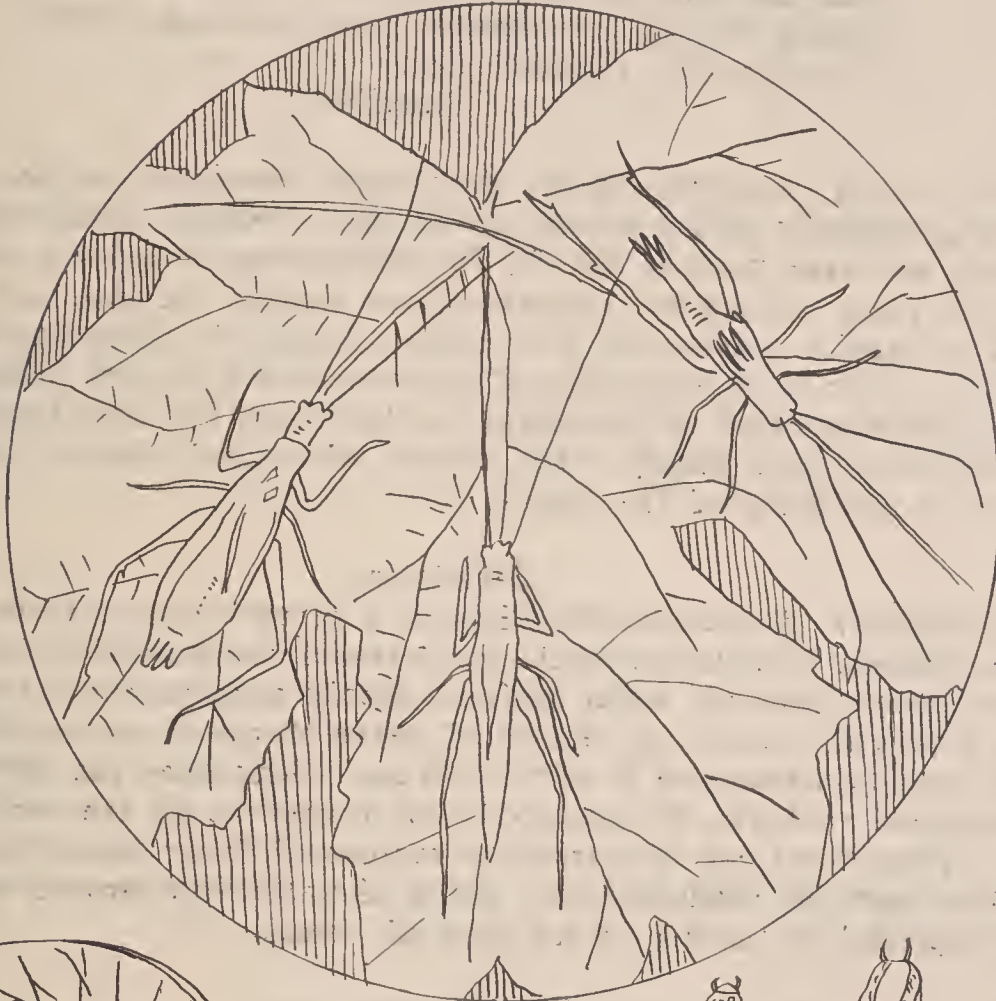
The shrill noise of the cicada, which is sometimes erroneously called a locust, is produced by two membranes stretched over sound chambers on each side of the abdomen. The membrane is pulled and released so rapidly that an almost continuous sound results. The cicada makes a rather noisy captive, and it has a wicked looking beak. However, this is to puncture plants rather than flesh. The cicada's life as a winged adult is brief, lasting only a few days. This type, known as the seventeen-year locust, spends a long period--17 years in the North and 13 in the South--as an underground grub. You can identify the seventeen-year locust by its red eyes and the red wing veins. Some of the veins form a "W". It was believed at one time that this was a gory symbol foretelling war.

Since insects are cold-blooded creatures, without means of maintaining their body temperature above that of the surrounding air, it is natural that these musicians should play their hardest during the hottest weather. Most of them perish with the coming of frost. They are succeeded by a new generation of players the following summer.

Some of you may envy the naturalist travelling around the world seeking out the secrets of animal and plant life. His work is not all fun. He risks tropical diseases; he is bitten by insects; he must live on whatever food is available and endure hardships. In your own backyard you can find as interesting secrets without enduring these hardships. Some of the best research work on insects has been done in back yards. The singing insects entertain even those who are admirers of nature rather than students of nature.



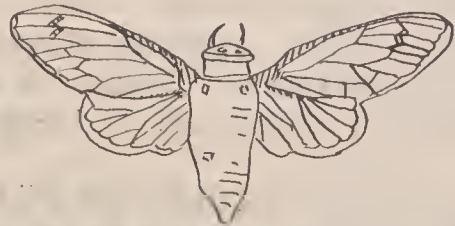
CRICKETS



SNOWY TREE
CRICKETS: MALE,
LEFT; FEMALE CENTER;
NYMPH, RIGHT.



THE SOUTH AMERICAN LOCUST
MIMETEIA LOOKS LIKE A LEAF WITH
LEGS, AN INTERESTING EXAMPLE OF
PROTECTIVE FORM AND COLORATION.



CICADA, OR SEVENTEEN-YEAR
LOCUST, SHOWING AT THE TOP,
LEFT, A PUPA; THEN THE EMPTY
SHELL AFTER THE ADULT HAS
EMERGED; NEXT ADULT WITH
ITS WINGS AT REST, AND BELOW
WITH ITS WINGS SPREAD.



SHORT HORNED GRASSHOPPER

CLOUDS

I am the daughter of Earth and Water,
And the nursling of the Sky;
I pass through the pores of the ocean and shores;
I change, but I cannot die.

Shelley

Wherever we live, whatever we do, we are all interested in the ever-changing form and beauty of the clouds in the sky. We have noted certain types of clouds and have watched the sky for indications of rain or sunshine. For hundreds of years sailors and fishermen have studied the sky, and they have learned by careful observation that certain kinds of clouds mean certain kinds of weather. Today, a knowledge of the atmosphere is very important to aviators. The meteorologist is interested in the origin and significance of clouds, the artist in their beauty. The student of natural history combines many interests in his study of the clouds.

Definition

What are clouds? A common definition of a cloud is any visible mass made up of minute droplets of water or small particles of ice suspended in the air. Oceans, lakes, rivers, and all moist surfaces supply atmospheric moisture by evaporation, a process whereby molecules of water change to molecules of water vapor. The earth is surrounded by air in layers. Sometimes the layers alternate with warm and cool air, but generally the higher we go the cooler the air becomes. When moist air is carried to regions of lower temperature, it loses the water vapor by condensation. Drops of water form around bits of dust and become suspended in the air in the form of clouds.

Cloud Forms

Clouds may be classified according to their altitudes above the earth, according to their supposed origins, and according to their forms. Systematic names of clouds are based upon shape and tell us nothing about origin or significance. Under this classification there are three basic types of clouds: feather-clouds, layer-clouds, and lump-clouds. Since these types appear together in a great variety of forms, we describe other clouds by combinations of these terms.

CIRRUS--CURL-CLOUDS OR FEATHER-CLOUDS

These thin, hair-like, white clouds are usually formed high above the earth where the temperature is below the freezing point. They are made up of minute ice particles. Typical Cirrus clouds show plainly the fibrous structure, the fibres like strands of wool sometimes interlacing, sometimes radiating in the form of a fan, and sometimes curling like a plume. They are semi-transparent and therefore do not cast shadows on the earth. In our temperate region a halo around the sun or moon is produced by a Cirrus cloud floating at very great altitudes and is called Cirro-nebula.

CUMULUS--LUMP-CLOUDS

Clouds of the Cumulus type are perhaps the best known and the most picturesque. Heaped up like packs of white wool or cauliflower heads, the upper surface is dome-shaped and the base is flat. When the sun shines behind them they appear dark with silver edges or "have a silver lining." Cumulus clouds are all formed in the lower part of the atmosphere and are clouds of the daytime. The flat base is the level at which water vapor begins to condense into droplets of liquid water. When ordinary Cumulus clouds grow and extend into the upper atmosphere, they become thunder-clouds (Cumulo-nimbus), the most magnificent of all types. Nimbus is the name given to a rain-cloud. It has no definite shape and from its ragged lower edges rain, and sometimes snow, falls.

STRATUS--LAYER-CLOUDS

Clouds that extend in level sheets belong in this group. The layers of Stratus resemble fog in bands parallel to the horizon but they do not rest on the ground. The most typical Stratus cloud forms the dull gray curtain which sometimes covers the sky for several days.

ALTO CLOUDS

From Cirro-cumulus and Cirro-stratus we pass through almost insensible graduations to the denser forms classed together in the alto group. These clouds are fundamentally different in that they are always composed of liquid particles, though there is no doubt, at their great altitude, that their temperature must often be many degrees below the ordinary freezing point of water. When this is the case, they are usually mixed with streaks and filaments like those described under the name of cirrus. The explanation is that minute droplets of water may be cooled many degrees below the freezing point without changing into ice and that such super-cooled droplets congeal instantly if a few of them join together to form a larger drop. Practically the same process may be watched any day when there is a sharp frost and dense fog drifting slowly along. The fog-particles are liquid and produce optical effects in the neighborhood of any brilliant light, absolutely the same as those which would be produced if the temperature were above the freezing point. There are none of the different phenomena which might be expected if the particles were crystalline ice-dust. Recent measurements of the size of cloud particles show that their diameter varies from one, one thousandths to about one, four thousandths of an inch, from which it seems that the internal pressure must be quite considerable enough to lower the freezing point very perceptibly. It is to be noted, moreover, that the drop does not freeze as such, but merely adds some more particles to the branching crystals of hoar frost which grows outward toward the direction from which the fog is drifting.

The simplest alto cloud is alto-stratus. When this is complete, so as to cover the sky, it can be distinguished from cirro-stratus by the absence of fibrous structure. Also, it never produces any halo or fragment of a

halo. Instead it surrounds the sun or moon with a white blur, or, if it is thin enough, with a close ring of colored light. This will appear much nearer than a halo; the colors will appear in the inverse order--that is, with the red farthest from the center. Some of these so-called coronae are very beautiful when seen in the black mirror, and some of those formed around a full moon show quite brilliant tints to the unaided eye. Of course, these meteorological coronae have no relation whatever to the true solar corona; they are simply formed by the passage of the rays of light through the veil of small particles. The phenomena are due to what is known as diffraction; and if the other conditions are unchanged, the diameter of the ring is inversely proportionate to the size of the particles. Purity of color in these rings is an indication of uniformity in the size of the particles. When the moon is shining through a sheet of alto-stratus, which thins off to one edge, very beautiful effects may often be noticed. The change from the colorless blur, when a thicker part of the cloud is interposed, to the brilliant colors of the corona formed by the thinner edges is very striking. Similar phenomena are shown, almost equally well, by any of the alto clouds. However, cirrus thin enough to produce a colored corona will generally produce a halo. To sum up the variations of alto clouds, we have 10 species:

1. ALTO-STRATUS (High stratus)

A uniform veil of cloud showing no details of structure, except local density variation in patches. Rarely dense enough to completely hide the sun or the full moon.

2. ALTO-STRATUS MACULOSIS (Mackerel sky)

Characterized as numerous, nearly equal, and small lenticular patches ranged on a level and about equi-distant from each other.

3. ALTO-STRATUS FRACTUS

Patches and bits of cloud of irregular shape resembling broken bits of level sheet.

4. ALTO-STRATO-CUMULUS

Intermediate between alto-stratus and alto-cumulus.

5. ALTO-CUMULUS INFORMIS

Characterized as more or less rounded cloudlets, interspersed with ragged bits of cloud and, occasionally, with streaks of cirrus. The cloudlets show no clear-cut outlines but have distinct shadows.

6. ALTO-CUMULUS NEBULOUS

Hazy alto-cumulus.

7. ALTO-CUMULUS CASTELLATUS (Turret cloud)

A high cloud resembling a number of tall, narrow cumulus clouds on

a very diminutive scale. The cloudlets show distinct shadows, are very opaque, and their upper margins are sharply defined. Vertical axis longer than the horizontal ones.

8. ALTO-CUMULUS GLOMERATUS

Characterized by the roundness and regularity of the cloudlets which have sharp margins, cast distinct shadows, and have their axis about equal in all directions.

9. ALTO-CUMULUS COMMUNIS

Small, high cumulus of the ordinary pyramidal pattern.

10. ALTO-CUMULUS STRATIFORMIS

Flattened cloudlets which gather into small detached sheets.

BUTTERFLIES

Of all the species of animals in the world; insects are the most numerous. It has been estimated that they comprise about four-fifths of our animal life. So successful is their adaptation to different environments that man is forced to carry on a constant warfare against the harmful species. These insects include the disease carriers, the destroyers of crops and food, and the household pests. On the other hand, some insects are quite harmless and some are of great value to man. The beneficial insects include the bees and the butterflies which cross-pollinate flowers, the silk worm, and the honey bee.

Insects are so numerous and so rapidly obtainable that they can be kept and their characteristics and habits studied first hand. The children can watch the development from egg to adult, can learn how and what the larvae eat, how they molt, how they are protected from their enemies, and many other facts.

Butterflies and Moths (The Scaly-winged Insects)

These insects have complete transitions, since they are hatched from eggs as larvae (caterpillars) which later change into the mummy-like pupae. The four-winged adults emerge from these pupae. Adult butterflies differ from moths in the following ways: butterflies have slender bodies, the wings are held vertically over the body when at rest, the antennae have a knob or swelling at the tip, and most butterflies fly only in the daytime; moths have stout bodies, the wings spread flat or are folded over the body when at rest, the antennae are feathered or thread-like, and all but a few of our moths fly only at night.



BUCKEYE, AN EARLY SPRING BUTTERFLY.

BUTTERFLIES IN SPRING

Many of the butterflies are common in fields and gardens from May until October. A few can be found in the leafless woods on the first warm days of March. In May the butterflies of the region may be seen in the adult or winged stage.

Types of Butterfly

SPICEBUSH SWALLOWTAIL (*Papilio troilus*)

The swallowtails are the largest of our northern butterflies and may be recognized by the tail-like appendages on the hind wings. The most common of these is the spicebush swallowtail. Its cocoon passes the winter attached to a branch by a girdle of silk and a button of silk at the tail. The caterpillar feeds on spice bush and sassafras leaves. It has a disagreeable odor which probably protects it from enemies.

CLOUDED SULPHUR (*Colias philodice*)

This is a common yellow butterfly, found everywhere in fields and gardens. It is sometimes called the "puddle butterfly", because flocks of clouded sulphurs collect around mud puddles along roads. They fly only in bright sunlight and are about the size of the cabbage butterfly. The larvae feed on clover.

CABBAGE BUTTERFLY (*Pieris rapae*)

This European immigrant, is the only butterfly which causes damage to our crops. It is a small white butterfly. The adult male has one black spot on each forewing; the female has two. The winged adult emerges from

the pupa case in early spring. They generally have three broods in a season. The larva is hairy and green and feeds on cabbage and related plants. These pests are present in every cabbage patch.

MOURNING CLOAK (*Aglais antiopa*)

This is the largest of our butterflies which hibernate as adults, and it is the first to be seen in the leafless woods on warm days in early spring. The notched wings are velvety black with yellowish borders and a row of blue spots just inside the border. Caterpillars hatch from eggs laid in masses circling twigs of elms, willows, and poplars. The caterpillars feed on these trees.

BUCKEYE (*Junonia coenia*)

The buckeye, like the mourning cloak, hibernates as an adult and comes out of its winter hiding place very early in spring. The brownish wings of the buckeye have narrow orange bands near the borders and each front wing has a large eye-spot.

VIOLET-TIP BUTTERFLY (*Polygonia interrogationis*)

Three of our common butterflies, the violet-tip, hop merchant or comma, and the gray comma are called angle-wings because of the notched margins of the wings. Like the mourning cloak, the angle-wings hibernate as adults. They are difficult to see when at rest in the woods because the wings look like withered leaves. The violet-tip has violet colored tails on the hind wings. The caterpillars feed on elm leaves.

MONARCH OR MILKWEED BUTTERFLY (*Anosia plexippus*)

The monarch is one of the most interesting species. In the autumn great flocks of Monarchs assemble and fly south, like migrating birds. It is believed that stragglers return in the spring. The tawny, red-brown wings have white-spotted black margins, and the wing veins are outlined in black. The monarch is protected from birds by a rank odor. The smooth green pupa, dotted with gold, hangs by a slender black stem. The greenish caterpillar, marked with black and yellow stripes, feeds on milkweed. The viceroy (*Basilarchia archippus*) although not closely related, resembles the monarch but has a narrow black band across the middle of the hind wing.

