

# VESTIGES



Aug. 2001  
Volume 21  
No. 8

Monthly newsletter of URARA, Utah Rock Art Research Association

## *Environmental Group to Present August Program*

Executive Meeting:

August 24th 5:30 PM Head Start Building

Monthly Members Meeting:

August 24th 7:00 PM Head Start Building

The speaker at the monthly meeting will be Andrew Hartsig of the Southern Utah Wilderness Alliance. He will present a report (still in the planning stages) on cultural resource management and wilderness. The report will be for the National BLM Wilderness Campaign and will be finished sometime around the end of the year. The Southern Utah Wilderness Alliance will be open to suggestions, opinions, and comments from our organization. SUWA will be seeking our official support or endorsement for the report.

Quilt Blocks: We need 15 more blocks to complete the quilt. Help!

Field Trips: The printed calendar states August 18th & 19th field trip to Vermilion Cliffs, this is a brain fart, it's Vermilion Canyon

The calendar also states a field trip to San Juan River Sept. 15th & 16th with John Remakel. This trip has been moved to November 10th & 11th. This means Sept. 15th & 16th is open for a field trip. If anyone is interested in leading a trip on these dates any place in the western states please contact me.

Have a good month

Craig Barney

## Bringing URARA Into the 21st Century

Putting out a newsletter is a lot more involved than you might think. I gather the information and place the stories in a format that everyone can read. It is proofed by a couple of tough proofreaders, then the newsletter is sent by email to Kinkos in Salt Lake City.

Then it gets interesting. Someone must find out how many to print from the secretary, alert the mailers, buy the better quality paper than Kinkos regular, travel to Kinkos, and watch while it is printed. That person makes sure the quality is up to standard and checks to try to make sure there are no mistakes. This production person then takes the copies to a team of people who fold them, attach a label, weigh them, and prepare them for mailing, then run them to the post office. A few days later (if all goes according to plan) you receive your newsletter in the mail.

Since I became editor we have made several substantial changes. The first major change is the newsletter is now sent to a growing list of members over the Internet and into their personal email boxes. Doing that accomplishes several purposes.

The first major benefit is to those who have access to email. Their copy of the newsletter is in full color: the black and white photos you see in the printed version are in color, and the simple black and white headlines are in lively color. It's much more fun to read. If you don't have email, ask to see a copy from someone who does. You'll like it.

The second major benefit is in the money it saves URARA. President Craig Barney is concerned about the amount it costs to print and mail out *Vestiges*. The basic cost is the larger part of your dues. The dues must also create a reserve fund in case the symposium doesn't pay for itself, pay for the group's insurance, and any other running expenses of the group. *Vestiges* can cost more if we do larger issues, or if there are problems, which sometimes happens. Like the time the paper was warped, and Kinkos reprinted on their own better-quality paper – which was heavier and cost a 2-oz stamp to mail not a 1-oz.

The third benefit of getting *Vestiges* in your email box is immediacy. Just as soon as I send the printed version off to Kinkos, I make the color additions to it and email it to everyone on the list. They get it several days before everyone else.

Printing costs are keeping you from reading many newsworthy stories nearly every month. I can only make the printed version 10 pages long without significantly driving up the costs. I made the decision this month to create the printed version and use as much news as I can put in to it, then make the email version as long as necessary to include all the rock art news I can find. It doesn't cost anything to distribute the electronic version, so it can be any length it needs to be.

As Craig Barney and I have talked about keeping costs down, I suggested we keep memberships at their current level for those members getting the electronic version of *Vestiges* and raise the cost for those who must get the printed version. It is not my decision to make but something must be done to lower costs.

This is a volunteer organization, so those of us involved with producing *Vestiges* are donating our time. But costs are still high and can only go up. I would appreciate knowing how you feel about this. Do you think this is fair? Write me a letter if you don't have email access, or send me some email with your suggestions. I'm trying to create some discussion on the benefits of membership and ways of holding down costs.