MEADOW FRITILLARY (*Brenthis bellona*)

There are a number of common fritillaries closely resembling one another, with orange-brown coloring variously marked above with dots and lines of black. The hind wings of most species are marked beneath with rows of silver spots. The spiny larvae feed on violet leaves. The meadow fritillary is one of the smaller species and does not have silvery spots on the under side of the hind wings.

LITTLE WOOD-SATYR (*Neonympha eurytus*)

Found along the shady edges of woods, this little brown butterfly has two round eye-spots on the upper surface of each wing. This butterfly and its relatives are variously called meadow-browns, eyed-browns, nymphs, and satyrs. All have eye-spots on the upper surface of the front wings and the general color is brownish. Little wood-satyr caterpillars are greenish-white marked with brown; they feed on grasses.

COMMON BLUE BUTTERFLY (*Lycaena Ladon*)

The common blue is also called spring azure. The blues and their relatives, the hair-streaks and coppers, are all small brilliant butterflies. Many of the caterpillars in this large family secrete a sweetish fluid which is gathered by ants. These flat, slug-like caterpillars feed upon the petals and bracts of flowers and upon tender leaves.

SILVER-SPOTTED SKIPPER

The Skippers get their common names from their rapid darting flight. Most of these butterflies are small and dull-colored. A large silvery spot on the under side of the hind wing distinguishes the silver spotted skipper. It is found in open fields near locust trees. The larvae feeds upon the leaves of this tree.

MAKING LEAF PRINTS

Methods

There are three methods used in making leaf prints:

1. Tallow candle method.
2. Printers' ink method.
3. Photographic method.

Which method is to be used will depend considerably upon the material available. The tallow candle method is the least expensive but does not give as distinct a print as the printers' ink method. The photographic method is expensive.

TALLOW CANDLE METHOD

Equipment Required:

1. Piece of glossy finished cardboard the size of a sheet of paper
2. Vaseline
3. Tallow candle
4. Plenty of white paper of a good grade

A quantity of vaseline is rubbed on the cardboard and held over the lighted candle until well blackened with soot. The leaf is then placed on the sooted area, covered with a sheet of paper, and rubbed with the fingers so that all parts of the leaf are well covered with soot. The leaf is then removed and placed upon a clean sheet of paper, covered and rubbed again. The result is a print of the leaf in black which will not smudge. Care must be taken to get the leaf well blackened or an inferior print will result.

PRINTERS' INK METHOD

Equipment Required:

1. A piece of heavy glass approximately 12 by 14 inches. A wind shield glass is the best.
2. Green printer's ink.
3. A photographer's or printer's roller.
4. A quantity of a good grade of white paper.

The green printers' ink is the only expensive item. It is suggested that one tube be purchased by the group and small amounts be distributed to the members. By securing from a drug store a few empty tubes, such as tooth paste comes in, a quantity of ink may be put in these tubes and distributed. This will prevent the ink from drying.

A small quantity of ink is placed on the glass and rolled. The leaf is placed in the ink, covered with a sheet of paper, and rolled. The leaf is then removed to a clean sheet of paper and rolled again. The result is a green print showing marginal outline and venation. This is the most popular method.

PHOTOGRAPHIC METHOD

Equipment Required:

To make leaf prints with this apparatus the leaf is placed in the holder against the glass, a sheet of solio paper is placed with the glossy side against the leaf and the cover put in the holder and clamped down. Then the whole is placed in the sun until the paper turns a very dark maroon. In the meantime one of the bottles of the solio powder is dissolved in an amount of water according to the directions. As soon as the picture is ready it is placed in the bath and allowed to remain until all of the coating of silver nitrate is washed off. You will notice that the maroon lightens up in the bath; consequently it is desirable to allow it to remain in the sun until it becomes almost black. After the print is removed from the bath and dried, the result will be the outline of the leaf including all its markings.

NATURE GAMES

A List of Nature Games

NATURE ALPHABET

The leader names a letter of the alphabet. Each player in order names a bird, flower, or tree (decided upon before starting) which begins with that letter. Anyone who cannot do so in less than five seconds is out. No one is to name an object which has already been named. The team having the greatest number at the end of a certain time is the winner or the last group to name an object commencing with that letter wins a point.

NATURE SOUNDS

The group is given five minutes to see who can make the longest list of things heard in the woods in that time. It may be a raindrop, crow, cow,

rooster, rustling leaves, the swish of the pine, the tapping of the woodpecker, or the song of the brook. The group with the longest list wins the game.

LEAF RELAY

Line up in groups. Give each one at the head of the line a list of trees. At the signal to start the first player hands the list to the second player and then goes to get a leaf of the first tree on the list. When he returns with the correct leaf, the second player passes the list to the third in line and then runs to find a leaf of the second tree. Thus the relay progresses. The group getting the greatest number of leaves in a given time is the winner. If there is no time limit, the team which finishes the list first may be declared the winner.

PROVE IT

Players sit in a circle. The one starting the game says: "From where I am sitting I can see a gray birch." The next one says: "From where I am sitting I can see a gray birch and a black cherry tree." The next player repeats all that the previous players have said in exactly the same order and then adds another tree or bird to the list and so on until everyone has had a turn. If a player doubts the statement he may challenge the speaker. Anyone caught pays a forfeit by doing a stunt or imitating a bird or animal after the game is over.

CURIOUS SHAPED ANIMALS

This game is well liked by children on nature guide trips. Give them five minutes to get a curious shaped animal or object of nature. The scaling bark of the yellow pine is particularly well adapted to the use of the imagination. Driftwood and washed roots are suggestive. Pine cones as the bodies of birds, knots as curious heads, and berries as eyes add to the fun. This furnishes a good time on nature hikes.

SEED DANCE

The person who can keep a certain kind of seed in the air longest by blowing is the winner of this game. Milkweed seed is good for this amusement.

SPELLING BEES

Divide the players into groups. Play the game with insects, flowers, trees, etc. Hold up the object. The first in line must name it. If he fails, he drops out of line. The side having the greatest number of players remaining wins. It is well to commence with the most common and well known plants.

GAME OF TOUCH AND SMELL

Blindfold the contestants. Allow them to touch or smell the object. The person who guesses the most correctly wins.

SPOT SPY

This is a good game to play while resting during a hike. Someone says he sees something. Everybody who sees the same thing gains a point. The one earning the greatest number of points is the winner.

SPOT THE TREE

Give each person a sample of a twig, fruit, leaf, or bark. See who can find a tree to match the sample first.

GETTING A CLUE

Punch a hole in a piece of paper. Through this hole show a small portion of a leaf or flower at a time. The first person to identify the object correctly is the winner.

BIRD PICTURE CONTEST

The colored pictures of birds are cut into four parts--head, body, tail, and legs. The pictures of the legs, and in the case of the seed eating birds, the beaks are scattered on the following tables: ducks, other swimming birds, wading birds, tree trunk climbers, insect feeders of the air, birds of prey, and seed eaters. When the whistle blows the players select a picture of some bird's leg and from the characteristics of the legs tries to find the other parts of that bird. As soon as one picture is completed another leg is taken and so the game progresses until the supply is exhausted.

NATURE CLUBS

Organizing a Nature Club

Many clubs are organized simply for the sake of having a club, and only after organization is the question asked, "What shall we do?" A better sequence of events is the finding of a common interest in an activity, the recognition of the need for a club to foster this interest, and finally the organization of the club. For example, children with gardens will probably succeed better with a garden club than a group will that is formed into such a club without previous interest. Let your club come as a result of interest in wild life, forestry, pets, and nature in general.

Have a simple organization with president, vice-president, and secretary-treasurer. The machinery should be sufficient to make for order and program-planning but not so complicated as to interfere with the main business of providing nature experiences. Under leadership allow club members to plan their own programs.

Some special activity, such as a hobby show, hike, visit to a museum, or other nature experience, may be the interest-rousing event which will create the demand for a club.

KINDS OF CLUBS

General nature clubs, which introduce the group to all fields of nature, may be organized. Various names may be applied to such clubs such as Junior Naturalist, Nature Club, Field and Stream Club, Hiking Club, etc.

Often some interest makes the organization of a specialized club desirable. The following clubs are operating successfully in various cities:

Bird Club	Mineralogy Club
Camera and Nature Club	Mushroom Club
Fern Club	Pet Club
Flower Club	Water Life Club
Forestry Club	Wild Life Club
Gardening Club	Zoology Club
Geology Club	

Many of these affiliate with some national organization such as Scouts, Audubon Societies, Junior Garden Clubs of America, and others.

ACTIVITIES

Make your program one of doing and not merely of talking. The type of activity will be selected to fit the age group.

For younger children, six to eleven years of age, stories, nature walks, games, and simple nature crafts are suitable. For older children, eleven to fourteen years of age, a very rich program in nature should be offered, for these years usually constitute the period of greatest interest in nature activities. Though the kinds of activities are almost unlimited, here are a few suggestions:

1. Field trips, hikes, and picnics of all kinds.
2. Correlation of nature with crafts, drama, music, and stories.
3. Discussions, talks, etc., in club meetings.
4. Games.
5. Collecting of various nature materials.
6. Preparation of displays for a junior museum.

Older young people and adults will be interested in many of the foregoing activities. They will also be particularly interested in problems of conservation, balance in nature, and interrelationships of life. Clubs of this age group may often become the agencies for the development of parks, sanctuaries, community programs of gardening and city beautification, nature recreation through schools or playgrounds, etc.

SPECIAL PROJECTS

Keeping some big project always in operation or preparation is a tremendous incentive to a nature club. Here are a few suggestions:

1. Development and maintenance of a nature trail.
2. Preparation of check lists, keys, or surveys to a given area or community.
3. Development of a trailside museum or nature corner.
4. Tree-planting or program of community beautification.
5. Promotion of and conducting of hobby fairs, pet shows, zoo days, etc.
6. Conservation of natural features in specific areas.
7. Publication of nature notes. These may either be mimeographed or published in a special column in the local newspaper.
8. Group or individual garden projects.

NATURE BULLETINS

School Nature League issues one nature bulletin each month during the school year for teacher members and others who pay 50¢ annually. The following back bulletins are now available at 5¢ each, or in sets of 22 for \$1.00 or 11 for 50¢. The sets are fastened securely between covers. For students of natural history, these nature bulletins fill a need that is met by no other publication. Each subject is dealt with briefly, is thoroughly accurate and authoritative, and sums up the most interesting information about the subject for field, museum, and classroom study.

- | | |
|--|-------------------------------------|
| The Amphibians | An Introduction to Grasses |
| Bird Migration | Leaf Scars and Bundle Traces |
| Bird Studies | The Lichen Clan |
| Bivalves--Clams & Their Relatives | Mosses and Lichens |
| Books for Nature Study | Native Evergreen Trees and Shrubs |
| Catkin-Bearing Trees | Oak Leaves and Acorns |
| Club Mosses and Horsetails | Opposite Branching Trees |
| Clouds | Our small Mammals |
| Common Fresh Water Fishes | Plants for the Classroom |
| Common Oak Trees in Winter | Poisonous Plants |
| Common Turtles | Poisonous Snakes |
| Crustaceans--Armored Animals of The Seashore | Rocks of the New York City Region |
| Fossils | Salamanders |
| The Fresh Water Aquarium | Sedges and Rushes |
| Fungi | Seed Dispersal |
| Giant Silkworm Moths | Six Common Evergreen Ferns |
| Harmless Snakes | Snails and Slugs |
| Household Insects | Some Berry-Bearing Shrubs in Autumn |
| Insect Music | Some Common Building Stones |
| Insectivorous Plants | Some Common Butterflies |
| Insects in Winter | Some Common Woodpeckers |
| Insects of Ponds and Streams | Study the Stars |
| Interesting Spiders | The Terrarium |
| Introducing the Wasps | Winter Rosettes |

Checks or money orders should be payable to School Nature League.

Address: School Nature League, The American Museum of Natural History,
79th Street and Central Park West, New York, New York.



Chapter IX
LOW ORGANIZED GAME THEORY



Did You Know?

Interesting Facts About The Games

Low Organized Game Theory
 General Principles
 Use of Equipment



This they all with a joyful mind
Bear through life like a torch in flame,
And falling, flying to the host behind--
"Play up! Play up! and play the game!
Henry Newbolt, *Vitai Lampada*

DID YOU KNOW?

1. That the game of checkers or draughts, as it is called in some countries was played as far back as 1600 B.C. in Egypt, and that it was popular in ancient Greece? That the natives of New Zealand have played it for many centuries?
2. That hopscotch is sometimes called hopcrease?
3. That baseball celebrated its one hundredth birthday in Cooperstown, New York, last year, and that the United States government issued a new stamp for the occasion?
4. That baseball is an American game originated by Abner Doubleday?
5. That the first baseball games were called one old cat, that the players numbered only two, and that there was only one base? Gradually more players and more bases were added until it became the game you know today as baseball.
6. That the game of marbles is so old no one knows just where or when it started, and that beautifully carved and decorated flint and clay marbles have been found in the monuments of the mound builders, the ancient peoples who lived along the Ohio and Mississippi river valleys before the Indians?
7. That a game you will learn on the playgrounds this year is very old and is known in almost every European country? That it is called nine men's morris in England, muhl in Germany, and mill in Czechoslovakia?
8. That football is the oldest outdoor game in existence--so old no one knows where it started? That it was played in ancient Rome by soldiers? That the Celts used football as a rite for worshiping the Sun Gods? That the Teutons used the skulls of their enemies as balls, and that the Eskimos and Aztec Indians used a bag of moss as a ball?
9. That basketball never grew up as other games did; it was invented as a complete game by an American, Dr. James Naismith, in 1892. That two peach baskets were used for goals, and that is why the game is called basketball?
10. That the first basketball games had 40 to 50 players on each side? That although it is only 48 years old, basketball is played all over the world and is one of the most popular sports in America?
11. That the Olympic games were first played in ancient Greece near the temple of Zeus of Olympia, and that the games took their name from that place?

INTERESTING FACTS ABOUT THE GAMES

Singing Games

OATS, PEAS AND BARLEY GROW (British folk lore)

This game dates back to the 14th century. You may find children playing it in France and Italy. It was sung to the gods to promote and quicken the growth of crops.

GREEN GRAVEL

Green Gravel is a West Virginia folk game.

OLD ROGER IS DEAD

Old Roger is Dead is a traditional North Carolina folk game.

BLUE BIRD

Blue Bird is a West Virginia folk game.

WHEN I WAS A SCHOOL GIRL

When I Was a School Girl is an early American song.

LITTLE SISTER COME WITH ME

Little Sister Come With Me is a German folk song. It was used by the composer, Hunperdinck, in the score of the opera Hansel and Gretel.

LOOBY LOO

Looby Loo is a very ancient game. A recent explanation of Looby Loo may be more interesting than factual. This explanation says that the song was sung by a child's mother while giving him his Saturday night bath. The water was not very warm, and the room was cold. The child dipped the part of his body mentioned into the water and, upon finding it cold, jumped out again. He shook himself. At the end of the game he is clean and the bath is over until the next Saturday night.

Games

GO BAN

The origin of go ban is Oriental. Outside of chess, go ban is the only game which has survived the trial of many centuries without any change in its rules. If we believe old Chinese sources, the game is three times as old as chess. According to these sources, the Chinese Emperor Shun, who reigned from 2255 to 2206 B.C., invented the game in order to strengthen the mental faculties of his son, Shokin. The Japanese call the game igo. The Chinese name is wei ki.

LOW ORGANIZED GAME THEORY

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General Principles

Low organized games are those which possess no well-defined set of rules limiting the number of players, the size of the playing area, and the type of equipment. For these reasons many variations are possible. In fact, variation is their keynote. It is evident that an attempt to learn the names, rules, and types of equipment necessary for all low organized games would be futile. However, by understanding that all low organized games stem from a basic few and by capitalizing on their variability, it is possible to obtain a working knowledge quickly.

In the following paragraphs an attempt will be made to show that from a simple, basic game innumerable games may be created by--

1. Changing the form of locomotion.
2. Changing the kind or amount of equipment used in the game.
3. Changing the formation of play.

The variations created by the leader will serve a four-fold purpose; they make it possible for the leader to adapt any low organized game to the place, the group, the occasion, and the available equipment. Accordingly, the leader can adapt the games to fit playground, camp, gymnasium, or club-room; he can make them suitable for adults or children or for groups with handicaps. He can also build a successful program regardless of whether or not his equipment is plentiful or limited.

If the leader regards the basic game as raw material ready to be molded into whatever he desires instead of as a finished product, he will discover a new thrill in game-leading that is experienced only by those who create. In studying low organized game source material, directions or suggestions for a particular game should not be regarded as unchangeable. The greatest advantage of this activity is its flexibility of rules and its possibilities for variation.

The leader who relies upon his memory in leading games limits his program to the amount of research he has done or to his previous experience. However, the leader who builds his program upon the suggestions outlined in this manual is limited only by the extent of his resourcefulness, interest, or ability. His progress need never be boring either to himself or to the group, since at each meeting the leader can introduce new variations to supply the freshness which is so vital to the continuance of any group.

It should also be remembered that it is not the type of activity, the sort of equipment, or the locale that makes the game popular; it is the element of competition against an individual or team. The best game in the world is pointless if there is only one team and consequently no competition.

The use of all the variations possible on any basic game may not result in each game proving a sure fire hit, but that does not lessen the possibility and use of these variations bring to the leader the knowledge of the relationship between games. This knowledge is more valuable than the most exhaustive game file.

Another subject to be discussed in the following chapters will be the field of relays. They will be divided into three distinct types, and once the leader knows these divisions he may invent games as he goes along. These invented games, as has been pointed out in discussions of variations of basic games, will fit the occasion, the place, and the group; because they have been created with those conditions in mind.

It is not to be supposed that after reading this or any other material, a leader will suddenly become a games leader who is never at a loss for a game even under the most difficult circumstances. It is to be assumed, however, that if a leader works constantly with games, inventing new ones as he goes along, he will soon arrive at the point where new ideas for games will come into his mind without difficulty. He may eventually be able to invent games more readily than he can remember those he learned.

It is well to remember that the games leader is like the craftsman in this respect; at first the craftsman must familiarize himself with the material and the tools with which to work the material. At this time he is too occupied with these two items to have any idea of how to create with them. At first he may use suggested designs rather than his own. After he is accustomed to the tools and both the limitations and possibilities of the material, he begins to "think" in terms of the material and then begins to create with it. A painter sees his subject in terms of paint, canvas, lights, setting; a sculptor in terms of stone, size, etc. Similarly, a games leader must accustom himself first to the types of equipment used in games, to their possibilities, and to their peculiarities before he can invent activities to utilize them. A list of the types of equipment used in game leading and suggested ways of using them follows.

Use of Equipment

BLOCKS

Blocks are usually pieces of two-by-four 12 inches long.

1. They may be stood up and used like Indian clubs, either to be thrown at and knocked down or to be used as posts to mark the end of a course (that is, for players to run around).
2. They may be held in the hand and used as movable stepping stones, so that a person advancing must slide them along as he stands upon them.
3. Since they are an awkward size to handle, they may be used in a passing game to give it novelty.
4. They may be stood up in certain positions so balls can be rolled between them.
5. Blocks may also be used as bats.

SOFT BALLS

Soft balls have many other uses than the game of softball.

1. They may be thrown for accuracy or for distance.
2. Soft ball may be passed overhead, between the legs, forward, backward, around a circle, along with other articles, or while the players hands are clasped. Numerous other variations are possible.
3. They may be batted with a baseball bat, with a block, or with a broom stick.
4. The balls may be rolled between blocks, between legs, into a hole, into a hoop laying on the floor, into cans, or into boxes with holes cut in them.
5. They may be thrown for accuracy through hoops or at targets. They may be thrown with the left hand.

SOCCKER BALLS OR RUBBER BALLS

1. These balls may be kicked for accuracy between blocks, in alleys, or over barriers.
2. They may be rolled between markers, between legs, or into marked areas that have numbered values. Blocks may be knocked down in this manner.
3. They may be passed from hand to hand, overhead, between the legs, with the left hand only, with one hand behind the back, etc. They may be juggled in the air while making forward progress.
4. The balls may be dribbled with the foot either in a straight line or around blocks set in a zigzag course.
5. They may be thrown into baskets, through hoops or boxes, and at persons or objects.

6. They may be bounced and dribbled from the hand while making forward progress.
7. They may be batted with the hand for distance or placement.

BEANBAGS

1. Beanbags may be thrown overhand or underhand. They can be thrown at targets, through hoops, or between the legs while the person is in a stooping position. They may be tossed into the air while the player is making forward progress. They may also be thrown for placement, since they do not roll when they hit the floor or ground.
2. They may be placed on the head, shoulder, or foot while the player makes forward progress.
3. Beanbags may be kicked along as the player moves forward.
4. They may be used in games of elimination--such as "one out" in which the players run from a line and try to get a beanbag from a place 35 or 40 feet distant. The player who does not obtain a bag is eliminated.

BASEBALL BATS OR WANDS

A wand is a three foot piece of one-by-one baton or simply a sawed-off broom stick.

1. Either may be used as hobby horse sticks for variations based on type of locomotion.
2. They may be used to jump over.
3. They may be used to push other objects such as blocks, balls, or dumbbells while the player simultaneously makes forward progress.
4. They may be used to bat balls.
5. They may be used as hockey sticks.

BALLS OF STRING

1. Balls of string may be passed down a line, being unwound as they move along and then wound up as they come back. They may be passed around a circle being unwound as they go around five or six times, then being wound up again.
2. They may be passed around a circle, being unwound in the process, and then objects such as spools, rings, or washers may be threaded on the string and passed from hand to hand.
3. String may be stretched taut for a number of feet and the players required to blow a paper cup or paper cone strung on it over the course. String may be used in the shuttle type of relay or in the simple type.

JAR RINGS

1. Jar rings may be tossed onto hooks or nails driven into a board. Each hook may represent a different value in points. A type of hook baseball might be played with this equipment.
2. They may be used as markers in sidewalk games such as hop-scotch, sidewalk baseball, ring toss, etc.
3. They may be thrown into boxes with holes cut into them. Point values may be assigned to the various holes.

OLD AUTOMOBILE TIRES

1. Tires may be rolled for speed, accuracy, or rolled over courses having hazards.
2. They may be used as targets for balls to be thrown into (if the tire is on the ground) or balls to be thrown through (if the tire is suspended in the air).
3. They may be crawled through in a sort of human croquet or in relay games.

HOOPS

Hoops from wooden barrels are preferable. They should be rubbed with sandpaper or covered with cloth or electrician's tape.

1. Hoops may be rolled.
2. They may be used for targets to throw through (if suspended) or to roll or throw into (if placed on the ground).
3. Players may step through the hoop or bring it down over the head.
4. Hoops may be tossed like horseshoes onto chair legs or may be thrown into a marked area.

SMALL RUBBER BALLS

Small rubber balls may be used advantageously.

1. These balls may be bounced against walls and caught.
2. They may be bounced onto a marked spot on the ground near a wall in such a way that they bounce against the wall and back to the players.
3. The ball may be bounced in such a way as to make it go into a box, basket, or one of several tin cans.
4. They may be batted with a wand or broom stick.
5. They may be bounced in certain ways. This is true in O'Leary and Jackstones.
6. They may be used to teach throwing and catching techniques to children.

ROPES

Heavy ropes and washline types are the ones referred to below.

1. They may be used as jumping ropes for either regular rope jumping or in relay games.
2. A beanbag may be tied to the end of the rope. This makes a satisfactory "shot" for the popular "jump the shot" game.
3. Ropes may be stretched as barriers for children to jump over or crawl under in obstacle races.
4. They may be stretched on the ground as starting and finishing lines for areas otherwise hard to mark.
5. Tug of war games may be organized, either of the team or individual type. In one type an endless rope is used and children pull against individuals.
6. They may be stretched and used as nets where none are available.
7. They may be stretched on the ground and balls rolled toward them for accuracy.
8. They may be weighted on both ends and used in place of high jump barriers.
9. A ball may be fastened to one end of the rope and the other end may be attached to a pole for the tether ball type of games.

PAPER BAGS

1. Paper bags may be used as blindfolds to confuse the players.
2. They may be blown up and broken in relay type games.
3. They may be placed on heads as hats to be knocked off by rolled newspaper clubs.
4. Players may be handicapped by having bags placed on their feet and having to walk in them.

NEWSPAPERS

1. Newspapers may be used as stepping stones. (The player must stand on one piece, place the other in front of him, step on front piece, bring rear piece around in front, etc.) This is a varied form of locomotion.
2. They may be rolled up and used as swatters.
3. They may be used in a cutting contest to see who can make the most recognizable shape, longest continuous strip, etc.
4. They may be squeezed into lightweight, unwieldy, and unpredictable balls. The unpredictability of the ball will create humorous situations.

BOTTLE CAPS

Pop bottle caps are practical for use in many games.

1. They may be used as substitutes for checkers, counters, etc.

2. Caps may be used as small objects to be passed or hidden as in "button, button."
3. They may be used as markers in sidewalk games.
4. Caps may be used to throw into cans or boxes for accuracy.

SACKS

Gunny sacks are an easily procurable type.

1. Sacks may be used as targets and objects may be thrown into them.
2. They may be used in sack races in which the player stands inside of the sack and can make forward progress only by hopping.

These are a few easily remembered pieces of equipment that may be used in hundreds of different ways to create variations of known games or in inventing new games. As the leader's experience with play materials grows, he sees new uses for familiar articles. Gradually almost any object becomes to him a piece of equipment for a game he has invented.



Chapter X
GAMES



Low Organized Games

Circle Games

Tag Games

Relay I, II, III, IV

Indian Games

Ring and Stick

Sandbag Ball

Stick Matching

Foreign Games

Bounce the Ball

Chinese Puzzle

Fox and Geese

Guithi

Pangie-Chang-Nan

Siga

Triangle Games

Wari

Miscellaneous Games

Jack Knife Baseball

Tip Cat

Washers

Individual Games

Broomstick Quoits

Cats and Dogs

My Square

Tommy Tommy Tum

Territory

Twelve Stones

GAMES

Checker Board Games

- Checker Board Fox and Geese
- Checker Puzzle No.1
- Checker Puzzle No. 2
- Diamond Checkers
- Fanorona
- Friends
- Go Ban
- Hasami Shogi
- Human Checkers
- Mill
- Triangle Peg

Sidewalk Games

- Hop Scotch Variations
- Sidewalk Baseball
- Sidewalk Checkers
- Sidewalk Tennis
- Spot Ball

Combative Games and Stunts

- Definition of a Stunt
- Bear Dance
- Chef's Hat Boxing
- Chinese Get Up
- Circle Wrestling
- Cock Fight
- Duck Fight
- Ear Hand Slap
- Hand Slapping
- Hand Wrestle
- Human Rocker
- Indian Wrestle
- Knee Spring
- Leap Frog and Forward Roll
- One Legged Hand Wrestle
- Poison Fight
- Underhand Slap

GAMES

Quiet Games

Acting Adverbs
Alphabet Game
Buzz
Grocery Store
Hangman
New Orleans
Pick the Right Hand Last
Quiet Game I
Quiet Game II
Simon Says
The Pebble Game
Twenty-one Questions
Who Is the Leader

High Organized Games

Line Soccer
Soccer Baseball
Wall Handball



In all time of our distress
And in our triumph too,
The game is more than the player of the game,
And the ship is more than the crew.
Rudyard Kipling. *A Song in a Storm*

LOW ORGANIZED GAMES

Circle Games

Circle games are probably the easiest of all low organized games to teach. The formation is simple to organize, and the variations are almost unlimited.

Example Game In Which Locomotion Is Important

PLAYERS

Any number of people may play.

AREA

One hundred square feet should be the minimum.

FORMATION

A single circle of players facing inward is formed. One player is chosen to act as the "chaser" or "it."

ACTION

The "it" runs around the circle, taps a player on the shoulder, and continues around the circle. The tagged player runs in the opposite direction taken by the "it" and tries to get back to his place before the "it" replaces him in the circle. If he fails to regain his place before the "it" replaces him, he is "it" during the next round.

POSSIBLE VARIATIONS

1. A change in the form of locomotion results in variations. Players can walk instead of running, or they can skip, run backwards, or walk on all fours.
2. Variations are possible through adding to the action. As they run around the circle, players can be required to grasp hands as they meet, and then stoop before proceeding around the circle. They might be required to grasp both hands and twirl around three times before proceeding.
3. Changes in formation can be used for variety. By numbering off the group so that each player has a partner and by also using some of the previously mentioned forms of locomotion with the two players running together, the game is so changed that it becomes unrecognizable.
4. The addition of equipment results in successful variation in the game. By adding equipment the locomotion form may become one requiring skill. The players can be required to bounce a ball, balance a beanbag as they run, or roll a hoop. (See section on relays for other suggested locomotion forms requiring equipment.)

Example Game In Which Equipment Is Important

PLAYERS

Any number of people may play.

AREA

One hundred square feet should be the minimum.

FORMATION

A single circle of players facing inward is formed. One player in the center acts as "it."

EQUIPMENT

A rubber play ball, volley ball, or soccer ball are needed.

ACTION

The players attempt to throw the ball from player to player without allowing the "it" to touch the ball. If the "it" touches the ball, the last person who threw the ball is "it".

POSSIBLE VARIATIONS

1. A change in equipment results in variation. For example, If no balls are available, the leader may substitute a beanbag or a piece of squeezed-up newspaper. To make the game more exciting two pieces of equipment may be used instead of one.
2. Variations in the game also result from changes in the physical position of the players. Players may be required to kneel rather than stand upright.

Example Game

PLAYERS

Any number of people may play.

AREA

Any space more than 60 square feet in size can be used.

FORMATION

A single circle facing inward is formed.

EQUIPMENT

An inflated ball and several blocks or Indian clubs are needed.

ACTION

Leader designates three of the group as center players. They take their places in the center of the circle. Each guards a club or block.

The players in the circle attempt to knock over the clubs with the inflated ball. If a player knocks over a club, he exchanges places with the center player whose club he knocked down.

POSSIBLE VARIATIONS

If the members of the group throw accurately but are not agile, the leader may substitute bean bags for the ball. By using more than one object for the throwing the game is altered.

There is a further possibility that the game be played by pairs. The partners play side by side when standing in the circle. However, should one of the pair knock over a club, one will carry the other on his back while guarding the club.

Example Game

PLAYERS

Any number of people may play.

AREA

Any space more than 60 square feet in size is suitable.

FORMATION

A single circle facing inward is formed.

EQUIPMENT

An inflated ball is needed.

ACTION

One player is chosen as the center player. The players in the circle attempt to hit the center player below the knee with the ball. The center player dodges in order to avoid being hit. The person who hits the center player exchanges places with him and the game continues.

In order to vary this game, the leader may restrict the dodging of the center player to one particular area. The leader may also substitute bean bags for the ball. If the entire group counts off by twos so as to form two squads, one may be used as center players and the second may form the circle. This will change the game entirely.

A well balanced program should not only include games of different formation--circle, line, and file--but also of different types--tag, relays, singing games, etc. It is wisest to start with circle games, since they are the easiest to organize. Line games may come next and then those requiring file formation. So that he will not have to change the formation of the group too frequently, the wise leader plays all the games of one formation before passing on to another. If this is done, the games follow one another without delay. Time should be set aside for request games that the group wishes to play.

Tag Games

Tag games are an outgrowth of the instinctive hunting and chasing impulse and are necessary in any well balanced games program. Properly handled, tag games may also be used as safety valves for excess energy so that the group will settle down to a more exacting routine in school, recreation center or on the playground.

Tag games are divided into two main groups based on the different types of immunity. The first immunity is that which is gained by touching an object or specific area. The object giving immunity from capture may be a goal such as a small circle, a post, or an area behind a line. The object may be stone, brick, leather, or materials of a particular color.

Example Game I

PLAYERS

Any number of people may play.

AREA

Any fair-sized space may be used.

FORMATION

The players are dispersed around the playing area.

ACTION

One of the group is chosen as the "it." This may be done either by designation or by counting out individuals by such rhymes as "eeny, meeny, miny, moe" or "ibbety, bibbity", etc. At a signal, "it" chases any member of the group that he thinks he can catch. If he is successful, that individual must be "it" for the next round. Any player wishing to escape capture may gain immunity by touching some designated object such as--

1. A particular kind of tree (maple, oak, elm, etc.).
2. Wood or any tree.
3. A particular stone or any stone.
4. A given area.
5. A post or pole.

VARIATIONS

1. A change in the form of locomotion results in variation. The players may be required to walk, skip, hop, or jump instead of run.
2. The number of "its" may be varied. If the group is large and the playing space adequate, the leader may have two or three "its" instead of one. This will add to the excitement and interest.
3. Variety in the game results from changes in formation. The players may be numbered off and scattered around the playing area in pairs

who hold inside hands. The two "its" must also hold hands. The players are chased by a couple acting as "it" who are required to hold hands all the time. The couple being chased must also hold hands as they run.