Deciding how all this should work is a decision that must be made by the Executive Committee. In a recent email message one member asked several good questions that need to be addressed. If she drops her hard-copy *Vestiges*, will she keep getting regular updates? What happens if the newsletter editor changes; will there still be an electronic version?

Your membership in URARA is only as valuable as we are successful in keeping you in the loop on field trips and other issues surrounding rock art. I hope an improved newsletter is one of those benefits you are enjoying by being a member of URARA, and that you are willing to pay more for increased benefits.

Good reading.

Layne Miller

*See page 5 for preliminary comments*

## Combating Rock Art Vandalism on Carrizo Plain

By JOHN JOHNSON, *Times* Staff Writer

CARRIZO PLAIN—Alarmed by vandalism at an archeological treasure here federal and state officials are studying ways to use modern technology, perhaps even orbiting satellites, to prevent destruction of ancient artifacts.

Painted Rock, in the Carrizo Plain National Monument, is a world-class site of ancient Native American art, revered equally by Indians and

archeologists. Its red ocher drawings of horned figures and geometric shapes dating back a thousand years attract visitors from the world over.

The problem is, Painted Rock is not revered enough by modern people, who have repeatedly defaced it. In 1991, volunteers removed the worst of the damage that had built up over decades, but the vandalism continues

sporadically.

“We get graffiti at this site two to three times a year,” said Duane Christian, a Bureau of Land Management archeologist. The graffiti ranges from initials etched into the sandstone to millennial dedications last year.

Christian and a half-dozen computer experts, engineers and law enforcement advisors from the BLM and the state Department of Parks and Recreation visited the monolith recently to discuss what new technology could do in the service of ancient art.

“This is such an internationally renowned site, our job is to protect what’s left of it,” explained Ron Fellows, the field manager for the BLM in Bakersfield.

Efforts to safeguard Painted Rock have been ongoing, but the stakes were raised after President Clinton named it a national monument in January. It’s a difficult challenge because the area is so lightly populated, and the rock is several miles from the nearest structure at the monument’s visitor center.

The job is made harder by the fact that the solution must not be intrusive. The rock is sacred to the Chumash Indians, who hold summer solstice festivals there. Tribe members even object to photographs of the drawings.

“This will be very challenging,” said Lawrence Ross, an engineer with the state parks department at Hearst Castle, scanning the empty plain.

Fellows hoped the same “remote sensing” satellite technology that watches terrorists abroad could be trained on domestic vandals. The team was less certain, although it’s not impossible. Satellites are used to monitor vegetation on Earth. But it’s expensive, said Ross.

“It’s a great idea, but probably impractical with the funding available here,” he said.

As the research group walked to the monolith, it was easy to see why the Chumash and Yokuts tribes came to this place of stark beauty. The rock erupts from the green expanse like a solitary gray whale breaching an emerald sea.

“Native Americans were attracted to mono-

lithic rocks,” explained Christian. Painted Rock is shaped like a large horseshoe, and most of the Indian drawings, along with the modern graffiti, have been etched into the face of the alcove. One notable exception is a conical figure that became a pop culture icon years ago. A popular UFO writer published a picture of it, describing it as a spaceship.

The damage is easy to see. Pieces of the ancient drawings have been chiseled away. The impression of a bullet appears in one drawing. Among the older pieces of graffiti is one saying “Geo. Lewis 1903.” The oldest dates to the 1870s, said Christian.

These older defacings will not be removed. The difference between vandalism and art, it turns out, is 50 years.

After that time, graffiti becomes history and the government is obligated to protect it as vigorously as the elaborate other drawings of the Chumash.

The team discussed installing equipment that would use an electronic beam to alert observers miles away.

The trouble is that passing tule elk or antelope could also interrupt the beam, causing false alarms. Fellows said that once he gets a proposal from the research team, he will go to Washington with a budget request.