Example Game

PLAYERS

Any number of people may play.

AREA

Any space may be used.

FORMATION

The players are dispersed informally around the playing area.

EQUIPMENT

An Indian club, baton, or rolled-up newspaper is needed.

ACTION

"It" may chase only the player who carries the "poison" object (Indian club, newspaper, or baton). To escape capture the pursued player passes the "poison" to any nearby player. This player must accept it. The "it" must then chase the new "poison" holder. Immunity is gained by transferring a designated object.

A number of circle games which include a runner and a chaser are really tag games. This is true of games in which the pursued gains immunity by performing a specified act such as transferring an object or taking another player's place in the circle.

Example Game

PLAYERS

Fourteen or more players are needed.

AREA

Any space which is large enough is suitable.

FORMATION

The players form into groups of three each. Two of the players in each group hold hands to form a small circle, the "tree", in which the third player, the "squirrel", stands. One player is chosen as "it" and another as the runner.

ACTION

When the starting signal is given, "it" chases the runner who may gain immunity by running into any nearby "tree" and displacing the "squirrel" there. The "squirrel" who is put out is subject to chase by the "it." If a "squirrel" is caught, he becomes "it" and the former "it" becomes the runner.

HINT

The leader may tell the players that when he blows his whistle, the positions of the runner and chaser are to be reversed. The runner then becomes the chaser or "it." This keeps the game interesting if the "it" becomes too tired to catch the runner or if the players are of unequal ability.

The second type of immunity is that which is gained by performing a specified act such as stooping, squatting, freezing, etc. The more complicated acts to obtain immunity are better suited for use in a small playing area.

Example Game

PLAYERS

Any number of people may play.

AREA

Any space is suitable.

FORMATION

The players should be dispersed informally about the playing area.

ACTION

An "it" is chosen. He chases a player who may gain immunity only by performing an act designated by the group or by the leader in advance. The act may be stooping, kneeling, holding the nose with the right hand and a toe with the left hand, or any similar act. Immunity is gained by assuming a particular pose and holding it until the "it" gives chase to another player.

Example Game

PLAYERS

Any number of people may play.

AREA

Any space is suitable.

FORMATION

The players are dispersed informally around the area in groups of two. Each couple stands with inner arms interlocked and outer hands on hips.

ACTION

"It" chases any couple and attempts to hook onto the outer arm of either person. If "it" succeeds, the player whose arm he has hooked becomes his partner and the other member becomes "it."

It is apparent that tag games are classified according to the type of immunity, which include performing an act, touching a particular object, or reaching a certain area. Variations are easily achieved by changing the type of locomotion, the formation of the players, or by varying the number of "its". Tag games are an important part of a well balanced games program. Every leader should understand their purpose and use them.

RELAYS

Relays--those entertaining, competitive contests that can be adapted to playground or a social party with equal facility--are an essential part of every games program. No leader can function effectively without including them. A glossary of organized field relays is included in this manual so that the leader may understand them more thoroughly and use them more effectively.

Relay Formations

FILE FORMATION

The players stand, one behind the other, in two or more teams facing the leader. (If the teams are placed in a fan formation, with the leader standing at the top of the fan, all the players will be able to see the leader without stepping out of line.)

LINE FORMATION

The players stand side by side in a line. The two teams face one another. (If the teams are placed in a "V" formation, rather than in two parallel lines, all the players will be able to see the leader without stepping out of line provided he stands at the top of the "V".)

CIRCLE FORMATION

In the first of the circle formations a number of small circles are placed around the room or playground.

Example Game

PLAYERS

At least eight players are needed to form each circle. There should

There should be at least two circles.

FORMATION

A number of small circles are formed. The players face inward and an equal number are included in each circle. One player on each team is appointed captain.

ACTION

When a signal is given, the captain of each team starts passing an object (ball, beanbag, indian club) around the circle. When the object is returned to the captain, the entire team shouts, "One". On the second time around, all shout, "Two". This continues. The first team which completes a certain number of circuits wins.

Another formation consists of one large circle in which the players are numbered off by twos. The ones represent a team and the twos represent another.

Example Game

PLAYERS

At least 10 players are needed.

FORMATION

A large single circle is formed of players facing inward. The players number off by twos. One person is designated as captain on each team.

ACTION

When a signal is given, each captain begins passing a beanbag or ball around the circle. The first team to return the ball to its captain wins.

VARIATIONS

- a. One captain passes the object to the right, and the other captain passes object to the left.
- b. One team faces inward, the other outward.
- c. Captains must stand side by side in this variation. Upon signal both begin passing ball to the members of their team. Because of the position of the teams, one ball is always behind the other as they are passed around the circle. Players of one team try to pass faster than members of the other so their ball will pass the other ball. A point is scored whenever this happens. The game becomes very exciting if the direction of the balls is reversed whenever the leader blows his whistle.

Example Game

PLAYERS

A minimum of 10 players is required.

FORMATION

A large single circle, made up of two teams (ones and twos) each having a captain, is formed.

ACTION

When the signal is given, each captain turns to the right, runs all the way around the circle, touches the team member who was standing at his left, and then steps into his place. The player who has been touched runs around the circle and takes the place of the team member who stood at his left, etc. The game ends when the last player is standing in the captain's original place.

Example Game

PLAYERS

A minimum of 24 players is needed.

FORMATION

A number of files are arranged as the spokes in a wheel. The captain of each team stands at the hub of the wheel.

ACTION

When a signal is given, each captain turns to the right, runs around the entire wheel, and touches the second player who repeats the performance. The captain retires to the end of the line. The game is finished when the captain arrives in his original place at the head of the file.

SHUTTLE RELAYS

This is practically the same as the file formation except that each file is divided in half. One half is placed 20 feet from the other half. The players of one half face those of the other half. The captain stands at the head of one file.

Example Game

PLAYERS

Two teams, consisting of at least six players, are needed.

FORMATION

The shuttle formation described above is used.

ACTION

When a signal is given, the captain of each team runs, touches the first player of the other half of the file, and retires to the end of that line. The touched player runs back to the first file and starts the player who was standing back of the captain. The game ends when the captain arrives opposite from the place he originally stood.

VARIATIONS

The players may walk, skip, or bounce a ball instead of running.

Relay Type I

The players perform a designated act in place. The formation used are the file, circle, and line.

Example Game

PLAYERS

A minimum of 20 players is needed.

FORMATION

Two lines, consisting of an equal number of players facing one another, are formed. One member of each team is designated as captain. He stands at the head of the line. The players hold hands down the line.

ACTION

When a signal is given, the captain of each team squeezes the hand of the next player, who passes the squeeze on to the next player, etc. When the last player receives the squeeze, he raises his free hand to show the leader that his team has finished.

OTHER GAMES NOT REQUIRING EQUIPMENT

1. The players stand one behind the other in file formation. The right, left, or both hands are raised high over the head of each, when the signal is given, the last person slaps down the hand of the person in front of him, who repeats the action. The first team in which all hands are down wins.
2. The players stand in file formation and bend one or both arms at the elbows. When a signal is given, the last player places the palms of his hands against the elbow of the player ahead and pushes. This player in turn passes on the push. When the first player in the line receives the push, he holds his hands out in front of him at shoulder height. This indicates to the leader that the team is finished.

3. The teams assume file formation. The first player claps hands, stamps right foot once, turns around, and touches the player behind him. This player repeats the action. When the last player has completed the action, he raises his hands over his head to indicate to the leader that his team has finished.

EXAMPLES OF GAMES USING EQUIPMENT

1. The players stand in line formation. The teams may either face one another or face away from one another. When the signal is given, the first player passes a folding chair to the next player who continues the action. When the last player receives the chair, the entire line faces about; and the chair is passed up the line to the captain. He sits upon it to indicate to the leader that his team is finished.

VARIATIONS

1. Each player may be required to sit upon the chair, raise both feet off the floor, and clap his heels together three times before he passes it to the next player. After the last player has completed the action, the entire line may face about and simply pass the chair back to the captain. (This game may be played in the circle formation also.)
2. Players in file formation stand with feet astride. The captain upon receiving the signal, rolls a ball between the legs of the players. When the last player gets the ball, he runs to the head of the line and repeats the action. The game ends when the captain is back at the head of the line.
3. The captain attempts to roll the ball into a hoop 20 feet away. One point is scored if the ball stays in the hoop. The captain then runs up to the hoop and throws the ball back to the next player, who in turn attempts to roll the ball into the hoop. When the second player has taken his turn, he retires to the end of the line; and the third player has his turn. The captain stays at the hoop to return the ball for each player. The game is also played against time. The first team to complete the round receives 5 additional points which are added to the points scored by the players.

VARIATIONS

This might be used as a skill developing activity for baseball or basketball. For this purpose, the hoop should be suspended, and the players may attempt to pitch the ball through the hoop overhand or underhand, depending upon which skill the leader wishes to develop.

Relay Type II

The players leave their places in line, go to a specific place, and perform a required act. (This type is particularly adapted to file form relays and, to some extent, the spoke form.)

Example Game

PLAYERS

A minimum of 10 players is required. No equipment is needed.

FORMATION

Two or more files are formed having an equal number of players. The appointed captain stands at the head of his file.

ACTION

When the signal is given, the captain of each team runs to the designated place (line, wall, or fence) and returns to touch the second player who repeats the action. The captain meanwhile retires to the end of the file. The game ends when the captain is back in his original place at the head. (If the lines are uneven in number, the captain must perform the action twice to equalize the number of players running. In this case the game would end when he had completed his second trip.)

Example Game

The players assume file formation. The procedure is the same as in the preceding game except that the players must stoop when they reach the designated place and before returning to touch the next player. Or they may be required to sit, kneel, or perform some similar act before returning.

VARIATIONS

The entire team may move as one unit. A few of this type follow

Example Game

PLAYERS

Ten players or more are needed.

FORMATION

Two or more files, having an equal number of players are formed.

ACTION

The team is required by the leader to touch a particular object such as a chair. All the members of all the teams run and touch the mentioned object. They then return to their places in line. The first team back in

place wins a point. The leader may require the player to touch a type of material such as iron, wood, leather, or stone. To provide variety the leader may require the players to touch a certain player. That player begins to run and leads the others on a lively chase before they succeed in touching him and returning to their places in line.

EXAMPLE GAMES USING EQUIPMENT

1. The players form into a file. The first player runs to the designated place, knocks down indian club, runs back to the line, and touches the second player. This second player sets the fallen club up, etc.

VARIATIONS

Instead of individual players running, players may run in sets of twos or threes. They may hold hands as they run and as they perform the act.

Example Game

PLAYERS

Twenty or more players are needed.

FORMATION

Players form into two or more double files. (A double file is two files of players, standing side by side and holding inside hands.)

ACTION

Upon receiving the signal the first two players on each team run to the designated place, holding inside hands. One player knocks down indian club, and the other sets it up. They hold hands throughout the action. They run back and touch off the next couple who repeat the action. The first couple, meanwhile, retire to the end of the file. The game ends when the first couple arrives back at their original place.

Relay Type III

The players leave their places in line, go to a certain place in a certain way, and return. The form of locomotion is the important factor in this type of relay. Formations best suited to this type are the circle, shuttle, and file.

Example Game

PLAYERS

A minimum of 10 players is required.

FORMATION

Two or more files of an equal number of players are formed.

ACTION

When the signal is given, the first player in each line hops on one foot to a designated place, returns to his original place, and touches off the second player, who repeats the action. The first player, meanwhile, retires to the end of the line. The game ends when the first player is back in his original place at the head of the file.

VARIATIONS

Each player is required to use a different form of locomotion while proceeding from his place in line to the designated point and returning. The leader does not instruct each player in what form of locomotion to use but instead allows him to make his own selection. For example, the first player may run, the second may walk, the third may skip, the fourth may run backwards, etc.

Forms of Locomotion (Without equipment)

1. Run and whirl
2. Walk
3. Run
4. Skip
5. Hop on one foot
6. Hop on both feet
7. Walk or run backwrd
8. Duckwaddle (Player stoops, grasps both ankles, and waddles forward while holding his ankles.)
9. Rabbit Hop (Player places both hands on the floor and hops forward like a rabbit, placing both hands on the floor at each hop.)
10. Elephant Walk (Player walks on all fours, keeping the legs stiff.)
11. Crab Walk (Player is in sitting position with hands behind his back at the start. When the signal is given, he lifts his body off the floor and walks, supporting his weight on his hands and feet. He may walk forward or backward whichever the leader determines.)
12. Rolling (Player lies with body parallel to starting lines and rolls to the finish line. He is permitted to get up after arrival at finish line and run back to the starting place.)

Forms of Locomotion for Two Players

1. Wheelbarrow (One player walks on hands while the other player holds his feet. Position is reversed at halfway mark and players continue.)
2. Siamese Twins (Players stand back-to-back and hook elbows. One person is running forward and one backward. When they reach the designated place, they do not turn around. Therefore, the player who ran backward originally now runs forward.)
3. Pick-a-back (One player rides on the back of another.)
4. Sliding (Players hold both hands and slide sideways to the finish line and back. Or they may place their hands on the shoulders.)
5. Horse and Rider (Players stand, one back of the other, and the rear player places his hands on the shoulders or hips of the player in front.)

Forms of Locomotion for Three or More Players

1. Link (Players stand back of one another with their hands on the shoulders or hips of the player ahead. They proceed in a fast walk.)
2. Chain (Players rest left hand on shoulder of person ahead and bend their right legs at the knee so that the player back of them may grasp the ankle with his right hand. Proceed forward in a hopping fashion.)

EXAMPLE GAME USING CHAIN

Players

Ten or more players are required.

Formation

Two files of an equal number of players hooked together in chain fashion.

Action

When a signal is given each team starts hopping around. Whenever the line is broken, the two players who caused the break are removed and the team continues hopping. The first team to be reduced to two players loses.

3. Chariot (Three players stand in a triangle formation; the two rear players clasp inside hands. The person in front holds each of

these two players outside hands.)

Forms of Locomotion (Requiring Equipment)

1. Balls (Players may dribble ball with hand, dribble it with foot, juggle it in the air, or kick it as they proceed forward.)
2. Beanbags (Players may kick beanbags, juggle them in the air, balance them on one foot, balance them on their heads or on their foreheads as they proceed forward.)
3. Hoops (Players may roll hoops, drop a hoop over the head, or take a step and drop a hoop overhead and proceed forward in that fashion.)
4. Inner tube Rubberbands (Players are required to place bands on ankles and hobble forward.)
5. Newspapers (Players stand on one piece of newspaper with both feet, jump to second piece in front, take piece from behind and place it in front, etc.)

VARIATIONS

Use some of the above mentioned forms of locomotion but have two players of the same team perform at the same time and hold hands as they proceed.

Forms of Locomotion for Two or More Persons

1. Wands-Centipede (Two or three players stand astride a bat or wand, each holding wand with both hands--one hand in front and one hand back of the body. Proceed without letting go of the wand.

Note: The reader will see how effectively type III relays may be used to develop skills for the more highly organized games. A dribbling relay may develop basketball skills; dribbling with the foot may develop soccer skills.

Relay Type IV (Combination of II and III)

In this type of relay the players proceed to a designated place in a certain way, perform a specified act, and then return.

Note: The file formation is best suited to type IV relays. This type of relay is especially suited to preparation for skill-developing games and as a lead-up to high organized games.

Example Game

PLAYERS

A minimum of 10 players is needed.

FORMATION

Two or more files having an equal number of players.

EQUIPMENT

Two basketballs and one or two basketball hoops are required.

ACTION

When a signal is given the players dribble the ball to a certain place, attempt to make a basket, dribble ball back to their team, and touch off the next player who repeats the action. First player, meanwhile, retires to the end of the line. The game ends when the first player is back in his original place at the head of the line. The first team finished receives two points in addition to two points for every basket made. The team with the highest score wins.

Other Example Games

The first is similar to the above game, except that the players dribble a hockey ball around certain obstacles and attempt goal in order to develop their hockey skills. In the second the players dribble a soccer ball around obstacles to a certain point and then attempt goal.

Note: Other variations of type IV relays, other than skill-developing games, may be worked out by the leader if he combines suggestions for types II and III.

Summary

In conclusion, the fact should be emphasized that relays are one of the finest types of low organized games and an integral part of every playground or indoor games program. They are competitive which makes them interesting to all groups. They may be as active or quiet as the leader desires. Of all the low organized games, they are the most varied and the most adaptable. Every leader should be familiar with them and use them to advantage.

INDIAN GAMES

Ring and Stick Game

MATERIAL

1. A ring made of dried marrow bone (round steak bone) may be used.
2. The stick may be a twig from a tree.
3. The ring is tied to the end of the stick with a string or piece of leather.

OBJECT

1. The object of this game is to catch the bone on stick with fewest trials.

Sand Bag Ball (Alaskan)

The Eskimos play this game with a seal skin ball three quarters full of sand. The ball is about the size of a baseball. The players kneel in a circle or around a small area of ground. The ball is tossed into the air, and the players strike at it with their open palms to keep it in the air. If a player strikes at the ball but misses it, he is eliminated.

Stick Matching Game

MATERIAL

1. Two sticks made of flat pieces of wood, card board, or of doctor's throat swabs are needed.
2. Paint Indian designs on the sticks.

OBJECT

1. Throw the sticks into the air.
2. See whose sticks match when they land on the ground.

FOREIGN GAMES

Bounce the Ball (Japanese)

Dash the ball to the ground. Turn around and face about in time to slap the ball back on the rebound. Do this five times in succession. This can be used as a stunt or as a game. The object of the game would be to see who could perform the stunt the most times without missing.

Chinese Puzzle

The group stands in a circle formation holding hands. "It" leaves the group, and while he is away the circle tangles itself up into a Chinese

puzzle without breaking hands or changing grips. "It" then returns and tries to untangle the group without breaking joined hands and to get the group back into circle formation.

Fox and Geese (A European Game)

EQUIPMENT

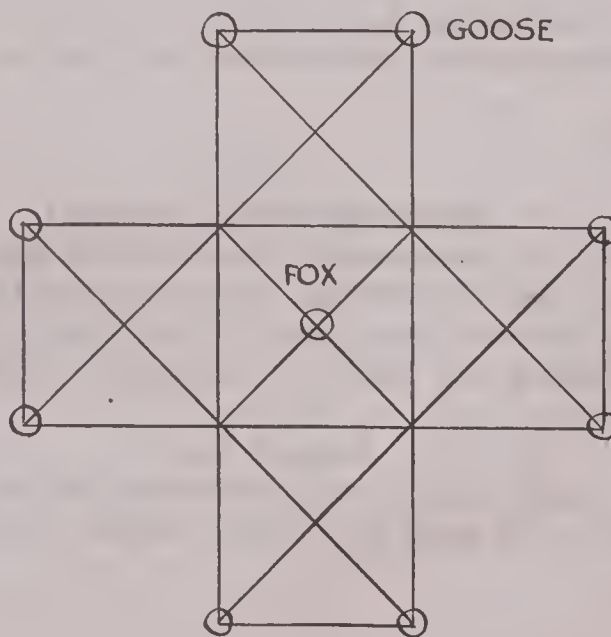
A board similar to the one shown in the diagram is needed. Nine men, eight of one color (the geese), one of another color (the fox) are necessary.

INSTRUCTIONS FOR MAKING

Lay out the board on a cardboard or wooden base, drawing figures as is shown in the diagram with a colored pencil. Make the men of washers, bottle caps, checkers, cardboard, etc. Finish by shellacking.

DIRECTIONS

The object of the game is for the eight geese to corner the fox so that he cannot move. The geese may move only toward the center or sidewise, never backward. The fox can move anywhere he pleases. Moves are made along the lines one space at a time. The fox can jump a goose as in checkers and remove the goose from the board. The goose can never eat the fox; but should the fox neglect to eat (jump) a goose, then one of the captured geese may be restored to the board. The starting set-up is indicated in the diagram.

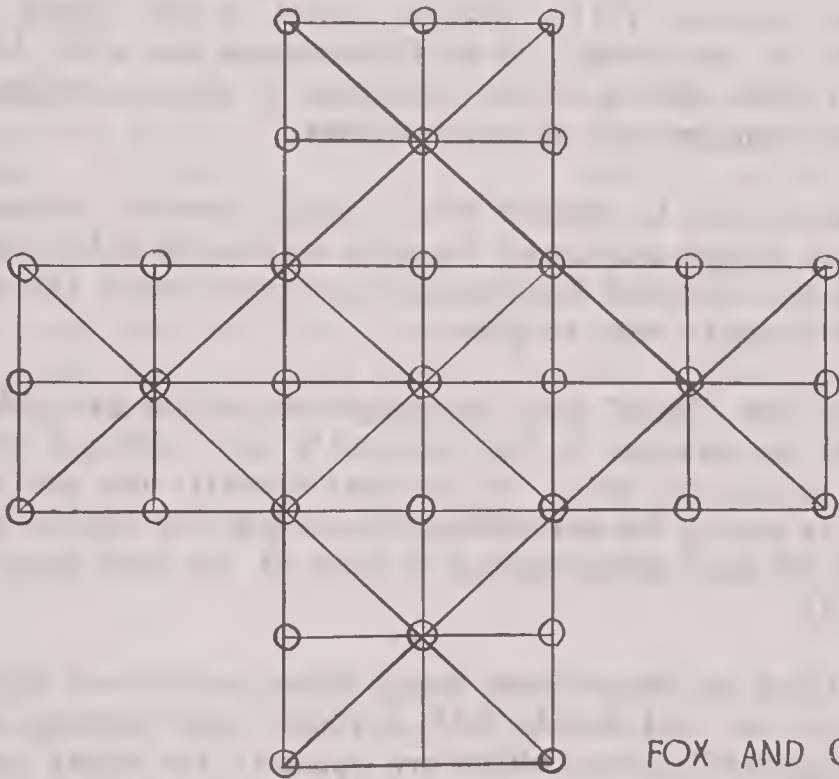


Fox and Geese (Variation)

OBJECT OF GAME

1. For the geese to pen up the fox so that he cannot move. At least six geese are required to pen up the fox.
2. For the fox to capture twelve of the geese.

The fox begins the play and the players then move alternately. Geese may move from one position to the next along any line. The fox may move anywhere and may jump over a goose and capture it if the space beyond is vacant. If the geese are played skillfully, they usually win. Some rules limit the geese to forward moves. Players alternate in taking the part of the fox.



FOX AND GEESE

Guithi (African)

Guithi is similar to Wari. The game is played in two opposite rows of six holes, with a receptacle at each end to hold captured counters. In Kikuyu the game is played in holes dug in the ground and marble shaped seeds are used as counters. In Cameron, on the west coast, pebbles are used in a hollowed out board. For temporary play use two muffin pans placed end to end and use a cup for captured marbles. Small marbles are the most satisfactory counters.

PROCEDURE

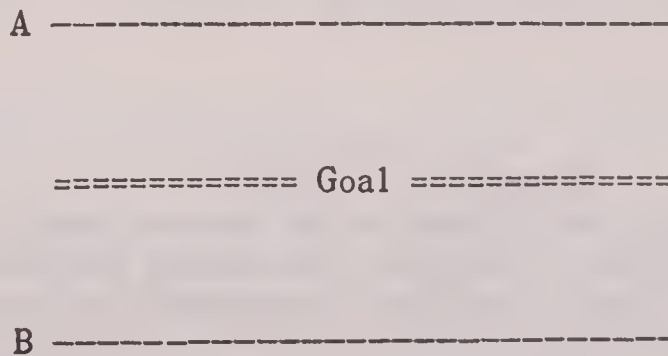
1. Either player may start the game by picking up all the marbles in one of the cups on his side of the board and dropping them one at a time into the various holes on the board. He must drop them consecutively but may go clockwise or counter clockwise. Also, he must drop all of them even though the last ones fall in the opponent's territory. Noting the hole into which his last marble falls, the player picks up all the marbles contained in it, reverses direction, and drops one marble into each hole in this new direction. When he has dropped all the contents of that hole, he again picks up all the marbles in the last hole into which the last marble dropped and retraces his steps, dropping a marble in each hole. The player continues to do this until his last marble drops into an empty cup. Then he "falls" and the play passes to his opponent.
2. A player does not "fall", however, until he has played on his opponent's side of the board. If he falls on his own side, before having crossed to the other side, he continues to play, starting with any hole that contains two or more marbles.
3. A play can never be started with a single marble. When a player has only a single marble on his side of the board he can not play. He loses his turn and his opponent continues until the one who lost his turn is again able to play.
4. When a player "falls" into an empty hole on his own side, he captures all the marbles in the opponent's hole opposite and also takes the one in his own hole. If the hole opposite the one where he "falls" is empty, he may take or leave his own marble whichever seems to be more advantageous in view of the next play. (He usually takes it.)
5. Should there be one or more empty holes on his own side next to that into which his last marble fell, a player also captures the marbles in his opponent's holes which are opposite the empty ones on his side and continuing as far as the series of full holes extends opposite his empty ones. An empty hole in the opponent's line opposite an empty one on his side stops him.
6. When neither player can play, each takes the marbles remaining on his side of the board.
7. The player capturing the most marbles wins the game. However, this is only the first skirmish. The object of the entire game, which may take all afternoon, is to capture all the opponent's marbles.

THE RULES IN BRIEF

1. There are two parallel rows of six holes each.
2. Four marbles are placed in each hole at the beginning.
3. Each player in turn empties the contents of any hole into consecutive holes counter-clockwise or clockwise around the board.
4. Captures are made when the final marble in a move falls in an enemy hole to make a total of two or three marbles. Consecutive twos and threes are also captured if they occur in the sequence.
5. If the enemy cups are empty a player must feed to them, if possible. If no move feeds he wins all marbles in his territory.
6. If the player's cups are empty and the opponent cannot feed to him, the opponent gains all the marbles left.
7. A few final marbles chasing endlessly around the board are divided by the players as they pass through their territory.

Pangie-Chang-Nan (Korea)

Two teams, each having a captain, are required to play this game. The lines face one another. These teams are represented by lines A and B in the diagram. The captain of the A line hides a ring or some other small article somewhere about the person of a player in his line. Then the players in line B try to guess which player has the article. Three guesses are allowed. If line B succeeds it receives the object to hide; if not, line A moves forward one step and hides the article again. Every time a line hides the object so well that it is not found, it moves forward one step. The line of players which first reaches the middle line (goal) wins the game.



Siga (As played in Colombo and Ceylon)

EQUIPMENT

A playing board containing five squares each way, four shells, stones or sticks having one side marked, and two counters (men) for each player are needed.

The players A and B sit facing each other with the board between them. It is convenient to place a receptacle at the right of each player in which he may deposit his captured pieces. At the opening of the game each of the twelve cups contain four marbles.

RULES

1. There are two parallel rows containing six cups each.
2. Four marbles are placed in each cup at the beginning of the game.
3. Each player in turn empties the contents of any cup into consecutive cups counter-clockwise around the board.
4. Captures are made when the final marble in a move falls in an enemy cup, making a total of two or three marbles. Consecutive twos and threes are also captured if they occur in the sequence.
5. If the enemy cups are empty, a player must feed to them whenever possible. If no move feeds them he wins all the marbles.
6. If the player's cups are empty and the opponent cannot feed to him, the opponent takes all the marbles left.
7. A few final marbles chasing endlessly around the board are divided by the players as they pass through their territory.

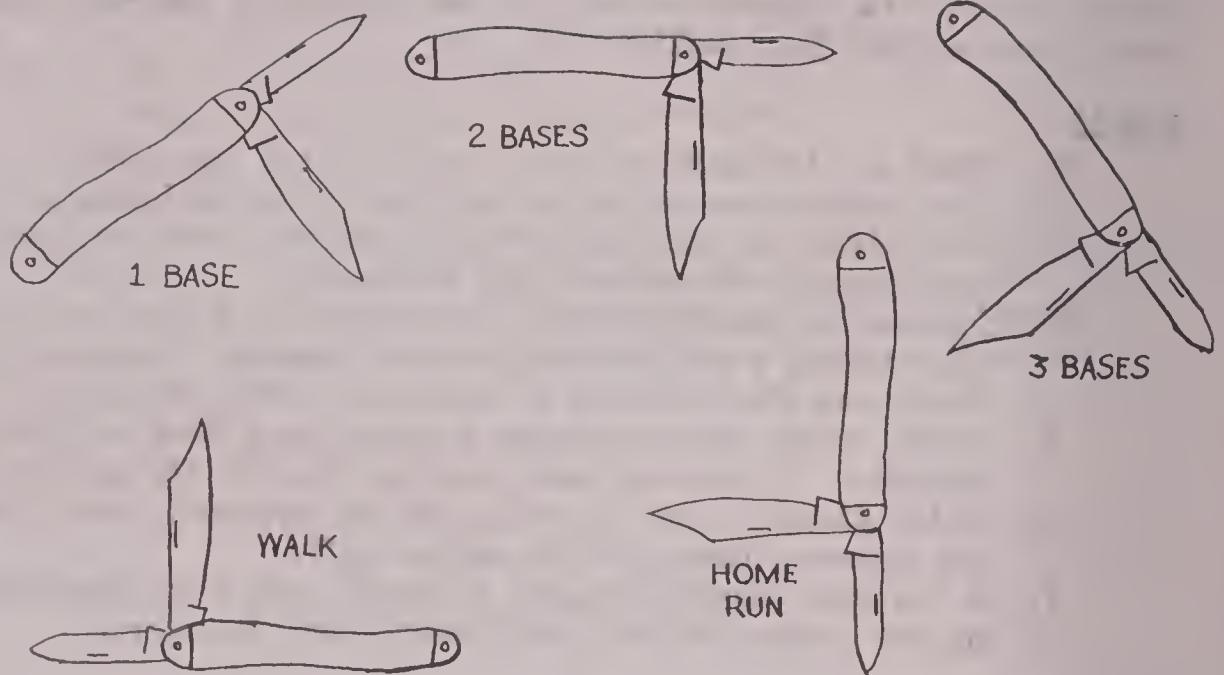
Player B 6 5 4 3 2 1

Player A M N O P Q R

Miscellaneous Games

Jack Knife Baseball

This game may be played in innings as baseball. If it is played by teams, three outs by one team brings the other team to bat. If individual players compete, each player gets three outs. The knife shall be placed so that the large blade is sticking into the surface with the end of the knife resting on the surface. The index finger shall be placed near the end of the knife and lifted so as to flip the knife end over end. The position in which it comes to rest determines the move or score the player makes. Scores are indicated in the accompanying diagram.



Tip Cat

EQUIPMENT

Equipment for playing this game consists of a piece of broom handle about six inches long, tapered to a point on each end; and a paddle or bat about two feet long, including handle, and about six inches wide

THE GAME

The game may be played by two teams or two individuals. If teams play, the players select two captains to choose sides. After sides are chosen, another choice is made for bats. The only base required is a home base--a circle on the ground about six feet in diameter. The players number off to determine their turn at bat. The fielders scatter themselves over the playground and the game is begun. Batter number one steps into the ring and bats the "cat," as the pointed stick is called, out into the playing field. The more "nervy" players make an attempt at catching it. If one of them is successful, the batter is out and batter number two takes his turn.

If the "cat" is not caught, the fielder throws it toward home plate. If he succeeds in throwing the "cat" so it lands within the limits of the circle, the batter is out; if not, the batter has the privilege of tipping the "cat" by striking it on one of the pointed ends so it will fly into the air. While it is in the air, he strikes it with his paddle and knocks it as far as he possibly can. This process is repeated twice. Scores are made by taking the number of paces or lengths of paddle from the position of the "cat" to the center of home plate. This is usually guessed at by the batter, and if any of his opponents doubt his guess, the distance is measured. If

the actual paddle lengths are more than the guessed distance, the batter is safe; if less, he is out. After three outs, sides change. Nine innings constitute a game.

Washers

In southwestern United States the game of washers has been popular for a long time. The game was originally played with silver dollars; washers of the same size are now used. Six washers are used in the game, making the cost of equipment only five cents.

The game is patterned after horseshoes. Small holes are cut in the ground about twelve feet apart; tin cans may be used indoors. As in horseshoes, the game may be singles or doubles. Each man pitches three washers toward the hole; ringers count five, unless cancelled by one of the opponent's landing on top. Other washers count one for each landing nearer the hole than the opponent's similar to the scoring in horseshoes. The game is 21 points. The side winning the previous throw leads off on the following round.

INDIVIDUAL GAMES

Broomstick Quoits

EQUIPMENT

Make four rubber quoits as follows: Cut a 30 inch length of old garden hose, whittle a small wooden plug that will fit snugly into one end, draw the other end around, and fasten by tackling through the rubber into the wood. After the joint is taped, the ring is ready for use.

THE GAME

Set wooden pegs made from broom sticks some distance apart and attempt to toss the rings over them. Only ringers count and topping the opponent's ringer cancels both. Singles and doubles may be played as in horseshoe pitching. Five points make a good game. A distance of 18 feet is suggested for adults which may be shortened to six or eight feet for small children. If the stakes are kept close enough together so that frequent ringers are made, this is a popular game.