## *Election Nominees Revealed But Still More Are Needed*

Here are the initial nominees for the election which will held at the symposium in Moab this October. We still need at least one person to be the nominee for Secretary and if possible would welcome others to be considered for other positions. Please contact John Macumber, Chairman-Nominating Committee, by August 15th, phone 942-7864 in Salt Lake City or 1-800-564-0039, or e-mail at [jpmac@slkc.uswest.net](mailto:jpmac@slkc.uswest.net).

Current nominees:

President - John Macumber

Vice-President - David Sucec

Treasurer - Troy Scotter

Executive Committee at Large - Lydia Biegert

Executive Committee at Large - Craig Bowen

Executive Committee at Large - Layne Miller

The final ballot will be published in the September issue of *Vestiges* so ballots can be mailed or brought to the symposium, to be counted in Moab.

*Editor's Note: Please consider volunteering for this important work.*

## *Rock Art May Tell Yavapai Tribal History*

Mark Shaffer

*The Arizona Republic*

*Used with permission*

PRESCOTT - For Ernest Jones, it was the sacred canyon that ancestors of his Yavapai Prescott Indian tribe avoided at all costs during hunting forays northwest of Prescott. That's because the large, black-faced rocks of Inscription Canyon contain nearly 1,300 petroglyphs that tell the story of the tribe's history and explore the mysteries of the universe in drawings by prehistoric artists.

But Jones, vice president of the tiny Prescott tribe, now sees the canyon as a vital part of the tribe retaining its culture. So, he was overjoyed Tuesday when developers of the Talking Rock Ranch deeded nearly five acres in the heart of the petroglyphs to the tribe.

"This is where the spiritual path of our elders began," Jones said of Inscription Canyon and nearby Granite Mountain. "And this is where we will rediscover our past."

Stan Rice, Jr., tribe president, said he hopes to put the land on the fast track with the Bureau of Indian Affairs toward becoming part of the reservation. Rice also said a major research effort was begun recently to find what information the canyon rock art could provide about the past.

"It's important that we protect this important part of Pai history while at the same time trying to keep it as much of a secret as possible," Rice said. "We've thought about fencing it but that might bring more attention to it than we would like."

As it is, Inscription Canyon has been remarkably free of defacement by vandals through the years. The area was homesteaded by the Cooper ranching family in the early part of the 20th century and most recently was owned by Jack Croll, before his death two years ago.

"This was his idea, to deed the land to the tribe," said Jack Croll's son, Bryan Croll. "He wanted it to be a place where the (Yavapai) people could privately explore and enjoy."

Mary Spall, a member of the Arizona Archaeological Society, said there is a wealth of knowledge to be gleaned from what she referred to as a "gob of glyphs." Most of the drawings at the site date back 800 to 1,000 years but some appear to be up to 4,000 years old, Spall and others said. Spall pointed to one rock with a barbell-type figure, a symbol of friendship, along with a drawing of clenched hands.

"One can assume that this was an important meeting place of some kind," Spall said.

Another large boulder is full of scrawls of animals, most notably coyotes. On a large face of a canyon wall, clouds with streams of rain falling from them dominate smaller drawings. Astronomy also seems to be a major theme within the canyon with numerous drawings of the sun and circles, which many believe represent stars. Spall noted a well-defined cross with a circle around it.

"We think that's a representation of Venus," Spall said. Gheral Brownlow, a Yavapai County supervisor who negotiated the land transfer, says he doesn't have a clue what many of the symbols mean. He's just happy the land now rests in Yavapai hands.

"At first, the Nature Conservancy was interested in this land and then (Prescott's) Sharlot Hall

Museum was. But then I got to thinking why not turn it over to the people who it originally belonged to," Brownlow said. "They were cautious at first because of their experience with treaties in the past. But now, we have a happy resolution."

## New Cave Paintings Found in Western France

A cave with vivid prehistoric engravings dating from as early as 28,000BC has been discovered in western France.

Archaeologists say the engravings are a major discovery.

They are believed to pre-date the world's oldest cave paintings in the Lascaux caves, which are about 18,000 years old.

"It is as important for engraving as Lascaux is for painting," Dany Baraud, chief archaeologist at the Regional Direction of Cultural Affairs of Aquitaine, said of the cave discovered in the hamlet of Cussac.

Both caves are in France's western Dordogne region.

Hundreds of yards of detailed engravings were found inside the Cussac cave depicting animals such as bison, horses, rhinoceroses and human figures.

The site was discovered by an amateur cave explorer in September but not announced by experts until today. France's Culture Ministry has classified the site as an historic monument, but has not confirmed the estimated date of the engravings.

In 1994, a cave was discovered in the Ardeche region containing some 300 drawings dating back 32,000 years.

The size and condition of the drawings is impressive.

## *To Email, Or Not To Email (Vestiges That Is)*

In response to your gathering of opinions about the size of *Vestiges*, and the advisability of making the email version longer than the hard copy mailed version:

At first blink, the temptation is to say "Yeah! Bring it ON, Baby! Let them rest of those dudes without computers wake up, and enter the 21st Century!"

But we know this isn't really fair, don't we? While we need to encourage others to participate in this wonderful media, let's face it, it will be a "slow-go" or "no-go" in many cases. Do you remember when microwaves first came out, bumpteen zillion years ago? I said, "I don't NEED one of those - how silly, I'll never use it!" And now.....HA! Try getting along without one! I'm not sure I know how to boil water any more! And so it is for a lot of non-computer folks. They are getting along fine without computers, and don't see the need for one So unless we plan to change the name of URARA to Utah Rock Art Research Cyber-Association, we better play fair!

Kat Johnson

Sounds good to me that the e-mail *Vestiges* be as long as needed. I do suggest that we try and convince members that are on the Internet they get their *Vestiges* that way. Postage eats up a lot of money over a year and is a real waste of resources that could be used in another way. Some persuasion might be needed for those laggards to join the 21st century.

Clari Clapp

## *Executive Board Meeting, June 22, 2001*

5:30 P.M., Head Start Building

In attendance: John Macumber, Gerry Dean, Vern Bush, Troy Scotter, Nina Bowen.

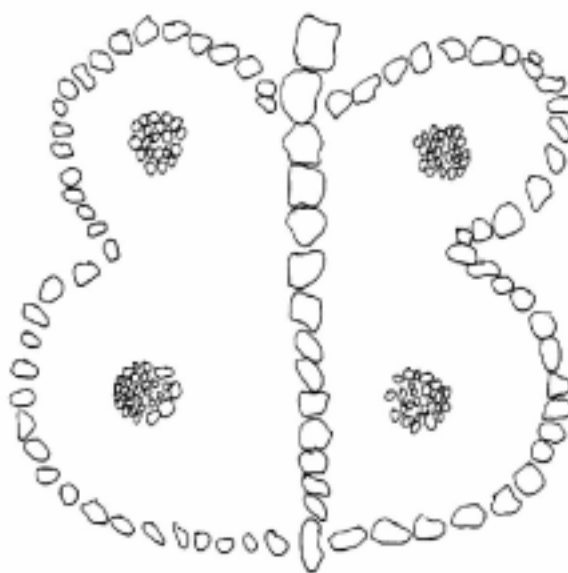
Also in attendance: Marilyn Macumber, Jane Bush, Craig Bowen