Cats and Dogs

EQUIPMENT

Two small articles, such as a box or pencil, that can be easily passed from hand to hand are needed.

FORMATION

The players sit in rows, circles, or around the room.

THE GAME

The player (number one) at one end of the line turns to his neighbor and says "I found the dog." The neighbor asks "The what?" Number one replies, "The dog," and passes the box to number two. This player then turns to number three and says, "I found the dog." Number three asks, "The what?" Number two has to turn and repeat the question to number one, "The what?" Number one answers to number two and number two to number three, "The dog." Two passes him the box. Number three then takes up the story and tells number four, "I found the dog," but number four does not understand and asks, "The what?" Each time the question goes back one by one to the first player, and the answer is relayed back before the "dog" is passed to the next player. Meanwhile the pencil is started at the other end of the line in the same way, "I found the cat."

The fun begins when the "dog" and "cat" meet and pass each other, and each player has to pass on question and answer from both sides. The playing continues until "dog" and "cat" have reached the opposite ends of the line.

Does She Cackle? (Variation of Cats and Dogs)

Number one asks number two, "Do you want to buy a hen today?" "Does she cackle?" asks number two. "She cackles," answers number one. Number two then asks the same question of number three, "Does she cackle?" asks number three; and number two must turn back to number one and ask, "Does she cackle?" "She cackles," is the answer. And so it goes around the circle or down the line; the question goes back each time to number one who answers, "She cackles." Starting at the other end the following questions and answers may be used. "Do you want to buy a rooster today?" "Does he crow?" He crows."

My Square

EQUIPMENT

This game requires a five inch paper square divided by dots one-half inch apart arranged in lines also one-half inch apart.

THE GAME

From two to six people take turns joining by a line any two consecutive dots on the paper. The object is to add the last of the four sides to the square which is formed by joining the dots. The player who succeeds in completing a square puts his initials in it. When all the dots have been joined, the player whose initials appear most frequently is the winner.

Note: Diagram shows an incomplete section of game only.



Tommy, Tommy, Tum

This is a quiet game and can be used in small or large groups. The players, seated in a circle, are asked to do and say the same things as the leader. In full view of everybody, the leader places his left hand in front of him and with the right hand, starting with the little finger, touches the tip end of each finger on the left hand and says, "Tommy, Tommy, Tommy, Whoop (running the right hand from the tip of the index finger to the top of the thumb) Tommy." He then goes back, starting with the thumb, and says, "Tommy, Tommy, Tommy, Tum." The change comes on the little finger. The leader then gradually brings his hands down in front and clasps them together in a casual way. The real catch of the game is in the clasping of the hands. The leader answers, "Yes," when the player is correct and, "No," when he is wrong.

Territory (A Knife Game)

A five foot circle is drawn divided equally among the players. Lines drawn through the circle indicate each player's territory. The first player throws his knife into the circle with the large blade open. He attempts to stick his knife into some other player's territory. If the knife sticks, he draws a line from the point where the knife landed in either direction to the territory boundaries. The player who owns that particular piece indicates which portion he chooses to retain, and the first player adds the other portion to his own by erasing lines with his foot. A player continues to play as long as he sticks the knife into the earth successfully and continues to add to his territory. When a player's territory is eliminated, he is dropped from the game. The other players continue until all but one is eliminated. Two, three, or four players may start in one circle which is drawn in the dirt in such a way tht lines may be erased with the foot.

Twelve Stones

THE GAME

Each child receives six stones and sits on the steps or ground in a straight row. Number one gets up, puts his hands behind him, and puts the stones in either one hand or the other. He then shows both fists to the second person who guesses which hand the stones are in. If number two chooses the correct hand, he receives a stone; but if he chooses the wrong hand, he gives up a stone. Number one then continues along the line in the same way. When number one reaches the end of the line, it is number two's turn.

RULES

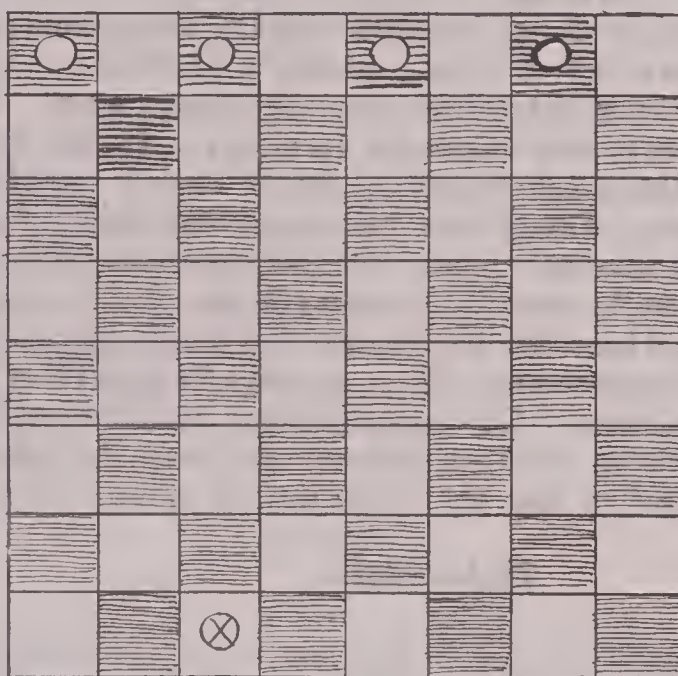
1. If a person drops a stone, he can not pick it up unless it was knocked from his hand.
2. Each person has one guess only.
3. The first person accumulating sixteen stones wins the game.

See also: Pangie-Chang-Nam, page 195.

CHECKERBOARD GAMES

Checkerboard Fox and Geese

The object is for the fox to break through the line of geese and for the geese to try to shut up the fox with a marker on each side of him. Place the men as pictured--red checkers (geese) in the red squares and a black checker (fox) on another nearby red square. While the geese outnumber the fox four to one, they can only move forward like an ordinary man in checkers; the fox, however, can move either way as the king does in checkers. He does not jump the geese. Either side moves first. The game is over when the fox is cornered or when the fox breaks through the line of geese and reaches a square in the front row that the geese were on originally.



Checker Puzzle Number One

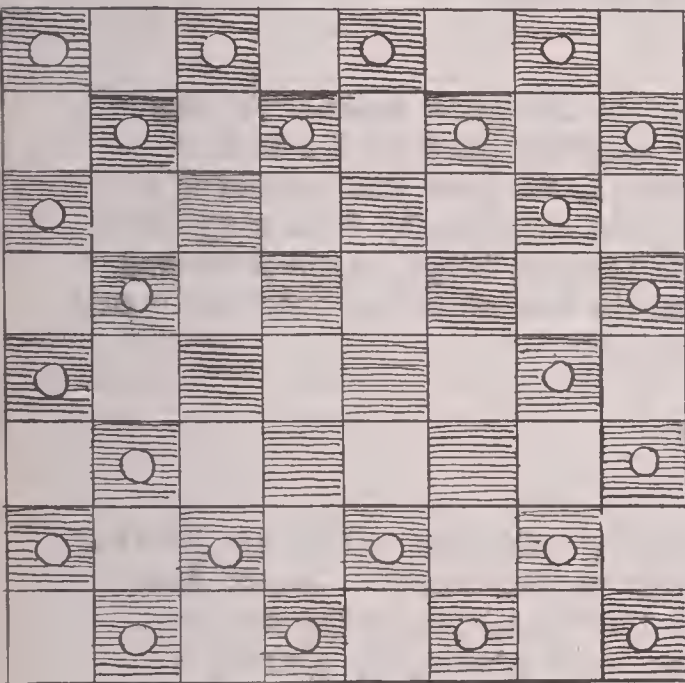
Outline the board with your checkers as shown in the diagram. You are not allowed to move a man; you may only jump and remove the man that you have jumped. The object is to have only one man left on the board after continuous jumping.

Checker Puzzle Number Two

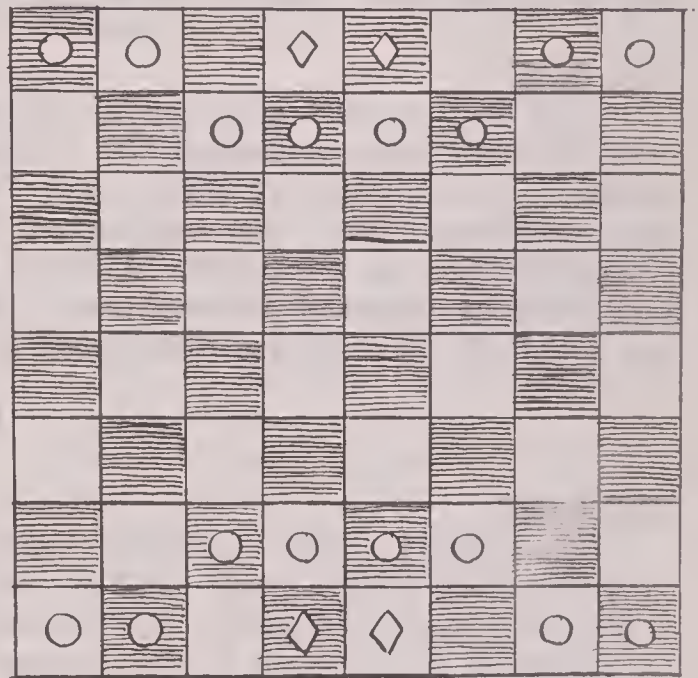
Fill the fourteen black squares that outline the four outer sides of the board. The object is to move a man and jump a man until only one checker remains on the board. No double jumps are allowed.

Diamond Checkers

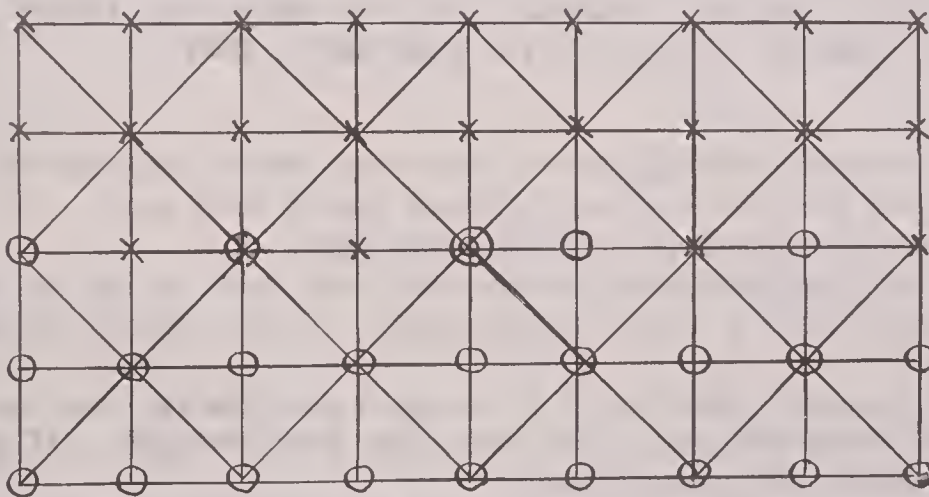
The object of the game is to occupy your opponent's two diamonds or to jump all his men off the board. Arrange the checkers as indicated. You are allowed to move your men only one square at a time. You may move straight or diagonally or to the side, but you can never move backward. You can make either one jump or a series of jumps so long as you are not moving backward. You are not allowed to occupy your own diamonds at any time.



CHECKER PUZZLE N°1



DIAMOND CHECKERS



FANORONA

Fanorona

EQUIPMENT

A board similar to the one shown in the diagram.
Twenty-two men of one color, 22 of another.

DIRECTIONS

On a board 14 inches by 14 inches lay out the lines as indicated in the diagram with colored pencil or crayon. An attractive border may be placed about the edge of the board. Shellac. Make 44 counters, 22 of one color, and 22 of another. Marbles or bottle caps may be used.

THE GAME

Set up the board with one set of counters on the spots marked "X" the other set on the spots marked "O". Leave the double circle in the middle vacant. Two people play this game. The object is to jump your opponent's men and remove them. Men can move or jump as in checkers by following the lines indicated on the board. All men are the same as kings in checkers and jump or move forward and backward. The game is won when the opponent's men are unable to move or are eliminated from the board.

Friends

THE GAME

The game is played with 64 checkers, placing different colors on the two sides of the checker board. Use all the squares on the board. Two or four people may play this game. In starting place four checkers in the center four squares as is shown in the diagram. Then start playing by placing a checker of your color in a square next to one of your opponents checkers in such a way that one of your men is also on his side, either diagonally or in a straight line. This places your opponent in a line between two of your men, and you make a friend of him by turning the checker over so that your side is up. (Bottle caps may be used.) You now have three friends in a row. The other player does the same; then you play again, etc.

RULES

1. Any number of the opponent's men--from one to six--may be captured, provided they are enclosed between two of your men.
2. Men may be turned only on your own play.
3. The line captured must be unbroken by a space or one of your own men.
4. You must make a friend at each play. If you cannot, you may not play.
5. Your opponent plays until it is again possible for you to make a friend when you play. You must play when possible. If neither can play again, the game stops.
6. Often you can make friends in two or more directions. In that case, you may take only one line.

7. All the men between two of your men, in a line you capture, must be turned.
8. The winner is the one who, when the squares are all filled, has more than half the "friends" on the board. When the game stops because neither can play, the player with the most "friends" wins.

Go Ban

EQUIPMENT

A playing board 10 squares wide and 15 squares long is used. Twenty checkers of contrasting colors are needed by each player.

THE GAME

They are placed as shown on the diagram. The object of the game is to place five men of your color in a row, vertically, horizontally, or diagonally while preventing your opponent from doing the same. The first move from each side is forward as many spaces as the player desires. Thereafter either player can move a new counter forward, or one already in play forward or backward, right or left, but not diagonally, as many squares in one direction as desired. A player may jump one of the opponent's checkers from an adjoining square, vertically or horizontally, to secure a strategic position but may not take the checker jumped. When a player can move in such a way as to fence in one, two, three, or four of the opponent's checkers between two of his own vertically or horizontally placed, he may remove them from the board. Voluntarily coming between two of the opponent's men, you are safe. The game is won by the player who first arranges five of his color in a row in any direction.

Hasami Shogi

The object of the game is to reduce your opponent to one man. Place eight checkers on the squares directly in front of you. You are allowed to move as far as you wish along a straight line in any direction. If you can trap one of your opponent's men between two of yours, you may then remove his men from the board. If you move your man between two of your opponent's men voluntarily, your man is not subject to capture. Capture applies only on horizontal or vertical moves and not on diagonal ones.

Human Checkers

EQUIPMENT

A board similar to the one in the diagram is needed as are eight men, color, and shellac.

DIRECTIONS

Paint nine spots in a row on a cardboard or wooden base, or bore holes in wood if wooden peg or golf tee men are used. Paint counters of cardboard

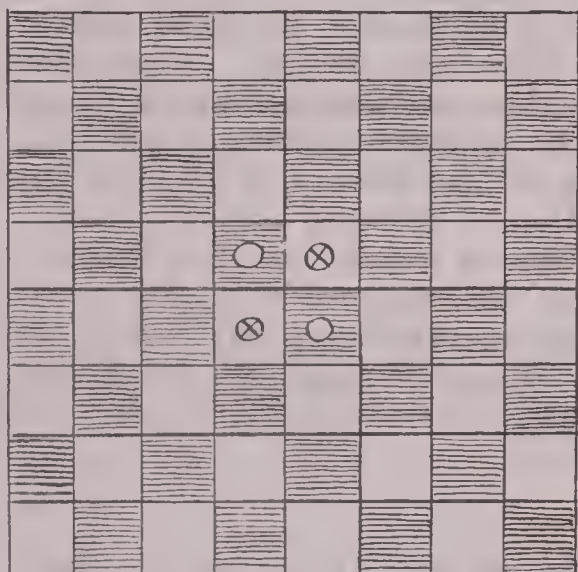
or wood, four of one color, four of another.

THE GAME

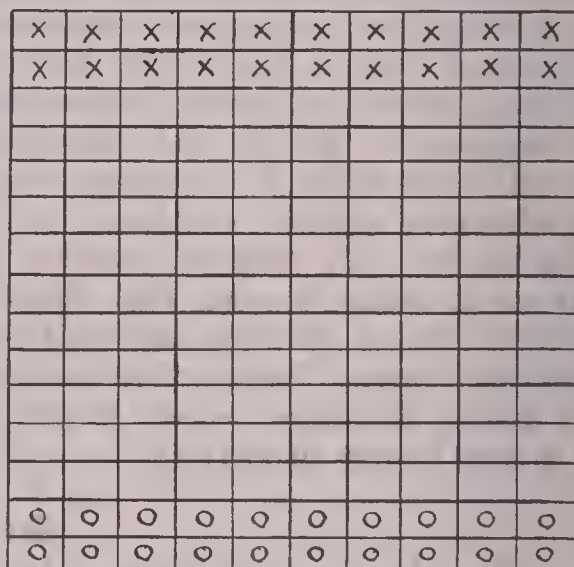
Place all men of one color at one end of the board, all of the other at the opposite end, leaving the center hole blank. The object is to get the men of one color, by moving or jumping one at a time, to the other end of the board. In this way the colors are lined up on the opposite end of the board and the center hole is vacant. No backward moves are allowed.