1. John Macumber brought the meeting to order.
2. Vern has semi-final draft of the by-laws. He provided copies for executive members to look at.
3. Troy discussed the group's financial position. Roughly speaking, we have \$11,000.00 in the checking account and \$4,000.00 in savings. He will transfer \$6,000.00 to \$8,000.00 from checking to savings.
4. The committee discussed putting the symposium volumes on CD. Troy and Gerry will discuss it and report to us at the next Executive meeting.
5. Camping at rock art sites: The executive board feels that our policy should coincide with that of the BLM which is no camping near rock art or ancient dwellings. Sarah Al-Tamimi has developed a method for sign making. She prints on foam-core boards that can be replaced as needed quite inexpensively.
6. Nominations: The July issue of *Vestiges* should contain the nominations for officers so that nominations can be made from out of town. John is working on this.
7. The Symposium is set. David has 4 or 5 papers already committed. Suggested keynote speakers are: David Whitley, Sally Cole, Ron Kessler in that order. John will make calls and see who is available. He wants to know what we usually pay and provide to keynote speakers. The consensus is a hotel stay, admission to the symposium and banquet, and airfare if necessary.
8. Dell Crandall is set for the Vermilion field trip. He has concerns about group size, and we will suggest splitting the group if necessary.
9. There was discussion on having directions for self-guided field trips at symposium for those who did not choose to go on the guided group tours posted.
10. Nina was asked to call Steve Manning and ask if he will be doing reprints of symposium papers. It was decided that 50 copies should be made of each of the needed volumes.

## The Yucca Plant's Partner - the Moth

In its relationship with a moth of the genus *Pronuba*, the yucca illustrates one of Nature's interesting partnerships. The moth, visiting yucca flowers at night, lays her eggs in the ovaries of a flower, where the larvae will feed upon the developing seeds. To be sure that the seeds do develop, the moth must place pollen on the stigma of the flower. Dependent upon the moth for this vital act of pollination, the yucca repays its winged benefactor by sacrificing some of its developing seeds as food for the moth's larvae. (From *Flowers of the Southwest Deserts* by Natt N. Dodge)

According to Quechan informants, this rock alignment is not a butterfly, but a moth. The relationship between the Moth and the Yucca is a metaphor for the relationship between the Creator and His human family. It is apparent that the Moth, who flies (rises into the Spirit World) symbolizes the Creator, while we, the human family, are rooted to the ground, and in fact, owe our very



existence to the actions of the Creator. In turn, it is necessary to give something back. In Meso-America, blood sacrifices were required to “feed the gods”.

The Yucca, interestingly enough, is a member of the lily family, whose flowers are the universal symbol of rebirth. On a recent trip to high desert country in Colorado, I was stunned by the beauty of a variety of narrow-leaf yucca, whose glowing white bells, tinged with maroon, are sometimes referred to by the local Hispanic population as “Our Lord’s Candle”. Nothing is sacred to the inquisitive hominid, and I proceed to take a closer look. As I pried apart the tightly closed flower, petals tightly folded against the heat of the day, the small miracle occurred – out flew a lovely white moth. This moth was very persistent, patient, and attentive to its flower, and repeatedly returned, seeking re-admittance. It was only after I, impatient as usual, irritatedly and firmly brushed it away, that the moth flew off into the blue desert.

By Kat Johnson

Editor’s Note: Thanks to Boma and Kat for allowing us to use this piece. The Johnsons have several websites of interest to URARA members. They are listed below.

<http://www.archaeology-plus.com>

<http://www.nativeherb.net>

<http://www.ancientherbalbeauty.com>

<http://www.worryworryworry.net>

<http://www.egyptianherbal.com>

## A Report on the Snake River Field Trip

A total of 20 people joined us on a beautiful day to view nine sites in the awesome scenery of Hell’s Canyon of the Snake River. We traveled 120 miles round trip, leaving at 7:15 AM and returning at 6:45 PM. Bill Bonson of Snake Dancer Excursions and his friend Lenny Fraser did a fine job of guiding us and maneuvering the boat to the various sites.

Buffalo Eddy was the first and the largest site. It contains figures with distinctive triangular-body human figures holding barbells, mountain sheep, snakes, etc. There are more than 500 separate glyphs at this site, both pictographs and repatinated petroglyphs. Some glyphs at Buffalo Eddy are thought to be 5,000 to 6,000 years old.

Our next site was a recently discovered Cabin Site. It contained petroglyphs and pictographs with a pair of twin rabbit-eared anthropomorphs. The remaining seven sites consisted of two different styles of rock art, Great Basin Curvilinear and Columbia Plateau.

In addition to the great rock art, we saw a coyote, two herds of bighorn sheep, and many different species of birds.

Our resource for the above information is *Indian Rock Art of the Columbia Plateau* by James D. Keyser.

Marilyn & John Macumber, Trip Leaders

## *A Preview of the October Symposium’s Keynote Speech*

Editor’s Note: This is an outline of Larry Loendorf’s speech scheduled for the symposium in October  
By Larry Loendorf

### **Ethnography and Rock Art: An Example from the Crow Indians of Montana**

The recent literature has presented a debate as to the worth of ethnographic record in the study of rock art. While some ethnographic studies might be flawed these should not be used to condemn the use of ethnography as a research aid, in general.

The Crow Indians serve as a good example where ethnography is useful in deciphering rock art. The Crow Indian twin heroes, known as Spring Boy and Lodge Boy, are found in ledger art, as Crow Indian shield designs, and replicated in rock art. Crow Tobacco Society images found on moccasins, pipe bags, and headdresses are also depicted on the rocks. Various paraphernalia found in Crow Indian

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bundles associated with the elk and love magic are shown on the rocks.

Finally, the ledger art drawings of the Crow Hot Dance are also shown on the rocks. In the end, it is clear that the careful use of ethnography and associated artifacts can be very useful to interpreting rock art.

## A Book Review by URARA Member Ben Everitt

*Astronomy in Prehistoric Britain and Ireland*, by Clive Ruggles, 1999, Yale University Press, 285 pages including appendices, references, and data tables.

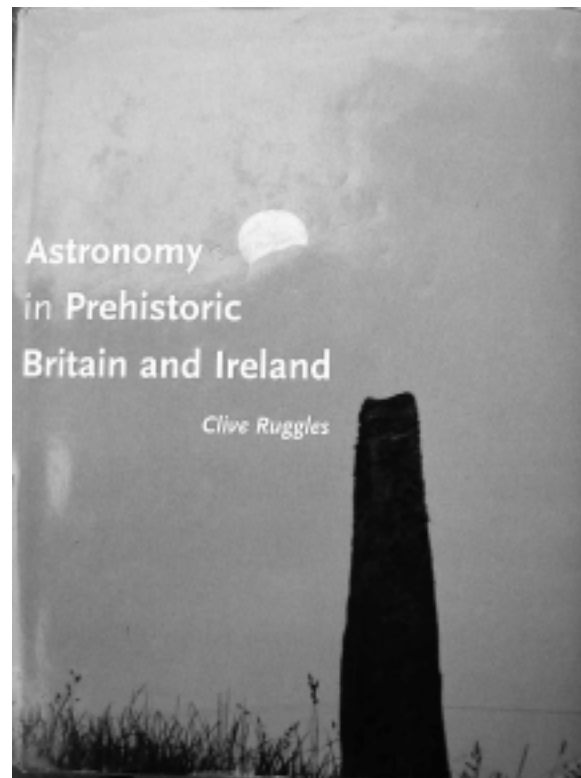
This book with the unpretentious title is a deep and thought-provoking discussion of the many facets of the field of archaeoastronomy, using as its setting the British Isles, which contains perhaps the worlds oldest and densest collection of astronomical monuments.

It's not easy reading. You'll learn the difference between the lunar nodal cycle and the metonic cycle, but not who built the henge monuments and why. In fact, one of Ruggles's primary conclusions is that we still don't have much of a clue what was inside the heads of the megalithic builders.

The book is arranged in three parts. First is an account of the debates of the 1960s and 70s between the astronomers and the archaeologists, two disparate disciplines approaching the subject of stone alignments from different directions, with different tools. Neither discipline is conversent in the language of the other and therefore disinclined to believe the reasoning or conclusions of the other. The author suggests that future advances in the subject will depend on broad-based investigation by multidisciplinary teams.