SOLUTION

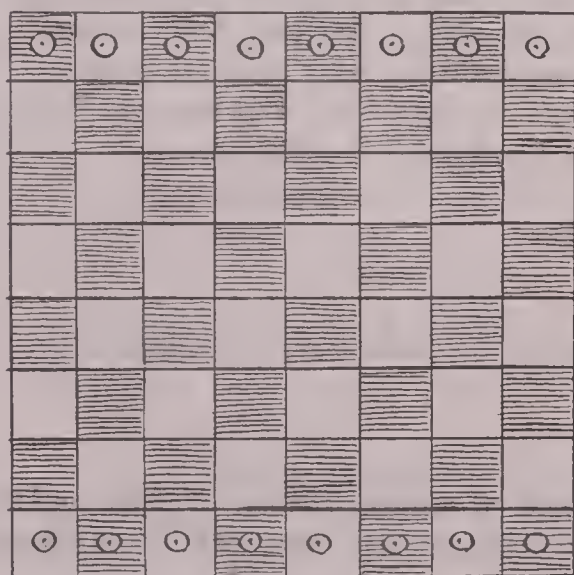
(24 moves.) Move L, jump R, move R, jump L, jump L, move L, jump R, jump R, jump R, move R, jump L, jump L, jump L, jump L, move R, jump R, jump R, jump R, move L, jump L, jump L, move R, jump R, move L.



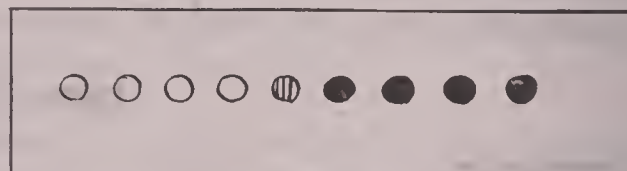
FRIENDS



GO-BAN



HASAMI SHAGI



HUMAN CHECKERS

Mill

Two players, each with 12 men of contrasting colors, take turns placing a man on the board. The object is to arrange three in a row. If one is successful in making a row of three, he may remove one of the opponent's men from play (except men in a row of three which may be touched if there are other men on the board).

When each player has placed his twelve men on the board, play is continued by moving alternately from one spot to another along the lines. Take opponent's men each time a three is made. Good players try to place two rows with one piece in a pivotal position, so that each time it is moved, a row is completed. When one player is reduced to three men, he is released from the necessity of following the lines. He may jump his man to any open spot on the board. The player wins the game who first reduces his opponent to two men.

Triangle Peg

EQUIPMENT

A board painted with spots as is shown in the diagram is needed as are fourteen men of one color.

DIRECTIONS

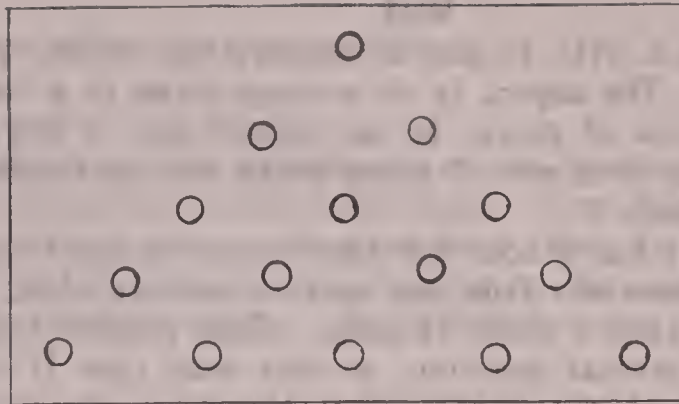
Use a cardboard or wooden base, paint or crayon spots, and shellac. Make men of any material. Wood discs, washers, or bottle caps may be used.

THE GAME

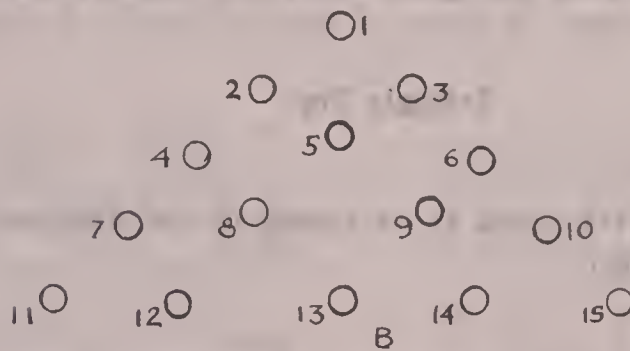
Place the men on the spots leaving the top spot vacant. Try to get all the men off the board by jumping as in checkers. Remove each man as it is jumped. In the end the last man should be on the top point. No moves except jumps.

SOLUTION

Numbered as in the diagram: 4 jumps to 1, 6-4, 1-6, 12-5, 14-12, 11-13, 7-2, 10-3, 13-6, 3-10, 15-6, 6-4, and 4-1.



A



B

SIDEWALK GAMES

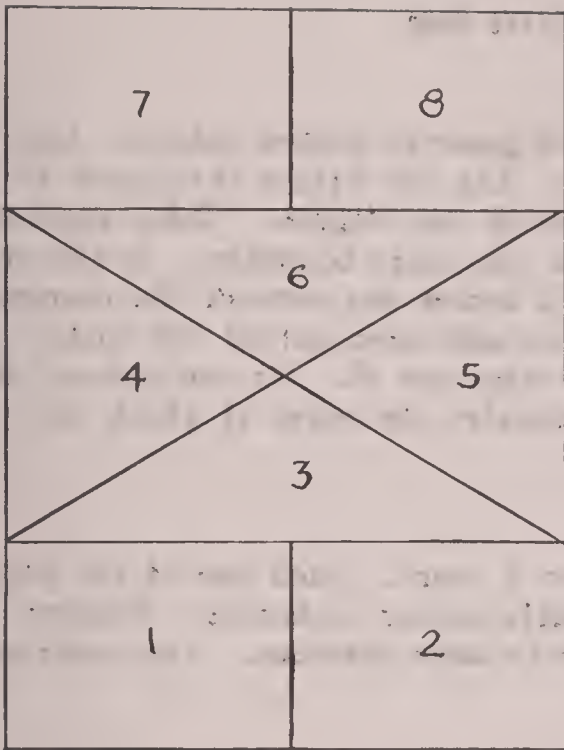
Hop Scotch Variations

GAME I

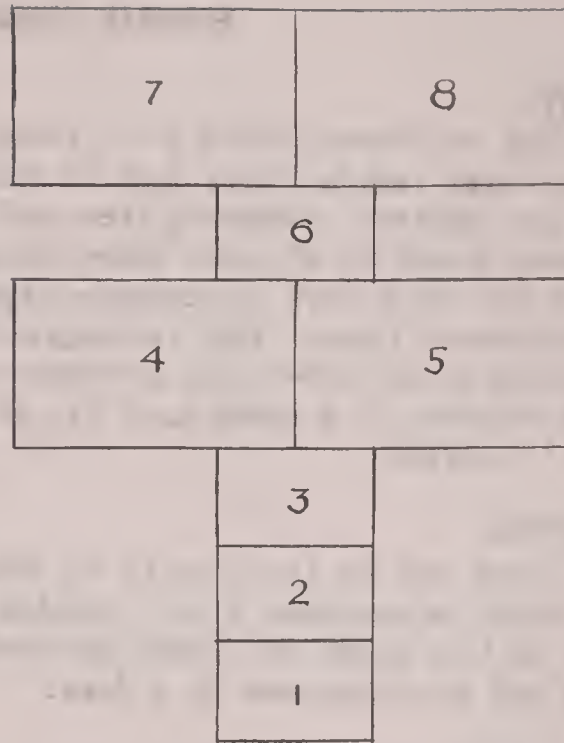
Four or five people may play this game. The first player throws the stone into the number one square and hops up to square eight and back. The first player continues as long as he does not throw the stone in the wrong space. When it is thrown in the wrong space, the next person plays until he makes a mistake. The game continues until one person has gone up and down the board, thereby winning the game.

GAME II

This game is similar to game number one with regard to rules and the number of players. Players go from one to eight and back. The winner is the one who finishes first. The difference is in the layout of the squares as is shown in the diagram.



GAME 1



GAME 2

Sidewalk Baseball

If possible divide the players into teams of equal number. The captains toss for first bat. The team "at bat" takes turns tossing beanbag or an old rubber heel into the diagram which has been drawn on the sidewalk. Bottle caps or stones are used as "men" on these small baseball diamonds which are drawn in front of and close to the throwing line. When a man is on base, the team places a bottle cap on the proper base and moves the cap around the bases as the game progresses. At the end of the inning (three outs), the bases are all cleared for the next inning; and the other team goes to bat.

3 RD BASE	TRIPLE	DOUBLE PLAY	1 ST BASE
HOME RUN	FLY OUT	WALK	HOME RUN
GROUND OUT	SINGLE	DOUBLE 2 BASES	STRIKE OUT

Sidewalk Checkers or Disc Snap

COURT

Use one cement block for a court; if the game is played indoors, draw a square three feet by three feet on the floor. Lay out within this court 10 four inch squares, numbering them as is shown in the diagram. These squares or bases should be at least three inches from the court boundary. In the center of the court draw a rectangle eight by 12 inches and connect the corners with diagonal lines. This rectangle is the unlucky area called the "pit." Adjoining it on either side are bases number nine and 10. On one side of the court boundary is a check mark (x) which indicates the point at which the game is started.

PLAYERS

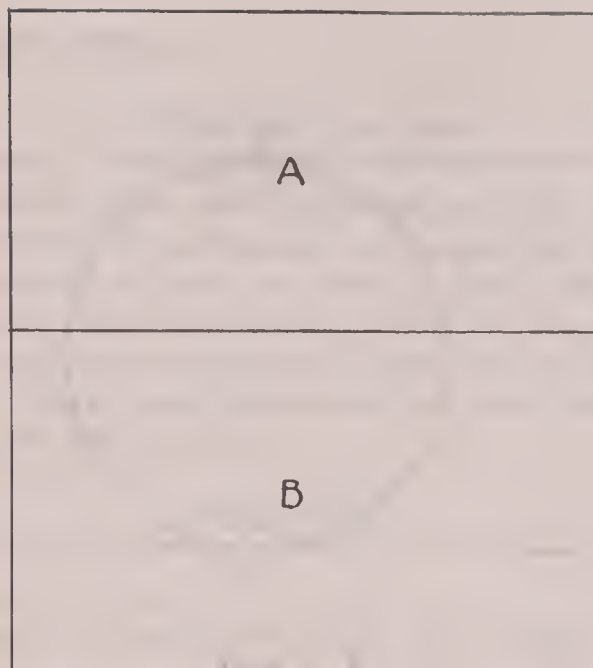
There may be from two to six players to a court. Each one of the players should be equipped with a checker or bottle top as a shooter. Players shoot in turn using the thumb and forefinger to make the shot. The order of turns may be determined by a draw.

THE GAME

The object of the game is to advance the checker by a series of shots through the ten bases of the court in proper sequence. The first player to complete the round and reach base number 10 wins the game.

RULES

1. A player continues shooting until there is a miss. He resumes play on his next turn from the spot where the checker stopped. The play is a miss if the checker--
 - a. Fails to stop within or touching the proper base.
 - b. Is shot out of bounds.
 - c. Comes to rest touching a diagonal line of the pit.
2. A player must return his checker to the starting point and begin the game over upon his next turn if the checker--
 - a. Is shot out of bounds in two consecutive turns.
 - b. Comes to rest within the open space of the pit or touching a pit boundary line.
 - c. Comes to rest on the line separating base number nine or base number 10 from the pit, as these dividing lines are dominated by the pit rather than by the bases.
3. Players are allowed the following advantages:
 - a. If in shooting a player strikes an opponent's checker, he may have an additional turn and also skip the next base for which he was due.



- b. After a successful shot the player may move his checker to a more advantageous position for the next shot provided the checker is not entirely removed from the base.
- c. When the checker is shot out of bounds it may be returned to the boundary line at the point where it crossed over before the next turn.

Sidewalk Tennis

COURT

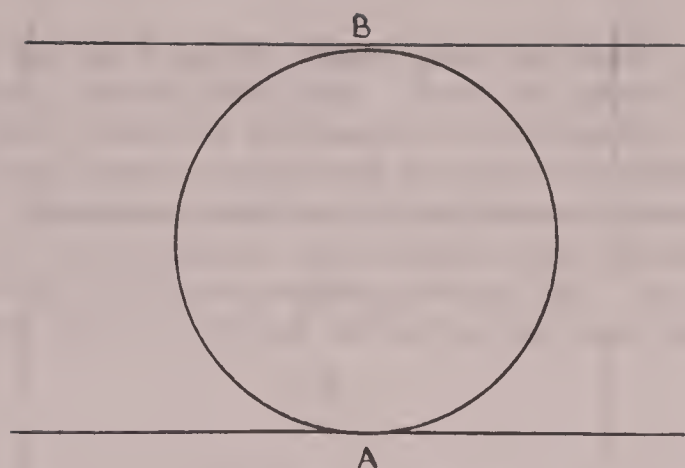
Two sidewalk squares form the court.

EQUIPMENT

Either a tennis or sponge ball may be used.

THE GAME

Player A stands in space A, player B in space B. A serves the ball by allowing it to bounce first and then hitting it with the palm of his hand. The ball must bounce on the other side of the line in space B. Player B returns the ball either before it has bounced or after the first bounce by hitting it with the palm of his hand. If B fails to make a proper return (over the line and within space A), player A gets one point and another serve. If B makes a good return, A must try to do likewise. If A fails to make a proper return of B's volley, he loses the serve; and B receives a point and the next serve. Fifteen points equals game. Sidewalk tennis may also be played in doubles.



Spot Ball

THE GAME

Player A stands outside the circle on one side of the line; player B is opposite. The ball is served by A who throws it into the circle so it bounces into the other court. B tries to return it by batting it down with the open palm so that it will bounce into the circle and out toward A, who bats it back. The volleying continues until one misses. Rules are the same as in volleyball. If the server misses no point is given, but the opponent gets the next service. Only the server can score. Fouls consist of stepping over the line or into the circle, failure to bounce ball into opponent's court, and catching the ball instead of batting it when volleying. If the server fouls, he loses the ball. If the receiver fouls, server gets one point. Twenty-one points is game. Best two out of three win a set. If the score is tied at 20, a player must gain two points in succession to score.

EQUIPMENT

A rubber ball or an old tennis ball may be used.

PLAYERS

This is a game for two players.

COURT

Spot Ball may be played on any smooth ground or pavement which is three feet in circumference. Draw a circle and extend a line for several feet on two sides of the circumference.

See also: Bounce the Ball, page 191.

COMBATIVE GAMES AND STUNTS

Definition of a Stunt

Stunts are forms of play which have grown from the desire to test one's ability. They stimulate the powers of co-ordination, suppleness of body, and the formation of such virtues as courage, self confidence, and determination. They provide an excellent form of exercise, are easily organized for practice, are economical with regard to space and equipment, and are adaptable to many ages. They lend themselves to group organization, and give opportunity for student leadership.

Bear Dance

DIRECTIONS

Squat on one heel. Extend the other foot forward. With back straight and arms extended forward for balance, rapidly shift the position of the feet.

Chef's Hat Boxing

DIRECTIONS

Secure a number of new and unused paper bags just large enough to fit rather loosely over the average person's head. Place a bag on the head of each of the two boxers, extending down to his ears. At the signal, they box with open hands attempting to knock the other's hat off. They are not permitted to touch their own hats.

Chinese Get Up

DIRECTIONS

Two persons sitting on the floor back to back, lock arms. They then try to stand up.

Circle Wrestling

DIRECTIONS

Draw two three-foot circles on the ground side by side and touching one another. The two players stand in the circles and upon signal wrestle to throw each other out of his circle. When a player falls or steps out of his circle, he loses, if his opponent remains on his feet inside his own circle. Striking and unnecessary roughness are barred.

Cock Fight

DIRECTIONS

The two players raise the left foot and grasp it back of them with the left hand. The right arm is free but must be kept close in to the side and

not used to shove, strike, or pull the opponent. At the signal, the two charge and shove each other, attempting to upset the other or cause him to drop his foot to the floor. Sometimes this event is played in a six-foot circle. This provides an additional hazard--that of elimination by being shoved out of the circle. Some leaders have the players put both hands on the foot raised behind but this is optional.

Duck Fight

DIRECTIONS

Two players grasp their own ankles, and each tries to shoulder the other so as to make him either let go or fall over.

Ear Hand Slap

DIRECTIONS

The two players stand facing each other. Number one stands erect and grasps the lobes of his ears. Number two holds his hands out in front at waist level, palms up. Choosing his time, number one releases his ears and attempts to hit number two's hands before he can withdraw them. Number one has three chances and then they reverse positions and number two has three. Each time the aggressor hits the other's hands, he scores one point; each time the defender withdraws his hands in time, he scores one point. The one who scores the most points in the six attempts wins.

Hand Slapping

DIRECTIONS

A stick ten inches long and as large as one's middle finger is needed. Player number one holds out his right hand, palm up, with fingers and thumb together. Place the stick on the hand with the end extended a few inches beyond the finger tips. He must keep his palm flat and not close his fingers. Number two faces number one, and has three attempts to grab the stick and strike the hand with it before number one can withdraw his hand. Considerable strategy is needed to strike the hand successfully. One point is scored by the player doing the striking when he strikes the hand, and also when he succeeds in causing the other to withdraw his hand and drop the stick. One point is scored by the player holding out his hand each time he succeeds in withdrawing his hand without being struck. After the three attempts they reverse their positions. The player wins who has the highest score in the six attempts.

Hand Wrestle

DIRECTIONS

The two opponents stand with right hands firmly grasped and right feet braced against each other, the left foot being placed well to the rear to

secure as firm a stance as possible. At the signal, they try to throw each other. The one wins who causes the other to move a foot or touch any part of his body, except his feet, to the ground. The winner is challenged.

Human Rocker

DIRECTIONS

Lie face downward, grasp the ankles, and rock the body backward and forward. The chest and abdomen must be held at a rigid curve.

Indian Wrestle

DIRECTIONS

Two players lie on their backs facing in opposite directions, side by side, with adjacent arms locked. At a signal, the adjacent legs are brought to an upright position and inter-locked at the knees. The wrestle consists in trying to force the opponent to roll over from his position.

Knee Spring

DIRECTIONS

"A" lies flat with his knees drawn up but his feet on the floor. "B" runs, and placing his hands on the knees of the one lying down, does a hand spring. As he goes over "A" assists by bracing the back of the one jumping. This helps to give momentum and also acts as a safety measure.

Leap Frog and Forward Roll

DIRECTIONS

One player bends over and with knees slightly bent, places his hands on his knees or on the floor. A second player runs, places his hands on the first player's back and leaps over him. The second player then does a forward roll. The action is then continued.

One Legged Hand Wrestle

DIRECTIONS

Each of the two players raises his left leg behind and holds it with his left hand. They then grasp each other's right hand firmly. The object is to throw the opponent; that is, cause him to touch the ground with any part of his body except his supporting foot. The player also loses if he releases his raised leg. The winner is challenged.

Poison Fight

DIRECTIONS

Place a block or Indian club on the ground. The two opponents stand

facing each other with the block between them. They place their hands on each other's shoulders. The idea is to cause the other to upset the block by pushing, pulling, throwing him, and tricking him so that he steps against it.

Underhand Slap

DIRECTIONS

The two players stand facing each other. One holds out both hands side by side with palms up, and the other places his hands on the first player's with the palms down. The player with the hands underneath attempts to withdraw them quickly and strike the backs of the opponent's hands before he can withdraw them. He has three attempts and then they reverse their positions for three more attempts. Two points are scored for striking both hands and one point for striking one. The player with hands above scores two points for successfully withdrawing both hands and one point for withdrawing one. The player wins who scores the most points on the six attempts.

QUIET GAMES

Acting Adverbs

DIRECTIONS

One player separates himself a sufficient distance from the group and the rest choose an adverb--"politely, sulkily, cheerfully, absent-mindedly"--any of these would do. The player is then recalled and he puts questions to each one of the group, his aim being to discover by the tone of the replies what adverb has been chosen. The questions should be quite general, such as, "Eddie, do you like to play ball?" "Dick, have you been swimming at the High School pool this week?"

Alphabet Game

DIRECTIONS

The equipment consists of 26 cards upon which are printed in large characters a single letter of the alphabet. The leader mixes up the cards and then shows them one by one to the group. It has been previously determined what type of thing the letters shall represent, such as items in a grocery store, names of flowers, actors, trees, etc. When a letter is shown, the first child to name an item beginning with that letter is given the card. At the end of the game, the child with the most cards is leader for the next game. When a number of children call out the same name together, the leader returns the card to the pack and selects another.

Buzz

DIRECTIONS

One of the players starts the game by saying "One"; the next player in

the circle says "Two"; the next one "Three". This continues until the number seven is reached when the word "Buzz" is substituted for it. The next player says "Eight", etc. until a multiple of seven, such as fourteen, twenty-one, twenty-eight, etc. is reached. The word "Buzz" is substituted for the right number. The word "Buzz" is also substituted for any number in which the word seven occurs such as seventeen, thirty-seven, etc. When seventy is reached, the counting proceeds as "Buzz-one," "Buzz-two," with seventy-seven being "Buzz-buzz." When a player says a number instead of "Buzz" or says "Buzz" in the wrong place, or calls out a wrong number, he must go to the open end of the circle and the first player starts the game over again by saying "One." Counting should only reach one hundred and then revert to "One" again in case there are players remaining.

Grocery Store

DIRECTIONS

The leader says, "My father owns a grocery store, and the first thing he sold begins with a "P." The child who guesses the article becomes leader. This can also be played with drug store, fruit store, automobile agency, movie house, etc.

Hangman

DIRECTIONS

One child is sent away from the group. The others choose the name of a movie actor or actress. The letters in the name are indicated by dashes. Suppose Kay Francis were chosen. The leader writes the following on a piece of paper: ---

The child who has gone out is recalled and guesses a letter that is in the name. The leader fills it in its proper place. If, however, he should guess a letter that isn't in the name, the leader starts "hanging" him. That is, for one wrong letter he draws a head, for another, a body, then legs, feet, arms, hands, etc. If he is hanged, he must go out again. If he guesses the name, he chooses some one else to go out.

New Orleans

DIRECTIONS

The players divide into two equal teams, A and B. Team B retires and decides on some trade or occupation, such as picking cherries or washing windows. They then advance to a line on which Team B is standing. As Team A advances, the following conversation takes place:

Team A: Here we come.

Team B: Where from?

Team A: New Orleans.

Team B: What's your trade?

Team A: Lemonade.

Team B: Get to work and give us some.

The players on Team A go through pantomimic motions descriptive of the occupation chosen, while players on Team B try to guess the trade. As soon as a player on Team B gives the correct answer, all of Team B chases Team A as far as their goal line, trying to catch as many as possible before they reach their goal. Any Team A player who is caught joins Team B. Then Team B chooses a trade, and Team A guesses.

Pick the Right Hand Last

DIRECTIONS

Team A is given a pebble. They retire and go into a huddle and then give the pebble to one member of their team. Team A then lines up in front of team B, each member of team A holding out both hands in front with fists clenched. Team B, one by one, begins to eliminate the outstretched hands of team A by asking the member to open his hand and show the contents. Team B tries always to select an empty hand as the object of the game is to leave the hand with the stone in it until the very last. If team B chooses the hand with the stone early in the game, the number of outstretched hands is counted and team B is given the stone to conceal. The first team to reach 20 points loses the game.

Quiet Game I

DIRECTIONS

The group is to be in circle form. The first player turns to the second and says, "You have an 'angel' face", or uses any adjective beginning with "A". Each player is allowed to call his neighbor something beginning with "A". When it becomes the leader's turn again, he begins the new circle with a letter "B". etc., until the letter "Z" is reached.

Quiet Game II

DIRECTIONS

Place a ring on a long string and then tie the ends together. Children sit in a circle holding the string in front of them and pass the ring around. One player, who is "it", sits in the center of the circle and tries to follow the ring. At any point in passing he may say, "Stop". All must be still, and "it" tries to guess who has the ring. If he is correct, the one holding the ring becomes "it"; if wrong, the same player continues to be "it."

Simon Says

DIRECTIONS

All players are seated except one who acts as leader. All close their fists and keep their thumbs upright. The leader says, "Simon says thumbs up," and keeps his fists closed with thumbs upright. All should imitate. He says, "Simon says thumbs down," and turns his fists so that the thumbs

are down. He may say, "Simon says thumbs wiggle waggle," and wiggle his thumbs from side to side. Everyone should follow. But if the leader should say, "Thumbs down", and perform the action, it should not be imitated. Anyone performing an action when the command is not preceded by "Simon says," is out of the game. The one who stays in the longest wins the game.

The Pebble Game

DIRECTIONS

Two players place an odd number of pebbles between them, perhaps 15. Then each takes in turn one, two or three pebbles, as he chooses, and the loser is the one who in the end must take the last pebble.

For example: if you get seven and your opponent eight, you win. If he gets nine, and you six, then he wins. Therefore, the first player to win must always take two pebbles, also if he leaves an odd number such as 1, 7 or 9.

Twenty-one Questions

DIRECTIONS

One player leaves the room while the others select the name of a person. The player then returns and questions the others. Only "yes" or "no" may be given in answer to his questions, which are of this order: "Is it a man?" "A real man?" "A fictitious man?" "Is he alive?", etc. The player must guess the name of the person before his twenty-second question.

Who is the Leader?

DIRECTIONS

The group stands in circle formation. "It" leaves the group while the rest choose a leader. When "it" returns all the circle are making the same motion as that started by their leader. The leader constantly changes the motion. The group does likewise but they never look directly at the leader in such a way as to give him away. "It" gets three guesses to determine who is the leader. If he fails a new "it" is chosen. If he succeeds in identifying the leader, the leader is "it."

See also: Checker board games, pages 202-207;

Does She Cackle, page 200; Twelve Stones, page 201; Chinese Puzzle, pages 191, 192.

HIGH ORGANIZED GAMES

Line Soccer

DIRECTIONS

Divide the group into two teams. Line up a team at each end of the area.

(If out-of-doors, the penalty area of the regular field makes an adequate space; if indoors, the end lines of the basketball court make suitable end lines.) Two players or more from each team then come to the center of the area and face each other. The ball is thrown between them. Each pair try to put the ball through their opponent's line. The freedom of the entire area between the two lines is allowed the center players in which to pass, dribble, and kick the ball. They try to evade the enemy pair who try to prevent them from putting the ball through their line.

Those on the baselines, try to prevent the ball from going through their line by trapping it, kicking it, or letting the ball hit any part of their bodies except their hands and arms. There are temptations for the players in the lines to use their hands, to prevent the ball from going through their line, to run out to meet the ball, and to kick it blindly towards the opponent's line. To prevent this several rules have been devised. Use of the hands or arms counts one point against the team; and advancing more than one step in front of the line counts five points against the team. It is also possible to rule against kicking blindly, but this is seldom necessary since an appeal for cooperation and team work usually suffices to discourage players from using long kicks as futile efforts to score points.

When the ball goes through the line anywhere below shoulder height, two points are awarded to the kicker's team. Often a player will kick the ball through his own line inadvertently, and the points count against his team and for the other team. Often the ball is kicked over the shoulders or heads of the line players. This is usually caused by attempts to score from too great a distance and by blind kicks. One point is scored against the player's team who kicks the ball in this way.

The pair in the center play until they score a goal or a foul is scored against them. If this is done quickly, however, it is often advisable to allow them a longer time to play. A time limit of one or two minutes might be set up, during which time these two play against the other two. When a goal is scored or a foul committed or the time limit has elapsed, the next two in the line come to the center of the area, and play starts in the same manner. The two retiring from the center go to the opposite end of the line from which they started. As each two retire from the center, the line moves across the end of the area.

This is an intensely interesting game to most groups and teaches soccer elements. Every player must be on the alert in order to be ready to play the ball when it comes within his reach. It is also a good game for regular classwork in a gymnasium. Line soccer is suitable for all grades and for both boys and girls.

Soccer Baseball

DIRECTIONS

The rules for this game are the same as those for baseball with the exception of one. The base runner may be tagged out, or the ball may be thrown at him; and if he is hit by the ball, he is out. The game utilizes a

soccer or large rubber ball which is not thrown but bowled to home plate by the pitcher.

Wall Handball

DIRECTIONS

I. The Game

- a. Singles, doubles, "cut--throat" (3 players).
- b. Twenty--one points is game. A match consists of two wins out of three games.
- c. A point is scored only by the side serving. If the receiver wins the rally he gains service.
- d. Only one hand may be used to return the ball, which may be played on the volley or after one rebound from the floor.
- e. After the serve, the ball need not strike the front wall first, but must hit it before it touches the floor.

II. Serve

- a. Anywhere within the service zone.
- b. Must be served from rebound from the floor (three bounces allowed).
- c. Serve must land on floor back of short line, after striking front wall first.
- d. In doubles only one man serves in first half of the first inning. Both partners on each team serve thereafter.
- e. Side out on serve- -
 1. Two consecutive shots, two faults, one short, and one fault.
 2. Failure to hit front wall first.
 3. Partner serving out of turn.
 4. Served ball touching server.
 5. Served ball striking partner while outside service box.
- f. Shorts
 1. Strikes front wall but fails to strike floor back of short line fly.
 2. Strikes front wall and two side walls, before falling back on short line.
 3. Strikes front wall, a side, and back wall, before falling back of short line.
 4. Strikes front wall, and either ceiling or back wall, before falling back of short line.
 5. Player's partner hit by served ball while in service box.
- g. Faults
 1. Stepping out of service zone. Partner stepping out of service zone before ball has passed service

line.

2. Serving in doubles while a partner is out of box.
3. Serving before receiver is ready (involves no penalty).

III. Receiving Service

- a. Stand back of short line.
- b. Ball may be played on the volley or on the first rebound from the floor.
- c. Receiver has the option of playing a first short ball.

IV. Hinders (rally played over)

- a. Returned ball striking opponent on way to front wall.
- b. Unintentional interference.

V. Outs on Points (depending upon who served)

- a. Intentional interference.
- b. Returned ball striking partner.
- c. Failure to return ball legally.
- d. Being struck by ball after it has rebounded from the front wall.

WARM UP

1. Throwing ball to front wall with either hand and using all strokes.
2. Clap hands briskly. This increases the circulation in the hands which prevents bruises.
3. Drop ball to floor and use underhand stroke, either hand, practicing serves and kills.
4. Practice back wall shots.
5. Floor dips from front leaving rest position.
6. Deep knee bends and various leg stretches.
7. Body bends--front, back, side, rotate, rotate and bend.

USE OF THE HAND IN STRIKING THE BALL

1. Cupped hand--natural position, somewhat like shaking hands.
2. Flat hand--fingers and thumb fairly straight and parallel.
3. Fist--punched ball struck on heel of the hand and fingers.

IMPORTANT PRINCIPLES AND STRATEGY

- I. Three most important phases of the game:
 - a. Position on court. Theoretically in center court and on or just back of the short line.
 - b. Stance. A good swing at the ball is determined by the position of the feet.
 - c. Stroke. Underhand stroke is the best offensive one, and should be used whenever possible.

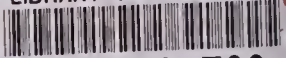
- II. The keys to success in offensive handball are placement (lob) and passing (drive). Either is as valuable as a kill if out of reach of the opponent. As a rule, "take" the ball as low as possible.
- III. Angle your shots as much as possible; this prevents the opponent from getting set. Keep him on the move.
- IV. Know where your opponent is at all times and place ball accordingly. Watch him as long as possible.
- V. Try not to "telegraph" your shots; learn to feint.
- VI. If you are out of position for an offensive shot, play the ball so as to get your opponent into the back court.
- VII. Vary your services, kills, lobs, and drives but maintain a uniform style of play.
- VIII. Depend upon your peripheral vision to ascertain the position of your opponent; do not turn facing him and use your arm raised and bent at the elbow as a protection for the face.
- IX. When not playing the ball, maintain a semi-crouched position so you will be ready to move in any direction.
- X. Concentrate on each service. The service is at least 25 percent of the game.
- XI. When attempting a kill or pass shot combine with it the incurve or outcurve hook; either will double its efficiency.
- XII. Develop your movements on the court so that they become "second nature". Then spend your study on the strategy of the game.

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