In the second part the author presents his assessment of the present state of knowledge, using recent research. It is a good discussion of what constitutes scientific "proof" as opposed to hypothesis or speculation, and how to recognize and avoid the circular reasoning trap, and the all-too-easy habit of imbuing ancient people with a modern heliocentric worldview.

The third part discusses research agendas for the future, reemphasizing the need for multidisciplinary perspectives. Included is an appendix on field techniques for measuring astronomical



alignments, and for the really gung-ho, a discussion of the relatively new field of Bayesian statistical inference, and its application to archaeological and archaeoastronomical problems.

The book's format is interesting. Sprinkled about are technical inserts or "boxes" on the subjects of archaeology, engineering astronomy, and statistics, so the reader can refer to these as the need arises, or not if he doesn't need to. I found myself flipping pages quite a bit. This is good, because the



writing is a little repetitious and pedantic in spots. I admit that it, together with the warm sea-level air, put me to sleep on the bus going out to see the ring-cairns and passage tombs at Clava near Inverness, on our recent trip to Scotland.

## *Special Field Trip Slated for Moab Symposium*

Trip participants, who (must be registered at the URARA symposium, will hike to the Great Gallery from the main trailhead of Horseshoe Canyon. A National Park Service Ranger, Gary Cox from that area, will accompany the group. Participants will be able to approach the panel and study the images more closely than allowed without a ranger. URARA member David Sucec will point out and discuss the scratch figures at the site and will try to address any questions that participants may have concerning the other images at the Great Gallery. Four participants will meet in the north section of the City Market parking lot at 9 AM, Monday morning, October 8, 2001.

## A Hearty Welcome to New URARA Members

### **New URARA Members**

Sandi & Bob Barell, Tucson, AZ

Mary Crawford, Franklin, NC

Ginny Iadicicco, Tucson, AZ

Floyd Meads, Woods Cross, UT

Judith Moffett, Cincinnati, OH

Terry Smith, Salt Lake City, UT

Anne Whitfield, Beulah, CO.

Gus and Sandra Scott, Prescott, AZ

Ann Phillips, Boulder, CO.

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**Archivist and Historian**, Nina Bowen, Bountiful, 801-292-5012

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**Symposium**, John Macumber

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Vern Bush, office: SLC, 801-531-1182, bushv@wwdb.org

**Past Presidents**: Ron Lee, SLC, 801-595-0439, rl@ronlee.net, and Jesse Warner, SLC, 801-596-3524

**Vestiges newsletter editor**, Layne Miller, Price, 435-637-8954, layne@afnetinc.com ; production assistance Dorde Woodruff and Steve Manning; mailing Ken and Elva Ogden.

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## URARA Tidbits

### August

3<sup>rd</sup> Full Moon (Green Corn Moon)

7<sup>th</sup> Cross Quarter time 3:36 Ecliptic Longitude 135 degrees

18<sup>th</sup> & 19<sup>th</sup> Field Trip (Vermilion Canyon) Dell Crandall

24<sup>th</sup> Executive Meeting 5:30 Head Start building

24<sup>th</sup> Monthly Meeting 7:00 Head Start building

### September

2<sup>nd</sup> Full Moon (Barley Moon)

7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> Nine Mile Canyon Coalition Fall Gathering in Nine Mile Canyon. Please come and support the Coalition.

15<sup>th</sup>, 16<sup>th</sup> Field Trip needed!

22<sup>nd</sup> Equinox time 15:47 Ecliptic Longitude 180 degrees

22<sup>nd</sup> & 23<sup>rd</sup> Stone Age Fair, Loveland, Colorado Dell Crandall

23<sup>rd</sup> Tami Barney's 48<sup>th</sup> Birthday - *Happy birthday to you, Tami*

28<sup>th</sup> Executive Meeting 5:30 Head Start building